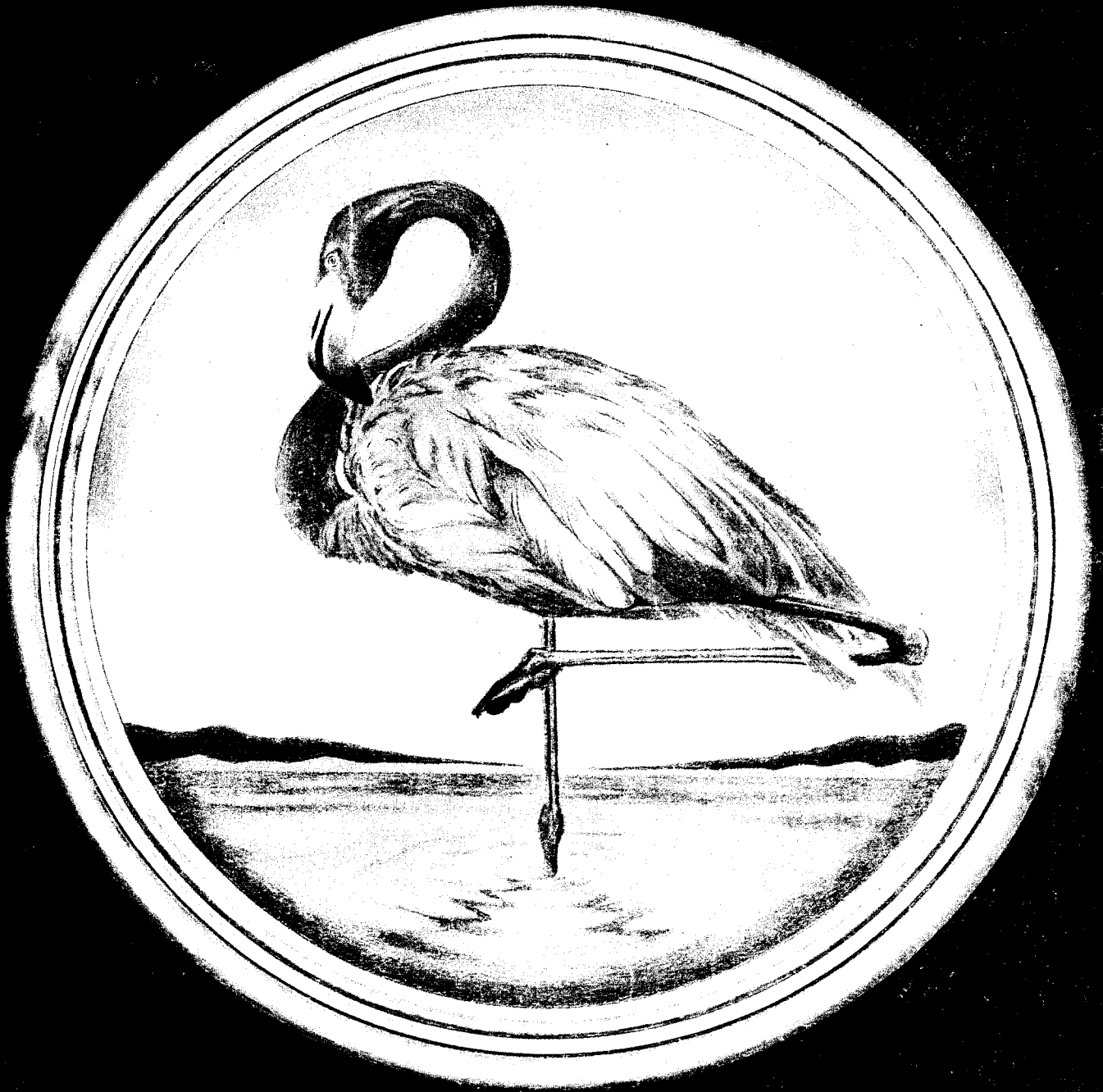


# CHRISTOPHER CROSS



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**THE BAND:**

- Christopher Cross,  
vocals and guitar
- Rob Meurer,  
keyboards
- Andy Salmon,  
bass
- Tommy Taylor,  
drums

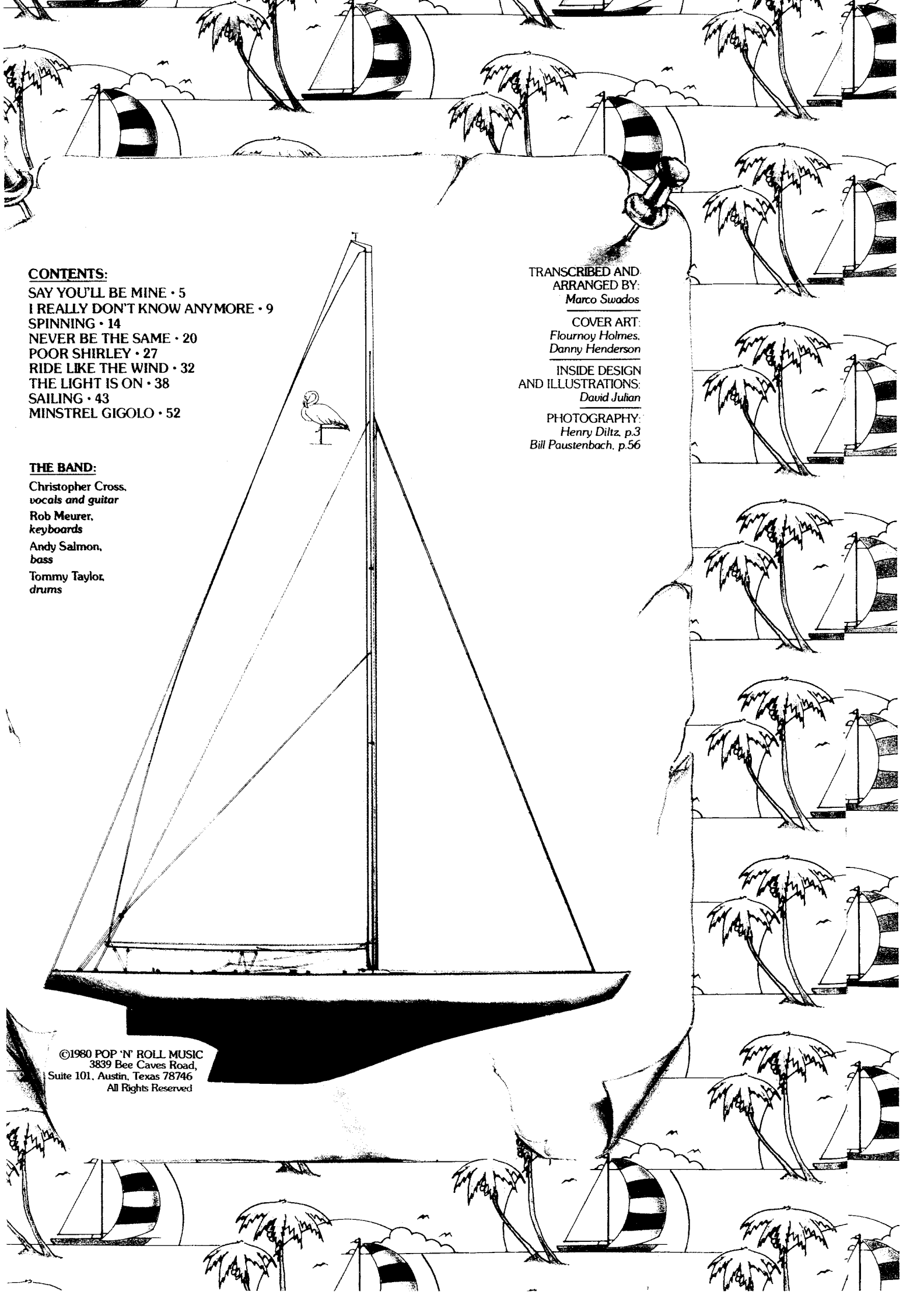
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ANDY

TOMMY

CHRISTOPHER

ROB



**SAY YOU'LL BE MINE**

Say you'll be mine  
Say you'll be mine until the  
sun shines  
Say you'll be mine  
And bring me the dream of  
a lifetime

I just can't hide the truth no more  
I've got to get my feet back down  
on the floor  
I love you so  
I need you so  
I just don't think I can let you go

It's you that keeps me feeling  
this way  
I don't think I can take it even  
one more day  
It don't seem right  
That I should be alone tonight

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# SAY YOU'LL BE MINE

Words and Music by  
CHRISTOPHER CROSS

Moderately bright

B7sus4



E



B7sus4



Say \_\_\_ you'll be mine. \_\_\_

E



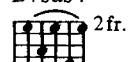
B7sus4



E



B7sus4



Say you'll be mine\_ un - til the sun\_ shines.

Say \_\_\_ you'll be mine. \_\_\_

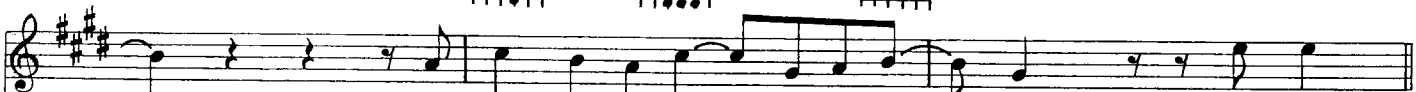
A(addB)



B(addE)



E



And bring me the dream\_ of a life - time.

Well, I

E B(addE) E B(addE) E

just you can't hide the truth no more. — I've  
 you that keeps me feel - ing this way. I

B(addE) E B(addE) C#m7 4fr.

got to get my feet back it down on the floor. — I love —  
 don't think I can take it e - ven one more day. It don't —

G#m7(addE) A(addB) B(addE) E

— you so. I need — you so. I  
 — seem right that I — should be a - lone to -

B(addE) E B7sus4 2fr.

just don't think I can let — you go. — } Won't you  
 night.





**I REALLY DON'T KNOW ANYMORE**

What do you think about love  
Is it a game to be played?  
To be torn and lost in the coldness  
To be lost  
And lonely after all

What do you think about love  
Is it a way to be saved?  
To feel the warmth of another love  
To be lost  
And lonely after all

I really don't know anymore  
I really can't see  
I really don't anymore  
I'm just that way

What do you think about love  
Is it a game to be played  
To keep your heart and have never  
loved  
To be lost  
And lonely after all

What do you think about love  
Is it a way to be saved?  
To give up your heart to another love  
To be lost  
And lonely after all

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# I REALLY DON'T KNOW ANYMORE

Words and Music by  
CHRISTOPHER CROSS

Moderately bright

B/C#



Musical notation for the first system, measures 1-4. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line in the left hand and chords in the right hand. The tempo is marked 'Moderately bright' and the dynamic is 'mf'.

Emaj9



F#m7



Musical notation for the second system, measures 5-8. The piano accompaniment continues with the same bass line and chordal structure. The vocal line has rests in measures 5 and 6, and begins in measure 7.

B/C#



B/C#



Musical notation for the third system, measures 9-12. The piano accompaniment continues. The vocal line enters in measure 9 with the lyrics: 'What do you think a - bout \_ love? \_' and 'What do you think a - bout \_ love? \_'. The system concludes with a double bar line.

— Is it a game — to be played, to be torn and lost  
 — Is it a game — to be played, to keep your own

— in the wil - der-ness; to be lost and lone - ly af - ter all?  
 heart and have nev - er loved; to be lost and lone - ly af - ter all?

Emaj9 F#m7

— What do you think a - bout — love?  
 — What do you think a - bout — love?

B/C#

— Is it a way — to be saved, to feel the warmth — of an - oth - er love;  
 — Is it a way — to be saved, to give up your heart to an - oth - er love;

3

Emaj9

F#m7

B/C#



just to be lost  
just to be lost

and lone - ly af - ter all?  
and lone - ly af - ter all?



I real - ly don't know an - y - more.

I real - ly can't say.

I real - ly don't know an - y - more.



I'm just that way.

2. A B/A A B/A A B/A

way.

A B/A A/B Emaj7/B A/B Emaj7/B

I'm just that way.

A/B Emaj7/B A/B

*D. S.  $\frac{5}{4}$  and fade*

I'm just that way.



**SPINNING**

Ooh wee  
Got me spinning  
Got me spinning 'round  
Like I think I'm winning

It may take me a long long time  
But I'm gonna find you out

Ooh wee  
It's only the beginning  
You got me spinning 'round  
Like I think I'm winning

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# SPINNING

Words and Music by  
CHRISTOPHER CROSS

Moderately slow, in 2

Bm7(addE)/E



The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano accompaniment starts with a *mf* dynamic. The vocal line begins with a whole rest.

Amaj7

Em7

Amaj7



The second system continues the musical notation. The vocal line has a whole rest followed by a half note G4 and a quarter note A4. The piano accompaniment continues with chords and a bass line. The dynamic *mf* is indicated.

Ooh \_ wee, \_

Em7(addA)/A



The third system features the vocal line with lyrics: "you got me spin - nin', got me spin - nin' 'round like I think". The piano accompaniment continues with chords and a bass line. The dynamic *mf* is indicated.

Dmaj9



Asus4



Dmaj9



I'm win - nin', wo, wo.

Bm7(addE)/E



Ooh wee, you got me spin - nin'. You

Amaj7



got me spin - nin' 'round like I think I'm win - nin', wo, wo.

C#m7



4fr.

F#m7



Bm7



It may take me a long, long time, but I'm gon - na find you out.

D/E C#m7 4fr. F#m7

It may take — me a long, long — time, — but I'm gon - na

Bm7 D/E

find you out. —

Bm7(addE)/E

Amaj7 Em7 Amaj7

Ooh — wee, —



Bm7(addE)/E



you got me spin - nin'. You

Amaj7



got me spin-nin' round like I think I'm win - nin', wo, wo.

Bm7(addE)/E



Ooh, ba - by, it's on - ly the be - gin - ning. You got

Amaj7



me spin-nin' round like I think that I'm win - ning.

C#m7 4fr. F#m7

It may take me a long, long time, but I'm gon - na

Bm7 D/E C#m7 4fr.

find you out. It may take me a long, long time,

F#m7 Bm7 D/E

but I'm gon - na find you out.

Amaj7 Em7 Amaj7



NEVER BE THE SAME

It was good for me  
It was good for you  
Now nothing either of us can  
say or do  
Can change the way you  
feel tonight  
Sometimes love just slips out  
of sight

Just one thing before you go  
Just one thing that you've got  
to know  
No one will ever touch me that way  
The way that you did that very  
first day

And I'll  
Never be the same without you here  
I'll live alone  
Hide myself behind my tears  
And I'll  
Never be the same without  
your love  
I'll live alone  
Try so hard to rise above

The years go by  
There's always someone new  
To try and help me forget about you  
Time and again it does me no good  
I love never feels the way that it should

Loved you then I guess I'll love you  
forever  
And even though I know we could never  
stay together  
I'll think how it could have been  
If we could just start all over again

It was good for me  
It was good for you  
Now nothing either of us can  
say or do  
Can change the way you feel today  
Some time love just slips away

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# NEVER BE THE SAME

Words and Music by  
CHRISTOPHER CROSS

Moderately bright

E/A A E/A A E/F# F#m7 E/F#

*mf*

F#m7 A/B Bm7 A/B Bm7

D/E E D E D/F# E/G# E/A A E/A

It was good for me. years go by. There's al-ways

A E/F# F#m7 E/F# F#m7

good for you. Now\_ noth-ing ei - ther of us can say or do can change\_\_\_\_  
 some-one new to try and help\_ me for - get a - bout you. Time\_\_\_\_

A/B Bm7 A/B Bm7 D/E E D

the way\_ you feel\_ to-night. Some - times love\_ just slips\_\_\_\_  
 and a-gain, it does\_ me no good. Love\_ nev - er feels the way\_\_\_\_

E D/F# E/G# E/A A E/A A

out of sight. Just one thing be - fore you go, just\_\_\_\_  
 that it should. I loved you then. I guess I'll love you for - ev - er. And

E/F# F#m7 E/F# F#m7

one thing\_ that you've got\_ to know: no\_\_\_\_  
 e - ven though I know we could nev - er stay to - geth - er, I'll

A/B Bm7 A/B Bm7 D/E E D/E

— one will ev - er touch - me that way, the way that you did - that ver -  
 think of how - it could - have been. If we could just start - all o -

E D/E E A

y first day. } And I'll — nev - er be — the same —  
 ver a - gain!

Bm7 D/E

— with - out - you here. I'll live — a - lone and hide — my - self — be - hind —

A E/A A

— my tears. No, I'll — nev - er be — the same —

Bm7

D/E

with-out your love.

I'll live a-lone and try so hard to rise

a-bove.

The

It was good for me.

It was good

for you.

Now noth-ing ei-ther of us can say or do can change

the way you feel to-day.

Some-times love just

E D/E E F/Bb Bb F/Bb Bb

slips a-way. Just one thing be - fore you go, just

F/G Gm7 3fr. F/G Gm7 3fr. Bb/C Cm7 3fr. Bb/C

— one thing — that you've got — to know: no — one will ev - er touch —

Cm7 3fr. Eb/F F Eb/F F Eb/F F

— me that way, the way that you did — that ver - y first day. And I'll —

Bb Cm7 3fr.

— nev - er be — the same — with - out — you here.



E $\flat$ /F



I'll live a-lone and hide my-self be-hind

B $\flat$



F/B $\flat$

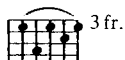


B $\flat$



my tears. I'll nev-er be the same

Cm7



3fr.

E $\flat$ /F



with-out your love. I'll live a-lone and try

B $\flat$



F/B $\flat$



*D. S.  $\text{ff}$  and fade*

so hard to rise a-bove. I'll



**POOR SHIRLEY**

Poor Shirley,  
She must hide her tears  
For nobody wants to see them  
Surely it will break her heart  
Time passes as she waits for a friend

We'll take all the doubtful ones  
in the fight  
And make them hold off 'til  
the spring  
Take hold of their hallowed souls  
And save them from pain  
All of the pain  
Save ourselves from all of the pain

Dearly held are the friends  
Left in the years and lost in the war  
Dearly held are the loves  
Save for the ones you lose on  
your own

Stars will light up the lonely nights  
Harbor lights  
Making us believe in the love  
So struck by the hope of  
the harmony  
Leaving the sorrow  
Gently

Poor Shirley,  
She must hide her tears  
For nobody wants to see them  
Surely she will win a heart  
Time passes as she waits for  
the wind

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# POOR SHIRLEY

Words and Music by  
CHRISTOPHER CROSS

Moderately

Gm Gm<sup>sus4</sup>/<sub>sus2</sub> Gm Gm<sup>sus4</sup>/<sub>sus2</sub> B $\flat$  F

Poor Shir - ley. She must hide her tears. For no - bod - y wants to see  
Dear - ly held are the friends left in the years and lost

*mf*

E $\flat$ maj7 D7sus4 Gm Gm<sup>sus4</sup>/<sub>sus2</sub> Gm Gm<sup>sus4</sup>/<sub>sus2</sub>

them. Sure - ly, it will break her heart.  
in the war. Dear - ly held are the loves,

B $\flat$  F E $\flat$ maj7 D7sus4 B $\flat$  B $\flat$ /A

Time pass - es as she waits for a friend. } We'll take all the  
save for the ones you lose on your own. }

Gm 3fr. Dm/F Eb Bb F

doubt - ful ones in the fight and make them hold off till the spring. —

Bb Bb/A Gm 3fr. Dm/F Eb

Take care of their hal-lowed souls — and save them from pain, —

Bb Eb/F Cm7 3fr. Eb/Bb F

all of the pain. — Save our-selves from all of the pain. —

Eb F Bb Eb/Bb F/Bb

Stars will light up the lone - ly nights, har - bor lights, mak - ing us be - lieve in the love; —

Bb Eb/Bb F/Bb Gm 3fr. Dm/F

so struck by the hope of the har - mo - ny leav - ing the sor -

Eb maj7 Bb/F F Bb/F F

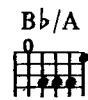
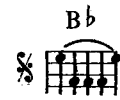
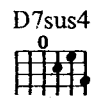
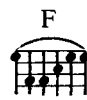
row gent - ly, gent - ly. Poor

Gm 3fr. Gm sus4 sus2 Gm 3fr. Gm sus4 sus2 Bb F

Shir - ley. She must hide her tears, for no - bod - y wants to see

Eb maj7 D7sus4 Gm 3fr. Gm sus4 sus2 Gm 3fr. Gm sus4 sus2

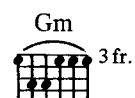
them. Sure - ly, she will win a heart.



Time pass - es as she waits for the wind. — We'll take all the



doubt - ful ones in the fight and make them hold off till the spring. —



Take care of their hal - lowed souls — and save them from pain, —



*D. S.  $\frac{3}{8}$  and fade*

all of the pain. — Save our - selves from all of the pain. —



**RIDE LIKE THE WIND**

*Dedicated to Lowell George*

It's the night  
My body's weak  
I'm on the run  
No time for sleep  
I've got to ride  
Ride like the wind  
To be free again

And I've got such a long way to go  
To make it to the border of Mexico  
So I'll ride like the wind  
Ride like the wind

I was born the son of a lawless man  
Always spoke my mind with a gun  
in my hand  
Lived nine lives  
Gunned down ten  
Gonna ride like the wind

Accused and tried and told to hang  
I was now here in sight when the  
churchbells rang  
Never was the kind to do as I  
was told  
Gonna ride like the wind before I  
get old

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# RIDE LIKE THE WIND

Words and Music by  
CHRISTOPHER CROSS

Moderately bright

Cm7



Bb



Cm7



Bb



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The piano part includes a dynamic marking of *mf*. The guitar part has a 4/4 time signature and a key signature of two flats. The piano part consists of a steady accompaniment of chords and moving bass lines.

Bb/Ab



Bb



Cm7



Bb



The second system continues the musical notation with guitar and piano parts. The guitar part has a treble clef and a piano accompaniment with grand staff notation. The piano part includes a dynamic marking of *mf*. The guitar part has a 4/4 time signature and a key signature of two flats. The piano part consists of a steady accompaniment of chords and moving bass lines.

Cm7



Bb



Cm7



Bb



The third system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The piano part includes a dynamic marking of *mf*. The guitar part has a 4/4 time signature and a key signature of two flats. The piano part consists of a steady accompaniment of chords and moving bass lines. The lyrics are: "It is the night. My bod-y's weak. I'm on the run. No time for sleep."



Cm7 3fr. Bb Cm7 3fr. Bb

I've got to ride, — ride like the wind — to be free — a - gain.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'I've got to ride, — ride like the wind — to be free — a - gain.' Above the vocal line, four guitar chord diagrams are provided: Cm7 3fr., Bb, Cm7 3fr., and Bb. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

Ab maj9 3fr. Gm9 3fr.

And I've got — such a long — way to go — to

The second system continues the musical score. The vocal line has the lyrics 'And I've got — such a long — way to go — to'. Above the vocal line, two guitar chord diagrams are shown: Ab maj9 3fr. and Gm9 3fr. The piano accompaniment features more complex chordal textures in the right hand.

Ab maj9 3fr. Gm9 3fr. Cm7 3fr. Bb

make it to the bor - der of Mex - i - co. So I'll ride — like the wind, —

The third system of the score includes the lyrics 'make it to the bor - der of Mex - i - co. So I'll ride — like the wind, —'. Above the vocal line, four guitar chord diagrams are listed: Ab maj9 3fr., Gm9 3fr., Cm7 3fr., and Bb. The piano accompaniment continues with its characteristic harmonic support.

To Coda ⊕ Bb Cm7 3fr.

— ride like the wind. I was born —

The final system on this page contains the lyrics '— ride like the wind. I was born —'. Above the vocal line, three guitar chord diagrams are shown: Cm7 3fr., To Coda ⊕ Bb, and Cm7 3fr. The piano accompaniment concludes the section.

Bb

Cm7

Bb



— the son of a law - less man. — Al - ways spoke — my mind with a gun —

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

Bb/Ab

Bb

Cm7



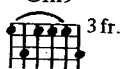
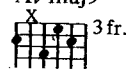
— in my hand. Lived nine lives; — gunned down ten. — Gon-na ride like the wind. —

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

Bb

Ab maj9

Gm9



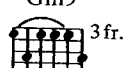
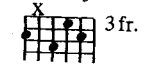
— And I've got — such a long — way to go —

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

Ab maj9

Gm9

Cm7



— to make it to the bor - der of Mex - i - co. So I'll ride —

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

B $\flat$  Cm7 3fr. B $\flat$

like the wind, ride like the wind.

The first system of music features a vocal line and piano accompaniment. The vocal line has a melody with lyrics "like the wind, ride like the wind." The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for B $\flat$ , Cm7 (3fr.), and B $\flat$  are shown above the staff.

Cm9 Dm7/C Cm9

Gon-na ride like the wind.

The second system continues the music. The vocal line has the lyrics "Gon-na ride like the wind." The piano accompaniment features a more active bass line. Chord diagrams for Cm9, Dm7/C (3fr.), and Cm9 are shown above the staff.

Dm7/C Cm9 Dm7/C Cm9 Dm7 Ebmaj7

The third system shows the piano accompaniment continuing. Chord diagrams for Dm7/C (3fr.), Cm9, Dm7/C (3fr.), Cm9, Dm7 (0), and Ebmaj7 are shown above the staff.

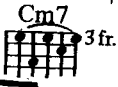
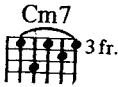
F/G Cm7 3fr. B $\flat$  Cm7 3fr.

Ac - cused and tried and told to hang, I was no -

The fourth system features the vocal line with lyrics "Ac - cused and tried and told to hang, I was no -". The piano accompaniment continues with chords and moving lines. Chord diagrams for F/G, Cm7 (3fr.), B $\flat$ , and Cm7 (3fr.) are shown above the staff.



where in sight when the church-bells rang- Nev-er was the kind to do as I was told.



*D. S.  $\frac{3}{4}$  al Coda*

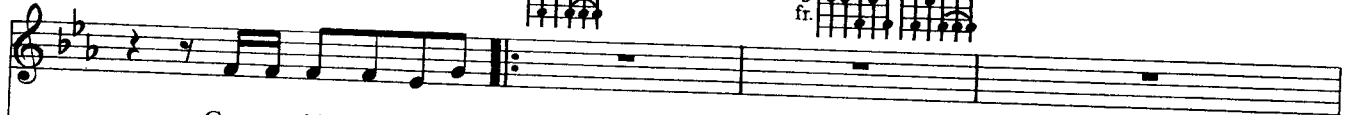
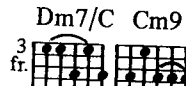


Gon-na ride like the wind be-fore I get old. It is the night.

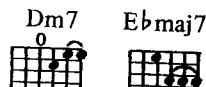
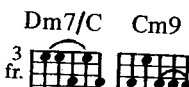
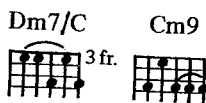


*Coda*

*Repeat and fade*



Gon-na ride like the wind.





THE LIGHT IS ON

Is it yours  
Is it mine  
I was never the kind who could  
draw the line  
Are you free  
Unforgiven  
Is this the kind of world you could  
live in

It's alright  
The light is on  
The darkness has run to hide  
It's alright  
The light is on  
But the darkness is just outside  
Outside your window

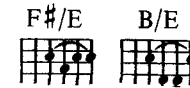
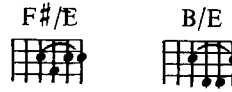
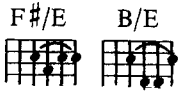
Beating down  
Making the sound of the rain  
Drive you crazy  
Make you lazy  
You know it's only the rain

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# THE LIGHT IS ON

Words and Music by  
CHRISTOPHER CROSS

Moderately, lightly



Is it yours, \_\_\_\_\_ is it mine?

B/E



I was nev - er the kind who could draw \_\_\_\_\_ the line. Are you free, \_\_\_\_\_

F#/E

B/E

F#/E

B/E

F#/G#

G#m7

4fr.

F#/G#

un-for - giv - en? Is this the kind of world you could live

G#m7

4fr.

E

F#/E

F#/G#

G#m7

4fr.

in? It's all right. The light is on. The

C#m9

G#m7

4fr.

Emaj9

E

F#/E

dark - ness has run - to hide. It's all right. The

F#/G#

G#m7

4fr.

Emaj9

E/F#

light is on. But the dark-ness is just - out - side, out-side your win -

F#/E B/E

F#/E B/E

dow. Beat - ing down,

F#/G# G#m7 4fr.

F#/G# G#m7 4fr.

mak - ing the sound of the rain drive you cra -

F#/E B/E

F#/E B/E

zy, make you la - zy. You

F#/G# G#m7 4fr.

F#/G# G#m7 4fr.

E

F#/E

know it's on - ly the rain. It's all right. The



F#/G#



G#m7



C#m9



G#m7



Emaj9



light is on.

The dark - ness has run — to hide.

E



F#/E



F#/G#



G#m7



It's all right.

The light is on.

But the

Emaj9



E/F#



Repeat and fade

F#/E



B/E



F#/E



dark - ness is just\_ out - side. —

B/E



F#/G#



G#m7



F#/G#



G#m7





**SAILING**

It's not far down to paradise  
At least it's not for me  
And if the wind is right you can  
sail away  
And find tranquility  
The canvas can do miracles  
Just you wait and see  
Believe me

It's not far to never never land  
No reason to pretend  
And if the wind is right you can  
find the joy  
Of innocence again  
The canvas can do miracles  
Just you wait and see  
Believe me

Sailing  
Takes me away  
To where I've always heard it  
could be  
Just a dream and the wind to  
carry me  
And soon I will be free

Fantasy  
It gets the best of me  
When I'm sailing  
All caught up in the reverie  
Every word is a symphony  
Won't you believe me

It's not far back to sanity  
At least it's not for me  
And if the wind is right you can  
sail away  
And find serenity  
The canvas can do miracles  
Just you wait and see  
Believe me

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# SAILING

Words and Music by  
CHRISTOPHER CROSS

Moderately, in 2



*mf* R.H.

Well, it's not far down... to par - a - dise. At

least it's not \_ for me. \_ \_ \_ And if the wind \_ is right, \_ you can sail \_ \_ \_

F#m9

F#m7(addB)



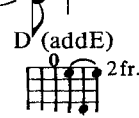
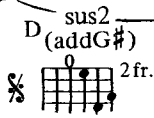
a - way and find tran - quil - i - ty. Oh, the can -



vas can do mir - a - cles. Just you wait and see.

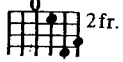


Be - lieve me.

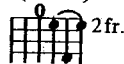


It's not far to nev - er nev - er land. No  
far back to san - i - ty. At

<sup>sus2</sup>  
D(addG#)



D(addE)



F#m9



F#m7(addB)



rea - son to pre - tend.  
least it's not for me.

And if the wind is  
And if the wind is

right, you can find  
right, you can sail



F#m9



F#m7(addB)



the joy of in - no - cence a - gain.  
a - way and find se - ren - i - ty.

Oh, the can -



E/D



A/D



E/D



A/D



vas can do mir - a - cles.

Just you wait and see.

Be - lieve -



E/A



A



E/A



A



me.



E/A A E/A A

Sail - ing takes me a - way — to where — I've al - ways

D sus2 (addG#) 2fr. D(addE) 2fr. D sus2 (addG#) 2fr. D(addE) 2fr.

heard it \_ could be. — Just a dream —

Bm7 F#m9 C#m7 4fr. D(addE) 2fr.

— and the wind \_ to car - ry me, and soon I will \_ be free. —

D sus2 (addG#) 2fr.

To Coda ♪

E/A A E/A A

Fan - ta - sy, it gets the best — of me when I'm

E/F# F#m7 E/F# F#m7

sail - ing —

E/D A/D E/D A/D

All caught up\_ in the rev - er - ie; ev - 'ry word\_ is a sym -

E/A A E/A A

pho - ny. Won't you be - lieve \_\_\_\_\_ me? —

E/A A E/A A

Sail - ing takes me a - way - - to where - -

D<sup>sus2</sup> (addG#) 2fr. D(addE) 2fr.

- I've al - ways heard it - - could be. - -

D<sup>sus2</sup> (addG#) 2fr. D(addE) 2fr. Bm7

Just a dream - - and the wind - - to car -

F#m9 C#m7 4fr. D(addE) 2fr.

ry me, and soon I will - be free. - -



D<sup>sus2</sup>  
(addG#)  
0 2 0 2 2 0  
2fr.

The first system of music features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains three measures of whole rests. Below the guitar staff is a grand staff with a treble and bass clef. The piano accompaniment begins with a whole note chord in the bass clef, followed by a melodic line in the treble clef consisting of eighth notes with slurs. A slur spans across the first two measures of the piano accompaniment.

A 0 2 2 3 0 0  
Fmaj7 x 0 2 3 0  
G x 0 0 0 2

The second system continues the guitar and piano notation. The guitar staff has three measures of whole rests. The piano accompaniment features a melodic line in the treble clef with eighth notes and slurs, and a bass line with chords and notes. A slur spans across the first two measures of the piano accompaniment.

Ebmaj7 0 2 2 3 0 0  
F 2 3 3 2 1 1  
G x 0 0 0 2

The third system continues the guitar and piano notation. The guitar staff has three measures of whole rests. The piano accompaniment features a melodic line in the treble clef with eighth notes and slurs, and a bass line with chords and notes. A slur spans across the first two measures of the piano accompaniment.

C 0 0 0 2 3 0  
Abmaj7 x 0 2 3 0 4fr.

The fourth system continues the guitar and piano notation. The guitar staff has three measures of whole rests. The piano accompaniment features a melodic line in the treble clef with eighth notes and slurs, and a bass line with chords and notes. A slur spans across the first two measures of the piano accompaniment.

B $\flat$  F G

This system contains the first three measures of the piece. Above the staff, guitar chords are indicated: B $\flat$  (first measure), F (second measure), and G (third measure). The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a bass line of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

A

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

Well, it's not

This system contains measures 4 and 5. A guitar chord A is shown above the staff. The lyrics "Well, it's not" are written below the treble clef staff. The piano accompaniment continues with a treble clef melody and a bass clef bass line. The key signature remains three sharps.

Coda D sus2 (addG#) 2fr. D(addE) 2fr.

This system contains the Coda section, measures 6 and 7. Above the staff, guitar chords are indicated: D sus2 (addG#) 2fr. (measure 6) and D(addE) 2fr. (measure 7). The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. The key signature is three sharps.

D sus2 (addG#) 2fr. D(addE) 2fr.

This system contains measures 8 and 9. Above the staff, guitar chords are indicated: D sus2 (addG#) 2fr. (measure 8) and D(addE) 2fr. (measure 9). The piano accompaniment continues with a treble clef melody and a bass clef bass line. The key signature is three sharps.

D sus2 (addG#) 2fr. D(addE) 2fr.

8va

This system contains measures 10 and 11. Above the staff, guitar chords are indicated: D sus2 (addG#) 2fr. (measure 10) and D(addE) 2fr. (measure 11). The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. The key signature is three sharps. An "8va" marking with a dashed line is present at the end of the system.



**MINSTREL GIGOLO**

You're the minstrel gigoio  
Don't you know  
You sing your songs of love so soft  
and low  
And they want you more and more

All the young and lonely girls wait  
for you  
There by the backstage door  
And they're hoping to  
Be the one

And when you start to sing  
You will be their everything  
And when you start to sing  
Every woman will open up her heart  
And let you in


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# MINSTREL GIGOLO

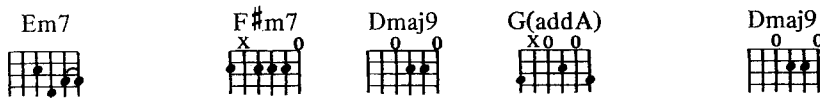
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CHRISTOPHER CROSS

Moderately

D Em7 D Em7 D Em7 D



Em7 F#m7 Dmaj9 G(addA) Dmaj9



G(addA) Dmaj9 D Em7 D



You're the min - strel gig - o - lo,



Em7                    D                    Em7                    D                    Em7                    F#m7

don't you know.                    You sing your songs of love so soft\_ and low,                    and they want\_

Dmaj9                    G(addA)                    Dmaj9                    G(addA)                    Dmaj9

\_ you more and more.

D                    Em7                    D                    Em7                    D

All the young\_ and love - ly girls wait for you

Em7                    D                    Em7                    F#m7                    Dmaj9                    G(addA)                    Dmaj9

there by the back - stage\_ door. And they're hop-ing to be the one.\_

G(addA)

Dmaj9



First system of musical notation, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

Bm7

A(addD)

G(addA)

D/G

Asus4

A



And when you start to sing,

you will be their ev -

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with chords and accompaniment.

A/D

D

Bm7

A(addD)

G(addA)

D/G



'ry - thing.

And when you start to sing,

Third system of musical notation, including vocal line and piano accompaniment. The piano part continues with chords and accompaniment.

F#m7(addB)

Gmaj9

A7sus4



ev - 'ry wom - an will o - pen up her heart and let you in.

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part continues with chords and accompaniment.

Repeat and fade

D Em7

D Em7

D

Em7

D

Em7

F#m7

Dmaj9

G(addA)

Dmaj9

G(addA)

Dmaj9



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