

DIXIE CHICKS



Home

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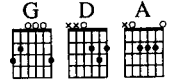
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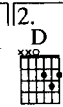
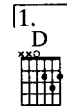
LONG TIME GONE

Words and Music by
DARREL SCOTT

Fast ♩ = 86

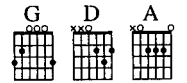


mf



1. My

§ Verse:

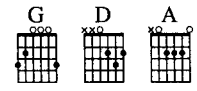


Dad - dy sits on the front porch swing - in', look - in' out on a va - cant field,

2.3. See additional lyrics



used to be filled with bur - ly to - bac - co, now he knows it nev - er will. My



broth - er found work in In - di - an - a, Sis - ter's a nurse_ at the old_ folks home.

To Coda



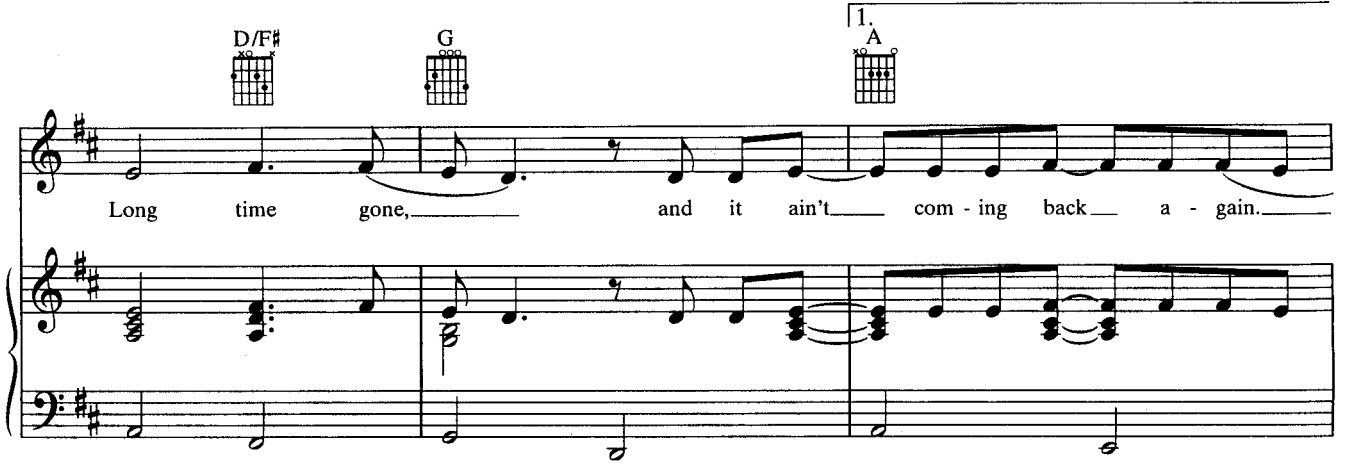
Mom - ma's still cook - in' too_ much for sup - per, and me_ I've been a long time gone. Been a

Chorus:



long time gone. No, I ain't {hoed a row / had a prayer} since I don't know when...

D/F# G 1. A



Long time gone, and it ain't coming back a gain.

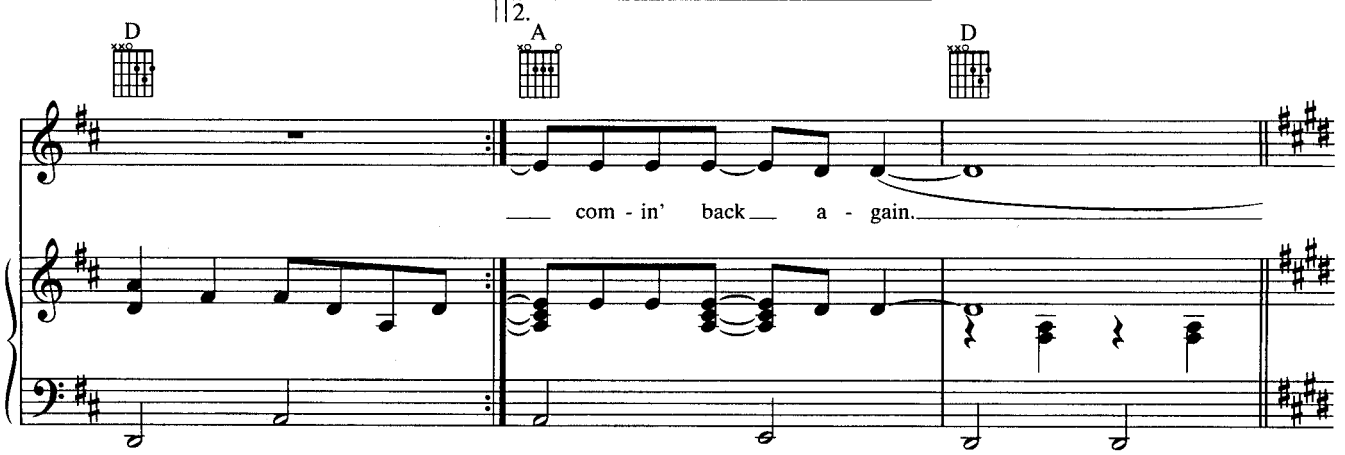
D



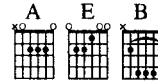
G D A



D 2. A D



com - in' back a gain.



2. (Inst. solo ad lib...)



1. ...end solo) Now, me, _

Bridge:



I went to Nash - ville, try'n' to be the big deal. Play - in' down on Broad - way, get - tin' there the hard _ way.



Liv - in' from a tip jar, sleep - in' in my car. Hock - in' my gui - tar, yeah, I'm gon - na be _ a star. _



D.S. al Coda

3. Now, me

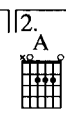
Coda

don't have Hank. I think, I think, I think the rest is a

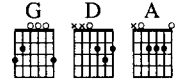
Chorus:



long time gone. { No, I ain't hit the roof since I don't know when. }
 { No, I ain't honked the horn since I don't know when. }



Long time gone, and it ain't com-in' back. I said a com-in' back a - gain.



Musical notation for the first system, including treble and bass clefs, a piano accompaniment, and a vocal line with a whole note rest.



Musical notation for the second system, including treble and bass clefs, a piano accompaniment, and a vocal line with the lyrics "I said a".



Musical notation for the third system, including treble and bass clefs, a piano accompaniment, and a vocal line with the lyrics "long time, long time, long time gone.".



Musical notation for the fourth system, including treble and bass clefs, a piano accompaniment, and a vocal line with the lyrics "Oh, it's been a long time.".

A

Long time, long time, long time, gone.

This system contains a guitar chord diagram for A major (x02232) and a musical score with a vocal line and piano accompaniment. The vocal line has lyrics: "Long time, long time, long time, gone." The piano accompaniment features a steady bass line and chords in the right hand.

D

Oh, it's been a long time gone.

This system contains a guitar chord diagram for D major (xx0232) and a musical score with a vocal line and piano accompaniment. The vocal line has lyrics: "Oh, it's been a long time gone." The piano accompaniment continues with a similar rhythmic pattern.

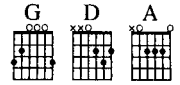
A

Long time, long time, long time gone.

This system contains a guitar chord diagram for A major (x02232) and a musical score with a vocal line and piano accompaniment. The vocal line has lyrics: "Long time, long time, long time gone." The piano accompaniment features a steady bass line and chords in the right hand.

D

This system contains a guitar chord diagram for D major (xx0232) and a musical score with piano accompaniment. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a similar rhythmic pattern.


Verse 2:

Delia plays that ol' church piano,
 Sittin' out on her daddy's farm.
 She always thought that we'd be together.
 Lord, I never meant to do her harm.
 Said she could hear me singin' in the church choir.
 Me, I heard another song.
 I caught the wind and hit the road runnin'.
 (To Chorus:)

Verse 3:

Now, me and Delia singin' every Sunday,
 Watchin' the children and the garden grow.
 We listen to the radio to hear what's cookin',
 But the music ain't got no soul.
 Now they sound tired but they don't sound Haggard.
 They got money but they don't have Cash.
 They got Junior but they don't have Hank.
 I think, I think, I think the rest is...
 (To Chorus:)

LANDSLIDE

Words and Music by
STEVIE NICKS

Moderately fast ♩ = 72



Musical notation for the first system, including treble and bass staves with a piano accompaniment marked *mf*.



Musical notation for the second system, including treble and bass staves.

Verse:



Musical notation for the start of the verse, including treble and bass staves.

1. I took my love___ and I took it down.
 take this love,___ and take it down.

Musical notation for the verse, including treble and bass staves with lyrics.



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

Yeah, I climbed a moun - tain and I turned a - round.
If you climb a moun - tain and you turn a - round,

And I saw
and if you see

Piano accompaniment for the first system.



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

my re - flec - tion in the snow - cov - ered hills. Well, the

Piano accompaniment for the second system.



To Coda



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

land - slide brought me down. Oh,

Piano accompaniment for the third system.



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

mir - ror in the sky, what is love? Can the child

Piano accompaniment for the fourth system.

G D/F# Em7 D/F#

with - in my heart rise a - bove? Can I

G D/F# Em7 D/F# G

sail thru the chang - ing o - cean tides? Can I han - dle the sea-
2. (Inst. solo ad lib....)

D/F# Em7 D/F# G D/F# Em7

sons of my life? Uh, uh.

D/F# G D/F# Em7 A/C#

Uh, uh. Uh, uh. Well, I've...
... end solo)



been a - fraid of chang - in' 'cause I built



my life a-round you. But time



makes you bold - er, chil - dren get old - er, I'm



1.



get - ting old - der too. Well...

D.S. rit al Coda

2.

Well, I'm get-ting old - er too. 3. So, _____

Coda

And if you see my re - flec - tion in the snow - cov-ered hills.

1. 2.

well, may - be, _____ well,

3.

the land - slide _____ will bring you down.

rit.

TRAVELIN' SOLDIER

Words and Music t
BRUCE ROBINSO

Moderately ♩ = 74

Verse:



1. Two days past eigh-teen, he was wait-ing for the bus in his ar - my greens, sat
3.4. See additional lyrics



down in a booth in a ca - fé there, gave his or - der to a girl with a bow in her hair.

He's a lit - tle shy, so she gives him a smile, and he said would you mind sit - tin'
2. See additional lyrics

D

down_ for a while_ and talk - in' to me, I'm feel - in' a lit - tle low.

A G 1. D

She said I'm off in an ho - ur and I know where we can go.

A

2. So, they

2.3.4. D A E/G#

back here_ to you?

Chorus:

F#m



D



I cried, nev - er gon - na hold the hand of an - oth - er guy.

A



E



Too young for him, they told her, wait - in' for the love of a trav - el - ing sol - dier.

F#m



D



Our love will nev - er end, wait - in' for the sol - dier to come back a - gain.

1.2.

A



E



A



Nev - er more to be a - lone, when the let - ter said a sol - dier's com - in' home.

D.C. | 3. | 4.

3. So the sol-dier's com-in'. sol-dier's com-in'
4. One

home.

Repeat ad lib. and fade

Verse 2:
So, they went down and they sat on the pier.
He said, I bet you got a boyfriend, but I don't care.
I got no one to send a letter to,
Would you mind if I sent one back here to you?
(To Chorus:)

Verse 3:
So the letters came from an army camp,
In California, then Vietnam.
And he told her of his heart:
It might be love and all the things he was scared of.
He said when it's getting kinda rough over here,
I think of that day, sittin' down at the pier.
And I close my eyes and see your pretty smile.
Don't worry, but I won't be able to write for a while.
(To Chorus:)

Verse 4:
One Friday night at a football game,
The Lord's prayer said and the Anthem sang,
A man said, folks would you bow your head
For a list of the local Vietnam dead.
Crying all alone underneath the stands
Was a piccolo player in the marching band.
And one name read and nobody cared
But a pretty little girl with a bow in her hair.
(To Chorus:)

TRUTH NO. 2

Words and Music by
PATTY GRIFFIN

Moderate two-beat ♩ = 88

G

C

mf

Vers:

G

1. You don't like the sound of the truth com - in' from my mouth.
2. 3. See additional lyrics

C

G



You say_ that I lack_ the proof;_ well, ba-by, that might_ be so_



C



G



I might get to the end of my life, find out ev - 'ry - one_ was



C



ly - in'.





I don't think that I'm a - fraid an - y - more, say that I would rath - er die



try in', woah...

Chorus:

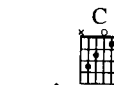


1. 2. 4. Swing me way down south. Sing me

3. (Inst. solo ad lib...)



some-thing brave from your mouth. And I'll bring you pearls of



wa

lips

2.

Ver
Thi
An
Wh
I lo
In t
Just
It n
(To



die wa - ter on my hips, and the love in my lips, all the love from my

ah... lips. ... end solo)

[2. D.S. al Fine | 4.]

is of

Verse 2:
 This time when he swung the bat
 And I found myself layin' flat, I wondered:
 What a way to spend a dime,
 What a way to use the time, ain't it, baby?
 I looked at my reflection
 In the window walkin' past, and I saw a stranger.
 Just so scared all the time,
 It makes me one more reason why the world's dangerous.
 (To Chorus:)

Verse 3:
 You don't like the sound of the truth
 Comin' from my mouth.
 You say that I lack the proof;
 Well, baby, that might be so.
 Tell me, what's wrong with havin' a little faith
 In what you're feelin' in your heart?
 Why must we be so afraid
 And always so far apart?
 (To Chorus:)

WHITE TRASH WEDDING

Words and Music by
EMILY ROBISON,
MARTIE MAGUIRE and NATALIE MAINES

Freely
NC.

You can't af - ford no ring, you can't af - ford no ring.

mf

Fast $\text{♩} = 162$

I should-n't be wear - ing white and you can't af - ford no ring.

C G C

(Inst. solo ad lib...)

1. You ... end solo

Verses 1 & 2:

fi - n'ly took my hand, you fi - n'ly took my hand. It took a nip of gin, but you
 2. Ma - ma don't ap - prove, Ma - ma don't ap - prove. Dad - dy says he's the best in town and

fi - n'ly took my hand. } You can't af - ford no ring, you can't af - ford no ring. I
 Ma - ma don't ap - prove. }





should - n't be wear - ing white and you can't af - ford no ring. (Inst. solo ad lib....)

You solo)

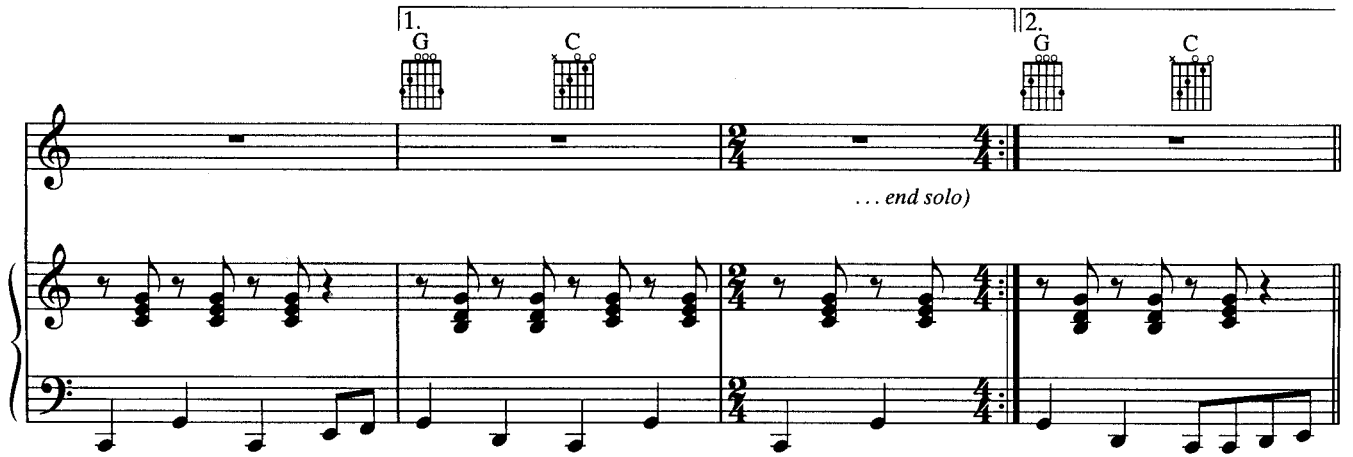
3 MAINES

ing.




You solo)

1.   2.  

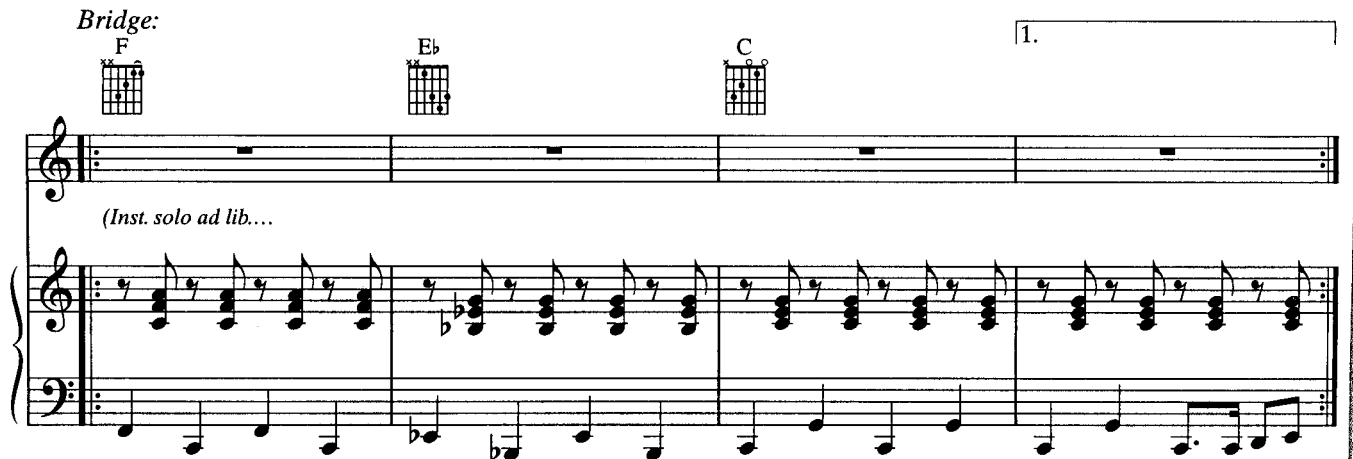
... end solo)




Bridge:

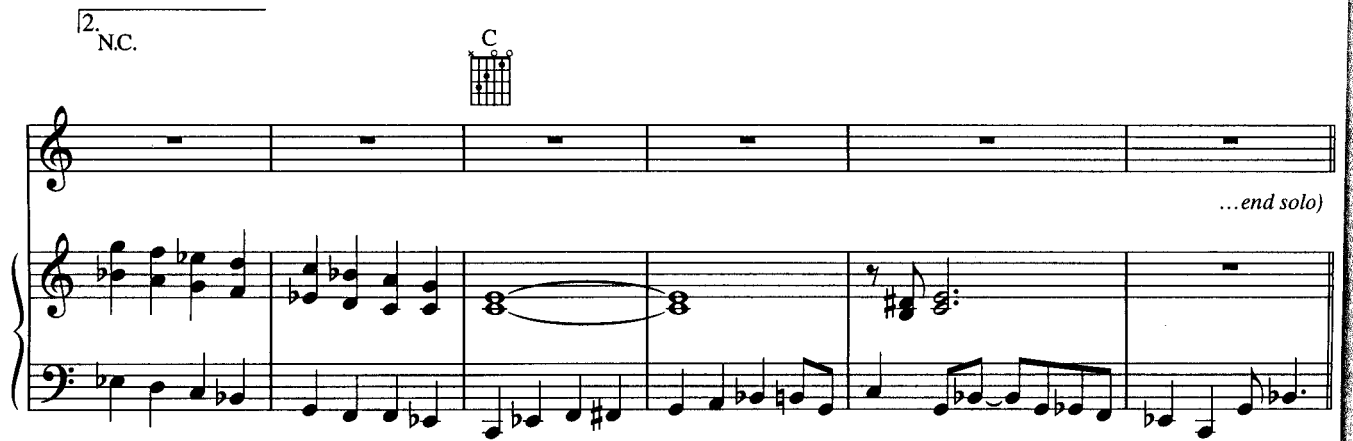
   1.

(Inst. solo ad lib....)



2. N.C. 

... end solo)



Verse 3:

3. Ba-by's on its way,



Ba - by's on its way.

G C

Guitar chord diagrams for G and C chords.

Say I do and kiss me quick 'cause ba-by's on its way. (Inst. solo ad lib...)

1.2. 3.

G C G C

Guitar chord diagrams for G and C chords in first and second endings.

..end solo)

G C

Guitar chord diagrams for G and C chords.

... end solo) I should-n't bewear-ing white and you can't af-ford no ring.

A HOME

Words and Music by
MAIA SHARP and RANDY SHARP

Moderately slow two-beat ♩ = 72

Gm9 C

Gm9 C

Verse 1:

Gm9 C Gm9

1. I mis - took the warn - ings for wis - dom from so - called friends.

C Dm7(4) C/E F

— quick to ad - vise, though your touch was tell - ing me

by
Y SHARP

E \flat 6 D7 D7sus D7

oth-er - wise.

Verses 2 & 3:

Gm9 C Gm9

2. Some - how I saw you as a weak - ness;
3. See additional lyrics

C Dm7(4) C/E

friends.
I thought I had to be strong, oh, but I was just

F E \flat 6 D7 D7sus D7

young, I was scared, I was wrong.

F C

Not a night goes by I don't dream of wan - der - ing

Dm Bb C

through the home that might have been.

F F/A

I lis - tened to my pride when my heart cried.

C Dm Bb C

out for you. Now ev - 'ry day I wake a - gain

Dm *To Coda* Bb C

der - ing
in a house that might have been

F C

a home.

1.

F C

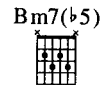
A home.

2.

Bridge:

Bm7(b5) Bb F

Four walls, a roof, a door, some win - dows: just a place to run when my



work - ing day — is through. — They say home is where the



heart is. If the ex - cep - tion proves the rule, I — guess that's —



true.



D.S. al Coda

(Inst. solo ad lib...) *... end solo*

Coda

here the

Bb C F

might have been a home,

that's

C F C

a home.

Bb F

rit.

al Coda
end solo)

Verse 3:
 Guess I did what I did believing
 That love is a dangerous thing.
 Oh, but that couldn't hurt anymore
 Than never knowing.
 (To Chorus:)

MORE LOVE

Words and Music by
TIM O'BRIEN and GARY NICHOLSON

Moderately fast ♩ = 132

Guitar Capo 2

Piano



E

B

E

B



E

B

F#

1. I'm so

Verse:



E

B

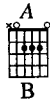
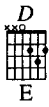
E

B

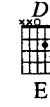
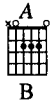
close to you, ba - by, but I'm so far a - way. There's a

2.3. See additional lyrics

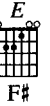
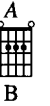
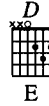
by
CHOLSON



si - lence be - tween us and there's so much to say. You're my

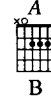
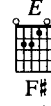
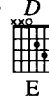


strength, you're my weak - ness. You're my faith, you're my doubt. We got to

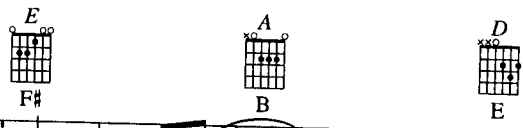


'm so meet in the mid - dle to work this thing out. More

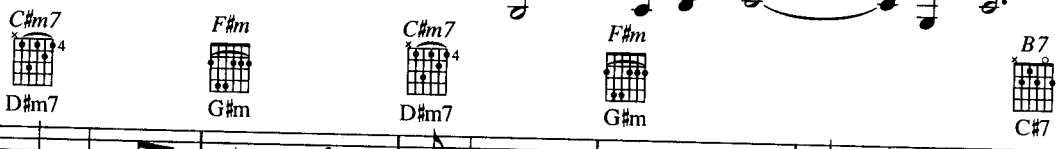
Chorus:



ere's a love, I can hear our hearts cry - in'. More love,



I know that's all we need. More love to

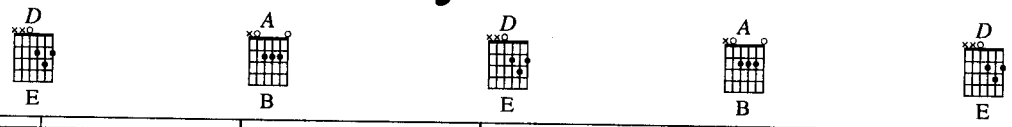


flow in between us, to take us and hold us, and lift us above.



To Coda

If there's ever an answer, it's more.



love.

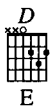
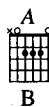
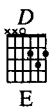
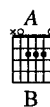


1. | 2.

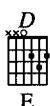
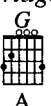


to

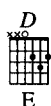
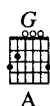
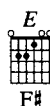
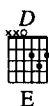
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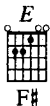


Bridge:



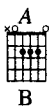
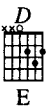
to Coda



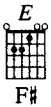
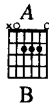


3. Just

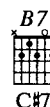
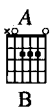
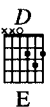
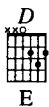
Coda



love, I can hear our hearts cry - in'. More love,



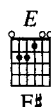
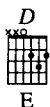
I know that's all we need. More love to



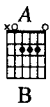
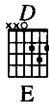
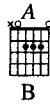
flow in be - tween us, to take us and hold us, and lift us a - bove.

al Coda

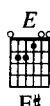
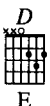
3. Just



If there's ev - er an an - swer, it's more



love.



Repeat ad lib. and fade

to More

Verse 2:

We're afraid to be idle, so we fill up the days,
 We run on the treadmill, keep slavin' away
 'Til there's no time for talkin' about trouble in mind
 And the doors are all closed between your heart and mine.
 (To Chorus:)

Verse 3:

Just look out around us, people fightin' their wars.
 They think they'll be happy when they've settled their scores.
 Let's lay down our weapons that hold us apart,
 Be still for just a minute, try to open our hearts.
 (To Chorus:)

I BELIEVE IN LOVE

Words and Music by
MARTIE MAGUIRE,
NATALIE MAINES and MARTY STUART

Moderately slow ballad ♩ = 80

Verse 1:

NC.



1. I made a prom-ise to my - self; locked it a-way deep_down

mf

(with pedal)

C

F

in - side. Told my heart we'd wait it out;

G

C

swore we'd nev - er com - pro - mise. Oh, I'd rath - er be a -

TUART

F G C

lone... like I am... to - night

_down

F G

than set - tle for... the kind of love that fades be - fore... the morn - ing

Verse 2:

C F

light... 2. Si - lence stared me in the face,

G C

and I fi - n'ly heard its... voice... It seemed to soft - ly



say that, in love, you have a choice.



To-day I got the answer, and there's a world of truth behind



it. Love is out there waiting somewhere;



you just have to go and find it.

Chorus:

E_b G C

I be - lieve in love.

E_b G C

I be - lieve in love. A love that's

F G C F

real, love that's strong, love that lives on and on. Yes,

A₇ maj9 To Coda B_b C

I be - lieve in love. (Inst. solo ad lib...)

(Bkgrd.) (I)



First system of musical notation, including treble and bass staves with piano accompaniment and a guitar staff above.



D.S. al Coda

Second system of musical notation, including treble and bass staves with piano accompaniment and a guitar staff above.

... end solo)

Coda



Third system of musical notation, including treble and bass staves with piano accompaniment and a guitar staff above. Includes lyrics: "lieve in love. Yes, I be-".



Fourth system of musical notation, including treble and bass staves with piano accompaniment and a guitar staff above. Includes lyrics: "lieve in love." and a *rit.* marking.

TORTURED, TANGLED HEARTS

Words and Music by
NATALIE MAINES,
MARTIE MAGUIRE and MARTY STUART

Bright country beat ♩ = 120



mf

1.

2.

1. Well, there

Verse:



was a lit - tle fal - ter at the al - ter of con - fess - ion.
blast of con - fu - sion, cou - pled with de - lu - sion makes the



Down best on its knees, true love did fall. Af - ter They
 made plans some time fail.



thir - ty and one days and had sleep less of nights,
 wine and they dined, had peace of mind.

she woke up to end it all. With
 She bought a gown and he rent - ed tails. But the



"I love you," on a fresh tat - too en -
 might - y cloud of des - tin - y came

B E

graved drift up on his chest. She and
drift in' through the gates

C#m E B E

tore her name right off his heart. So a
bust ed up what could have been

G A E

here's perfect the un- bless. Oh
per - fect hope - less case.

Chorus: A E B7 E A

love, oh love, you fick - le thing. Such pret - ty

E B7 E C#m

words and gold - en rings. It was a bro - ken dream right

B7 E A E B7 *To Coda* ⊕

from the start. Bless their tor - tured, tan - gled

E G A E

hearts. Hoo, hoo, hoo, hoo.

G A E

Hoo, hoo, hoo, hoo, hoo.

E5



Bridge:



(Inst. solo ad lib....)




D.S. al Coda

... end solo) 2. Well, a

Coda E A E B7

hearts. _____ Oh love, oh love, _____ you fick - le thing.

E A E B7 E

— Such pret - ty _____ words _____ and gold - en _____ rings. It was a

C#m B7 E5

bro - ken dream right _____ from the start. _____

B7 A E B7

Bless their _____ tor - tured, tan - gled _____

E G A E

hearts. Hoo, hoo, hoo, hoo.

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: E (open), G (3rd fret), A (2nd fret), and E (open). The piano part consists of chords and single notes in both hands.

G A E

Hoo, hoo, hoo, hoo, hoo.

This system contains measures 5 through 8. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: G (3rd fret), A (2nd fret), and E (open). The piano part continues with chords and single notes.

G D A G

Hoo, hoo, hoo, Hoo,

This system contains measures 9 through 12. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G (3rd fret), D (2nd fret), A (2nd fret), and G (3rd fret). The piano part continues with chords and single notes.

A E

hoo, hoo.

This system contains the final two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: A (2nd fret) and E (open). The piano part concludes with chords and single notes.



The first system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The middle staff is a treble clef with the same key signature, containing a melodic line with eighth and quarter notes, some with slurs. The bottom staff is a bass clef with the same key signature, containing a bass line with quarter notes.

The second system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle staff is a treble clef with the same key signature, containing a melodic line with eighth and quarter notes, some with slurs. The bottom staff is a bass clef with the same key signature, containing a bass line with quarter notes.

The third system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle staff is a treble clef with the same key signature, containing a melodic line with eighth and quarter notes, some with slurs. The bottom staff is a bass clef with the same key signature, containing a bass line with quarter notes.



The fourth system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle staff is a treble clef with the same key signature, containing a melodic line with eighth and quarter notes, some with slurs. The bottom staff is a bass clef with the same key signature, containing a bass line with quarter notes. The word "rit." is written below the bass line in the third measure. The system ends with a double bar line.

LIL' JACK SLADE

Music by
EMILY ROBISON, MARTIE MAGUIRE,
LLOYD MAINES and TERRI HENDRIX

Moderately fast $\text{♩} = 132$
N.C.

The musical score is written for piano and guitar. It consists of five systems of music. The first system begins with a piano part in the left hand, marked *mf*, and a guitar part in the right hand. The second system continues the piano part and includes a guitar chord diagram for G. The third system features a piano solo section marked *2.3. Inst. solo ad lib.* and includes guitar chord diagrams for A and G. The fourth system continues the piano part with guitar chord diagrams for A and G. The fifth system concludes the piano part with guitar chord diagrams for A and G. The key signature is two sharps (F# and C#), and the time signature is 4/4.

To Coda

Chord diagrams: A, G

Chord diagrams: D, A, D, G

Chord diagrams: D, A, D, G, D

Chord diagrams: A, D, G, D, Em, D/F#

1. 2. G A | 3. G A Am G Am

Chord diagrams: G, Am, G, Am, G

Am G Am G Am

G Am N.C. *D.S. al Coda*

Coda Am G

Am G Am

G Am G

Bm7 A

GODSPEED



(Sweet Dreams)


Words and Music by
RADNEY FOSTER

Moderately $\text{♩} = 88$



A  D/A 



A  D 

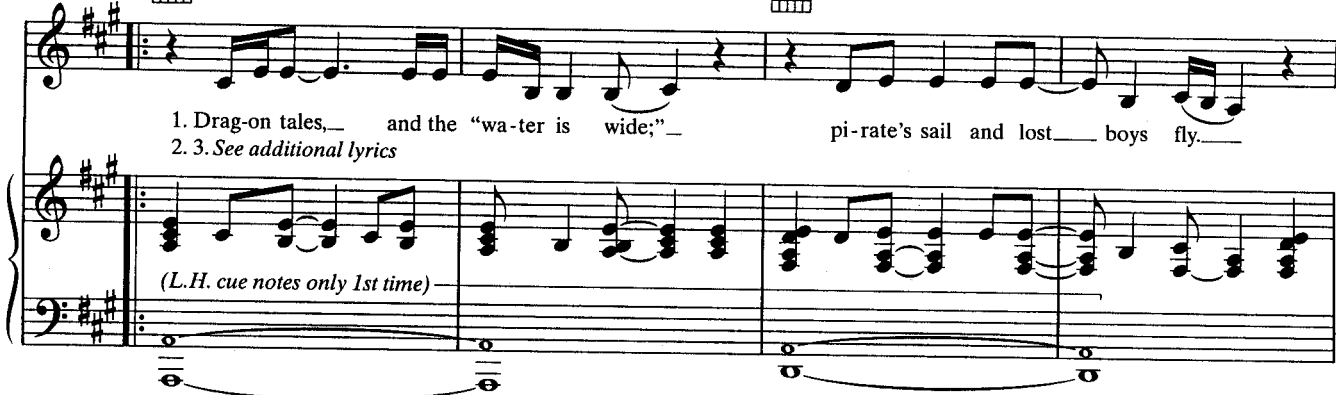





Verse:

A  D 

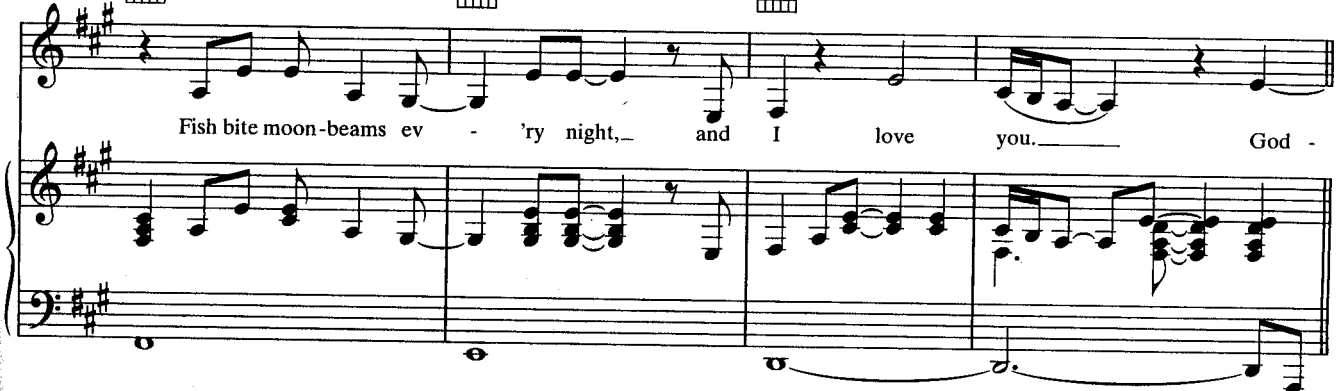
1. Drag-on tales, _ and the "wa-ter is wide;" _ pi-rate's sail and lost _ boys fly. _
2. 3. See additional lyrics

(L.H. cue notes only 1st time)



F#m  E  D 

Fish bite moon-beams ev - 'ry night, _ and I love you. _ God -



Chorus:



speed, lit - tle man. Sweet _____ dreams, lit - tle man.



Oh, my love_ will fly_ to you each night_ on_ an - gels'_



1.

wings_ God - speed, sweet_



dreams_

2.



A (Viola) D

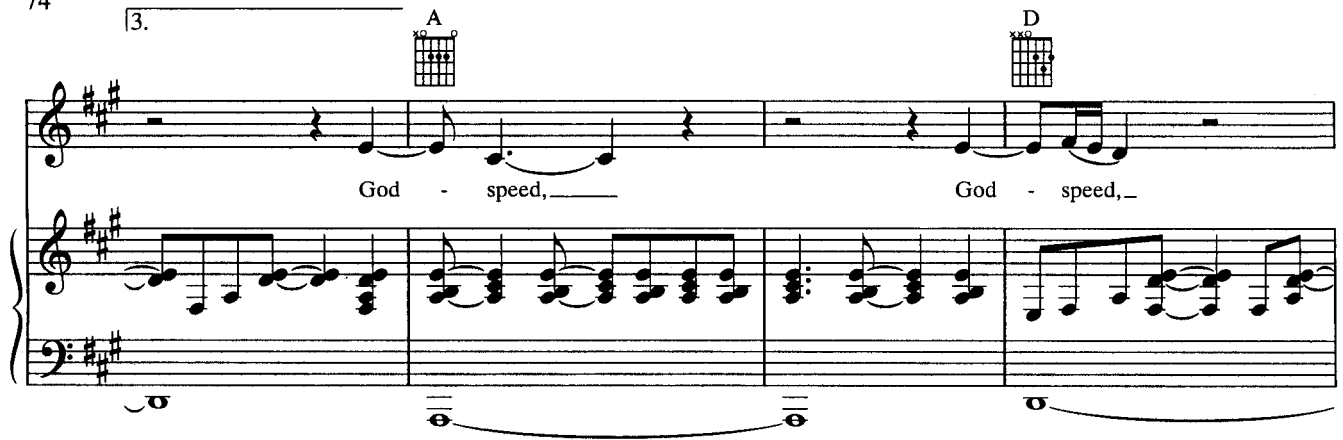
sweet dreams.

A D

F#m E/G# D

A

3.  



God - speed, God - speed,






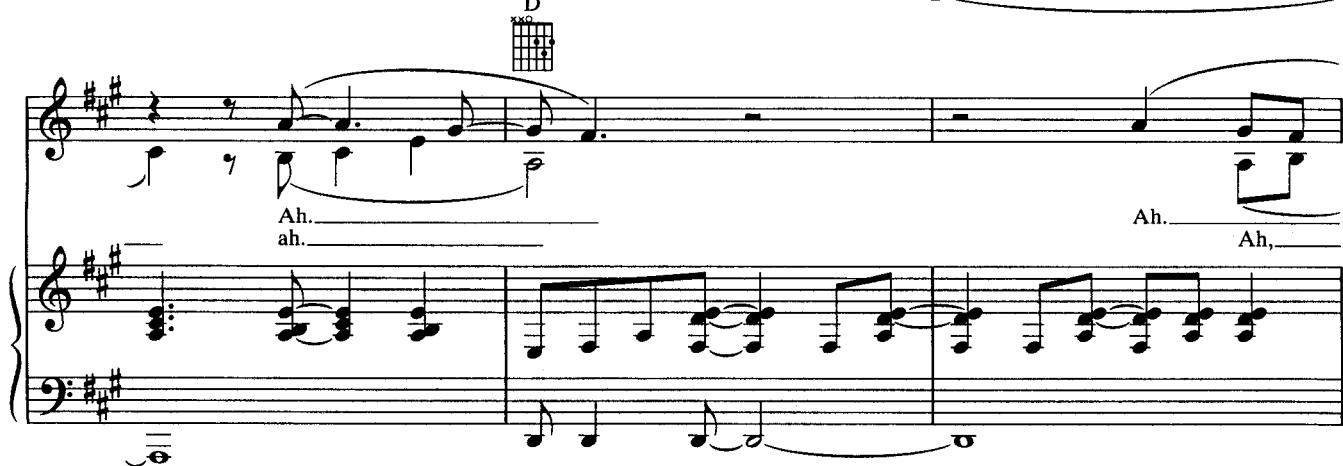
sweet dreams. Ah, ah.



Ah, ah, Ah, ah.





Ah, ah.

The musical score consists of two systems. Each system includes a vocal line, a guitar line, and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part uses A major and D major chords. The vocal line features melodic phrases with lyrics 'ah,' and 'Ah,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Verse 2:

The rocket racer's all tuckered out.
 Superman's in pajamas on the couch.
 Goodnight moon, we'll find the mouse,
 And I love you.
 (To Chorus:)

Verse 3:

God bless mommy and matchbox cars.
 God bless dad, and thanks for the stars.
 God hears "Amen" wherever we are,
 And I love you.
 (To Chorus:)

TOP OF THE WORLD

Words and Music by
PATTY GRIFFIN

Verse:

Moderately ♩ = 92



1. I wished I was smart - er. I wished I was strong - er.
2.3. See additional lyrics

mf



I wished I loved Je - sus the way my wife does.



I wished it had been eas - i - er in - stead of an - y long - er.

C#m7  A 




I wished I could have stood — where you would have been proud, — but that won't hap - pen now, —



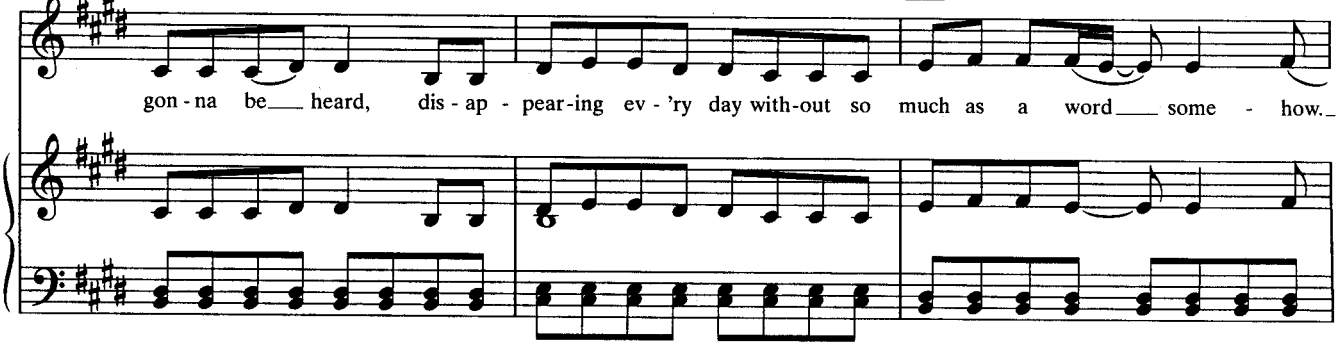
E  B  Chorus: A 

— that won't hap - pen now. — There's a whole lot - ta sing - ing that's nev - er



B  C#m7  B 

gon - na be — heard, dis - ap - pear - ing ev - 'ry day with - out so much as a word — some - how. —



E  A  B 

Think I broke the wings off that lit - tle song - bird. She's



1. **C#m7** **B** **E**

nev-er gon-na fly to the top of the world — right now. ————— Top of the

B **E**

world. 2. I don't have to — 3. I wish I'd have known

3. **E** **C#m7** **A(9)**

C#m7 **A(9)** 1.

2.

C#m7

Whoa, whoa.

A(9)

C#m7

To the top of the world, to the top of the world,

A(9) C#m7 A(9)

to the top of the world, to the top of the world, to the top of the world,

Repeat ad lib. and fade

Verse 2:
 I don't have to answer any of these questions.
 Don't have no God to teach me no lessons.
 I come home in the evening, sit in my chair.
 One night, they called me for supper, but I never got up.
 I stayed right there in my chair.
 (To Chorus:)

Verse 3:
 I wished I'd have known you,
 Wished I'd have shown you
 All of the things I was on the inside.
 I'd pretend to be sleeping
 When you come in in the morning
 To whisper goodbye, go to work in the rain.
 I don't know why, don't know why.

Chorus 2:
 'Cause everyone's singing, we just wanna be heard.
 Disappearing everyday without so much as a word somehow.
 Wanna grab a hold of that little songbird,
 Take her for a ride to the top of the world right now.