

VAN MORRISON  
ANTHOLOGY

Van Morrison

ARRANGED FOR VOICE · PIANO & GUITAR

# VAN MORRISON

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## ANTHOLOGY

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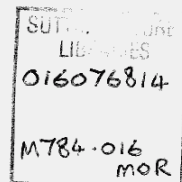
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# BROWN EYED GIRL

WORDS & MUSIC BY VAN MORRISON

Bright rock

Guitar chords: G, C, G, D

(1.) Hey where did we go days when the rains came, down in the hollow, play-in' a new game. Laugh-ing and a'

C G D

run - ning, hey — hey skip - ping and a' jump - ing,

G C G




in the mist - y morn - ing fog — with our

D C D

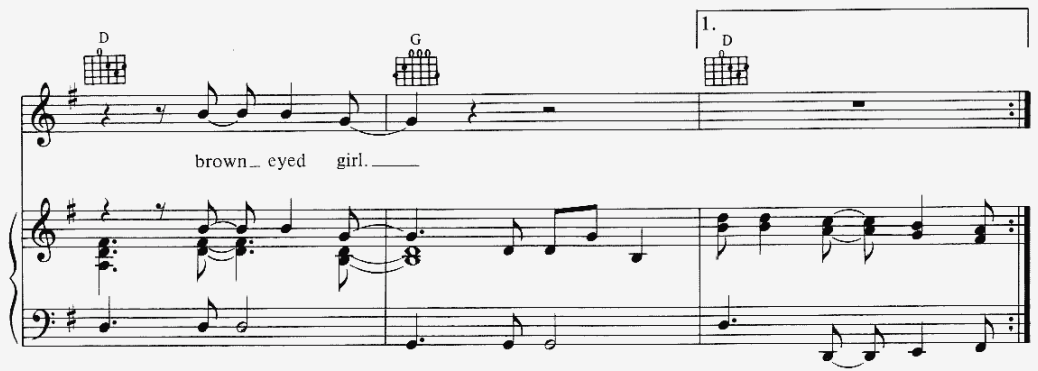
hearts a' thump - ing and you — my brown - eyed girl. —

G Em C

You — my

1.   




brown\_ eyed girl. —



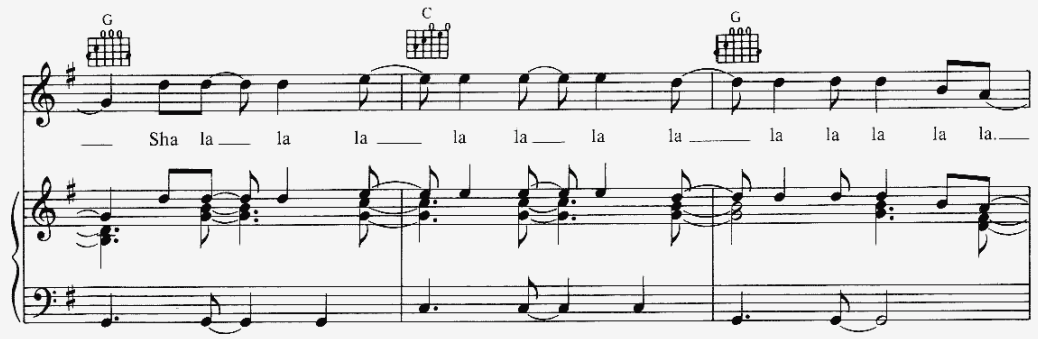
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


Do you — re - mem - ber when we used to sing. —



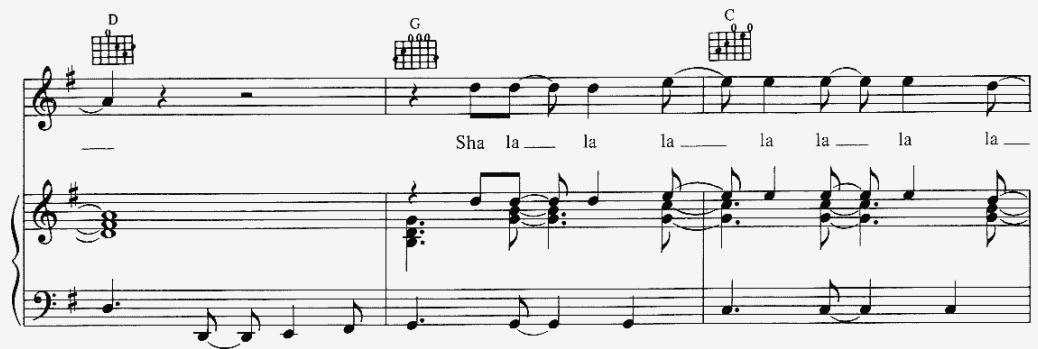
  

— Sha la — la la — la la — la la — la la la la la. —



— Sha la — la la — la la — la la —



*on ♪. to Fade* 



— la la la la la — la te da. —

N.C.



*D.S. to Fade*



*VERSE 2:*  
 Whatever happened  
 To Tuesday and so slow  
 Going down the old mine  
 With a transistor radio  
 Standing in the sunlight laughing  
 Hiding behind a rainbow's wall  
 Slipping and a' sliding  
 All along the waterfall  
 With you, my brown eyed girl  
 You, my brown eyed girl.

*VERSE 3:*  
 So hard to find my way  
 Now that I'm all on my own  
 I saw you just the other day  
 My, how you have grown  
 Cast my memory back there Lord  
 Sometimes I'm overcome thinkin' 'bout it  
 Laughing and a' running, hey hey  
 Behind the stadium  
 With you, my brown eyed girl  
 You, my brown eyed girl.

# ASTRAL WEEKS

WORDS & MUSIC BY VAN MORRISON

The first system of music consists of three staves. The top staff is a guitar line with two chords: A (x02232) and D (x02323). The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system ends with a double bar line and repeat dots.

2<sup>o</sup>, 3<sup>o</sup> sung ad lib.

The second system includes the vocal line with lyrics: "(1.) If I ven - tured in the slip - stream. (Other verses — see block lyric)". The piano accompaniment continues below. The guitar chords A and D are indicated above the vocal line. The system ends with a double bar line and repeat dots.

The third system continues the vocal line with lyrics: "be-tween the vi - a - ducts of your dreams, —". The piano accompaniment continues below. The guitar chords A and D are indicated above the vocal line. The system ends with a double bar line and repeat dots.

A D A

where im-mo - bile steel rims crack and the

D A

ditch in the back - roads stop. Could you—

F#m A F#m

find— me, would you kiss my eyes—

A F#m

and lay— me down—



in si - lence ea - sy \_\_\_\_\_ to be born a -

gain, to be born a -

gain? There you

go \_\_\_\_\_ stand-ing with the look of

A D

a - va - rice. Talk - ing to Hud - die

3

A D

Lead - bel - ly show - ing pic - tures

A D

on the walls, whisper - ing in the

A D

halls, \_ and point - ing a fin - ger at

3 3

A D

me. \_\_\_\_\_ There you

A D

go, \_\_\_\_\_ there you go, \_\_\_\_\_

A D A

stand-ing in the sun \_\_\_\_\_ dar - ling,

D A

with your arms be - hind\_ you and your eyes\_

D

1, 2, 3, 4. | 5. *D.S. al Coda* **⊕ CODA**

be - fore. To be

A D

*Repeat ad lib. to long Fade*

born a - gain. To be

**VERSE 2:**  
 From the far side of the ocean  
 If I put the wheels in motion,  
 And I stand with my arms behind me  
 And pushed another door,  
 Could you find me,  
 Would you kiss my eyes,  
 Lay me down in silence easy  
 To be born again,  
 To be born again,

**MIDDLE REPEAT SECTION**

2.  
 There you go,  
 Taking care of your boy,  
 Seeing that he's got clean clothes,  
 Putting on his little red shoes.

3.  
 Seeing that he's got clean clothes,  
 Putting on his little red shoes  
 Pointing a finger at me  
 Here I am,

4  
 Standing in your sad arrest,  
 Trying to do my very best  
 Looking straight at you,

5  
 And coming through darling.

If I ventured in the slipstream  
 Between the viaducts of your dreams,  
 Where immobile steel rims crack  
 And the ditch in the back-roads stop.  
 Could you find me,  
 Would you kiss my eyes,  
 And lay me down  
 In silence easy  
 To be born again, to be born again  
 To be born again, to be born again.

**VERSE 3 (D.S.) — As Verse 1**

*CODA, ad lib. repeats to fade*  
 In another world darlin' . . .  
 In another time,  
 Got a home on high.  
 Ain't nothing but a stranger in this world . . .  
 I got a home on high  
 In another land so far away . . .  
 Way up in the heaven . . .  
 In another time . . .  
 In another place . . .  
 And another face.

# MOONDANCE

WORDS & MUSIC BY VAN MORRISON

Moderate jazz-rock tempo

Am7 E11 Am7 E11 Am7 E11

Am7 E11 Am7 E11 Am7 E11

Am7 E11 Am7 E11 Am7 E11

1,3. Well it's a mar-vel-ous night\_ for a Moon - dance With the  
2. wan - na make love\_ to you to - night, I can't

stars up a - bove in your eyes,\_ A fan - tab-ul-ous night\_ to make ro -  
wait till the morn-ing has come.\_ And I know\_ now the time\_ is\_

- mance 'Neath the cov-er of Oc - to-ber skies.\_ And all the  
just right And straight in - to my arms you will run.\_ And when you

Am7 E11 Am7 E11 Am7 E11

leaves on the trees are fall - ing To the sound of the breez-es that blow, -  
 come my heart - will be wait - ing To make sure that you're nev - er a - lone, -

Am7 E11 Am7 E11 Am7 E11

— And I'm try - ing to please - to the call - ing Of your  
 — There and then all my dreams will come true, dear, There and

Am7 Bm7 Em Am Dm7 G7

heart - strings that play soft and low. And all the night's mag -  
 then I will make you my own. And every - time I touch -

Am Dm G7 Am

ic seems to whis - per and hush - And all the  
 you you just trem - ble in - side, - And I know

soft \_\_\_\_\_ moon - light seems to shine \_\_\_\_\_ in your blush...  
 how \_\_\_\_\_ much \_\_\_\_\_ you want me that \_\_\_\_\_ you can't hide.

(No chords, bass figure only)

Can I \_\_\_\_\_ just have one a' more \_\_\_\_\_ Moon - dance with \_\_\_\_\_

you, \_\_\_\_\_ my love? \_\_\_\_\_ Can I \_\_\_\_\_ just make some more \_\_\_\_\_

Last time to Coda ♪

\_\_\_\_\_ ro - mance with a - you, \_\_\_\_\_ my love? \_\_\_\_\_

2. Well I  
 3. It's a  
 4. One more Moon-

Coda

Am7 E11 Am7 E11 Am7 E11 Am7 E11

dance with you in the moon-light on a

Am7 E11 Am7 E11 Am7 E11 Am7 E11

mag-ic night la la la la, in the

Am7 E11 Am7 E11 Am7 E11 Am7 E11

moon-light on a mag-ic night can't

Am 5 fr. G 3 fr. F 3 fr. Em 0 000 Dm 0 Am9 5 fr. A (Single note) 5 fr.

I just have one more dance with you my love.

*Sva.*



# INTO THE MYSTIC

WORDS & MUSIC BY VAN MORRISON

Guitar → C  
(Capo up  
3 frets)



C sus2



C



Keyboard → E $\flat$

E $\flat$  sus 2

E $\flat$

C



E $\flat$

We were born be-fore the wind

G



B $\flat$

Al- so young-er than the sun Ere the bon-nie boat was won As we sailed In-to The

C



E $\flat$

Mys-tic. Hark now, hear the sail-or's cry

G  
3 fr.  
B $\flat$

Smell the sea and feel the sky      Let your soul and spir-it fly In - to The

C      Em      F  
E $\flat$       Gm      A $\flat$

Mys-tic. \_      And when that fog-horn blows \_      I will be

C      Em      F  
E $\flat$       Gm      A $\flat$

com-ing home. \_      um \_      And when that fog-horn blows \_      I want to

G      C  
3 fr.      E $\flat$

hear it      I don't have to fear it \_ n' I \_      want to rock your \_

Detailed description: This is a page of musical notation for guitar, featuring a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a bass line, and a set of guitar chord diagrams. The first system has a G chord diagram with a 3-finger barre on the B-flat string. The second system has diagrams for C (E-flat), Em (Gm), and F (A-flat). The third system has diagrams for G (3-finger barre on B-flat) and C (E-flat). The lyrics are: 'Smell the sea and feel the sky Let your soul and spir-it fly In - to The Mys-tic. \_ And when that fog-horn blows \_ I will be com-ing home. \_ um \_ And when that fog-horn blows \_ I want to hear it I don't have to fear it \_ n' I \_ want to rock your \_'. There is a triplet of eighth notes in the vocal line for 'I don't have to fear it'.

C  
0 0  
E<sup>b</sup>

gyp - sy soul \_\_\_\_\_ Just like wayback in the days of old\_

G 3 fr.  
B<sup>b</sup>

C  
0 0  
E<sup>b</sup>

and mag - ni - fi - cent - ly — we will flow } In - to the Mys - tic.  
and to - gether we will flow }

G 3 fr.  
B<sup>b</sup>

C  
0 0  
E<sup>b</sup>

3

*Last time to Final Ending*

*Final Ending*

C  
0 0  
E<sup>b</sup>

G 3 fr.  
B<sup>b</sup>

C  
0 0  
E<sup>b</sup>

# WARM LOVE

WORDS & MUSIC BY VAN MORRISON

Moderately slow

Look at the i - vy on the old cling-ing wall, look at the flow-ers and the  
I dig it when you're fan-cy, dressed up in lace, I dig it when you have a  
green grass so tall. It's not a mat-ter of when push comes to shove,  
smile on your face. This in-spi-ra-tion's got to be on the flow,  
it's just the hour on the wings of a dove. That's just warm love,  
this in-vi-ta-tion's got to see it and know. It's just warm love,  
it's just warm love.  
it's just warm love.

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Em7 D

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that warm love...

*mf*

Em7

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that...

D A D

warm love... To the coun-try I'm

A D

go-ing, lay and laugh in the sun.

A Bm7 F#m7 Bm7 F#m7

You can bring your guitar a long, we'll sing some songs and

A A7 D

have some fun. The sky is crying and it's

*mp*

G D

time to go home, and we shall hurry to the car from the foam.

Sit by the fire and dry out our wet clothes, it's raining outside from the

G D G D G D

skies up a - bove. In - side it's warm love, in - side it's

G D G D Em7

warm love. And it's ev - er - pres - ent ev - 'ry - where,

*mf*

D

and it's ev - er - pres - ent ev - 'ry - where, that warm love...

Em7 D

And it's ev - er - pres - ent ev - 'ry - where, and it's ev - er - pres - ent ev - 'ry - where, that warm love...

Em7

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that

Musical notation for the first system, including vocal line and piano accompaniment.

D

warm love...

Em7

And it's ev-er-pres-ent ev-'ry-where,

Musical notation for the second system, including vocal line and piano accompaniment.

D

and it's ev-er-pres-ent ev-'ry-where that warm love...

Musical notation for the third system, including vocal line and piano accompaniment.

Em7

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that warm love...

D

G

D

Musical notation for the fourth system, including vocal line and piano accompaniment.



# DOMINO

WORDS & MUSIC BY VAN MORRISON

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: G major, C major, G major, C major, G major, C major. The left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Guitar (Capo up 2 frets)

Two guitar chord diagrams are shown above the first system. The first diagram is for a G major chord with a capo on the 2nd fret, resulting in a G major chord shape on the strings. The second diagram is for a C major chord with a capo on the 2nd fret, resulting in a C major chord shape on the strings.

Don't want to dis- cuss — it, I think it's time for a change —  
There's no — need for arg - u - ment, there's no arg - u - ment at all —

The piano accompaniment for the first system continues with the same chord sequence and bass line as the introduction, with a dynamic marking of 'mf'.

Two guitar chord diagrams are shown above the second system, identical to the first system: G major and C major chords with a capo on the 2nd fret.

You may — get dis- gust - ed, start thinking that I'm strange —  
And if you nev - er hear from him, that just means he did - n't

The piano accompaniment for the second system continues with the same chord sequence and bass line.

Two guitar chord diagrams are shown above the third system, identical to the previous systems: G major and C major chords with a capo on the 2nd fret.

call. in that case I'll go — un - der - ground, —  
Or vice - a ver - sa,

The piano accompaniment for the third system continues with the same chord sequence and bass line.

G A C D G A C D G A C D

get some heav-y rest, Nev - er have to  
that depends on wherever you're at. And if you never hear from

G A C D G A C D G A C D

wor-ry me, a - bout what is worst and what is best. } I said:  
that just means I would rath-er not. }

Chorus G A C D G A C D G A C D G A C D

Oh, Oh - Dom-i - no, roll me o-ver, Ro-me - o, there you go -

G A C D G A C D G A C D

I said: Oh, oh - Dom-i - no,

G C G C G C G C  
 A D A D A D A D

Roll me o-ver, Ro-me - o, there you go.— I said:

Am Bm D E G C G C  
 Bm E A D A D

Oh, oh, Dom - i - no,—

Am Bm D E G C G C  
 Bm E A D A D

Oh, oh, Dom - i - no.—

# JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE)

WORDS & MUSIC BY VAN MORRISON

Moderately bright (♩ = ♩<sup>3</sup>)

Tacet

Am7  
0 0 0

Da da da da da da da da da. Jack-ie Wil-son said it was  
walk a-cross the

mf

D7  
0 0 0

Am7  
0 0 0

D7  
0 0 0

reet-pet-ite. Kind-a love you got knock me off my feet. Let it  
road, you make my heart go boom, boom, boom. Let it

G  
x000

all hang out. Oh, let it all hang out. And you  
all hang out. Ba-by, let it all hang out. And ev-'ry

Am7 D7 Am7

know time I'm so wired up. Don't need no cof-fee in my  
you look that way, hon-ey chile, you make my

D7 G

cup. Let it all hang out. Let it all hang out. Watch  
day. Let it all hang out. Let it all hang out. Watch

Am

*this.*  
*this.* } Ding-a-ling-a-ling, ding-a-ling-a-ling-ding, Ding-a-ling-a-ling,

G

ding-a-ling-a-ling-ding. Do da do da. do

No chord

I'm in heav - en. I'm in heav - en.

I'm in heav - en when you smile, — when you smile, —

1.

when you smile, — when you smile. — And when you

2.

when you smile. —

# BRIGHT SIDE OF THE ROAD

WORDS & MUSIC BY VAN MORRISON

Brightly

C Em7 F G

C F C G

C Em7 F

G C Em7

(1.) From the dark end of the street, —

to the bright side of the road, —

F G C

we'll be lov -

Em7 F G

ers once a - gain, on the bright side of the road.

C F C 1. G To Coda

(Last x) So we'll be

2. C7 Fmaj7

And in - to this life we're born'



Fm6 C

ba - by some - times, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note 'ba' and a quarter note 'by'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Fm6 and C are shown above the staff.

C7

some - times we don't know why. —

Detailed description: This system contains the next two measures. The vocal line continues with 'some - times we don't know' and ends with a half note 'why.' followed by a fermata. The piano accompaniment continues with similar rhythmic patterns. A C7 chord diagram is shown above the staff.

F Fm

And time seems to go by — so fast —

Detailed description: This system contains the next two measures. The vocal line begins with 'And time seems to go by' and ends with 'so fast' followed by a fermata. The piano accompaniment features a more active bass line. Chord diagrams for F and Fm are shown above the staff.

D7

in the twink - ling — of an eye. —

Detailed description: This system contains the final two measures. The vocal line continues with 'in the twink - ling' and ends with 'of an eye.' followed by a fermata. The piano accompaniment concludes with a final chord. A D7 chord diagram is shown above the staff.

*D.S. al Coda*      **⦿ CODA**

This system contains the first two systems of music. The first system features a guitar chord diagram for G and a musical staff with a treble clef. The second system features a grand staff with treble and bass clefs. The CODA section begins with a guitar chord diagram for C and a musical staff with a treble clef, followed by a grand staff.

Em7      F      G

Lo- vers    once — a - gain      on the bright — side — of the road.

This system contains the third system of music. It features a guitar chord diagram for Em7 and a musical staff with a treble clef. The second system features a grand staff with treble and bass clefs. The third system features a guitar chord diagram for F and a musical staff with a treble clef. The fourth system features a guitar chord diagram for G and a musical staff with a treble clef.

C      F      C      G      *Ad lib. to Fade*

So we'll be —

This system contains the fourth system of music. It features a guitar chord diagram for C and a musical staff with a treble clef. The second system features a grand staff with treble and bass clefs. The third system features a guitar chord diagram for F and a musical staff with a treble clef. The fourth system features a guitar chord diagram for C and a musical staff with a treble clef. The fifth system features a guitar chord diagram for G and a musical staff with a treble clef.

*VERSE 2:*  
 Little darlin' come with me  
 Won't you help me share my load  
 From the dark end of the street  
 To the bright side of the road.

*VERSE 3:*  
 Let's enjoy it while we can  
 Won't you help me share my load  
 From the dark end of the street  
 To the bright side of the road.

*VERSE 4:*  
 Let's enjoy it while we can  
 Won't you help me sing my song  
 Little darlin' come alone  
 To the bright side of the road.

# HAVE I TOLD YOU LATELY?

WORDS & MUSIC BY VAN MORRISON

Moderately slow

The musical score is written for piano and consists of four systems. Each system contains a treble and bass clef staff. The key signature is G major (one sharp). The time signature is 4/4. The tempo is marked 'Moderately slow'. The score includes several triplet markings and a key signature change to B major in the second system. Chord diagrams are provided for various chords: F#m7, Emaj7, G#m7, Amaj7, Bsus4, B, Amaj7, G#m7, and F#m7.

(4<sup>o</sup> Instr.)

Emaj7 A/B E G#m7 Amaj7 Bsus4 B

(1,3,5.) Have I told you late - ly that I love - you, -

E G#m7 A B

have I told you there's no - one a - bove you -

Amaj7 G#m7

fill my heart with glad - ness, take a - way my sad - ness,

F#m7 /B 1, 3. E A/B 2, 4. E F#m7 G#m7

ease my trou-bles that's what you do. do.

Amaj7

There's a love that's di - vine — and it's yours and it's mine, — like the

G#m7

sun —

Amaj7

at the end of the day — we should give thanks and pray to the

G#m7

A/B

one. (3,5.) Have I

5.

do.

Fill my heart with glad-ness,

take a-way my sad-ness, ease my trou-bles that's what you

1. E F#m7 G#m7

do.

2. E

do.

**VERSE 2:**  
 Oh the morning sun in all its glory  
 Greets the day with hope and comfort too  
 And you fill my life with laughter  
 You can make it better  
 Ease my troubles that's what you do.

**VERSE 3:** — as Verse 1

**VERSE 4:** — Instrumental

**MIDDLE:**  
 There's a love that's divine  
 And it's yours and it's mine  
 And it shines like the sun  
 At the end of the day  
 We will give thanks and pray to the one.

**VERSE 5:** — as Verse 1

# WHENEVER GOD SHINES HIS LIGHT

WORDS & MUSIC BY VAN MORRISON

Moderate beat

G C D G

When - ev - er

G C

God shines His light on me, o - pen up my eyes

D G

so I can see. When I look

G C

up in the dark-est night — then I know eve-ry -

D G

thing — is gon-na be all right. In deep con -

G C

2<sup>o</sup> & 3<sup>o</sup> — Hum (Instrumental)

fu - sion in great des - pair, — when I — reach out -

D G

— for Him — He is — there. When I am



G C

lone - ly, as I — can be, then I know that

D G

God shines His light on me. Reach out for

1. 2. (Vocal each time)

Em Bm

Him. (reach out for Him, —) He'll be there — (He'll be there) with Him your

Am7 C G

trou-bles (with Him your trou - bles) you can share — (you can share...) If you live,

Em Bm

(and if you laugh —) the life you love — (life you love, —) you get the bless-

Am7 C G C/D

ing — from a - bove. — (from a - bove. —) (2.) Heals the sick —

3. G G Tacet 1°

(Vocal ad lib.) see lyric under.

C D

**VERSE 2:**  
 Heals the sick  
 And He heals the lame  
 Says you can do it too  
 In Jesus' name  
 And He lifts you up  
 And He turns you around  
 And He puts your feet back  
 On higher ground.  
 Mmm . . . .  
 Reach out for Him . . .  
 He'll be there . . .  
 With Him your troubles . . .  
 You can share . . .  
 And you can use  
 His higher power  
 Every day . . .  
 In any hour . . .

**VERSE 3:**  
 Heals the sick  
 And He heals the lame  
 And He says you can heal them too  
 In Jesus' name.  
 He lifts you up  
 And He turns you around  
 Puts your feet back  
 On higher ground.  
 Mmm . . . .  
*Ad lib. on final section*  
 Whenever God shines His light on you . . .  
 Mmm . . .  
 He is the Way  
 He is the Truth  
 He is the Light  
 Put your feet back on higher ground . . .

# WILD NIGHT

WORDS & MUSIC BY VAN MORRISON

Moderately  
Tacet

As you brush your shoes stand before the mirror and you comb your hair grab your coat and hat and you walk wild girls walk by, dressed up for each other and the boys wild night is calling the the do the boogie-woo-gie on the corner of the street night is calling... Come on out and wet streets try in' to re-mem-ber all the wild ple pass in' by stare in wild won-der and the in-dance, come on out and make ro-mance, come on out and

Em G Em G Em

C D G

— night breez - es in — your mem - 'ry ev - er.  
 side juke - box roars — out just like thun - der. } And ev - 'ry -  
 dance, come on out and make ro - mance.

Em C Em C

thing looks so com - plete — when you're walk - in' out — on the street — and the wind —

Em C D

— catch - es your feet — sends you fly - in', cry - in'.

Em C D Em

Ooh ————— wee! —

Wild night is call - ing, all right.

Ooh wee!

Wild night is call - ing. All the Well, the

The wild night is call - ing. The

1.2.

3. Repeat and fade

Repeat and fade

# SAINT DOMINIC'S PREVIEW

WORDS & MUSIC BY VAN MORRISON

Moderately, in 2

Chord diagrams: Bb, Bb9, Eb, Am7, D, Gm, F, Eb.

Lyrics:

Cham-ois clean-ing all the win - dows,  
 All the or - ange box - es are scat-tered.  
 All the res-tau-rant ta-bles are com-plete-ly cov - ered.

sing-in' songs a - bout E - dith Pi - af's soul.  
 I guess the Safe - way Su - per-mar-ket in the rain.  
 And the rec - ord com - p'ny has paid out for the wine.

F Eb Bb

And I hear blue strings of "no — re-gret-ri — en" —  
 And ev - 'ry - bod - y feels — so de - ter-mined  
 You got ev - 'ry - thing in the world you ev - er want - ed.

F Eb Bb

'cross the street from Ca - the - dral No - tre Dame. —  
 not to feel an - y - one — else - 's pain. —  
 And right a - bout now your face should wear a smile. —

F Eb Bb

Mean-while back — in San Fran - cis - co,  
 No one mak - ing no com - mit-ments  
 That's the way — it all should hap - pen



F Eb Bb

I try hard to make this whole-thing blend. —  
 to an - y - bod - y but - them - selves. —  
 when you're in the state-you're in. —

3

F Eb Bb

And we sit up - on — this jag - ged  
 Talk - in' be - hind - closed door - ways  
 Have you got your pen and note - book read - y? Think it's a - bout

Cm F

sto - ry block with you, my friend. — And it's — a  
 try'ng to get outside get out-side at the shelf. — And — for  
 time — for us to be - gin. — And mean-while,

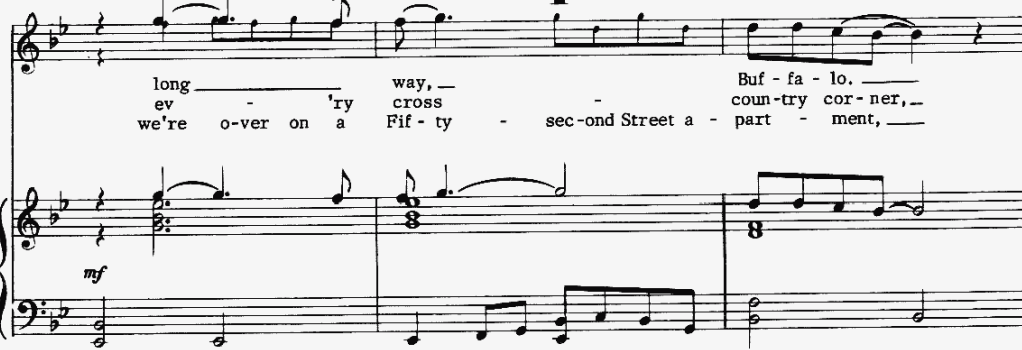
*cresc.*

E♭ B♭



long way, — Buf - fa - lo. —  
 ev - 'ry cross — coun - try cor - ner, —  
 we're o-ver on a Fif - ty - sec - ond Street a - part - ment, —

*mf*




E♭ B♭



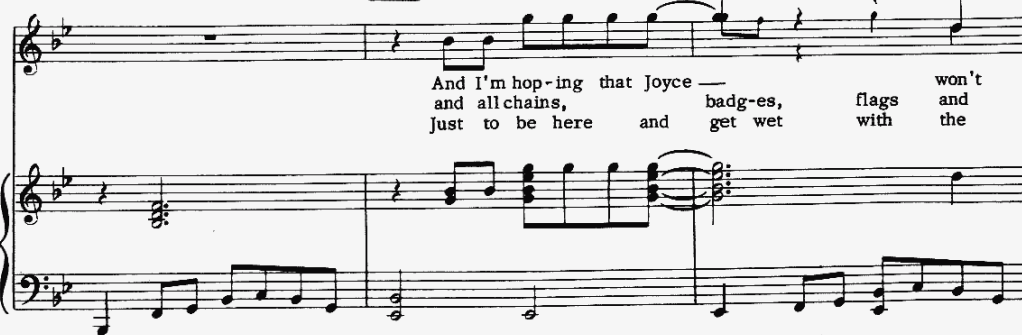
It's a long - way to Bel - fast cit - y, too. —  
 for ev - 'ry — Hank Wil - liams rail - road train that cries, —  
 so - cial - iz - in' with the — win - os, too. —



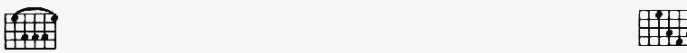
E♭



And I'm hop - ing that Joyce — badg - es, flags won't  
 and all chains, and get wet with the  
 Just to be here and

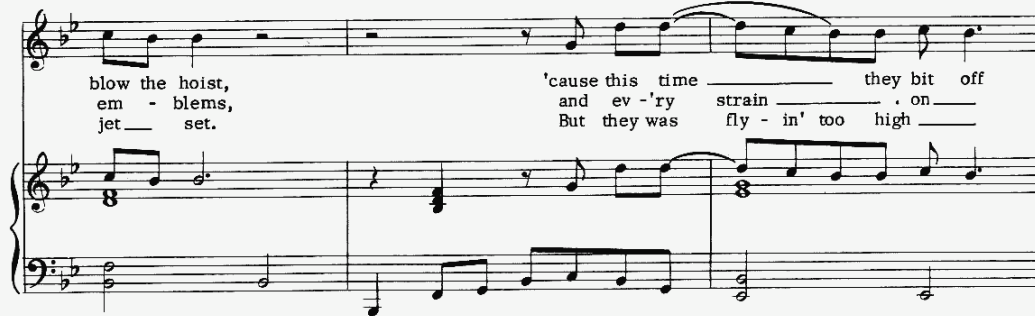


Bb Eb



blow the hoist,  
em - blems,  
jet — set.

'cause this time — they bit off  
and ev - 'ry strain — on —  
But they was fly - in' too high —



Bb F



more — than they can chew, —  
brain — and ev - 'ry eye, — } as we gaze — out on, —  
to see my point of view, — }



Bb F



as we gaze — out on, — as we gaze — out on, —



Bb



as we gaze — out on — Saint



Bb/D Cm7 Bb Eb

Dom - i - nic's pre - view, Saint

Bb/D Cm7 Bb Eb

Dom - i - nic's pre - view, Saint

1. 2. Bb/D Cm7 Bb

Dom - i - nic's pre - view.

Gm Bb/D Cm7 Bb

Dom - i - nic's pre - view.

*rit.*

# COLD WIND IN AUGUST

WORDS & MUSIC BY VAN MORRISON

Moderately slow, in 2

Fm Ab<sup>6</sup>/Eb Dbmaj7 Cm/Eb

I wait - ed for you.  
I'm stand - in' shiv - 'rin'.

You wait - ed for me.  
I got the fe - ver in the rain.

Fm Ab<sup>6</sup>/Eb Dbmaj7 Cm/Eb

Well, it seemed - like, seemed like a  
But I can - - come on back to see - you

E<sup>b</sup> 6 fr.      A<sup>b</sup> 4 fr.      D<sup>b</sup>/A<sup>b</sup> 4 fr.      A<sup>b</sup> 4 fr.      E<sup>b</sup> 6 fr.

might - y long - time. a - gain and a - gain and a - gain. }

F<sup>m</sup>      D<sup>b</sup>ma<sup>7</sup> 4 fr.

Ba - by, I had to have you.

C<sup>m</sup>/E<sup>b</sup> 4 fr.      F<sup>m</sup>      A<sup>b</sup> 6 / E<sup>b</sup>      D<sup>b</sup>ma<sup>7</sup> 4 fr.

You know I had to

C<sup>m</sup>/E<sup>b</sup> 4 fr.      F<sup>m</sup>

have you come

Ab<sup>6</sup>/Eb Dbmaj7 Eb Ab Db/Ab

rain, rain or shine.

Ab Eb Cm/Eb Bbm/Eb

It was — a

*cresc.*

Ab Ab7/C Db

cold — wind in Au - gust;

*f*

Bb7 Ab(add Bb)/C

shiv-ers up and down — my spine.

Dbm6 3 fr. D<sup>o</sup>7 4 fr. Ab 4 fr. Ab7/C 4 fr. Db 4 fr.

I was stand - in' in your gar - den

D<sup>o</sup>7 4 fr. Ab 4 fr.

in the Cal - i - for - nia pine. —

To Coda ♪ Db 4 fr. Ab 4 fr.

*mf*

1. Db 4 fr. To Coda ♪ Cm/Eb 4 fr. 2. No chord



Ab 4 fr.      Ab7 4 fr.      Db 4 fr.

It was a cold wind in Au - gust.      I was

Ab 4 fr.      Ab7 4 fr.

pushed on through Sep - tem - ber.

Db 4 fr.      Ab 4 fr.      Ab7 4 fr.

And I was push-in' through Sep - tem - ber

Db 4 fr.      Cm/Eb 4 fr.      Bbm/Eb      Coda      Db 4 fr.

in the rain. —      It was a

*cresc.*

# RAVE ON, JOHN DONNE

WORDS & MUSIC BY VAN MORRISON

Very slow beat

Gmaj9 Am9 Gmaj9 Cmaj7/G /D

This system contains the first four measures of the piece. The top staff is a vocal line in G major, starting with a whole note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams are provided for Gmaj9, Am9, Gmaj9, Cmaj7/G, and /D.

Gmaj9 Am9 Gmaj9

(Spoken) Rave on John Donne; rave

This system contains measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support. Chord diagrams for Gmaj9 and Am9 are shown. The text "(Spoken) Rave on John Donne; rave" is written below the vocal line.

Am9 Gmaj9

on thy holy fool. Down through the weeks of ages, in the moss borne dark, dank pools

This system contains measures 9-12. The vocal line continues with the lyrics "on thy holy fool. Down through the weeks of ages, in the moss borne dark, dank pools". The piano accompaniment continues with chords and bass line. Chord diagrams for Am9 and Gmaj9 are shown.

Am9 /D Gmaj9

Rave on down through the Industrial Revolution Impericism, in the atomic and nuclear age.

Am9 /D Gmaj9

Rave on down through time and space; down through the

Am9 /D Gmaj9

corridors, rave on words on printed page. Rave on, you left us infinity

Am9 /D Gmaj9

and well-pressed pages for to feed Drive on with wild abandon, up

Am9 /D Gmaj9 Am9 /D

up tempo frenzied hues Rave on Walt Whitman, nose down in wet grass Rave

Gmaj9 Am9 /D

on, fill the senses on nature's bright green shady path, Rave on Omar Khayam

Gmaj9 Am9 /D

Rave on KalhilGibran, oh what sweet wine we drinketh The celebration will be held, we will partake of wine and

Gmaj9 Am9

break the Holy Bread Rave on, let a man come out of Ireland, Rave on Mr. Yeats

Gmaj9 Am9 /D

Rave on down through thy holy rosy cross Rave on down through theosophy and the golden dawn

Gmaj9 Am9 /D

Rave on through the writing of a vision Rave on rave on rave on rave on.

Gmaj9 Am9 /D Gmaj9

Rave \_\_\_\_\_ on John\_Donne Rave on thy ho-ly fool\_

Am9 /D Gmaj9 Am9 /D

Down\_ through the weeks of a - ges

Gmaj9 Am9 /D 6:4

in the moss borne dark\_dank pools Rave on down through the In-dus-tri - al Re - vo - lu -

The first system of music features a vocal line in G major with a 6:4 time signature. The lyrics are "in the moss borne dark\_dank pools Rave on down through the In-dus-tri - al Re - vo - lu -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Gmaj9 and Am9 are provided above the staff.

Gmaj9 Am9 /D

tion\_\_ im - pe - ri - ci - sm in the a - to - mic and nu - cle - ar age Rave on \_\_\_\_\_ on print - ed

The second system continues the vocal line with lyrics "tion\_\_ im - pe - ri - ci - sm in the a - to - mic and nu - cle - ar age Rave on \_\_\_\_\_ on print - ed". A triplet of eighth notes is marked with a '3' above the staff. The piano accompaniment continues with chords and a bass line. Chord diagrams for Gmaj9 and Am9 are provided above the staff.

Gmaj9 Am9 /D

page

The third system shows the vocal line with the word "page". The piano accompaniment continues with chords and a bass line. Chord diagrams for Gmaj9 and Am9 are provided above the staff.

Gmaj9 Cmaj7 Gmaj9 Cmaj7 Am9/D Ad lib. to Fade

The fourth system is an instrumental section for the piano, marked "Ad lib. to Fade". It features a sequence of chords: Gmaj9, Cmaj7, Gmaj9, Cmaj7, and Am9/D. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Gmaj9, Cmaj7, and Am9/D are provided above the staff.

# KINGDOM HALL

WORDS & MUSIC BY VAN MORRISON

Medium fast beat

[Tacet 1<sup>o</sup> & 2<sup>o</sup> sing only on D.S.]

A musical system for guitar and piano. The guitar part is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a series of chords: A, D/A, A, and D/A. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The lyrics "Do do do do do do do do." are written below the guitar staff.

A musical system for guitar and piano. The guitar part is in treble clef with a key signature of three sharps and a common time signature. It features two first endings, labeled "1." and "2.", with an E chord indicated above the second ending. The piano accompaniment is in grand staff. The lyrics "Do do do do do do do." are written below the guitar staff.

A musical system for guitar and piano. The guitar part is in treble clef with a key signature of three sharps and a common time signature. It features chords D, A/C#, Bm7, and A. The piano accompaniment is in grand staff. The lyrics "(1.) So glad to see you," are written below the guitar staff. The text "(3<sup>o</sup> Instr.)" is written above the guitar staff.

so glad you're here \_\_\_\_\_ come here be - side

me now, we can clear in - hi - bi - tion a - way.

All in - hi - bi - tions,

throw them a - way, and when we dance.



A F#m D E

— like this, — we will dance — like we've ne - ver be - fore. —

A CHORUS E D F#m

— Oh — they were swing - ing — down at the King - dom Hall, —

E A E

oh — bells were ring - ing down at the King -

D F#m E A

dom Hall, — A — choir was

E D F#m E  
 sing - ing down at the King - dom Hall — they — went —

A F#m A  
 hey li - ley, — li - ley, li - ley, hey li - ley, —

F#m  
 li - ley low.

*D.S. x2*  
*To Fade on Chorus, ad lib.*

**VERSE 2:**  
 Good body music  
 Brings you right here  
 Free flowin' motion now  
 When we're shakin' it out on the floor  
 Good rockin' music  
 Down in your shoes  
 And when we dance like this  
 Like we've never been dancin' before.

# A SENSE OF WONDER

WORDS & MUSIC BY VAN MORRISON

Slowly

G

(1.) I walked in my great coat down through the days of the

leaves no be-fore af-ter, yes

C D G

G C

af - ter be - fore. We were

D G

shin - ing our light — in - to the days of — bloom - ing won - der.

C D G

In the e - ter - nal pre - sence — in the pre - sence of the

CHORUS

D G D Em Bm

flame. Did - n't I come to bring — you a sense of

C /D G D/F# Em Bm7/D C /D

won-der, did - n't I come to lift your fier - y vi - sion bright.

G D Em Bm C

did - n't I come to bring you a sense of won - der in the

*To Coda* ◆

G Em

flame. — It's ea - sy to des - crite the —

Bm7 Em

leaves in — Au - tumn, and it's oh so ea - sy in the

Bm7 Em Bm7

spring. but down \_\_\_\_\_ through Jan - u - a - ry and Feb - ru - a - - ry,

Am7 C/D D

it's a ve - ry diff - 'rent thing.

*D.%. at Coda*

♠ CODA G C

Did - n't I call to bring - you a sense of won - der. -in. \_\_\_\_

*Ad libs. to Fade*

**VERSE 2:**

On and on and on we kept on singing our song,  
 Thru' Newtonards and Comber, Gransha and the Ballystockart Road.  
 With Spike and Boffyflow, I said I would describe the leaves for  
 Samuel and Felicity,  
 Rich, red browney, half burnt orange and green.

**VERSE 3:**

On and on and on, through the winter of our discontent.  
 When the wind blows up the collar and the ears are frostbitten too,  
 I said I could describe the leaves for Samuel and what it means to  
 you and me,  
 You may call my love Sophia, but I call my love Philosophy.

**AD LIB. ON CODA:**

Wee Alfie at the  
 Castle Picturehouse on the Castlereagh Road.  
 Whistling on the corner next door where  
 he kept Johnny Mack Brown's horse.  
 O Sole Mio by McGimsey,  
 and the man who played the saw  
 outside the city hall.  
 Pastie suppers down at Davy's chipper,  
 Gravyrings, wagonwheels,  
 Bambracks, snowballs.

# TORE DOWN A LA RIMBAUD

WORDS & MUSIC BY VAN MORRISON

Steady beat

G Bm7 C D

(1.) Showed me pictures in the gallery,

G Bm7 C D

showed me novels on the shelf.

G Bm7 C D

Put my hands a - cross — the ta - ble

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. Chord diagrams for G, Bm7, C, and D are provided above the vocal staff.

(Vocal on %.)

G Bm7 C D G Bm7

gave me know-ledge of my - self. Showed me — vi - sions — showed me

Detailed description: This system contains measures 3 through 6. Measure 3 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 4 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 5 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 6 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment continues with the same eighth-note bass line and right-hand melody. A repeat sign is present at the end of measure 4. Chord diagrams for G, Bm7, C, D, G, and Bm7 are provided above the vocal staff.

C D G Bm7

night - mares. gave — me dreams that

Detailed description: This system contains measures 7 through 10. Measure 7 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 8 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 9 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 10 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment continues with the same eighth-note bass line and right-hand melody. Chord diagrams for C, D, G, and Bm7 are provided above the vocal staff.

C D G Bm7

ne - ver end showed me light out of the

Detailed description: This system contains measures 11 through 14. Measure 11 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 12 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 13 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. Measure 14 has a vocal line with a quarter rest, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment continues with the same eighth-note bass line and right-hand melody. Chord diagrams for C, D, G, and Bm7 are provided above the vocal staff.



C D G Bm7

tun - nel, when there was dark - ness all a - round in -

CHORUS

C D Em D C D

stead. — I was — just tore down — à la Rim - baud

Em D C D Em D

and I wish my mes - sage would come. Tore down à la Rim -

C Am7 G/B

— baud, — you know it's hard — some time, —

*D.S. (Repeat Chorus)*

you know it's hard some time. —

♣ *CODA*

time. — Hard some

*Ad lib. to Fade*

**VERSE 2:**

Showed me ways and means and motions,  
 Showed me what it's like to be,  
 Gave me days of deep devotion,  
 Showed me things that I cannot see.

Tore down à la Rimbaud,  
 And I wish my purpose would come,  
 Tore down à la Rimbaud, you know it's hard some time,  
 You know it's hard some time.

*D.S. — Instrumental 8 Bars*

**VERSE 3:**

Showed me different shapes and colours,  
 Showed me many different roads,  
 Gave me very clear instructions,  
 When I was in the dark night of the soul.

When I was tore down à la Rimbaud,  
 And I wish my writing would come,  
 Tore down à la Rimbaud, you know it's hard some time,  
 You know it's hard some time.

# FULL FORCE GALE

WORDS & MUSIC BY VAN MORRISON

Moderately fast

D A G A D G

Like a full force gale I was lift-ed up a-gain

D A D A G D A

I was lift-ed up a-gain by the Lord

G D A G A D

(2<sup>o</sup> Instr.) A D A G D A

No mat-ter where I roam I will find my way back home,

G D A G A D

I will al - ways re - turn — to the Lord.

A D A G

In the gen - tle eve - ning breeze — by the

D A G D A

whis - pering sha - dy trees, — I will find — my sanc - tu - a -

G A D A Bm (2<sup>o</sup> Vocal)

ry in — the Lord. — I was head-

ing for a fall and I

saw the writing on the wall.

{ Like a full force gale I was  
In the gen-tle eve-ning breeze by the

lift-ed up a-gain, I was lift-ed up a-gain  
whis-pering sha-dy trees, I will find my sanc-tu-ary

G A D 1. A

by the Lord,  
in the Lord.

2. A D A G

And no mat - ter where I roam I will find  
full force gale I was lift -

D A G D A

my way back home, I will al - ways re - turn  
ed up a - gain, I was lift - ed up a - gain

G A D A *Ad lib. to Fade*

to the Lord. Like a  
by the Lord.

# WAVELENGTH

WORDS & MUSIC BY VAN MORRISON

Slowly, in 2

Cmaj7  
000

Fmaj7  
x000

This is a song a - bout your

3

Cmaj7  
000



wave-length and my wave - length, ba - by.

3


Fmaj7  
x000



C  
000

You turn me on


F  C 



when you get me on — your wave - length, now yea, yea, yea, yea.



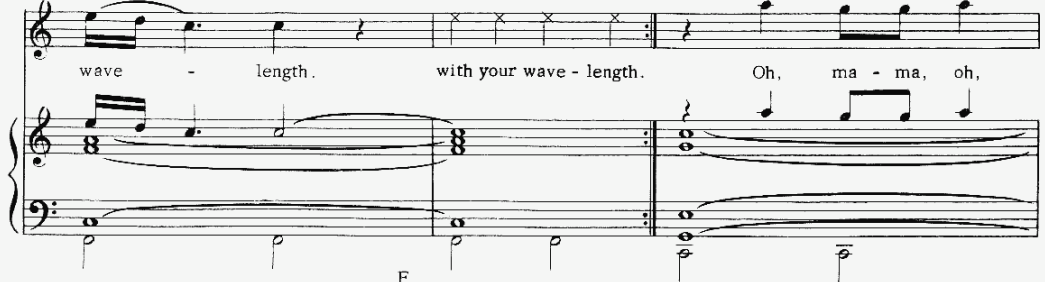
F  C 

with your wave - length, — oh, with your



F  C 

wave - length. with your wave - length. Oh, ma - ma, oh,



F 

ma - ma, oh, ma - ma, oh, ma - ma, oh, ma - ma, oh, ma - ma, oh, ma - ma.





Bright Rock beat, in 4

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line. Chord diagrams are provided for the guitar part.

**System 1:** Chords: C, F. The piano accompaniment starts with a *mf* dynamic. The vocal line has a whole rest.

**System 2:** Chords: C, Fmaj7. Lyrics: Wave - length. Oh, - ma-ma,

**System 3:** Chords: C, Fmaj7. Lyrics: wave length. You nev-er let me

**System 4:** Chords: C(add D), F, G, F. Lyrics: down, - no, - no. You nev-er let me down, - no, - no.

Am G Fmaj7

When I'm down — you al - ways com - fort me, —  
 Won't you sing — that song — a - gain — for me, —

Am G

all When I'm lone - ly, child, — you  
 a - bout my lov - er, my lov - er in the

Fmaj7 Am

see a - bout me — You are ev -  
 grass, al - right. — You have told -

G Fmaj7

'ry - where\_ you're s'posed — to be. And  
 — me 'bout — my des - tin - y, a - sing - in',

Dm G Dm

I can get your sta - tion when I need re - ju - ve - na -  
 "Come back, ba - by, come — back. Come back, ba - by, come —

G C Fmaj7

— back." } Wave — length. —

C

Oh, — ma - ma, wave — length. —

Fmaj7 C(add D)

(Said) You nev - er let me down, — no, — no.

F *To Coda* G x000 F

You nev - er let me down, no, — no.

G x000 F

I heard the Voice of A - mer - i - ca call - in' on my wave - length, — al - right.

G x000

tell - in' me to tune — in on — my ra -

F G x000

di - o. I heard the Voice of A -

F

mer - i - ca call - in' on my wave - length, — a sing - in',

Dm G Dm G

"Come back, ba - by, come — back. Come back, ba - by, come — back."

C F

1. 2. 3.

Doo doo d'n doo doo doo d'n doo doo doo doo — doo doo doo. Doo doo d'n doo doo doo d'n

4. F G F

*D.S. al Coda* ♣

doo doo doo doo — doo doo doo. Doo doo d'n doo doo doo d'n doo doo.

Coda

C

When you get me on, when you get me on your  
get me, oh, yeah, Lord, you get me on a  
boy, ... now, when you get me on your

F

1. 2. 3.

wave-length.  
wave-length.  
wave-length.

When you  
You got your-self a  
get me on your wave - length

Ya ra - di -

Repeat and fade

C

o, ya ra - di - o, ya ra - di - o, ya ra - di - o, ya ra - di -

Repeat and fade

F

o, ya ra - di - o, ya ra - di - o, ya ra - di - o, ya ra - di -

# CHECKIN' IT OUT

WORDS & MUSIC BY VAN MORRISON

Medium swing (♩ = ♩<sup>3</sup>)

(4<sup>o</sup> Instr.)

(1.) We've got to put our heads to - ge - ther, —

I'm sure that we can work it out, — I'm weigh - ing up the

si - tu - a - tion — and check - in' it out, — ta - kin' it fur - ther, —

G C 1, 3, D C

ta - kin' it fur - ther, check - in' it out. —

2, 4, D C Bm7

check-in' it out. — And the ob - sta - cles a - long the way — some-times may

Am7 Bm7

feel — so tre - men - dous, there are

C

guides and spi - rits all a - long the way, — who will be -



5. D C G C

friend us. check-in' it out. Check-in' it out now ba-by, out.)

*Repeat ad lib. to Fade*

D C G C D C

check-in' it out, check-in' it

**VERSE 2:**

This is a workin' situation  
 I'm telling you without a doubt  
 We've gotta pull it all in tight baby  
 Checkin' it out  
 Takin' it further  
 Takin' it further  
 Checkin' it out.

**VERSE 3:**

Let's talk it out across the table  
 Make sure that we leave nothin' out  
 Get into it like a meditation  
 Start checkin' it out  
 Takin' it further  
 Takin' it further  
 Checkin' it out.

**VERSE 4: — Instrumental**

**VERSE 5: — as Verse 3**

# BEAUTIFUL VISION

WORDS & MUSIC BY VAN MORRISON

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The key signature is D major (two sharps) and the time signature is 3/4. The first system shows the beginning of the piece with a D chord and an A chord. The second system continues the melody and accompaniment. The third system features a more active bass line with eighth notes and includes an A chord diagram. The fourth system concludes the piece with a D/F# chord, an A chord, and a D/A chord.

Beau - ti - ful vi - sion — stay with me

D A

all of the time, — beau - ti - ful vi -

D A D

sion, — stay e - ver on — my mind with your

A D A

beau - ti - ful (2.) Mys - ti - cal

3<sup>o</sup>, 5<sup>o</sup> (vi - sion)

Bm A D A D/A A 1, 3.

2, 4.

In the dark-est night you are shin-ing

Bm

A

---

bright, you are my guid-ing light,

Bm

---

you showed me wrong\_ from right.\_ Beau - ti - ful

E

A 4<sup>o</sup> - D.S. to Fade

**VERSE 2:**  
 Mystical rapture  
 I am in ecstasy  
 Beautiful vision  
 Don't ever separate me from your ...

**VERSE 3:**  
 Beautiful vision  
 Stay ever on my mind  
 Beautiful vision  
 Stay with me all of the time with your beautiful vision.

**VERSE 4: - Instrumental**

**VERSE 5: - As Verse 1 (ad lib. to Fade)**

# YOU DON'T PULL NO PUNCHES BUT YOU DON'T PUSH THE RIVER

WORDS & MUSIC BY VAN MORRISON

Moderately

Em  
0 000

C  
0 0 0

*mp legato*

*with pedal throughout*

Em  
0 000

Da da da da da da da da da da da da da

C  
0 0 0

Em  
0 000

da da da, da da da da da da da da

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C  
0 0 0 0

da da.

Em  
0 0 0 0 0

C  
0 0 0 0

1. When you were a child you were a

Em  
0 0 0 0 0

tom - boy, your soul sat - is -

C  
0 0 0 0

Em  
0 0 0 0 0

fac - tion, way

C  
0 0 0 0

back in shad - y lane.

Em  
0 0 0 0

1. - 6.  
C  
0 0 0 0

Do you re-mem-ber, dar- lin'?

7. C  
0 0 0 0

You don't push the riv- er,

Em  
0 0 0 0

C

Em

you don't push the riv - er.

*rit.*

2. And it's the woman in you, and it's the woman in you,  
Your soul satisfaction,  
And it takes the child in you to know  
The woman in you are one.
3. We're goin' out in the country, get down to the real soul people,  
We're goin' out in the country, get down to the real soul people,  
We're gettin' into the west coast, shining our lights into the days of bloomin' wonder,  
Goin' as much with the river as not. Goin' as much with the river as not.
4. Blake and the Eternals standin' with the Sisters of Mercy looking for the Veedon Fleece,  
William Blake and the Eternals standin' with the Sisters of Mercy looking for the Veedon Fleece,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, and you don't push the river,  
You don't pull no punches, and you don't push the river,  
Goin' as much with the river.
5. We're goin' out in the West down to the cathedrals,  
We're goin' out in the West down to the beaches,  
And the Sisters of Mercy behind the sun,  
Oh, behind the sun.
6. And William Blake and the Sisters of Mercy, looking for the Veedon Fleece,  
You don't pull no punches, goin' as much with the river as not,  
You don't pull no punches, but you don't push the river, no  
You don't pull no punches, but you don't push the river, no  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river.
7. And we was contemplating Baba, William Blake and the Eternals  
Goin' down to the Sisters of Mercy looking for the Veedon Fleece, looking for the Veedon Fleece, looking for the Veedon Fleece,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river,  
You don't push the river, you don't push the river.



# REAL REAL GONE

WORDS & MUSIC BY VAN MORRISON

Fast beat

x3

G C D

(3<sup>o</sup>)

G C G D

(1.) Real real

G Em C D

gone, I got hit by a bow and ar -

G Em C D

row, got me down to the ve-ry mar-

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by a half note 'row,' and then a quarter note 'got me down' with a slur over 'to the ve-ry mar-'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

G Em C D

row, and I'm real real gone.

The second system continues the vocal line with 'row,' followed by a quarter rest and then 'and I'm real real gone.' The piano accompaniment continues with similar rhythmic patterns, including some chords with fermatas.

G C G D

Real real

The third system shows the vocal line with a quarter rest followed by 'Real real'. The piano accompaniment continues with a consistent eighth-note bass line and treble accompaniment.

G Em C D

gone I can't stand up by my -

The fourth system features the vocal line with 'gone' followed by a quarter rest and 'I can't stand up by my -'. The piano accompaniment concludes with a final chord in the treble clef.

G Em C D

self, — don't you know\_ I need your help, —

G Em C D

and I'm real real

G C G I. D

gone. —

Am7 D G D/F#

(2.) Some\_ peo-ple say\_ you can make\_ it on your

Em Am7 D G

own, oh you can make it if you try.

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest, followed by a quarter note 'own,' and a half note 'oh'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Em, Am7, D, and G are provided above the staff. A triplet of eighth notes is marked with a '3' over the notes.

Am7 D G D/F#

I know bet-ter now you can't stand up a-lone

Detailed description: This system contains the next two lines of music. The vocal line has a quarter rest, followed by 'I know bet-ter now' and 'you can't stand up a-lone'. The piano accompaniment continues with similar harmonic support. Chord diagrams for Am7, D, G, and D/F# are shown. A triplet of eighth notes is marked with a '3' over the notes.

Em A7 D

oh ba-by that is why

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter rest, followed by 'oh ba-by that is why'. The piano accompaniment features a more active bass line. Chord diagrams for Em, A7, and D are provided. A triplet of eighth notes is marked with a '3' over the notes.

2. D G Em

(2.) I'm real real I'm real gone, oh

Detailed description: This system contains the final two lines of music. The vocal line starts with a double bar line and a second ending bracket labeled '2.'. The lyrics are '(2.) I'm real real I'm real gone, oh'. The piano accompaniment concludes with a steady bass line. Chord diagrams for D, G, and Em are shown. A triplet of eighth notes is marked with a '3' over the notes.

C D G Em

Lord I got hit by a bow and ar - row,

The first system of music features a vocal line in G major with lyrics "Lord I got hit by a bow and ar - row,". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. Chord diagrams for C, D, G, and Em are provided above the vocal staff.

C D G

got me down — to the ve - ry mar - row, you're a friend —

The second system continues the vocal line with lyrics "got me down — to the ve - ry mar - row, you're a friend —". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C, D, and G are shown above the vocal staff.

Em C D

— of mine, — and I'm real — real gone —

The third system continues the vocal line with lyrics "— of mine, — and I'm real — real gone —". The piano accompaniment continues with the same accompaniment. Chord diagrams for Em, C, and D are shown above the vocal staff.

G C G D

— And I'm real — real gone —

The fourth system concludes the vocal line with lyrics "— And I'm real — real gone —". The piano accompaniment continues with the same accompaniment. Chord diagrams for G, C, G, and D are shown above the vocal staff.

Guitar chord diagrams: G, Em, C, D, Em, C, D.

Lyrics:  
 Burke said, if you need me, why don't you call me? I'm real gone. James Brown said, when you're  
 tired of what you got, try me in the Mid-night Hour Gene Chandler said,  
 that's when my love comes tumb-ling down, So-lo-mon  
 there's a rain-bow in my soul.

*Repeat to Fade*

**VERSE 2:**

I'm real real gone  
 I can't stand up by myself  
 Don't you know I need your help  
 You're a friend of mine  
 And I'm real real gone.

And Sam Cooke is on the radio  
 And the night is filled with space  
 And your fingertips touch my face  
 You're a friend of mine  
 And I'm real real gone.

# ENLIGHTENMENT

WORDS & MUSIC BY VAN MORRISON

Moderately

Chop that wood, car-ry wa-ter, what's the sound\_ of

This system contains the first three measures of the song. The guitar part is written in treble clef with a key signature of two sharps (D major). Chord diagrams are provided above the staff: D (x02321), F#m/C# (x23432), and Bm7 (x24432). The vocal line is in treble clef, and the piano accompaniment is in bass clef.

one hand\_ clap-ping en - light - en - ment, don't know\_ what it is. —

This system contains the next three measures. Chord diagrams are provided above the staff: Gmaj7 (x32033), D (x02321), and A6 (x02023). The piano accompaniment continues in the bass clef.

Ev - 'ry se - cond,

(Instr. 2<sup>o</sup>, D.C.)

This system contains the final three measures. Chord diagrams are provided above the staff: Gmaj7 (x32033), D (x02321), A (x02023), and D (x02321). The piano accompaniment continues in the bass clef.

F#m/C# Bm7 Gmaj7

ev - 'ry min - ute, it keeps chang - ing to some - thing diff - 'rent,

D A6 Gmaj7

en - light - en - ment, don't know what it is. —

1, 2. D A (Vocal 2<sup>o</sup>)

En - light - en - ment — don't — know —

Bm Gmaj7

what it is, — it says it's non - at - tach - ment,



non at - tach-ment, non at - tach-ment. (2.) I'm in the

3. D A D.C. al Coda To Coda CODA D

En - light - en - ment, -

— don't\_ know what it is, — { it's up to you }  
 { it's always up to you }

1. D A6 Gmaj7

en - light - en - ment, — don't know what it is — it's up\_ to you — ev-'ry

D A Gmaj7 D

day. — it's up to you, the way you think. —

rall.

**VERSE 2:**

I'm in the here and now,  
 And I'm meditating  
 And still I'm suffering but that's my problem  
 Enlightenment, don't know what it is.  
 (Wake up!)

*Instrumental 8 bars*

Enlightenment says the world is nothing  
 Nothing but a dream,  
 Everything's an illusion  
 And nothing is real.

**VERSE 3:**

Good or bad baby  
 You can change it any way you want  
 You can rearrange it  
 Enlightenment, don't know what it is.  
 Chop that wood  
 And carry water  
 What's the sound of one hand clapping  
 Enlightenment, don't know what it is.

**D.C.**

All around baby  
 You can see  
 You're making your own reality everyday because  
 Enlightenment, don't know what it is.  
 (One more time)

*Instrumental 8 bars*

# GLORIA

WORDS & MUSIC BY VAN MORRISON

Up beat

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment with treble and bass staves. The lyrics are: (v.l.) Like to tell you 'bout my ba-by, you know she comes a - round just a-bout five feet four -

**System 1:** Guitar chords: E, D, A, E, D, A, E, D, A. Piano accompaniment: Treble clef with chords and eighth notes; Bass clef with eighth notes.

**System 2:** Guitar chords: E, D, A, E, D, A, E, D, A. Lyrics: (v.l.) Like to tell you 'bout my ba-by, you know she comes a -

**System 3:** Guitar chords: E, D, A, E, D, A, E, D, A. Lyrics: round just a-bout five feet four -

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E D A E D A E D A

from her head to the ground... You know she comes a - round here...

The first system of the musical score features a guitar part with chords E, D, A, E, D, A, E, D, A and a piano accompaniment. The lyrics are "from her head to the ground..." and "You know she comes a - round here..."

E D A E D A E D A

just a - bout mid - night, —

The second system of the musical score features a guitar part with chords E, D, A, E, D, A, E, D, A and a piano accompaniment. The lyrics are "just a - bout mid - night, —"

E D A E D A E D A

she makes me feel so good Lord, she makes me feel al - right.

The third system of the musical score features a guitar part with chords E, D, A, E, D, A, E, D, A and a piano accompaniment. The lyrics are "she makes me feel so good Lord, she makes me feel al - right."

E D A E D A E D A

And her name is G

The fourth system of the musical score features a guitar part with chords E, D, A, E, D, A, E, D, A and a piano accompaniment. The lyrics are "And her name is G"

E D A D A E D A

L O R

E D A E D A E A

I G L O R I A. Glo - ri - a

E D A E D A E D A

G L O R I A. Glo - ri - a I'm gon - na shout it all night,

E D A E D A E D A

Glo - ri - a I'm gon - na shout it ev - 'ry day. Glo - ri - a.

The musical score for Verse 1 consists of three systems. Each system includes a guitar part with chord diagrams and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part uses chords E, D, A, and E. The piano accompaniment features a steady bass line and chords in the right hand, with triplets in the first two systems.

*VERSE 2:*  
 She comes around here  
 Just about midnight  
 She makes me feel so good Lord  
 Makes me feel alright  
 Comes walkin' down my street  
 Comes up to my house  
 She knocks upon my door  
 And then she comes to my room  
 Makes me feel alright  
 G L O R I A.

# QUEEN OF THE SLIPSTREAM

WORDS & MUSIC BY VAN MORRISON

Slow beat

E G#m7 A

(1.) You're the queen of the slip - stream\_ with eyes\_

— that shine, — you have crossed ma - ny wa - ters\_ to

here. You have drank of the foun - tain of

E G#m7 A

A  E  G#m7 

in - no - cence — and ex - per - i - enced the long — cold — win - try years...



1. 3. A  2. 4. A  F#m7 

Goin' a - way —



C#m  F#m7 

far a - cross the sea, but I'll be back for you.



E  F#m7 

I will tell you ev - 'ry - thing I





C#m F#m7

know, ba-by, ev-'ry-thing is true.

C#m A E G#m7

(3.) Will the (5.) You're the You're the queen,

*Vocals ad lib.*

A E G#m7 A

the queen of the slip-stream. You're the

*Repeat ad lib. to Fade*

**VERSE 2:**

There's a dream where the contents are visible  
 Where the poetic champions compose  
 Will you breathe not a word of this secrecy  
 Will you still be my special rose?

**VERSE 3:**

Will the blush still remain on your cheeks my love  
 Is the light always seen in your head  
 Gold and silver they placed at your feet my dear  
 But I know you chose me instead.

**VERSE 4: — Instrumental**

**VERSE 5:**

You're the queen of the slipstream, I love you so  
 You have crossed many waters to be here  
 And you drink at the fountain of innocence  
 And experienced, you know very well.