

# Bernd's Songbook

- the acoustic songs -

lyrics, notes, chords to 29 songs by Bernd Harmsen

# Bernd's Songbook

## - the acoustic songs -

There are two versions of my Songbook:

1. **THE songbook**  
(words, notes, chords)
2. **Just lyrics and chords**

Then there are additional files and resources:

My **Demos** (zip file containing MP3 files):

Stripped down recordings of the songs as described in the PDFs. Originally I intended to only indicate the chord changes, but I found that for several songs the rhythmical strumming I normally do or instrumental breaks to me seemed essential (“shall I live”, “Spartacus”, “Gilgamesh”), for others it was the intros (“Cassandra”, “Siddhartha”). The melodies of (the choruses of) two songs (“no more”, “people live, people die”) are actually based on guitar riffs, so it would be inappropriate to omit them in the demos.

**The music** (zip file containing MP3 files):

Mostly live recordings from my rehearsals or my former YouTube series “Folk Bernd live at home”. Then there are older home studio recordings that use additional instrumental tracks (like a 6-string guitar – I play a 12-string on my acoustic songs – or MIDI instruments). Such recordings are tagged as “original versions”. They sometimes also have differing lyrics (or contain mistakes!). For example, the first version of “summer night” was much longer than the live version because without the piano and flute interludes the song would have become rather boring.

**All files can be downloaded from my Home Page:** <https://bernd-harmsen.com> (look under “Songbook”), the PDF files can also be found on the Internet Archive.

Most of the accompanying music (and more) are also on a **YouTube** Playlist:  
<https://youtube.com/playlist?list=PLx2122zI99u34e2S1ve85hXESurN7wllG>

Bernd Harmsen, February 2025

# Bernd's Songbook

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**Bellie**

**by the seven seas**

**Cassandra**

**close your eyes**

**cold as the mountains**

**don't be late**

**doomsday morn**

**Europa**

**farewell**

**Ganymede**

**Gilgamesh**

**glad that you're here**

**here's to all things living**

**I'm leaving**

**Joy**

**leaving traces**

**means so much**

**Mr. D., I won't dance with you today**

**no more**

**pardon me, Melanie**

**peaceful times**

**people live, people die**

**shall I live**

**Siddhartha**

**silence is all**

**Spartacus**

**spring**

**summer night**

**Vanity**

Should you perform my songs publicly don't forget  
to hand in the set list.

You find their data on the ISWC network, my IP  
creator number is 00673391327

All songs (words and music) are written by me, except "farewell" (music by Martin Götz)

Bernd Harmsen, February 2025

# Bellie

Bernd Harmsen

$\text{♩} = 125$   $F\#m F\#m F\#m$   $D D D$

flir-ting with the dark side the last hang-man's his-to-ry

9  $Em Em Em$   $C$   $Bm$   
ch-as-ing appa - ri-tions and your girl friend's mys-ter-ry I hate to

17  $Em Em Bm$   $E E F\#m$   
lis-ten to your Mom weep 'cause I can-not hold back my tears still

25  $A A F\#m$   $A E Bm$   
stan-ding as the phone beeps it does hit home to lose your peers

33  $F\#m F\#m F\#m$   $D D D$   
you and I were good friends just for a short pe-ri-od

42  $Em Em Em$   $C$   $Bm$   
we were full of mis-chief non-sense in the my-ri-ads I hate to

50  $Em Em Bm$   $E E F\#m$   
lis-ten to your Mom weep 'cause I can-not hold back my tears still

58  $A A F\#m$   $A E Bm$   
stan-ding as the phone beeps it does hit home to lose your peers

66  $G$   $F\#m$   $Em A$   $G$   
and I think a - bout the time you'll ne-ver have and I think a - bout the

76  $F\#m$   $Em$   $D$   $F\#m$   $A E$   
chan-ces that you've missed ne-ver de - cide what can-not be re - versed

2

86 D F#m A G F#m  
in spite of your e - mo - tio - nal a - byss hard to grasp that I won't see

96 Em A G F#m Em D  
you a - gain bois - te - rous, and pran - kish, and good fun no foo - ling

107 F#m A E D F#m  
'round, I'll ne - ver hear you laugh a - gain I miss our talks and I

116 A Bm Em Em Bm  
miss your puns I hate to lis - ten to your Mom weep 'cause I

124 E E F#m A A F#m  
can - not hold back my tears still stan - ding as the phone beeps it

132 A A E E Bm  
does hit home to lose your peers

# by the seven seas

Bernd Harmsen

$\text{♩} = 130$

I'm bloo-ming like a sprig in spring brea-thing deep-ly I've come to life

6 I'm the bird that courts and sings I'm here to che-er and thrive hov'-ring o-ver vast and

11 fer-tile plains a - bun-dance, ri-ches, lu - xu-ries I'm the sun-shine when it rains to

16 lure you o-off your in-fan-cy and I ride with the wind I howl with the storm I calm

22 down like a breeze by the se-ven seas I take my time 'cause life is brief

29 while I climb to - wards the crest I'm gli-ding down as au-tumn leaf pro - vi-ding co-o-lour

34 and some rest and I ride with the wind I howl with the storm I calm down like a

40 breeze by the se-ven seas come my time I'm the win-ter freeze

46 whis-p'ring se-crets to the trees I am tired, but I'm free Oh, I - I am free 'cause I

52 rode with the wind I howled with the storm I've calmed down like a breeze be -

2

58 A G E D E B E

-yond the se-ven seas I ride with the wind and I howl with the

Detailed description: This block contains the first system of musical notation, measures 58 through 63. It is written on a single treble clef staff. Above the staff, the notes A, G, E, D, E, B, and E are aligned with the first seven measures. The lyrics are: '-yond the se-ven seas I ride with the wind and I howl with the'. The melody consists of quarter notes in measures 58-60 and half notes in measures 61-63. Measure 63 ends with a double bar line.

64 B E B B A F# E

storm I calm down like a breeze by the se-ven seas

Detailed description: This block contains the second system of musical notation, measures 64 through 69. It is written on a single treble clef staff. Above the staff, the notes B, E, B, B, A, F#, and E are aligned with the first seven measures. The lyrics are: 'storm I calm down like a breeze by the se-ven seas'. The melody consists of quarter notes in measures 64-65 and half notes in measures 66-69. Measure 69 ends with a double bar line.

# Cassandra

Bernd Harmsen

$\text{♩} = 70$  D D C D C G D

A - pol-lo fell in love with you and to win you o-ver he en-

7 D C G D D Em DD D

-dowed you with your spe-cial gift, the art of pro-phe - sy but he got en-raged when

13 C G D D C

you re-fused and cursed you that in fu-ture you al-ways would be dis-believ-ed in

18 G D D D C B $\flat$  C G B $\flat$

spite of what you'd see such bit-ter fate to see the truth when no-one will be -

24 Dm B $\flat$  C G B $\flat$  F G D C

-lieve you be it the curse or just your youth your gift quite with-out use

31 D C D B $\flat$  C D C G D

you see the fu-ture clear as day eve-ry-thing that's co-ming the

39 D C G D D Em DD D

down-fall of your na-tive land, yet no-thing you could do may - be some-day you'll

45 C G D D C G

find a way, some-one to do the drum-ming com-mu-ni-cate what is at hand and get the mes-sage

51 D D D C B $\flat$  C G B $\flat$  Dm

through such bit-ter fate to see the truth when no-one will be - lieve you be

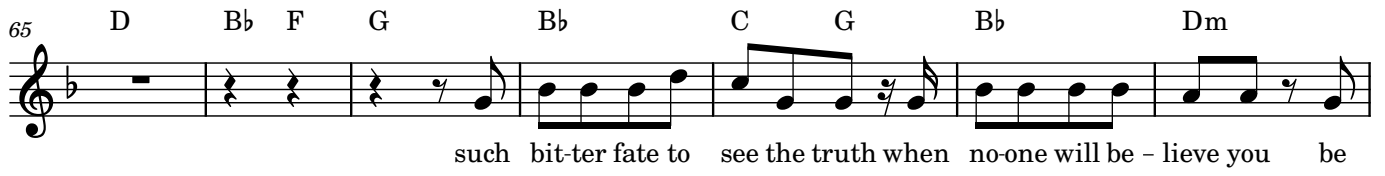
57 B $\flat$  C G B $\flat$  F G D C D C

it the curse or just your youth your gift quite with-out use



2

65 D B $\flat$  F G B $\flat$  C G B $\flat$  Dm



such bit-ter fate to see the truth when no-one will be - lieve you be

Detailed description: This block contains the first line of musical notation, measures 65 through 71. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: D, B-flat, F, G, B-flat, C, G, B-flat, and Dm. The lyrics are: "such bit-ter fate to see the truth when no-one will be - lieve you be".

72 B $\flat$  C G B $\flat$  F G D D C B $\flat$  C



it the curse or just your youth your gift quite with-out use

Detailed description: This block contains the second line of musical notation, measures 72 through 78. The key signature has one flat. The melody continues with quarter and eighth notes. Chord symbols are placed above the staff: B-flat, C, G, B-flat, F, G, D, D, C, B-flat, and C. The lyrics are: "it the curse or just your youth your gift quite with-out use".

79 D



Detailed description: This block contains the final line of musical notation, measure 79. The key signature has one flat. The melody is a single whole note. The chord symbol D is placed above the staff. The measure ends with a double bar line.

# close your eyes

Bernd Harmsen

$\text{♩} = 133$   
Dm

don't you feel em - bar-rassed by the porn shows they call their dai-ly news I

7 Dm F Gm F G  
won-der how you can stand this end-less tor-rent of ab - use

13 Dm F G C F  
have you e-ver tried to un-der-stand what birds tell with their songs

19 Dm F G F G7  
did you know that ti - ny leaves of grass can be tru-ly strong some-

25 F C G Am  
-times you've got to close your eyes to get a clea-rer view of the things we

30 Dm F C  
call re - a - li - ty some - times you've got to free your mind, to

35 G G Dm F G  
sing and dance, and to act like cra - zy just to prove your sa-ni - ty

41 Dm F Gm F G  
have you e - ver felt the sun burn his way through the mor-ning mist

47 Dm F G<sup>3</sup> F G7  
do you e - ver think a - bout how ma - ny things out - side our lives e - xist some-

53 F C G Am  
-times you've got to close your eyes to get a clea-rer view of the things we

2

58 Dm F C

call re - a - li - ty some - times you've got to free your mind, to

63 G G Dm F G

sing and dance, and to act like cra - zy just to prove your sa - ni - ty don't let the

69 Bb Eb F

time pass a - way with - out of - fe - ring this day one of your pre - cious smiles

74 C F C

to take a - way some - times you've got to close your eyes to

79 G Am Dm

get a clea - rer view of the things we call re - a - li - ty some -

85 F C G G Dm

- times you've got to free your mind, to sing and dance, and to act like cra - zy

90 F G G G

just to prove your sa - ni - ty

# cold as the mountains

Bernd Harmsen

$\text{♩} = 135$       Bm      Em      F#m

she takes her time      she ain't no fool      she gets me hot

7      C      D      E      D      E

she plays it cool      and she knows what she wants      as

14      D      A      G      D      A

cold as the moun-tains that reach for the sky      as tall as a small man as - ser - ting his claim

18      D      A      G      D      A

sharp like the gamb-ler who wins with-out fight      calm like the hun-ter as he's ta-king aim she's as

22      D      A      D      A      Bm

cold as the moun-tains      she can be harsh      she

28      Em      F#m      C

can be tough      when in the wrong      she lies and bluffs      like

34      D      E      D      E      D      A

she fights for her life      as fierce as a cor-nered and des-pe-rate rat de

40      G      D      D

lu - ded like some - one who can't stand the truth      fran - tic like thieves who've been

43      A      G      D      D      A

caught in the act      as mean as a li-ar who needs an ex-cuse she's as mean as a li - ar

2

48 D A Bm Em F#m C D E D

she's a strong-willed pig-head-ed beast she's ill sui- ted

57 E Bm Em F#m

she's a strong-willed pig-head-ed beast she's ill sui- ted

63 C D E D E

for poor old me I can't stand up to her as

70 D A G D A

cold as the moun- tains that reach for the sky as tall as a small man as - ser- ting his claim

74 D A G D A

sharp like the gamb-ler who wins with- out fight calm like the hun- ter as he's ta- king aim she's as

78 D A D A

cold as the moun - tains

# don't be late

Bernd Harmsen

$\text{♩} = 120$

E E7#9 A A E E E7#9 A A E

you are not quite sure

6 E7#9 A A E E7#9 A A E

you feel in-se-cure things may need more thought

10 E7#9 A A E E7#9 A A D A

so I will have to wait Ba-by, take your time

14 E B7 B7 E E7#9 A A E

but don't be late you need to un-wind

19 E7#9 A A E E7#9 A A E

and make up your mind cut the Gor-di-an knot and

23 E7#9 A A D A E E D

stop to he-si-tate Ba-by, take your time but don't be late

28 A E E D A E

girl, make up your mind and don't be late Ba-by, read the sign and don't be late

33 B7 B7 E E7#9 A A E

Ba-by, I'm a man I've done what I can

38 E7#9 A A E E7#9 A A E

I want to be your lo-ver and not just your mate

2

42

E7#9 A A D

A

E

girl, make up your mind and don't be late

The image shows a musical score for a vocal line. It consists of two measures. The first measure contains four chords: E7#9, A, A, and D. The second measure contains two chords: A and E. The melody is written on a treble clef staff. The lyrics are: "girl, make up your mind and don't be late".

# doomsday morn

Bernd Harmsen

$\text{♩} = 70$   
C

all's been said that was to say the colours all have turned to grey the

5 new day ar - rives still-born 'cause to-day is dooms-day morn

9 fears are weigh-ing hea-vi-ly of loo-ming pos-si - bi - li-ties

13 of dashed hopes and shat-tered dreams the will to live has run

16 out of steam and we prey to our Gods with their thou-sand names

19 we are so sha-ken we've stopped play-ing games ma-ny wish that they were

22 ne-ver born 'cause to-day is dooms-day morn we've laid waste to

26 fer-tile lands our in-dus-try got out of hand all coun-tries now are

30 pa - ra-lized no op-tions left to eu - phe-mize and we

33 prey to our Gods with their thou-sand names we are so sha-ken we've stopped



2

36 Am Em Dm F

play-ing games ma-ny wish that they were ne-ver born 'cause to-day is

40 E Am Dm

dooms-day morn and we pray to the God with his thou-sand names

43 Bb Am Em

we are so sha-ken we've stopped play-ing games ma-ny wish that they were

46 Dm F E

ne-ver born 'cause to - day is dooms-day morn

# Europa

Bernd Harmsen

$\text{♩} = 90$

you were pick-ing wild flow-ers in the fields by the coast when a  
4 won-drous milk-white bull caught your eye a mar - vel-lous beau-ty it  
7 let you get close so gen-tle, so great, and not at all shy ca - res-sing his flanks, his  
11 fur so light pas - to - ral peace un-der blue skies you dared to mount him, you  
15 wan-ted a ride and feel his strength be-tween your thighs Eu - ro-pa so  
19 ea-sy to fall in love with your charm, your beau-ty, your youth Eu - ro-pa so  
23 con-fi-dent, so self-as-su-ured once the be-loved one of Zeus the bull slow-ly wan-dered  
27 to-ward the sea, jumped in - to the waves, a beast full of zest you felt no fear,  
31 you did not plead, you were hea-ded for Crete, far in the west the God  
34 lif-ted his guise to show you his love you gave in to him, half vic-tim half bride he

38 C F G C C F

made you Crete's queen, guard-ing you from a-bove, and you fond-ly re-mem-bered the

41 C Am Bb F<sup>3</sup> Bb

ride Eu-ro-pa so ea-sy to fall in love with your charm, your beau-ty, your

45 G Am Bb F Bb

youth Eu-ro-pa so con-fi-dent, so self-as-su-ured, once the be-loved one of

49 G C Am Am Dm Dm

Zeus when you will have got on in years and you'll have reached quite diff-erent spheres you'll

52 G G Am Am

still look beau-ti-ful and young and you will speak in ma-ny tongues while

54 Dm Dm F F C G Bb

men en-joy your sub-tle charm the God's pro-tec-ting you from harm Eu-ro-pa so

58 F<sup>3</sup> Bb G Am Bb

ea-sy to fall in love with your charm, your beau-ty, your youth Eu-ro-pa so

62 F Bb G C F G C

con-fi-dent, so self-as-su-ured once the be-loved one of Zeus

# farewell

Bernd Harmsen

Martin Götz

$\text{♩} = 120$

C G C Am C G C C

the sha-dows grow lon-

10 F C G F G C

- ger the sun's on the de - cline the sky will be bu - u - ur -

19 Am C C F F G C Am C

-ning and the Gods will re - sign I am so ti - i - red now but I'm

29 C F F G C Am C G

still fee - ling fine so, fare - well, fare - well, you loved ones fare - well keep my me - mo -

38 F F G C Am C C F

- ry fare - well, fare - well, my lo - ver fare - well and think kind - ly of me

47 C F C G F G

and I ga - ther my friends reach for my wife's hand the time we have

57 C Am C C F F G C

sha - a - a - ared has been in - cre - dib - ly grand my long years' com - pan - ions and

66 Am C C F F G C Am

mates ev - ry - thing has to end so, fare - well, fare - well, you loved ones fare - well

75 C G F F G C Am C

keep my me - mo - ry fare - well, fare - well, my lo - ver fare - well and think

2

84 C F Eb Cm  
kind-ly of me I will move to-wards the light 'cause I have ceased to fight since

91 Fm Bb Eb Cm  
quite a while but if you note my smile you will know that I am glad 'cause I have had the

99 Fm Bb C F  
best of times one could ex-pect 'cause I've known you fare-well, fare-

107 G C Am C G F F G  
-well, you loved ones fare-well keep my me-mo - ry fare-well, fare-well, my

116 C Am C C F C  
lo - ver fare - well and think kind - ly of me

# Ganymede

Bernd Harmsen

$\text{♩} = 100$

C C F C C C C F<sub>3</sub> C

guarding the sheep was a beautiful boy the

10 C C Am Am G Am C C F

pride of his parents this young prince from Troy a delight to the eye of the passers

18 C C<sub>3</sub> C<sub>3</sub> Am Am G Am C C F

by his beauty so blinding that they'd want to cry

27 C C F<sub>3</sub> C C<sub>3</sub> C

the God cast an eye on him, the God fell in love he abducted the boy and he

35 Am Am G Am C C F C

carried him off in the guise of an eagle to his home in the height to

43 C C Am Am G Am F<sub>3</sub> F<sub>3</sub>

keep him as servant and make love in the night your immortal beauty will

50 G<sub>3</sub> C B $\flat$  B $\flat$  F<sub>3</sub> C F<sub>3</sub>

always enchant Gods and the men who dare open their eyes your youth, your

58 F<sub>3</sub> G<sub>3</sub> C B $\flat$  B $\flat$  F<sub>3</sub> C F

frankness, your grace, and your charm place love beyond pettiness, morals and lies

66 C C C F<sub>3</sub> C C C

beautiful horses as pay for the king Hermes, God's messenger, the

74 Am Am G Am C C F<sup>3</sup> C

next day should bring pla - ca - ting the fa - ther, the ru - ler of Troy who

82 C C Am Am G Am F<sup>3</sup> F<sup>3</sup> G<sup>3</sup>

ne - ver a - gain would be see - ing his boy your im - mor - tal beau - ty will al - ways en -

90 C Bb Bb F<sup>3</sup> C F<sup>3</sup> F<sup>3</sup>

-chant Gods and the men who dare o - pen their eyes your youth, your frank - ness, your

98 G C Bb Bb F<sup>3</sup> C F<sup>3</sup>

grace, and your charm place love be - yond pet - ti - ness, mo - rals and lies will you stand by your -

106 G Bb F C F<sup>3</sup> G

-self do you think you can cope and o - ver - come thought con - trol and come

114 Bb F C F<sup>3</sup> F<sup>3</sup> G<sup>3</sup> C Bb

out in the o - pen so your im - mor - tal beau - ty will al - ways en - chant Gods and the

122 Bb F<sup>3</sup> C F<sup>3</sup> F<sup>3</sup> G<sup>3</sup>

men who dare o - pen their eyes your youth, your frank - ness, your grace, and your

129 C Bb Bb F<sup>3</sup> C F C

charm place love be - yond pet - ti - ness, mo - rals and lies

# Gilgamesh

Bernd Harmsen

$\text{♩} = 120$

let your gaze wan-der from the top of the wall o-ver bloo-ming lands

5 court-yards, foun-tains, and flow-er-beds let your thoughts wan-der and make

8 sure to re-call the time of glo-ry and the great king of kings called Gil-ga-mesh

13 bit-ter com-plaints 'bout the ty-ran-ni-cal king who claimed for him-self the right

16 of the first night and tried the young men's strength in the ring had

19 reached the Gods who con-si-dered the plight the Gods de-ci-ded to send him a friend

23 e-qual in strength and e-qual in force to share ad-ven-tures, to share i-deas, and

27 in the long term al-ter his course a-gainst all ad-vice, in search of per-so-nal fame

31 Gil-ga-mesh one day de-ci-ded to kill Hum-ba-ba the dra-gon who guar-ded the wood-

35 he was the king and he would get his will though a sense of for-bo-ding



38 D C Em  
 weighed the friends down o - ver - co - ming their fear they fought side by side they

41 G D C Em  
 showed no mer - cy, they slew the beast, so that their glo - ry would shine far and wide

45 D F#m A  
 Ish - dar the god - dess fell in love with the king but re - jec - ting her of - fer he brought

48 Bm D F#m  
 on her re - venge she sent the Bull of Hea - ven to lay waste to the land but the

51 A Bm G  
 might - y fierce beast was o - ver - come by the friends the Gods re - solved that the

54 D C Em  
 friend had to die their pu - nish - ment should hurt the king as well who

57 G D C  
 stayed with his friend till the bo - dy de - cayed - no sa - cri - fice could make the

60 Em D F#m A  
 Gods lift their spell - to a - void the fate of the friend he had lost, on a quest to find im - mor -

64 Bm D F#m F#m  
 - ta - li - ty, the king set off for pla - ces un - known, through a light - less tun - nel, 'cross the

68 Bm G D  
 end - less sea he had heard of a plant that would grant e - ter - nal youth he

71 C Em G

found it, he picked it, now he could stop to roam but the snake stole his prize to shed her

74 D C Em

skin e - ver since he was still emp - ty - hand - ded when he came home he

77 D F#m A

set out for fame, for im - mor - ta - ly - ty he won some fights, found and

80 Bm D F#m

lost a good friend he came back bare han - ded to his peo - ple, his home a

83 A Bm D

ca - ring and good king un - til his end let your gaze wan - der from the

88 G Bm A A

top of the wall o - ver bloo - ming lands court - yards, foun - tains, and flow - er - beds let your

92 D G Bm

thoughts wan - der and make sure to re - call the time of glo - ry and the great

95 A A D

king of kings called Gil - ga - mesh

# glad that you're here

Bernd Harmsen

$\text{♩} = 120$  Em Bm Em Bm Em C G

8 G D D Em A D  
I am past and I am now I feel as if I

13 Bm Em A F#m D D Em  
float some-how I am six and I am six - ty - five I am lost and

18 A D Bm Em A  
I am found at times I tread on sha-ky ground hol-ding on to my hum-ble

23 Bm Em Bm Em Bm  
life glad that you bear with me glad that you're here with

29 Em C G G D D Em  
me glad that you're here I am still

35 A D Bm Em A  
the young boy mes-sing 'round with his toy at the same time I am your old

40 F#m D D Em A D Bm  
man I am lost and I am found at times I tread on sha-ky ground

45 Em A Bm Em Bm Em  
tryin' to do the best that I can glad that you bear with me

2

51 Bm Em C G

glad that you're here with me glad that you're here

57 G D D C A D D

and though I'm smi-ling for no rea-son and we are

63 C D D A C A Em Em

li-ving with no rea-son still we seem to get a - long

70 Bm Em Bm Em

glad that you bear with me glad that you're here with me

76 C G G D D

glad that you're here

# here's to all things living

Bernd Harmsen

$\text{♩} = 140$  C G C F C F C F

the sal-mon fish-ing bear the roa-ring li-on's might the preg-nant ze-bra

7 C G C G G C F C G C G

mare the small mos-qui-to's bite here's to all things li - ving the fo-rest, lush and

13 C F C F C F C G C

green the hun-ter's sense of smell the tor-toise bee-tle's sheen the ti-ny o-cean

19 G G C F C G C G C F C

shell here's to all things li - ving the sharp eyed bird of prey the dog's bark at the

25 F C F C G C G

moon the sal-mon's o - dys - sey the first spring flow-er's bloom here's to all things

30 G C C C F C C G7 G C

li - ving the

40 C G C F C C C F C

sly and cun-ning fox the proud ea-gle's wing the old, cart-pul-ling ox the

46 G C G G C D

com-mon net-tle's sting here's to all things li-ving the beau-ty of your

52 G D G

eye that be-holds my soul the beau-ty of your mind that be-holds my soul

# I'm leaving

Bernd Harmsen

$\text{♩} = 100$

C F G C F G

I came here un-in- vi- ted did not mean to in- trude I

4 Eb Bb Eb F C Bb

shared your ga- thered ri- ches I shared your drink and food I'll be gone be- fore long al -

7 C F Eb F Eb G C

- though I'd like to stay it is not up to me when I'll be on my way I'm lea- ving I'm

11 F C G C F C D

grate- ful that you've born with me I am lea- ving what will I leave be - hind I'm

16 C F C Bb C F C

lea- ving be - sides a fa- ding me- mo - ry I am lea- ving a flash in- side your

21 G C F G C F G

mind I filled the roles pro - vi - ded I did the best I could I

24 Eb Bb Eb F C Bb

brought a - bout some da- mage I al - so did some good I'll be gone be- fore long al -

27 C F Eb F Eb G C

- though I'd like to stay it is not up to me when I'll be on my way I'm lea- ving I'm

31 F C G C F C D

grate- ful that you've born with me I am lea- ving what will I leave be - hind I'm

36 C F C Bb C F C

lea- ving be - sides a fa- ding me- mo - ry I am lea- ving a flash in- side your

2

41 G D G C F

mind o-thers went this path be - fore ma-ny more will fol-low it

Detailed description: This block contains the first line of music, measures 41 through 45. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes with rests. Chords G, D, G, C, and F are indicated above the staff. The lyrics are: "mind o-thers went this path be - fore ma-ny more will fol-low it".

46 C D F G C

hap-pens ev-ery se-cond to-day as to - mor-row I'm lea-ving I'm

Detailed description: This block contains the second line of music, measures 46 through 50. The staff is in treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. Chords C, D, F, G, and C are indicated above the staff. The lyrics are: "hap-pens ev-ery se-cond to-day as to - mor-row I'm lea-ving I'm".

51 F C G C F C D

grate-ful that you've born with me I am lea-ving what will I leave be - hind I'm

Detailed description: This block contains the third line of music, measures 51 through 55. The staff is in treble clef with a key signature of one sharp (F#). The melody features quarter and eighth notes. Chords F, C, G, C, F, C, and D are indicated above the staff. The lyrics are: "grate-ful that you've born with me I am lea-ving what will I leave be - hind I'm".

56 C F C Bb C F C

lea-ving be - sides a fa-ding me-mo - ry I am lea-ving a flash in-side your

Detailed description: This block contains the fourth line of music, measures 56 through 60. The staff is in treble clef with a key signature of one sharp (F#). The melody includes quarter and eighth notes. Chords C, F, C, Bb, C, F, and C are indicated above the staff. The lyrics are: "lea-ving be - sides a fa-ding me-mo - ry I am lea-ving a flash in-side your".

61 G F C G

mind

Detailed description: This block contains the fifth line of music, measures 61 through 65. The staff is in treble clef with a key signature of one sharp (F#). The melody is mostly rests, with a few notes at the beginning. Chords G, F, C, and G are indicated above the staff. The lyrics are: "mind".

# Joy

Bernd Harmsen

$\text{♩} = 110$

C F C G

Hey Joy, come and join me let's fool a-round and have some fun it's

5 C F C G B $\flat$  F

such a fine day to-day so let's get cra-zy in the sun Joy, when you smile at me I

9 C B $\flat$  F G

feel so good Joy, when we're ma-king love I get so high

12 B $\flat$  F C B $\flat$  F

Joy, when we're tal-king I feel un - der-stood Joy, when you're with me then

15 G C F G

I can fly Hey Joy, please stay a-while you put a smile u-pon my face you're

19 C F C G B $\flat$  F

al-ways care-free like a kid make my life ga-ther pace Joy, when you smile at me I

23 C B $\flat$  F G

feel so good Joy, when we're ma-king love I get so high

26 B $\flat$  F C B $\flat$  F

Joy, when we're tal-king I feel un - der-stood Joy, when you're with me then

29 G C F C G

I can fly Hey Joy, don't leave me yet while you're here the time flies by when

33 C F G B $\flat$  F

you're a-round I feel so free all sor-rows fade in-to the sky Joy, when you smile at me I



2

37 C Bb F G

feel so good Joy, when we're ma-king love I get so high

Detailed description: This block contains the first line of music, measures 37 to 40. It is written on a single treble clef staff in a key signature of one flat (Bb). Measure 37 starts with a C chord and contains the lyrics 'feel so good'. Measure 38 starts with a Bb chord and contains 'Joy, when we're ma-king love'. Measure 39 starts with an F chord and contains 'I get so high'. Measure 40 starts with a G chord and contains 'I get so high'. The melody consists of quarter and eighth notes with some rests.

40 Bb F C Bb F

Joy, when we're tal-king I feel un - der-stood Joy, when you're with me then

Detailed description: This block contains the second line of music, measures 41 to 44. It continues on the same treble clef staff. Measure 41 starts with a Bb chord and contains 'Joy, when we're tal-king'. Measure 42 starts with an F chord and contains 'I feel un - der-stood'. Measure 43 starts with a C chord and contains 'Joy, when you're with me'. Measure 44 starts with a Bb chord and contains 'then'. The melody continues with quarter and eighth notes.

43 G Bb F G C

I can fly all sor - rows fade in - to the sky - y

Detailed description: This block contains the third line of music, measures 45 to 48. Measure 45 starts with a G chord and contains 'I can fly'. Measure 46 starts with a Bb chord and contains 'all sor - rows fade in - to the sky - y'. Measure 47 starts with an F chord and contains 'all sor - rows fade in - to the sky - y'. Measure 48 starts with a G chord and contains 'all sor - rows fade in - to the sky - y'. The melody concludes with a final note on a whole note.

# leaving traces

Bernd Harmsen

$\text{♩} = 80$  F G C G F G

we speak their law, we use their words al - though their build - ings crum - ble their

4 C G F G B $\flat$  F

an - cient roads still lead the way on which we walk and stum - ble whole na - tions speak a lan - guage that

7 B $\flat$  F B $\flat$  F B $\flat$  G

ve - ry much is theirs much more than we may think we are the Ro - mans' heirs they've

10 F G C F G C B $\flat$

left their tra - ces o - ver ma - ny pla - ces un - fazed by diff - erent cul - tures, diff - erent

13 F F G C C G

ra - ces they've left their tra - ces a Face - book page, a mail ac - count that

16 F G C G F G

have been left de - ser - ted un - an - swered posts on sev - eral boards that look like ill con - cer - ted a

19 B $\flat$  F B $\flat$  F B $\flat$  F

man who once was bust - ling thri - ving, vi - vid, blithe si - lenced now for - e - ver

22 B $\flat$  G F G C F G C

in his prime of life he's lea - ving tra - ces o - ver ma - ny pla - ces

25 B $\flat$  F F G C

pos - tings, pic - tures, thoughts in hy - per - spa - ces he's lea - ving tra - ces a

2

28 C G F G C G

proud old man, a ba-by boy his long a-wai-ted grand-son de-scen-dant, heir to a long line

31 F G Bb F Bb F

who will in the long run set up his se-p'rate fa-mi-li-y pass on his genes and name may-

34 Bb F Bb G F G C

-be e-ven-tual-ly he'll e-ven come to fame they're lea-ving tra-ces o-ver

37 F G C Bb F F G C

ma-ny pla-ces the an-ces-try is show-ing in their fa-ces they're lea-ving tra-ces we're

41 D G D G

here on earth for a short vi-sit we're do-ing well to make the most of it

45 F C G F G

bring-ing forth hu-man a-chieve-ments so fu-ture ge-ne-ra-tions be-ne-fit we're

49 F G C F G C Bb

lea-ving tra-ces all o-ver the pla-ces in-ten-ded, un-in-ten-ded, in all

52 F F G C

ca-ses we're lea-ving tra-ces

# means so much

Bernd Harmsen

$\text{♩} = 75$  Am Dm Dm Am Am

si-lent-ly the fo-rest lake lies in the mor-ning mist an ear-ly bird

7 Dm Dm Am G F Dm C F

sings his song a - bout a life of bliss I close my eyes to see you smile while a-ware it's

13 G C F C Am Dm Dm

been a while the sun comes up a - wa-ke-ning my la-zy, drea-my

21 Am Am Dm Dm Am G F

mind but my thoughts keep drif-ting back to what I left be - hind I close my eyes to

27 C F G C B $\flat$  B $\flat$  3 B $\flat$

feel your touch it's not real but means so much to me time pas-ses it does-n't ling-er

33 G F B $\flat$  B $\flat$  G 3 G F

nei-ther does it rush there is time for ev-ery-thing not too litt-le not too much there

40 Am Dm Am Dm G C Am Dm Dm Am

was a time for you and me that my heart still feels and sees

49 Am Dm Dm G F C F C B $\flat$  3

time pas-ses it

59 B $\flat$  G F B $\flat$  B $\flat$  B $\flat$  G 3

does-n't ling-er nei-ther does it rush there is time for ev-ery-thing not too litt-le

65 G F Am Dm Am Dm G C

not too much there was a time for you and me that my heart still feels and sees

2

73

F

G

C

A musical staff in treble clef with a key signature of one flat (F major). The staff contains the following notes: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The notes are grouped into four measures: the first measure contains F, G, A; the second measure contains Bb, C; the third measure contains Bb, A, G; and the fourth measure contains F, E, D, C. The staff ends with a double bar line.

your not real but mean so much to me

# Mr. D., I won't dance with you today

Bernd Harmsen

$\text{♩} = 100$

I can feel your pre-sence I know that you've been han-ging 'round

5 I re-joice when you're ab-sent your close-ness keeps drag-ging me

9 down how a-bout an a-gree-ment, you could come back in, say, twen-ty years

13 right now I'm much too bu-sy what does it take to make my-self

17 clear I've known you for a while and I know there's no es-cape yet

20 I'd pre-fer to car-ry on like I've been doing to date no, Mis-ter D., I won't

23 dance with you to-day just watch me boun-cing 'round, and lis-ten what I say

26 Mis-ter D, I won't dance with you to-day no, Mis-ter D, I won't dance with you to-

30 -day do I sense you fal-ter may-be you'll with-draw for a while

35 don't wor-ry that you'd lose your face be as-sured I'll let you go in style I've

39 B $\flat$  F B $\flat$



known you for a while and I know there's no es-cape yet I'd pre-fer to car-ry on like

42 G C G



I've been doing to date no, Mis-ter D., I won't dance with you to-day just

45 F Am G C



watch me boun-cing 'round, and lis-ten what I say Mis-ter D, I won't

48 G F G C



dance with you to-day no, Mis-ter D, I won't dance with you to - day

52 B $\flat$  F B $\flat$



I won't bid you wel-come and may - be I ne-ver will it makes no sense if you ex-pect

55 G C G



me to give in and keep still no, Mis-ter D., I won't dance with you to-day just

58 F Am G C



watch me boun-cing 'round, and lis-ten what I say Mis-ter D, I won't

61 G F G C



dance with you to-day no, Mis-ter D, I won't dance with you to - day

# no more

Bernd Harmsen

$\text{♩} = 80$

C G G Am C G

no more trus-ting, no more ly-ing no more lon-ging, no more

5 G Am G D Am C C G G

cry-ing no more suff-ring, no more fee-ling no more hur-ting, no more

9 F G C G G Am C G G F G

hea-ling no more ho-ping, no more wai-ting no more lo-ving, no more ha-ting

14 C G Am G F G G D C D G

no more try-ing no more fai-ling no more

19 D C D C G G Am

smil-ing, no more wai-ling no more run-ning, no more wal-king no more

23 C G G F G G D Am C

list'-ning, no more tal-king no more ow-ning, no more yea-rning no more

27 C G G F G C G Am G F G C

tea-ching, no more lear-ning no more

32 G Am G F G C G Am G F G G D Am

chee-ring, no more pran-cing no more play-ing, no more dan-cing no more gi-ving, no more

37 C C G G F G C G Am G

sha-ring no more won'dring, no more ca-ring no more smir-king, no more

41 F G C G Am G F C C G Am G F G

grin-ning no more gai-ning, no more win-ning



2

46

G F G G F G

no more brea-thing no more brea-thing no more brea-thing

51

G F G C G Am G F G C G Am G F C

no more brea-thing

# pardon me, Melanie

Bernd Harmsen

$\text{♩} = 95$

C C F C D G G AmG C C D C G

Me-la-nie, please par-don me if I caused you

8 C C D C G C C C F C D G G AmG

pain Me-la-nie, please par-don me if your pleas were in vain

16 C C D C G C C D

Me-la-nie, please par-don me if my words were too harsh Me-la-nie, please par-don me if

23 C G C F Am G C

I hit you too hard Me-la-nie, you see if it was-n't for your stub-born-ness I'd

29 Am G C C C F C D G G AmG C C

ne-ver have lost con-trol Me-la-nie, please

36 D C G C C D C G C

par-don me if I made you cry Me-la-nie, please par-don me if I caused your black eye

43 C C F C D G G AmG C C D C G C

Me-la-nie, please par-don me if I spilled your blood

51 C D C G C F Am

Me-la-nie, please par-don me if I have stained your rug Me-la-nie, you see if it

57 G C Am G C C C F C D G G AmG

was-n't for your stub-born-ness I'd ne-ver have lost con-trol

64 C C D C G C C D

Me-la-nie, please par-don me if I smashed your head Me-la-nie, please par-don me if

2

71 C G C F Am G C

I have struck you dead Me-la-nie, you see if it was-n't for your stub-born-ness I'd

77 Am G C

ne - ver have lost con - trol

# peaceful times

Bernd Harmsen

$\text{♩} = 100$   
D

sun-shine in a val-ley with green grass that is how our love does seem to

4 D D A A G  
us the moon shines up-on our hap-py sleep we don't e-ven have to count the

8 D G A D G  
sheep we've lived our lives in peace-ful times sing-ing harm-less hap-py rhymes

13 A G D D A  
life is not so bad at all a glass of wine with a good old friend

17 A G D D A  
that is how the week-end eve-nings end ski-ing in our win-ter ho-li - days

21 A G D G A  
in the sum-mer cat-ching live sun rays li-ving our lives in peace-ful times

25 D G A G D  
we sing harm-less hap - py rhymes life is not so bad at all

29  
in the Ko-so-vo man's kil-ling man they seem not to un - der - stand

33  
mor-tal e-ne-mies live door to door they be-lieve in love and peace no more banned

37  
high-tech bombs and food fall from the sky are the Af-ghan mo-thers gras-ping

40

why bad now is good and mur-der now is peace good as long it's on-ly on T-

44

G A D G

-V we live our lives in peace-ful times sing-ing harm-less hap-py rhymes

49

A G D D A

life is not so bad at all the smell of flow-ers lin-gers in the air

53

A G D D A

life is good al-though it is not fair I en-joy the time I share with you

57

A G D

I'm so hap - py that you love me too

# people live, people die

Bernd Harmsen

$\text{♩} = 110$

C Am Am C F F C Am Am

peo - ple push and shove peo - ple kiss and love peo - ple laugh and smile

4 C F F C Am Am C F F G F

run-ners run for miles ba - by boys are born be-reaved peo-ple mourn peo-ple live

8 G F C Am Am C F F C Am Am

people die here a thief is caught there a pu - pil taught tea-chers are laid off

12 C F F C Am Am C F F G F

tra-vel-lers take off peo - ple ex - er - cise some are dumb, some wise peo-ple live

16 G F B $\flat$  B $\flat$  B $\flat$  F

people die we are fight-ing and re - con-ci - ling oh, we make much a - do

21 B $\flat$  B $\flat$  B $\flat$  F C

we are strugg-ling some-times suc-cee - ding and we are co - ming through

25 C Am Am C F F C Am Am

priests ab - use young boys chil - dren sing for joy my brother takes a swim a

28 C F F C Am Am C F F G F

gam-bler grabs his win old friends meet a - gain I dance in the rain peo-ple live

32 G F C Am Am C F F

peo-ple die here a girl friend beefs there a mo - ther griebs

35 C Am Am C F F C Am Am

while their hus - bands snore house-wifes do the chores there an old man dies

2

38 C F F G F G F Bb

here a young girl cries people live people die we are fight-ing and

Detailed description: This block contains the first line of music, measures 38 to 41. The staff is in a key signature of one flat (Bb) and a common time signature. The notes are: 38: Bb4, G4, F4, G4, A4; 39: Bb4, G4, F4, G4, A4; 40: Bb4, G4, F4, G4, A4; 41: Bb4, G4, F4, G4, A4. The lyrics are: 'here a young girl cries people live people die we are fight-ing and'.

42 Bb Bb F Bb Bb

re-con-ci-ling oh, we make much a - do we are strugg-ling some-times suc-ce-ding and

Detailed description: This block contains the second line of music, measures 42 to 45. The notes are: 42: Bb4, G4, F4, G4, A4; 43: Bb4, G4, F4, G4, A4; 44: Bb4, G4, F4, G4, A4; 45: Bb4, G4, F4, G4, A4. The lyrics are: 're-con-ci-ling oh, we make much a - do we are strugg-ling some-times suc-ce-ding and'.

47 Bb F C Bb Bb Bb F

we are co-ming through we are fight-ing and re-con-ci-ling oh, we make much a - do

Detailed description: This block contains the third line of music, measures 46 to 52. The notes are: 46: Bb4, G4, F4, G4, A4; 47: Bb4, G4, F4, G4, A4; 48: Bb4, G4, F4, G4, A4; 49: Bb4, G4, F4, G4, A4; 50: Bb4, G4, F4, G4, A4; 51: Bb4, G4, F4, G4, A4; 52: Bb4, G4, F4, G4, A4. The lyrics are: 'we are co-ming through we are fight-ing and re-con-ci-ling oh, we make much a - do'.

53 Bb Bb Bb F C Bb

we are strugg-ling some-times suc-ce-ding and we are co-ming through

Detailed description: This block contains the fourth line of music, measures 53 to 56. The notes are: 53: Bb4, G4, F4, G4, A4; 54: Bb4, G4, F4, G4, A4; 55: Bb4, G4, F4, G4, A4; 56: Bb4, G4, F4, G4, A4. The lyrics are: 'we are strugg-ling some-times suc-ce-ding and we are co-ming through'.

# shall I live

Bernd Harmsen

$\text{♩} = 130$

C Am C Am C Am

shall I live as the world's going un-der shall I

7 C Am F G

live in a fu-ture that's void while it rains light-ning and thun-der till the

11 F G Am Em Am

earth is fine'-ly de - stroyed how come that one sing-le spe-cies has the pow-er to end it for

16 F C Em F

all come o - ver them like some di - sease ma-king-sure that the stron-dest will

20 G C Am C

fall shall I live as the world's going un - der shall I live in a fu-ture that's

24 Am F G F G

void while it rains light-ning and thun-der till the earth is fin'-ly de - stroyed in our

29 Am Em Am F

time we've cre - a - ted great won-ders in our time we've changed the world the last

33 C Em F G

plague is what we'll come un - der for the for - ces we have un - furled shall I

37 C Am C Am

live as the world's going un - der shall I live in a fu-ture that's void while it

41 F G F G

rains light-ning and thun-der till the earth is fin'-ly de - stroyed



2

45 Am Gm  
will we be de-vou-red by the dar-kest night will we be blin-ded by a bla-zing light

49 Am Em  
will we be bur-ning in hel-lish fires while we choke on our own de - sires shall I

53 C Am C Am  
live as the world's go-ing un - der shall I live in a fu-ture that's void while it

57 F G F G C  
rains light-ning and thun-der till the earth is fin'-ly de - stroyed

# Siddhartha

Bernd Harmsen

$\text{♩} = 130$   
Em

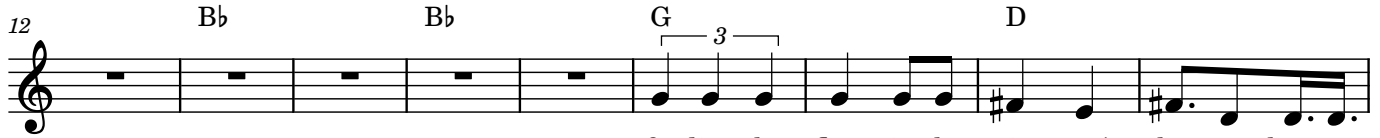
D

Dm

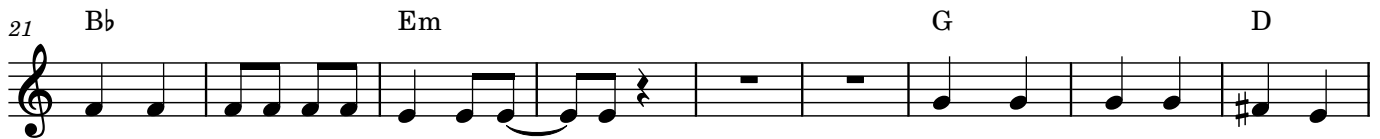
G

C

D



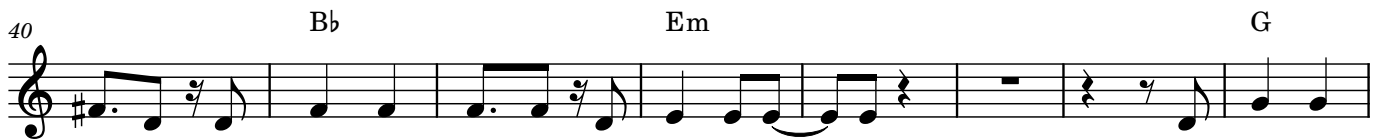
fin-ding the flaw in the wise man's lec-tures how to



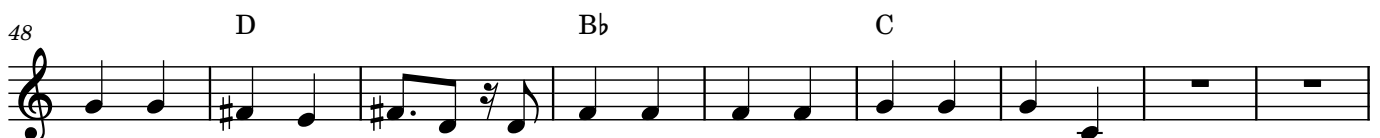
break the cir-cle of re - in - car-na - tion first seemed based on mere con -



-jec-tures but shall lead to your sal - va-tion a shel-tered life when you were



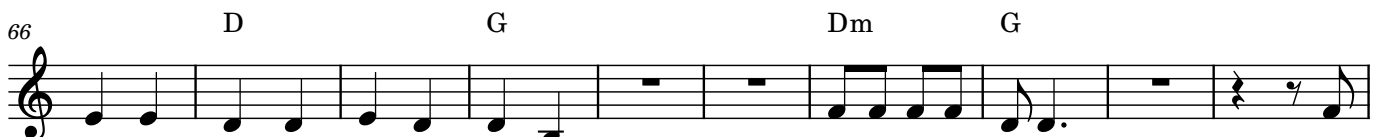
youn-ger, you've known the Brah-man so - phis-ti-ca - tion lived with as -



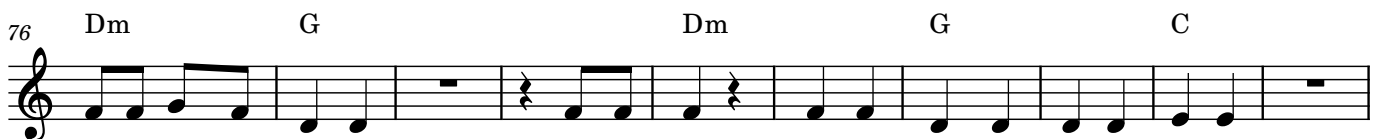
-ce - tics, bore the hun-ger and practiced hum-ble con-tem - pla-tion



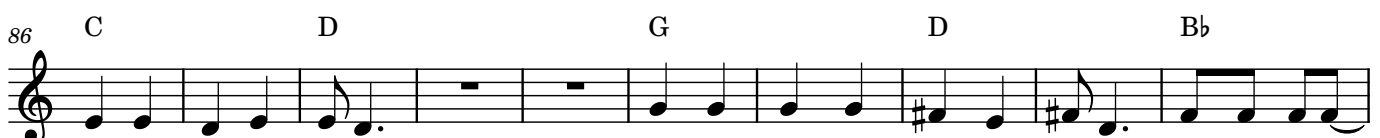
lis-ten to the ri-ver hear its thou-sand voi-ces as it roars,



as it whis-pers, or re - joi-ces lis-ten to the ri-ver tell



'bout a thou-sand choi-ces while it roars, while it whis-pers, and re - joi-ces



lis-ten to the ri-ver you were mer-chant, you were lo-ver pre-cious ex-per-

96 Em G D  
 - ie-ence that you've ac - qui-red though you lived like un-der - co-ver

105 Bb C Em D  
 you've known pas-sion you've known de - si - re lis-ten to the ri-ver

114 Em C Em D G  
 hear its thou-sand voi-ces as it roars, as it whis-pers, or re - joi-ces

124 Dm G Dm G  
 lis-ten to the ri-ver tell 'bout a thou-sand choi-ces

133 Dm G C C D  
 while it roars, while it whis-pers, and re - joi-ces lis-ten to the ri-ver

143 Am C G C  
 learn from the fer-ry-man stay by the ri-ver hear what

154 G Bb C Bb C  
 it de - li-vers who search-es he may ne-ver find what's be - yond his own

164 Bb C Em D  
 thoughts things be - yond what's be-ing taught so lis-ten to the ri-ver

173 Em C Em D G  
 hear its thou-sand voi-ces as it roars, as it whis-pers, or re - joi-ces

183 Dm G Dm G  
 lis-ten to the ri-ver tell 'bout a thou-sand choi-ces while it

192 Dm G C C D

roars, while it whis-pers, and re - joi-ces lis-ten to the ri-ver

Detailed description: This block contains musical notation for measures 192 through 197. The notation is on a single treble clef staff. Above the staff, the chords Dm, G, C, C, and D are indicated. The melody consists of quarter notes and eighth notes. The lyrics are: "roars, while it whis-pers, and re - joi-ces lis-ten to the ri-ver".

203 Am D C D G

be - come a - ware of its ho-ly sound on your quest for your own ground

Detailed description: This block contains musical notation for measures 203 through 208. The notation is on a single treble clef staff. Above the staff, the chords Am, D, C, D, and G are indicated. The melody consists of quarter notes and eighth notes. The lyrics are: "be - come a - ware of its ho-ly sound on your quest for your own ground".

# silence is all

Bernd Harmsen

$\text{♩} = 115$  F Em G F Am

we're roll-ing in the hay I know she's far a-way her eyes aren't

7 G B $\flat$  F C F Em

look-ing where she is slee-ping we dream up awe-some plans would

13 G F Am G B $\flat$  F C

see e-xo-tic lands though what we are sow-ing we won't be rea-ping

19 Am G B $\flat$  F G Am C

ca-res-ses un-felt thoughts un-thought where she rests

26 Am G B $\flat$  F G Am C

ta-lents un-used deeds un-done when she acts she's

34 F Em G F Am

gli-ding through my world her moves make the air swirl the words I am

39 G B $\flat$  F C F Em

hear-ing re-main un-spo-ken she whis-pers in my ear I

45 G F Am G B $\flat$  F C

know that she's not here the heart I hear beat-ing long since was bro-ken

51 Am G B $\flat$  F G Am C

foot-paths un-touched land-scapes un-seen where she walks

58 Am G B $\flat$  F G Am C F

sto-ries un-told si-lence is all when she talks

2

66 C B $\flat$  F B $\flat$  F Am C Am G

foot-paths un - touched

75 B $\flat$  F G Am C Am G

land-scapes un - seen where she walks

sto-ries un - to-old

82 B $\flat$  F G B $\flat$  F Am C

silence is all when she talks

silence is all when she talks

# Spartacus

Bernd Harmsen

$\text{♩} = 160$  Am G



we broke through your lines and taught your le-gions fear when

6 Dm Am C



you thought us be - sieged we at - tacked you from the rear the ru - ral hands we'd

11 G F C



trained were ready for the bat-tle to de - feat your migh-ty le-gions and chase them just like

17 Am G



cat-tle if it was-'nt for be - trayal you'd ne-ver have stood a chance so

22 Dm Am C



you made me their he - ro when you pierced me with your lance the slaves you once ab -

27 G F



-used who worked your fields and mines have learned there can be free-dom be -

32 C Am G



-yond your en-e-my lines now you try hu-mi - li - a - ting the proud men they have be -

37 Dm Am C



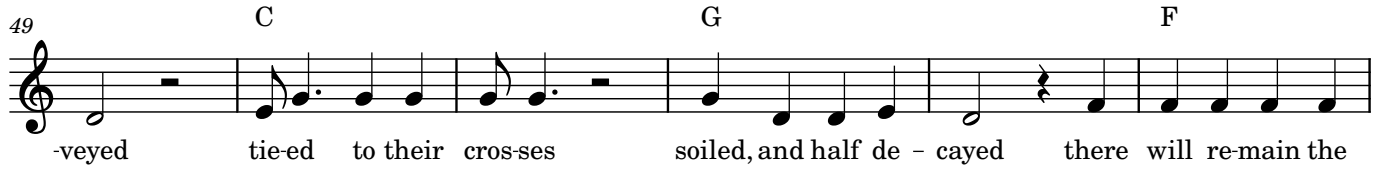
-come and make an e - xam-ple of who had fought like one tie-ed to their

43 G F C



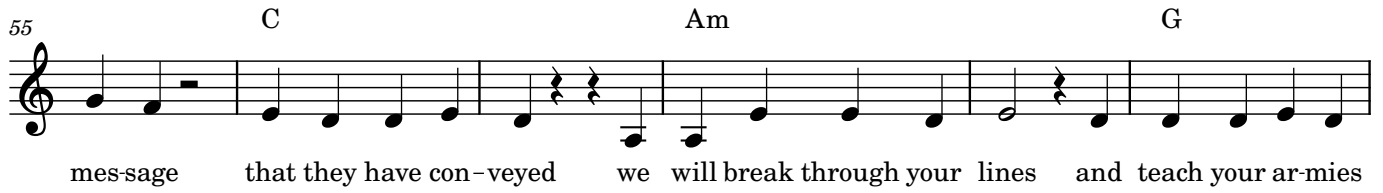
cros-ses soiled, and half de - cayed there will re-main the mes-sage that they have con -

49 C G F



-veyed tie-ed to their cross-es soiled, and half de - cayed there will re-main the

55 C Am G



mes-sage that they have con-veyed we will break through your lines and teach your ar-mies

61 Dm Am G Am



fear when you think us be - sieged we'll at - tack you from the rear



# spring

Bernd Harmsen

D G D G D G

it smells like spring hear the birds sing time to spread your

7 D C D D G D G

wings, take to flight, and move a-head time to part it

14 D G D G D C D

won't be too hard take up a-nother card ven-ture in-to fo-reign la-ands

20 D G F C G F

leave the stic-ky ground be-hind time for the

27 C G G D C G G D C

tangle to un-wind

36 G D G D G D G

see the moon she might rise too soon to shine on your tomb

43 D C D D G D G D G

ride in-to the sun in-stea-ead time to part it won't be too

50 D G D C D D G

hard pick a bet-ter card ven-ture to the pro-mised la-and

57 F C G F C G

leave the stic-ky be-hind time for the tangle to un-wind

64 G D C G G D C G D G

it feels like spring

2

73

I hear the birds sing time to spread my wings, take to flight, and

79

move a-head

# summer night

Bernd Harmsen

$\text{♩} = 85$

E G#m

the sun is out, it's warm and bright for-

4 B D E G#m B D

-get the cold, en-joy the light sum-mer fete stay out at night dance and mus-sic by torch-light

7 E G#m B D E B D

have some fun, it's all right on a star-lit sum-mer night warm sum-mer night

11 E B A E D E

eve-ry-thing feels all right on a warm sum-mer night

15 E G#m B D E G#m

ho-li-days by the sea charge you with new e-ner-gy no time for trou-ble, here you're free be

18 B D E G#m

who you've al - ways wished to be lie in the sha - dow of a tree that

20 B D E B D E B

gives you dreams and har-mon-y warm sum-mer night eve-ry-thing feels all

24 A E D E A B

right on a warm sum-mer night ly-ing in your arm

29 A D A G A

no-thing can do me harm on a warm sum-mer night

2

33 E G#m B D E G#m

ly - ing nude in the spray on the beach of the cay live your life your own way

36 B D E G#m B D

ne-ver mind what ot-hers say what feels good is o - kay seize the night, seize the day

39 E B D E B A

warm sum-mer night eve-ry-thing feels all right on a

43 E D E

warm sum - mer night

# Vanity

Bernd Harmsen

$\text{♩} = 75$   
C

Va - ni - ty you do look old the smooth

8 skin of your youth got de - fi - nite - ly stained age spots and wrinkles where

13 once proud beau - ty reigned there's no charm and no grace in your old worn out face

19 you've lost your good looks there is no de - ny - ing the time you have was - ted is

25 why you should be cry - ing - Va - ni - ty, life can feel cold Va - ni - ty,

33 no use for gold what once seemed im - por - tant is of no use to - day

40 ri - ches and e - le - gance won't serve you on your way let the past be the past

45 gold and sil - ver won't last your heirs may fight o - ver what you will have

50 left them where you're head - ed to no - one will care for your gems Va - ni - ty,

2

57 G F C G

you had been told if you look in the mir-ror you will spot a dis-tur-bing shape

63 F C G C

like a skull grin-ning at you know-ing there's no es - cape Va-ni - ty,

69 G G C Am

you look dis - traught you had all the chan-ces a hu-man life pro - vides

76 G C Am C G

ne-ver you seized them, in - stead you swept them a - side you can't call back your youth

81 F G Am G C

you can't hold off the truth a fight a-against time is lost from the be - gin-ning

87 Am G D7 C

when the last bell chimes you know there is no win-ning but Va-ni - ty,

93 G C G C G

you ne-ver fought Va-ni-ty Va-ni-ty

103

Va-ni-ty