

# Maybe You're Right

Words and Music by Cat Stevens

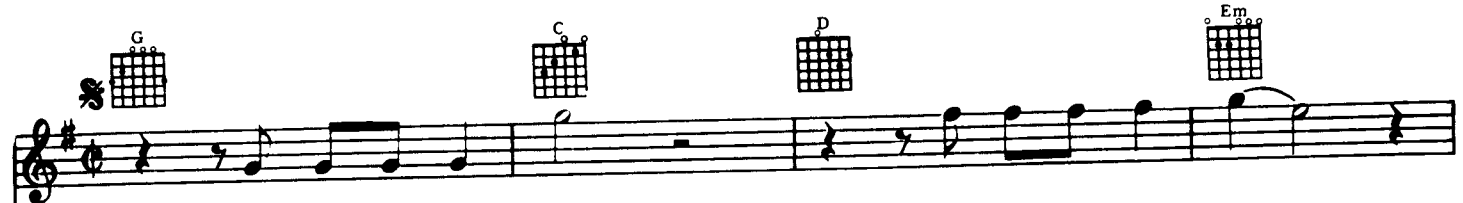
Moderately



Piano introduction musical notation in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line. The piece begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.



Second system of piano accompaniment musical notation, continuing the melodic and harmonic development from the introduction.



Third system of musical notation, featuring guitar chord diagrams for G, C, D, and Em, and the beginning of the vocal melody.

1. Now may-be you're right } and may - be you're wrong —  
2. So may-be you're right }



Fourth system of piano accompaniment musical notation, including a piano (*mp*) dynamic marking.



Fifth system of musical notation, featuring guitar chord diagrams for C, G, F, and C, and the continuation of the vocal melody.

But I ain't gon - na ar-gue with you no more I've done it for — too long. —



Sixth system of piano accompaniment musical notation, concluding the piece with sustained chords in the right hand and a simple bass line in the left hand.

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G C D Em C

It was get-ting so good why then where did it go — I can't

G F C G

think a-bout it no more, tell me if — you know, — You were loving

C D Em C G

me, I — was lov-ing you — But now there aint no-thing but regretting


C G F C

no - thing, — no-thing but re- gret-ting ev-'ry-thing we do, —



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.



to Coda 



Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.

I put up— with your lies like— you put up with mine,— But God knows we

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.

should have stopped some-where,— we could have tak-en the time,— But time has



turned, yes, some call it the end, — So tell me, tell me



opt.



did you real-ly love me like a friend, — you know — you don't

*cresc., poco a poco*



have to pre-tend, — It's all o-ver now — It - 'll nev-er



hap-pen a-gain — no, no, no, It - 'll nev-er hap-pen a-gain, — it won't



hap-pen a-gain, — Nev-er, nev-er, nev-er, It - 'll nev-er hap-pen a-gain—



No, no, no, no, no, — no, no, no, no, no.



D. S. al Coda

CODA



*pp*