

# Valerie

Words & Music by Sean Payne, David McCabe,  
Abi Harding, Boyan Chowdhury & Russel Pritchard

With a steady rock beat ♩ = 84

N.C.

1. Well, some -

*mf*

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note rock beat. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The dynamic marking *mf* is placed below the piano staff.

- times I go out by my - self and I look... a - cross... the wa -

*f*

**E<sup>b</sup>**  
x 0 0 0 6fr

Detailed description: This system contains the second two staves. The vocal line continues with lyrics: "- times I go out by my - self and I look... a - cross... the wa -". The piano accompaniment continues with the same eighth-note pattern. A guitar chord diagram for E<sup>b</sup> (6fr) is shown above the vocal staff. The dynamic marking *f* is placed below the piano staff.

- ter. And I

**F<sup>m</sup>**  
x 0 0 0 8fr

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics "- ter. And I". The piano accompaniment continues. A guitar chord diagram for F<sup>m</sup> (8fr) is shown above the vocal staff.

E<sup>b</sup>

think of all the things what you're doin', and in my head I make a pic -

F<sup>m</sup>

A<sup>b</sup>

- ture. 'Cause since I've come on home, well, my bod -

(drum fill)

G<sup>m</sup>

A<sup>b</sup>

G<sup>m</sup>

- y's been a mess. And I've missed your gin-ger hair and the way you like to dress.

A<sup>b</sup>

G<sup>m</sup>

B<sup>b</sup>

Won't you come on o - ver, stop mak-ing a fool out of me.

E<sup>b</sup>  
x 3 3 3 3 3 3 6fr

Why\_won't you come on o - ver Val-er- ie?\_\_\_\_\_ Val - er - ie...

Fm  
x 3 3 3 3 3 3 8fr

To Coda ⊕

E<sup>b</sup>  
x 3 3 3 3 3 3 6fr

2. Did you have\_\_\_\_\_ to go to jail,\_\_\_\_\_ put your house...

Fm  
x 3 3 3 3 3 3 8fr

\_\_\_\_\_ on up for sale,\_\_\_\_\_ did you get a good law - yer?

E<sup>b</sup>  
x 3 3 3 3 3 3 6fr

I hope you did-n't catch a tan,\_\_\_\_\_ I hope you

Fm



Musical staff with treble clef and key signature of two flats (Bb, Eb). The melody consists of eighth and quarter notes.

find the right man who'll fix it for ya.

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

Eb



Musical staff with treble clef and key signature of two flats. The melody continues with eighth and quarter notes.

Are you shop - pin' an - y - where, changed the

Piano accompaniment for the second system, maintaining the eighth-note bass line and chordal accompaniment.

Fm



Musical staff with treble clef and key signature of two flats. The melody continues with eighth and quarter notes.

col-our of your hair, are you bus - y?

Piano accompaniment for the third system, continuing the eighth-note bass line and chordal accompaniment.

Eb



Musical staff with treble clef and key signature of two flats. The melody continues with eighth and quarter notes.

And did you have to pay the fine you were dodg-

Piano accompaniment for the fourth system, concluding the piece with the eighth-note bass line and chordal accompaniment.

Fm  


- ing all the time, are you still diz - zy?

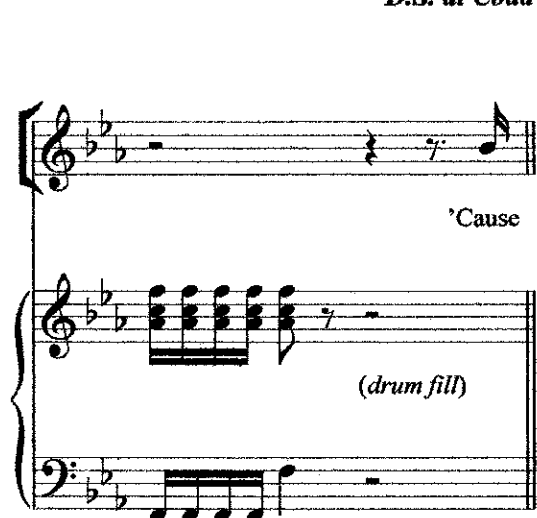


*D.S. al Coda*

*Coda*

'Cause

(drum fill)




Fm  

E<sup>b</sup>  

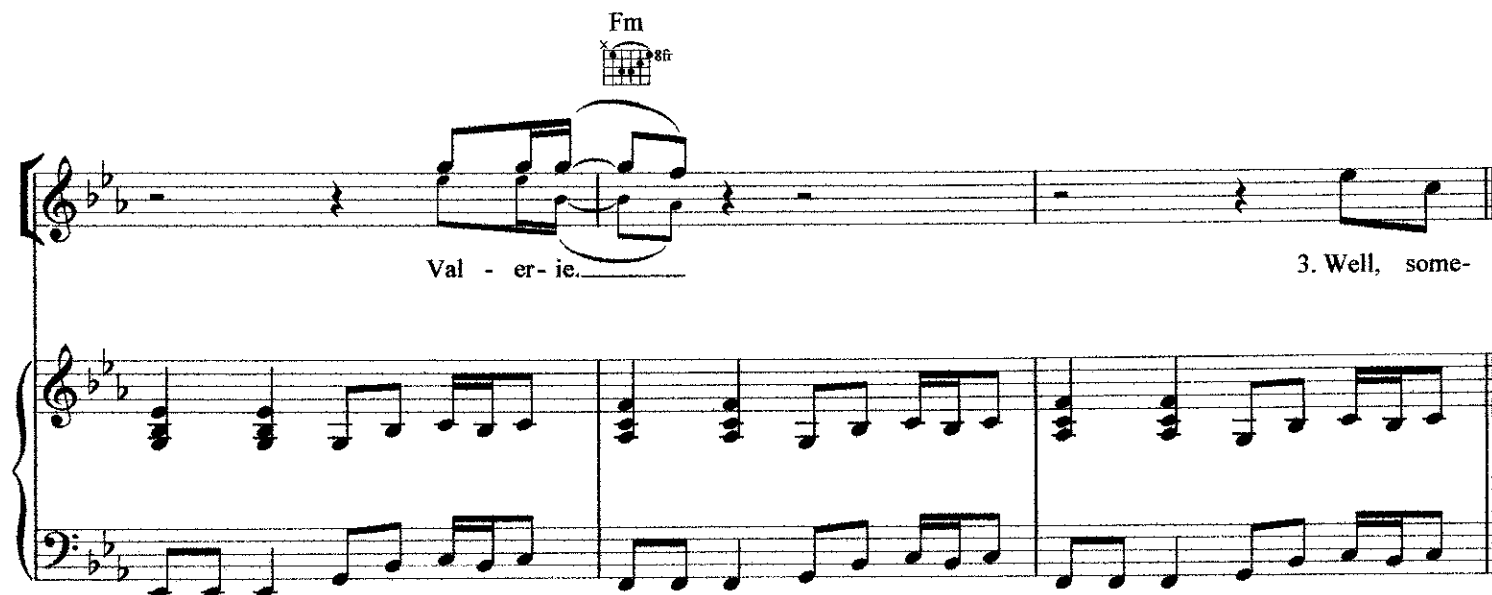

Val - er - ie,



Fm  


Val - er - ie.

3. Well, some-



E<sup>b</sup>



Fm



- times I go out by my - self and I look a - cross the wa - ter.

Oo, oo. Oo, oo. Oo, oo.

(clap)

(bass drum)

E<sup>b</sup>



And I think of all the things what you're doin', and in my head I make a pic-

Oo, oo. Oo, oo. Oo, oo.

(bass drum)

Fm



- ture. 'Cause

Oo, oo. Oo, oo.

(bass drum)

A<sup>b</sup> 4fr Gm 3fr

since I've come on home, — well, my bod - y's been a mess. — And I miss —

A<sup>b</sup> 4fr Gm 3fr

— your gin - ger hair — and the way — you like to dress. —

A<sup>b</sup> 4fr Gm 3fr

Won't you come on o - ver, stop mak - ing a fool out of me. —

B<sup>b</sup>

— Why — won't you come on o - ver Val - er - ie? —



Val - er - ie, \_\_\_\_\_



Val - er - ie, \_\_\_\_\_ Val - er - ie, \_\_\_\_\_



Yeah, \_\_\_\_\_ Val - er - ie.