

BRIGHT LIGHTS

Words and Music by
ROB THOMAS

Moderately

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately'. The piano part includes dynamic markings such as 'mp' and '8'.

System 1: The vocal line begins with the lyrics "She got out ___ of town ___". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Chords E and B are indicated above the staff.

System 2: The vocal line continues with "on a rail - way New York ___ bound. ___". The piano accompaniment continues with a similar melodic and bass structure. Chords F#m and A are indicated above the staff.

System 3: The vocal line concludes with "Took all ex - cept ___ my name, ___". The piano accompaniment ends with a final chord. Chords E and B are indicated above the staff.

C#m B A

an - oth - er al - i - en on Broad - way. Well,

E B



some things in this world you just can't change.


F#m A

Some things you can't see un - til it gets too late. And,


E D


ba - by, ba - by, ba - by, when all your love is gone, who will save me from

A  E 






all I'm up a - gainst_ out__ in__ this world?__ And

D 



may - be, may - be, may - be you'll_ find some-thin' that's e-nough to keep_ you. But if the

A  B 




bright lights don't re - ceive_ you, _ you should turn your - self a - round_ and come on home..


E 



B^{sus}



I got a hole in me now.



F#m¹¹




A^{sus2}




Hey, I got a scar I can talk a - bout.




E




B^{sus}




She keeps a picture of me




C#m⁷




B



A^{sus2}



in her a - part - ment in the cit - y. But



E B^{sus}

some things in — this world, — man, they don't make sense.

F#m¹¹ A^{sus2}

Some things you don't need — un - til — they leave — you. — Then the things — that you miss, — you say...



E D

Ba - by, ba - by, ba - by, when all your love is gone, — who will save — me from

A E

all I'm up a - gainst — out — in — this world? — And

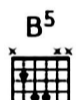
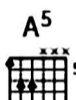
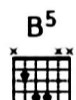
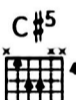
To Coda 



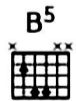
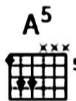
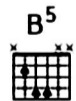
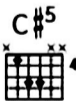
may - be, may - be, may - be you'll find some-thing that's e-nough to keep you. But if the



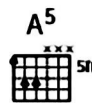
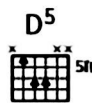
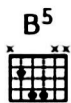
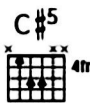
bright lights don't re - ceive you, you should turn your - self a - round and come on home.



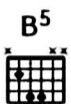
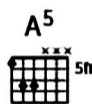
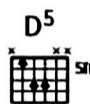
Let that cit - y take you in. Come on home.



Let that cit - y spit you out. Come on home.

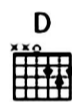
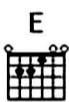


Let that cit - y take you down, yeah.



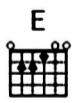
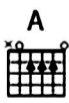
N.C.

For God's sake, turn a - round.



Guitar solo ad lib.

D.S. al Coda



Solo ends



bright lights don't re - ceive_ you, _____ well, _



turn your - self a - round, _ girl. Come on home. _____



Yeah, come on home. _____



Ba - by, ba - by, ba - by, ba - by, come on home. _____

A G E

Yeah, come on home. _____

A G E

Yeah, come on home. _____

A G E

Yeah, come on home. _____

A G E

Ba - by, ba - by, ba - by, ba - by, come on home. _____