

CLASSIC ROCK

73 Songs, including Badge - Come Sail Away -
Don't Fear the Reaper - Dream On - Faithfully -
Paperback Writer - Takin' Care of Business - You Really Got Me

CONTENTS

4	Alone <i>Heart</i>	96	Don't Stand So Close to Me <i>The Police</i>
14	Alone Again Or <i>Love</i>	99	Don't Stop <i>Fleetwood Mac</i>
18	Authority Song <i>John Mellencamp</i>	102	Dream On <i>Aerosmith</i>
22	Baba O'Riley <i>The Who</i>	109	Dreamer <i>Supertramp</i>
9	Baby, I Love Your Way <i>Peter Frampton</i>	120	Drive My Car <i>The Beatles</i>
26	Back in the U.S.S.R. <i>The Beatles</i>	123	Every Breath You Take <i>The Police</i>
30	Badge <i>Cream</i>	130	Eye in the Sky <i>Alan Parsons Project</i>
34	Ballroom Blitz <i>Sweet</i>	140	Faithfully <i>Journey</i>
42	Beth <i>Kiss</i>	144	Fools Gold <i>The Stone Roses</i>
48	Blaze of Glory <i>Jon Bon Jovi</i>	152	Free Bird <i>Lynyrd Skynyrd</i>
45	Brown Eyed Girl <i>Van Morrison</i>	135	Give a Little Bit <i>Supertramp</i>
56	Burning Love <i>Elvis Presley</i>	156	Gloria <i>Them</i>
63	Call Me the Breeze <i>Lynyrd Skynyrd</i>	159	Goodbye Yellow Brick Road <i>Elton John</i>
66	Come Sail Away <i>Styx</i>	162	Green-Eyed Lady <i>Sugarloaf</i>
72	Come Together <i>The Beatles</i>	165	Heart and Soul <i>Huey Lewis & The News</i>
80	Day Tripper <i>The Beatles</i>	170	Heat of the Moment <i>Asia</i>
75	Don't Do Me Like That <i>Tom Petty & The Heartbreakers</i>	176	Heaven <i>Bryan Adams</i>
84	Don't Fear the Reaper <i>Blue Oyster Cult</i>	182	I Feel Fine <i>The Beatles</i>
91	Don't Look Back in Anger <i>Oasis</i>	190	I Want to Know What Love Is <i>Foreigner</i>

- | | | | |
|-----|--|-----|--|
| 185 | If You Leave Me Now
<i>Chicago</i> | 290 | Running on Faith
<i>Eric Clapton</i> |
| 194 | In the Summertime
<i>Mungo Jerry</i> | 296 | Shakedown
<i>Bob Seger</i> |
| 204 | It's Only Love
<i>Bryan Adams</i> | 281 | Show Me the Way
<i>Peter Frampton</i> |
| 208 | The Joker
<i>Steve Miller Band</i> | 302 | (She's) Some Kind of Wonderful
<i>Grand Funk Railroad</i> |
| 214 | Knockin' on Heaven's Door
<i>Bob Dylan</i> | 309 | Something in the Air
<i>Thunderclap Newman</i> |
| 199 | Like a Rolling Stone
<i>Bob Dylan</i> | 316 | Summer of '69
<i>Bryan Adams</i> |
| 216 | The Lovecats
<i>The Cure</i> | 326 | Sweet Emotion
<i>Aerosmith</i> |
| 223 | Matthew and Son
<i>Cat Stevens</i> | 330 | Takin' Care of Business
<i>Bachman-Turner Overdrive</i> |
| 228 | Oliver's Army
<i>Elvis Costello & The Attractions</i> | 338 | These Eyes
<i>The Guess Who</i> |
| 234 | Paperback Writer
<i>The Beatles</i> | 321 | Throwing It All Away
<i>Genesis</i> |
| 238 | Penny Lane
<i>The Beatles</i> | 342 | Time for Me to Fly
<i>Reo Speedwagon</i> |
| 250 | Pictures of Lily
<i>The Who</i> | 346 | Two Out of Three Ain't Bad
<i>Meat Loaf</i> |
| 254 | Pink Houses
<i>John Mellencamp</i> | 354 | Walk of Life
<i>Dire Straits</i> |
| 258 | Radar Love
<i>Golden Earring</i> | 358 | The Weight
<i>The Band</i> |
| 243 | Renegade
<i>Styx</i> | 361 | You Really Got Me
<i>The Kinks; Van Halen</i> |
| 266 | Rhiannon
<i>Fleetwood Mac</i> | 364 | You're the Devil in Disguise
<i>Elvis Presley</i> |
| 269 | Riders on the Storm
<i>The Doors</i> | | |
| 274 | Rock 'N' Roll Star
<i>Oasis</i> | | |
| 288 | Roxanne
<i>The Police</i> | | |

ALONE

Words and Music by BILLY STEINBERG
and TOM KELLY

Moderate Rock

Bm G(add2) A A/G Bm G(add2) A F#7/A#

mp

Bm G(add2) A A/G Bm G(add2)

I hear the tick-ing of — the clock; I'm ly - ing here, the room's pitch - dark.
You don't know how long I — have want-ed to touch your lips and hold you - tight.

A F#7/A# Bm G(add2) A A/G

I won - der where you are — to - night, no an - swer on your
You don't know how long I — have wait - ed and I was gon - na

Bm G(add2) A F#7/A# G D/F#

tel - e - phone. — And the night goes by so ver - y slow, —
tell you to - night. But the se - cret — is still my own, —

Original key: Db major. This edition has been transposed up one half-step to be more playable.

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

oh, I hope that it won't end though, a - lone.
and my love for you is still un - known. a - lone.

D To Coda ⊕ Em C

'Til now — 1

G D Em C G D

al - ways got by on my own, I nev - er real - ly cared un - til I met you.

Em C G D G/B C

And now it chills me to the bone. How do I get you a - lone?.

D G/B C D

How do I get you a - lone?

D.S. al Coda F#m CODA Em C G D

Em C G D Em C

Oh, oh, oh. 'Til now I

G D Em C G D

al - ways got by on my own, I nev - er real - ly cared un - til I met you.

Em C G D G/B C

And now it chills me to the bone. How do I get — you a - lone? _

D G/B C D

How do I get — you a - lone? _

Em C G D Em C G D

Guitar solo ad lib.

C G/B Am7 G D/F# D/E D D/C

G/B C D G/B C

How do I get you a - lone? How do I get you a - lone,

This system contains the first two measures of the piece. It features guitar chords G/B, C, D, G/B, and C. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff.

D G/B C D

a - lone, a -

This system contains measures 3 and 4. It features guitar chords D, G/B, C, and D. The vocal melody continues with a long note on 'a - lone,' followed by a rest and another long note on 'a -'.

G/D C D F#m

lone?

This system contains measures 5 and 6. It features guitar chords G/D, C, D, and F#m. The vocal melody ends with 'lone?' and a long note. The piano accompaniment includes a fermata over the final chord.

Bm G(add2) A G Bm

mp

This system contains measures 7 and 8. It features guitar chords Bm, G(add2), A, G, and Bm. The piano accompaniment is marked *mp* and includes a fermata over the final chord.

BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Moderately

G **G/F#** **Em7** **Dsus** **C** **Bm7**
Am7 **D7sus** **G** **D/F#**
Em7 **D** **C(add2)**
F9 **G** **D/F#**

mp

Shad - ows grow - so long be - fore my
 Moon ap - pears - to shine and light the
 I can see - the sun - set in your

eyes and they're mov - ing a -
 sky with the help of some
 eyes, brown and grey and

cross the page. - fire - fly. - blue be - sides. -
 Sud - den - ly - the day - turns in - to night -
 Won - der how - they have - the pow'r to shine. -
 Clouds are stalk - ing is - lands in the sun. -



far a - way from the
 I can see them un - der
 Wish I could buy one out of



cit - y. }
 the pine. }
 sea - son. }

But don't hes - i - tate, -



'cause your love won't -



wait. Ooh ba - by, I love - your way -



ev - 'ry day. _ Wan - na tell you I love_ your way_



ev - 'ry day. _ Wan - na be with you night and day. _



To Coda




2

G D/F# Em7 Cmaj7

F9 G D/F#

Em7 Cmaj7

F9 Bm7 E7

But don't hes - i - tate, — 'cause your

Am7 D7

love — won't — wait. —

D.S. al Coda

CODA



Ooh ba-by, I love — your way — — — — — ev-'ry day. —



Wan - na tell you I love — your way. — — — — — Ooh. — — — — —



Wan - na be with you night — and day. — — — — —



3

ALONE AGAIN OR

Moderately (with firm beat)

Words and Music by
BRIAN MacLEAN

mp

mf

mf

Yeah, _____ said that it's all right _____ I won't— for - get—

_____ all the times I've wait - ed pa - tient -

D Bm A Bm

ly for you, And you'll do just

F# F#7 G A G A G A

what you choose to do;— And I will— be— a - lone a -

mf

A G F#m Em D G

gain to - night,— my dear,

mp

Em/F# F# Em6

mf

F#  **G** 

Yeah, _____ I heard a fun-ny thing. _____ Some-bod-y said to me,-





mf




F#  **Em7**  **A7** 

_____ You know that I could be _____ in love with al-most



D  **Bm**  **A**  **Bm** 

ev - 'ry - one, I think that peo - ple



F#  **F#7**  **G**  **A**  **G**  **A** 

are the great - est fun; _____ And I will _____ be _____

mf



G A A/D G F#m Em D G

to Coda ⊕

— a - lone a - gain to - night, — my dear.

mp

G Em/F# F# Em6

D.S. al Coda ⊕

mf

Coda G Em/F# Cm7b5

Em/F# Cm7b5

rall.

AUTHORITY SONG

Words and Music by
JOHN MELLENCAMP

Moderately fast Rock
N.C.



They — like to get you in a
— up my preach-er. I say,

mf

com - pro - mis - in' po - si - tion. They -
"Give me strength for Round Five." — He said, "You -

— like to get you there — and smile in your face. —
— don't need no strength. — You need to grow up, son." —

G A D G A

They think ___ they're so cute when they got you in that ___ con - di -
 I said, ___ "Grow - in' up leads to grow - in' old and then to dy -

D G A D

- tion,
 - in', but I ___ think it's ___ a to -
 and dy - in' to me don't sound -

G A D G A

- like tal ___ dis - grace. ___ And ___ I say: ___ } I ___
 all that much fun." ___ So ___ I say: ___ }

D G A D

___ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. ___

G A D G A

Well, I _____ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. _

D G A D

Well, I been do - in' it since _ I was a

G A D G A

young kid, and I've come out grin - nin'. Well, I _____

D G A D

_____ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. _____

G A D G A

D

1 G A

2 G A

I call _ I say oh _

N.C.

_ no _ no no. _ I say oh _ no _

D.S. and Fade

no no. _ I say oh _ no _ no no no. _ I _

BABA O'RILEY

Words and Music by
PETER TOWNSHEND

Moderato

Piano introduction in D major, 4/4 time. The right hand plays a sequence of chords: D major, E major, F# major, G major, A major, B major. The left hand plays a simple bass line with notes D, E, F#, G, A, B.

Out here — in the fields — I fight — for my meals, —

Musical notation for the first line of lyrics, including guitar chord diagrams for F, C, E, F, C, E.

I get my back — in - to — my liv - ing. — I don't need to fight —

Musical notation for the second line of lyrics, including guitar chord diagrams for F, C, Bb, F, C, Bb, F, C.

— to prove I'm right; I don't need — to be for-giv -

Musical notation for the third line of lyrics, including guitar chord diagrams for Bb, F, C, Bb, F, C, Bb.

F Eb F C Eb C

on.

This system contains a guitar chord chart with six chords: F, Eb, F, C, Eb, and C. Below the chart is a single staff of music with a melodic line. Underneath that is a grand staff (treble and bass clefs) with piano accompaniment. The lyrics 'on.' are positioned below the first staff.

NC

Don't cry, don't

This system features a grand staff with piano accompaniment. The lyrics 'Don't cry, don't' are written below the staff. Above the staff, the instruction 'NC' (No Chords) is present.

raise your eye. It's on - ly teen - age waste-land.

This system features a grand staff with piano accompaniment. The lyrics 'raise your eye. It's on - ly teen - age waste-land.' are written below the staff.

F C Eb F C Eb

Sal - ly, take my hand, — We'll tra - vel south, cross land.

This system contains a guitar chord chart with six chords: F, C, Eb, F, C, and Eb. Below the chart is a single staff of music with a melodic line. Underneath that is a grand staff with piano accompaniment. The lyrics 'Sal - ly, take my hand, — We'll tra - vel south, cross land.' are positioned below the staff.

F C Bb F C Bb

Put out the fire — and don't look past — my shoul - der. —

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with lyrics, and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams for F, C, Bb, F, C, and Bb are provided. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C Bb F C Bb

The ex - o - dus is here; — The hap - py ones are near. —

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with lyrics, and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams for F, C, Bb, F, C, and Bb are provided. The piano accompaniment continues with chords and a bass line.

F C Bb F C Bb

Let's get to - geth - er be - fore we get — much old - er. —

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with lyrics, and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams for F, C, Bb, F, C, and Bb are provided. The piano accompaniment continues with chords and a bass line.

F C Bb C F C Bb

CHORUS

Teen - age

Detailed description: This system contains the chorus of the song. It features a vocal line on a treble clef staff with the lyrics 'Teen - age', and a piano accompaniment on grand staff. Above the vocal line, guitar chord diagrams for F, C, Bb, C, F, C, and Bb are provided. The piano accompaniment continues with chords and a bass line.

F C Bb C F C Bb C F C

waste-land; It's on-ly teen-age waste-land. Teen-age waste-land;

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: F, C, Bb, C, F, C, Bb, C, F, C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bb C F C Bb C

(It's on-ly) Teen-age waste-land. They're all wast-ed!

meno mosso

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: Bb, C, F, C, Bb, C. The piano accompaniment continues with chords and a bass line. The tempo marking *meno mosso* is placed at the end of the piano part.

Bb C Bb F

This system contains the third line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: Bb, C, Bb, F. The piano accompaniment continues with chords and a bass line.

Bb Bb

accel.

This system contains the fourth line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: Bb, Bb. The piano accompaniment continues with chords and a bass line. The tempo marking *accel.* is placed in the piano part.

BACK IN THE U.S.S.R.

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Rock tempo

N.C. E7


f

E7sus A

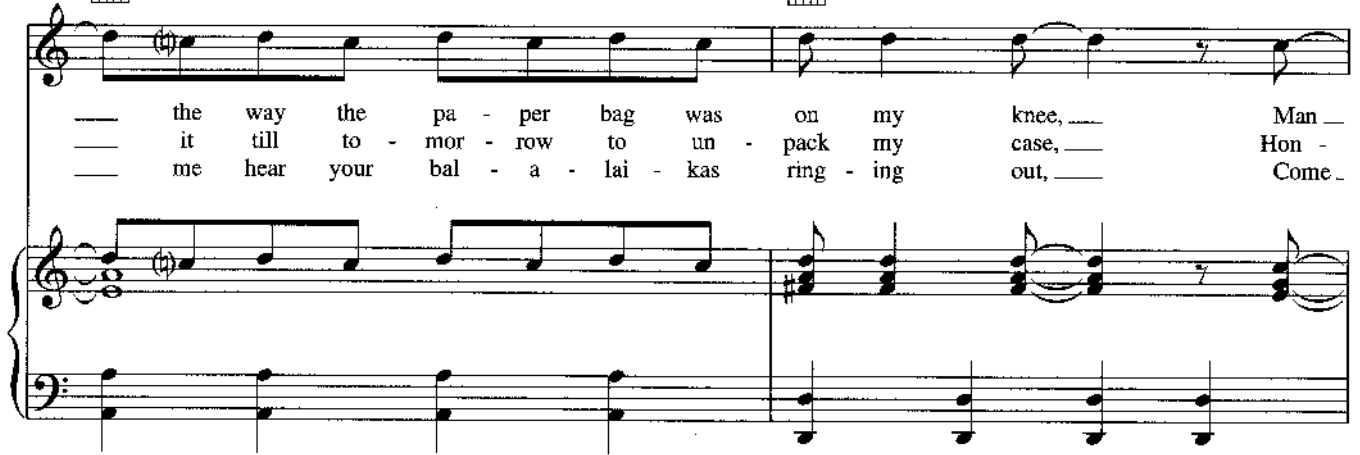
Flew in from Mi - a - mi Beach, B.
Been a - way so long I hard - ly
Show me 'round your snow - peaked moun - tains



D C D

O. A. C., — Did - n't get to bed last night. — On —
knew the place, — Gee — it's good to get back home. — Leave —
way down south, — Take — me to your dad - dy's farm. — Let —

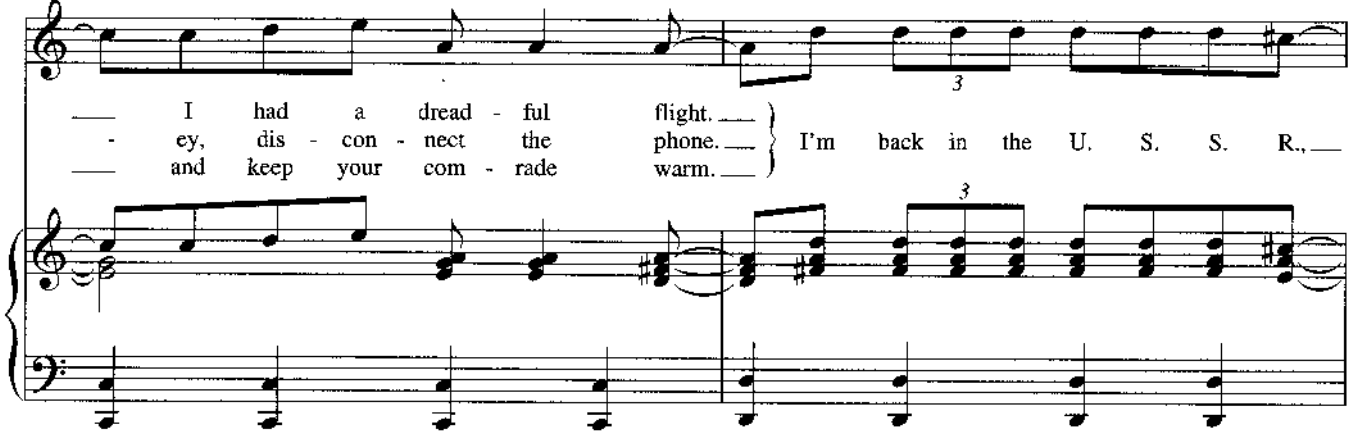
A  D 





— the way the pa - per bag was on my knee, — Man —
 — it till to - mor - row to un - pack my case, — Hon -
 — me hear your bal - a - lai - kas ring - ing out, — Come —



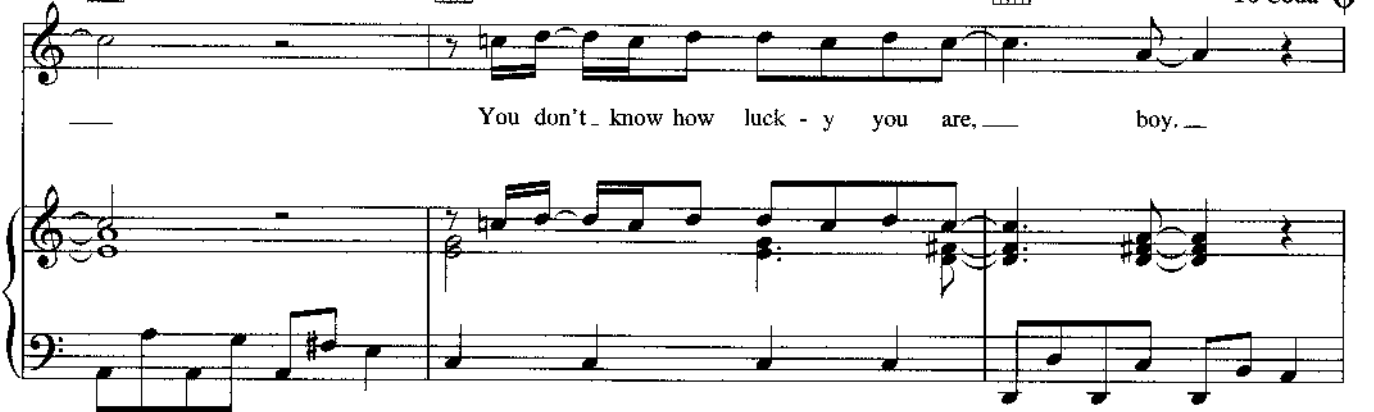
C  D 

— I had a dread - ful flight. — }
 — ey, dis - con - nect the phone. — } I'm back in the U. S. S. R., —
 — and keep your com - rade warm. — }



A  C  D  To Coda 

— You don't know how luck - y you are, — boy. —



1

D A D Eb E

Back in the U. S. S. R. _____

Detailed description: This system contains the first measure of the piece. It features a guitar part with a treble clef and a 7/8 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a half note D5. Above the staff are guitar chord diagrams for D, A, D, Eb, and E. The piano accompaniment is in a grand staff (treble and bass clefs) with a 7/8 time signature. The right hand plays chords in the treble clef, and the left hand plays a bass line with a quarter rest followed by eighth notes G3, A3, B3, C4, and a half note D4.

2

D/E G/E

Back in the U. S., Back in the U. S., Back in the U. S. S. R. _

Detailed description: This system contains the second and third measures. The guitar part continues with eighth notes G4, A4, B4, C5, and a half note D5. Above the staff are guitar chord diagrams for D/E and G/E. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The time signature changes from 7/8 to 4/4 at the start of the third measure.

A D

Well, the U - kraine girls real - ly

Detailed description: This system contains the fourth measure. The guitar part has a quarter rest followed by eighth notes G4, A4, B4, C5, and a half note D5. Above the staff are guitar chord diagrams for A and D. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

A

knock me out. — They leave — the — West be - hind. — And

Detailed description: This system contains the fifth measure. The guitar part has a quarter rest followed by eighth notes G4, A4, B4, C5, and a half note D5. Above the staff is a guitar chord diagram for A. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

D F#m/C# Am/C B7 E7

Mos - cow girls make me sing and shout that Geor - gia's al - ways on my - mi - mi -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: D, F#m/C#, Am/C, B7, and E7. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

D7 A B7 E7 D.S. al Coda

mi - mi - mi - mi - mi - mi - mind. _____

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with lyrics. Above it are four guitar chord diagrams: D7, A, B7, and E7. The bottom two lines are piano accompaniment. The system concludes with the instruction 'D.S. al Coda'.

CODA D A

Back in the U. S. S. R. _____

Detailed description: This system is the Coda section. It starts with a 'CODA' symbol and two guitar chord diagrams: D and A. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. The system ends with a double bar line.

D Eb E A Play 6 times

Detailed description: This system contains the final two lines of music. The top line is a piano accompaniment with four guitar chord diagrams: D, Eb, E, and A. The bottom two lines are piano accompaniment. The system concludes with a double bar line and the instruction 'Play 6 times'.

BADGE

Words and Music by ERIC CLAPTON
and GEORGE HARRISON

Moderately

Am D Am D

Am D Em

Am D

Em C

mf

Think - in' 'bout the times you drove in my car. —
I told you not to wan - der 'round in the dark. —
Talk - in' 'bout a girl that looks quite like you. —

Think - in' that I might have drove you too far. —
I told you 'bout the swans that they live in the park. —
She did - n't have the time to wait in the queue. —

And I'm think - in' 'bout the
Then I told you 'bout the
She cried a - way her

To Coda

Am Bm Am (addB) 1

love that you laid on my ta - ble.
 kid. Now he's mar - ried to Ma - bel.
 life since she fell out the cra - die.

2 D Cmaj7

G/B G D Cmaj7 G/B G

D Cmaj7 G/B G D Cmaj7

Yes, I told you that the life goes up and down. - Don't you no -

G/B G D Cmaj7 G/B G

- tice how the wheel goes 'round And you'd bet - ter pick your - self up

D Cmaj7 G/B G D Cmaj7

from the ground — be - fore — they bring the cur - tain down. — Yes, be - fore —

G/B G D Cmaj7 G/B G

— they bring the cur - tain down. — Ooh.

D Cmaj7 G/B G D Cmaj7

Get up, get up, get up.

G/B G D Cmaj7 G/B G

D Cmaj7 G/B G D Cmaj7

Yeah yeah yeah.

G/B G D Cmaj7 G/B G

Yeah ___ yeah yeah. ___

D

D.S. al Coda

CODA

BALLROOM BLITZ

Words and Music by MIKE CHAPMAN
and NICKY CHINN

Fast (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first system includes guitar chords E, E6, E7, E6, E, and E6. The second system includes E7, E6, E, E, E6, E7, E6, and E. The third system includes E6, E7, E6, E, and A. The lyrics are: "Oh, it's been get - ting so - I'm reach - ing out for some - hard, thing; liv - ing with the things you do to me. touch - ing noth - ing's all I ev - er do."

E E6 E7 E6 E E6

Uh huh.

E7 E6 E A

Oh, My dreams are get - ting so ——— strange. I'd When I soft - ly call you o - ver.

E E6

like to tell you ev - 'ry - thing I see. you ap - pear, there's noth - ing left of you.

E7 E6 E E6 E7 E6 E

Mm. Uh huh. Oh, I see a Now the

N.C.

man at the back, as a mat - ter of fact. His eyes are as red as the sun.
 man at the back is read - y to crack, as he rais - es his hand to the sky.

And a girl in the cor - ner, let no one ig - nore her, 'cause
 And the girl in the cor - ner is ev - 'ry - one's mourn - er; she could

she thinks she's the pas - sion - ate one. Oh,
 kill you with a wink of her eye. Oh,

yeah. It was like light - ning. Ev - 'ry - bod - y was
 yeah. It was e - lec - tric. so fright - ful - ly



fright - 'ning — and the mu - sic was sooth - ing —
 hec - tic. — And the band start - ed leap - ing —



and they all start - ed — groov - ing, }
 'cause they all stopped — breath - ing, } yeah.



Yeah, yeah, yeah, yeah. And the man at the back said, ev -



- 'ry - one at - tack, and it turned in - to a ball - room blitz. And the

F#

A

B

girl in the cor - ner said, boy — I wan - na warn ya, it -'ll turn in - to a ball - room

To Coda

E

D

E^b

E

D

E^b

blitz, ball - room blitz, ball - room

E

D

E^b

E

blitz, ball - room blitz,

D

E^b

E

ball - room blitz.

Chord diagrams for E6, E7, B6, E, and E6 are shown above the staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a series of chords in the treble clef and a bass line in the bass clef.

Chord diagrams for E7, B6, E, and E are shown above the staff. A second ending is marked with a '2' above the staff. The instruction "blitz." is written below the staff. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The music features a treble clef staff with chords and a bass line.

Chord diagrams for D and Eb (with a 3fr barre) are shown above the staff. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The music features a treble clef staff with chords and a bass line.

Chord diagrams for D and Eb (with a 3fr barre) are shown above the staff. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The music features a treble clef staff with chords and a bass line.

N.C. D N.C.

The first system of music shows a piano accompaniment in the bass clef and a guitar part in the treble clef. The guitar part has a whole rest in the first measure, followed by a D chord in the second measure, and another whole rest in the third measure. The piano accompaniment consists of a steady eighth-note bass line.

D Eb D

The second system continues the piano accompaniment. The guitar part has a whole rest in the first measure, followed by a D chord in the second measure, an Eb chord in the third measure, and a D chord in the fourth measure. The piano accompaniment continues with eighth notes.

N.C. D Eb E

The third system continues the piano accompaniment. The guitar part has a whole rest in the first measure, followed by a D chord in the second measure, an Eb chord in the third measure, and an E chord in the fourth measure. The piano accompaniment continues with eighth notes.

D.S. al Coda
(verse 1)

Oh, _____ yeah. It was like

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has a long note on 'Oh' followed by 'yeah.' and 'It was like'. The piano accompaniment provides harmonic support with chords and a bass line.

CODA E D Eb E

blitz, ball - room blitz,

The CODA section consists of a piano accompaniment and a guitar part. The guitar part has a whole rest in the first measure, followed by an E chord in the second measure, a D chord in the third measure, an Eb chord in the fourth measure, and an E chord in the fifth measure. The piano accompaniment continues with eighth notes.

D Eb E D Eb E

ball - room blitz, ball - room blitz.

D E

It's it's a ball - room blitz. It's, it's a

D E D E

ball - room blitz. It's it's a ball - room blitz. Yeah, it's a

E E6 E7 E6 E

Repeat and Fade **Optional Ending**

ball - room blitz.

BETH

Words and Music by PETER CRISS, BOB EZRIN
and STAN PENRIDGE

Rock Ballad, with feeling

C F/C G/C C

F/C G/C C Dm/C Cmaj7 C/B Am G

Beth, I hear you call - in', but I can't come home right now. —
You say you feel - so emp - ty, that our house just ain't a home. —

F G/F C/E Esus E7

Me and the boys — are play - in' and we just can't find the sound: —
I'm al - ways some - where else — and — you're al - ways there a - lone. —

Am G F Em

Just a few more hours, _____ and I'll be right home to you. _ I

D7 F F/G Am G

think I hear them call - in'. _ Oh, Beth, what can _ I do? _

1 F E/G C G7sus/C 2 F F/G C

Beth, what can _ I do? _ Beth, what can _ I do? _

F/C G/C C

F/C Esus E7 Am G F Esus E7

D7 F G Am G F E/G C G7sus/C

C Dm/C Cmaj7 C/B Am G

Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause

F E/G G7sus C

me and the boys — will be play - in' all night.

rit. *a tempo*

F/C G/C C F/C G/C C

rit. 3 3

BROWN EYED GIRL

Words and Music by
VAN MORRISON

Moderately

Chord diagrams: Eb, Ab, Eb, Bb

mf

Chord diagrams: Eb, Ab, Eb

Hey, where did we — go? Days — when the rains —

Chord diagrams: Bb7, Eb, Ab

— came, down — in the hol - low

Chord diagrams: Eb, Bb7, Eb, Ab

play-in' a new — game, laugh - ing and a - run-ning, hey, — hey,

E \flat B \flat 7 E \flat A \flat

skip-ping and a jump-ing. In the mis - ty morn - ing fog - with

E \flat B \flat 7 A \flat B \flat 7

our hearts a-thump - in', and you, my brown eyed

E \flat C \flat A \flat B \flat 7

girl. You, my brown eyed girl.

E \flat B \flat 7

Do you re-mem - ber when we used to sing.

sha la la la la la la la la la te da.

Sha la la la la la la la la la te da.

la te da.

Additional Lyrics

2. Whatever happened to Tuesday and so slow
 Going down the old mine with a transistor radio
 Standing in the sunlight laughing
 Hiding behind a rainbow's wall
 Slipping and a-sliding
 All along the water fall
 With you, my brown eyed girl
 You, my brown eyed girl.
 Do you remember when we used to sing:
 Chorus

3. So hard to find my way, now that I'm all on my own
 I saw you just the other day, my, how you have grown
 Cast my memory back there, Lord
 Sometime I'm overcome thinking 'bout
 Making love in the green grass
 Behind the stadium
 With you, my brown eyed girl
 With you, my brown eyed girl.
 Do you remember when we used to sing:
 Chorus

BLAZE OF GLORY

featured in the film YOUNG GUNS II

Words and Music by
JON BON JOVI

Moderate Rock

D5



mf smoothly

Dm

C

wake up in the morn - ing and I raise my wear-y head, I've got an
 night I go to bed, I pray the Lord my soui to keep... No I ain't



old coat for a pil-low and the earth was last night's bed. I
 look - ing for for-give - ness but be - fore I'm six feet deep, Lord,



don't know where I'm go-ing, on-ly God knows where I've been. I'm a
 I got to ask a fa - vor and I hope you'll un - der - stand. 'Cause I've

To Coda ⊕



dev - il on the run, a six - gun lov - er, a can - dle in the wind, yeah!



mf

Dm



When you're brought in - to this world _ they
ask a - bout_ my con-science and I




say you're born in sin. Well, at least they gave me some - thing I did-n't have to
of - fer you my soul. You ask if I'll grow to be a wise man, well I



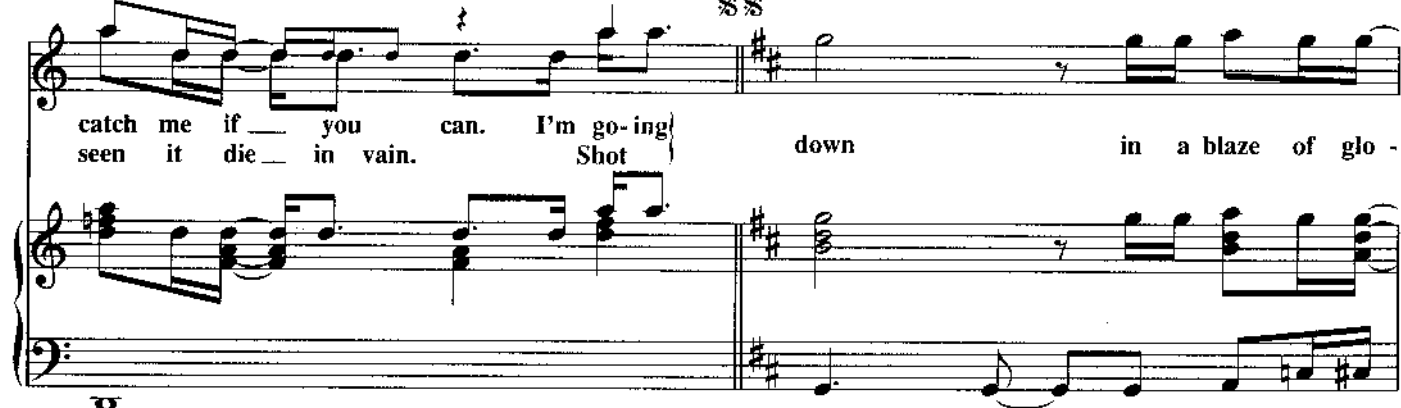
steal or have_ to win. Well, they tell me that_ I'm want - ed, yeah,
ask if I'll _ grow old. You ask me if_ I've known love and what it's like to



I'm a want - ed man. I'm a colt in your stable, I'm what Cain was to A-bel. Mis-ter
sing songs in the rain. Well, I've seen love come, I've seen it shot down, I've

Dm  G 

catch me if you can. I'm go-ing
seen it die in vain. Shot down in a blaze of glo -



D  G 

ry. Take me now but know the truth.



D  G 

{ 'Cause I'm go-ing out }
I'm go-ing down } in a blaze of
I'm go-ing out



D  C  To Coda II ⊕ ⊕

glo - ry. Lord, I nev-er drew first but I drew first blood, { and I'm
I'm the
and I'm



G  1 D5 




no-one's son. Call me young - gun.
de-vil's son. Call me young -




2 D5 



You gun.



G  D  F  Play 3 times

Guitar solo ad lib.





G  no chord  Solo ends






D.S. al Coda
Each



CODA  

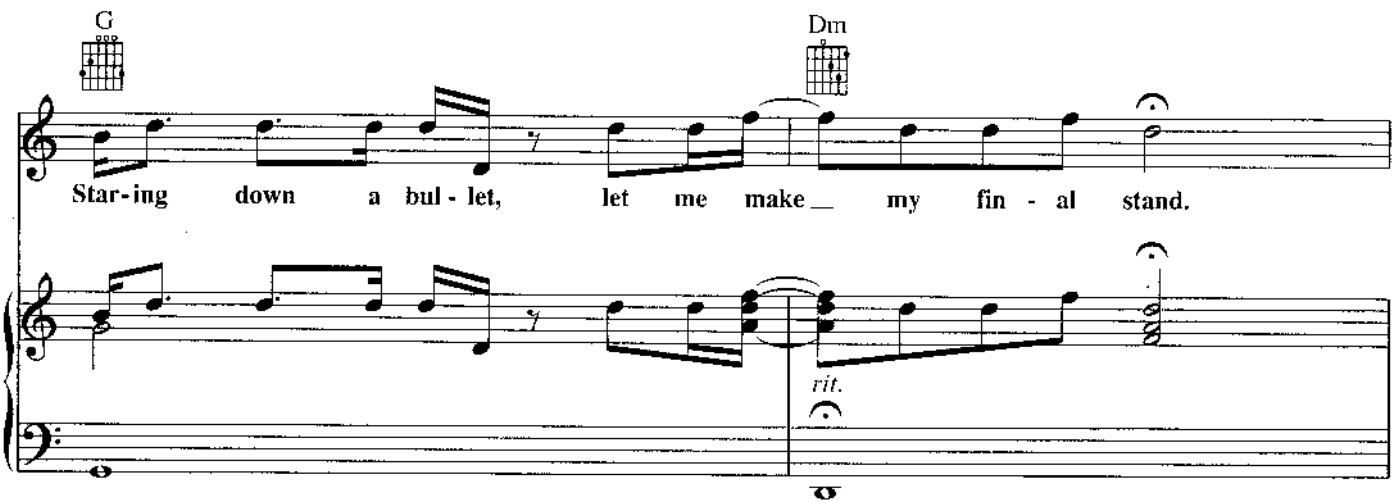
lived life to the full-est let this boy_ die like a man.



Star-ing down a bul-let, let me make_ my fin-al stand.

rit.



D.S.S. al Coda II

CODA II



Shot

a tempo **f**

no - one's son, call me young



gun. *3* I'm a young gun.



Young



gun, yeah, yeah, yeah, young

G

D5

gun.

Additional Lyrics (Album version)

2. When you're brought into this world
 They say you're born in sin.
 Well, at least they gave me something
 I didn't have to steal or have to win.
 Well, they tell me that I'm wanted
 Yeah, I'm a wanted man.
 I'm a colt in your stable,
 I'm what Cain was to Abel.
 Mister, catch me if you can.

BURNING LOVE

Words and Music by
DENNIS LINDE

Fast

Eb7

Eb

Eb **Ab** **Bb**

Lord a - might - y, I feel my tem - p'ra - ture ris - ing
Ooh hoo hoo, I feel my tem - p'ra - ture ris - ing.

Ab 4fr Bb

high - er and high - er; it's burn - ing through - to my soul. -
 Help me; I'm flam - ing. I must be a hun - dred and nine. -

Eb 3fr

Ba - by, ba - by, ba - by,
 Burn - ing, burn - ing,

Ab 4fr Bb Eb 3fr

you're gon - na set me on fi - re. yeah. My
 burn - ing; noth - ing can cool me, mm. I

Ab 4fr Bb Eb 3fr

brain is flam - ing and I don't know which way to go. yeah. -
 just might turn to smoke, but I feel fine. (Burn - ing, burn -

Cm Bb Ab

ing, burn - ing), 'cause your kiss - es lift me high - er like the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ing, burn - ing), followed by a quarter note rest, then a half note 'cause your kiss - es, a quarter note rest, a half note lift me high - er, a quarter note rest, and a half note like the. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Cm Bb Ab Cm Bb Ab Bb7sus

sweet song of a choir. — You light my morn - ing sky — with burn - ing love. —

Detailed description: This system contains the next two measures. The vocal line begins with a half note sweet song of a choir. —, followed by a quarter note rest, a half note You light my morn - ing sky —, a quarter note rest, a half note with burn - ing love. —, and a quarter note rest. The piano accompaniment continues with the eighth-note bass line and a right-hand melody that supports the vocal line.


1 Eb 2 Eb

(Burn - ing love.) —


Detailed description: This system contains the final two measures of the piece. The vocal line has a half note (Burn - ing love.) —, followed by a quarter note rest. The piano accompaniment features a steady eighth-note bass line and a right-hand melody that concludes the piece.

Cm Bb Ab Cm Bb Ab

Detailed description: This system contains the final two measures of the piano accompaniment. The left hand continues with the eighth-note bass line, and the right hand plays a concluding melody. The system ends with a double bar line and a repeat sign.



(Burn - ing love.) —





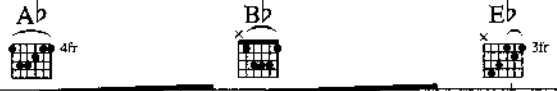
It's com - ing close; — the flames are now lick - ing my bod -






- y. Won't you help — me? I





feel like I'm slip - ping a - way, — hey. —



Ab 4fr Bb Eb 3fr

It's hard to breathe — and my chest — is just a - heav - ing. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (three flats), starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Ab (4-finger), Bb, and Eb (3-finger) are shown above the vocal line.

Ab 4fr Bb

Lord have mer - cy, burn - ing a hole — in me. —

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Ab (4-finger) and Bb are shown above the vocal line.

Eb 3fr Cm 3fr Bb Ab 4fr

— yeah, — 'cause your kiss - es lift me high - er like the

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a section with a 'cresc.' marking. Chord diagrams for Eb (3-finger), Cm (3-finger), Bb, and Ab (4-finger) are shown above the vocal line.

Cm 3fr Bb Ab 4fr Cm 3fr Bb Ab 4fr Bb7sus

sweet song of the choir. — You light my morn - ing sky — with burn - ing love —

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment concludes with sustained chords. Chord diagrams for Cm (3-finger), Bb, Ab (4-finger), Cm (3-finger), Bb, Ab (4-finger), and Bb7sus are shown above the vocal line.

E_b 3fr

(burn - ing love), a - burn - ing love (burn - ing love).

E_b 3fr **A_b** 4fr

I'm just a hunk, a hunk of burn - ing love. I'm just a

E_b 3fr **A_b** 4fr **E_b** 3fr **A_b** 4fr

hunk, a hunk of burn - ing love. I'm just a hunk, a hunk of burn - ing love.

E_b 3fr **A_b** 4fr

I'm just a hunk, a hunk of burn - ing love. I'm just a

E \flat 3fr A \flat 4fr E \flat 3fr A \flat 4fr

hunk, a hunk of burn-ing love. — I'm just a (hunk, a hunk of burn-ing love). —

E \flat 3fr E \flat 7 A \flat 7

— I'm just a hunk, a hunk of burn-ing love. — I'm just a

E \flat 3fr E \flat 7 A \flat 7 E \flat 3fr

hunk, a hunk of burn - ing love. — I'm just a hunk, a hunk of burn - ing —

Very slowly, freely

A \flat 7 4fr E \flat 5 6fr

love. — Spoken: Oh, that's good.

CALL ME THE BREEZE

Words and Music by
JOHN CALE

Medium - fast rock

mf

They call me the breeze I keep blow-in' down the road.

mp-mf

Well now they call me the breeze, ba-by,

I keep blow - in' down the road.

Bb

Bb7

Eb7

Eb7

Bb

B \flat F7 E \flat 7

I ain't get me no - bod - y I don't car - ry me no

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major, with lyrics 'I ain't get me no - bod - y I don't car - ry me no'. Above the staff are guitar chord diagrams for B \flat , F7, and E \flat 7. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

B \flat Fine

load. 1. Ain't no change in the
2, 3. (See additional lyrics)

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'load.' and then has two alternative lyrics: '1. Ain't no change in the' and '2, 3. (See additional lyrics)'. A 'Fine' marking is placed above the staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

B \flat

weath - er Ain't no chang - es in me.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'weath - er Ain't no chang - es in me.'. The piano accompaniment continues with the same rhythmic pattern.

B \flat B \flat 7 E \flat 7

There ain't no change in the weath - er, ain't no

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'There ain't no change in the weath - er, ain't no'. Above the staff are guitar chord diagrams for B \flat , B \flat 7, and E \flat 7. The piano accompaniment continues with the same rhythmic pattern.

chang - es in me And I ain't

hid - in' from no - bod - y, no - bod - y's hid - in' from me.

2. I got that They

1 This may be repeated ad lib. for instr. 2,3 (To Verses) 4 D. S. al Fine

ADDITIONAL LYRICS

Verse 2.

Well, I got that green light, baby
 I got to keep movin' on
 Well, I got that green light, baby
 I got to keep movin' on
 Well I might go out to California
 Might go down to Georgia, I don't know.

Verse 3.

Well, I dig you Georgia peaches
 Makes me feel right at home
 Well, I dig you Georgia peaches
 Makes me feel right at home
 But I don't love me no one woman
 So I can't stay in Georgia long.

COME SAIL AWAY

Words and Music by
DENNIS DEYOUNG

Moderately slow, with feeling

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and a more melodic line in the right hand. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: C, Dm, Em, Dm. The piano part begins with a *mf* dynamic. The vocal line has a whole rest.

System 2: Chords: C, G, C, Em/B, Am, Am/G. The vocal line contains the lyrics: "I'm sail - ing — a - way;". The piano part includes a trill in the right hand.

System 3: Chords: F, G, C, Em/B. The vocal line contains the lyrics: "set an o - pen course for the vir - gin sea. 'Cause I've got to — be".

System 4: Chords: Am, Am/G, F, G. The vocal line contains the lyrics: "free, free to face the life that's a - head of me."

Am G Am

On board I'm the cap - tain, — so climb a - board. We'll search for to - mor - row, —

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G C Em/B Am Am/G

on ev - 'ry shore. — ³ And I'll try, oh Lord, — I'll try

The second system covers measures 3 and 4. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns and chord changes.

F G C Dm Em Dm

to car - ry on.

The third system covers measures 5 and 6. The vocal line has a quarter rest followed by a half note. The piano accompaniment features a more active right-hand melody.

C G7 C Em/B Am Am/G

I look to — the sea.

The final system covers measures 7 and 8. The vocal line has a quarter rest followed by a half note. The piano accompaniment includes a trill in the right hand and a dynamic marking of *f* (forte).

F G

Re - flec-tions in the waves spark my mem - o - ry,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a sixteenth-note triplet. Chord diagrams for F and G are shown above the staff.

C Em/B Am Am/G F

some hap - py, some sad. I think of child-hood friends and the

Detailed description: This system contains measures 3 through 6. The vocal line continues with a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C, Em/B, Am, Am/G, and F are shown above the staff.

G Am G

dreams we had. We lived hap - p'ly for - ev - er so the sto - ry goes.

Detailed description: This system contains measures 7 through 9. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for G, Am, and G are shown above the staff.

Am G

But some - how we missed out on the pot of gold. But we'll

Detailed description: This system contains measures 10 through 12. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment continues with the established rhythmic pattern. Chord diagrams for Am and G are shown above the staff.

C Em/B Am Am/G F G

try best that we can, to car - ry

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: C, Em/B, Am, Am/G, F, and G. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

C F/C G5/C F/C C F/C

on.

Detailed description: This system contains the second line of music. It features a vocal line with the word 'on.' and a piano accompaniment. Above the vocal line, guitar chords are indicated: C, F/C, G5/C, F/C, C, and F/C. The piano accompaniment continues with chords and moving lines.

G5/C F/C C F/C G5/C F/C

A gath - er - ing of an - gels ap - peared a - bove my head. They

ff

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G5/C, F/C, C, F/C, G5/C, and F/C. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with chords and moving lines.

C F/C G5/C F/C

sang to me this song of hope and this is what they said. They said

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: C, F/C, G5/C, and F/C. The piano accompaniment continues with chords and moving lines.

C F/C G5/C F/C

come sail a - way, come sail a - way, come sail a - way with me, — lads. —

C F/C G5/C F/C

Come sail a - way, come sail a - way, come sail a - way with me. —

C F/C G5/C F/C To Coda ⊕

Come sail a - way, come sail a - way, come sail a - way with me. —

C F/C G5/C Ab

Come sail a - way, come sail a - way, come sail a - way with me. —

C F/C G5/C F/C

1

C F/C G5/C F/C

thought that they were an - gels - but much to my - sur - prise, - we

C F/C G5/C F/C

climbed a - board - their star - ship - and head - ed for - the skies. - Sing - in'

D.S. al Coda

CODA

C F/C G5/C F/C

Optional Ending

Repeat and Fade

Come sail a - way, come - sail a - way, come sail a - way - with me. -

COME TOGETHER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately slow, with a double-time feeling

Dm7

mf

Here come old flat-top, He come groov - ing up slow - ly, He got Joo Joo eye-ball, He one

A

ho - ly roll - er, He got hair down to his knee. _

G7 **N.C.** **Dm7**

Got to be a jok - er, He just do what he please. _

Copyright © 1969 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

Dm7



He wear no shoe-shine, He got
 He Bag Pro - duc - tion, He got
 He roll - er coast - er, He got

toe - jam foot-ball, He got mon - key fin - ger, He shoot Co - ca Co - la, He say,
 wal - rus gum-boot, He got O - no side-board, He one spi - nal crack-er, He got
 ear - ly warn-ing, He got Mud - dy Wa - ter, He one Mo - jo fil - ter, He say,

A

G7

N.C.

"I know_ you, you know me." _
 feel down be - low his knee. _
 "One and one and one is three."

One thing I can tell you is you
 Hold you in his arm-chair, you can
 Got to be good look - ing 'cause he



got to be free. — }
 feel his dis - ease. — } Come to-geth - er, — right now, — o - ver me. —
 so hard to see. — }



1,2

3

Repeat and Fade

Come to-geth - er, —

Optional Ending

Yeah! Come to-geth - er, — Yeah!

DON'T DO ME LIKE THAT

75

Words and Music by
TOM PETTY

Moderately



System 1: Chords: G, Fmaj9

System 2: Chords: C, D, G

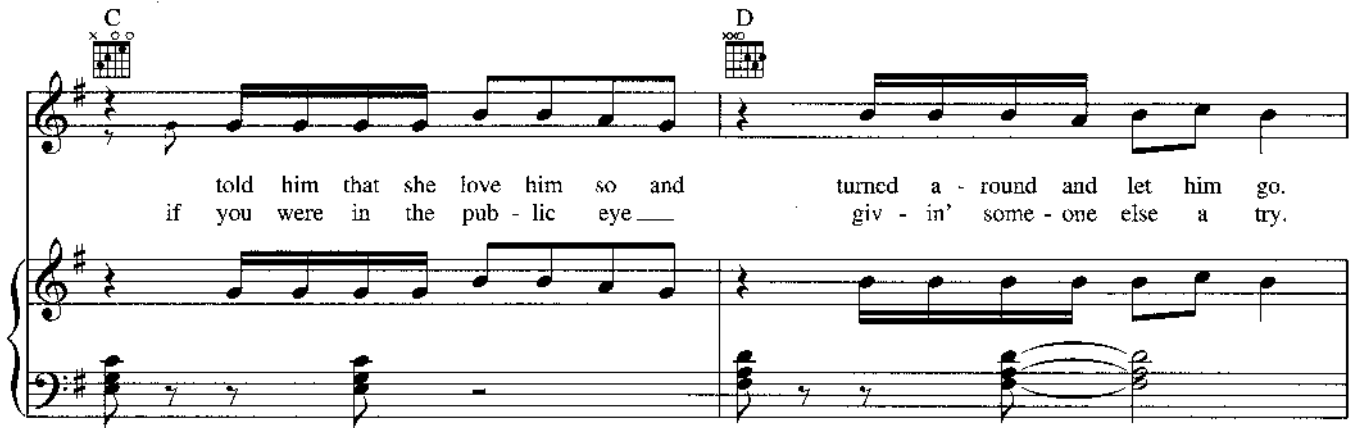
System 3: Chords: Fmaj9, C, D


System 4: Chords: G, Fmaj9

(1.) I was talk - in' with a friend of mine, said a wom - an had hurt his pride. —
(2.,D.S.) Lis - ten hon - ey, can you see? Ba - by, it would bur - y me —

C  D 

told him that she love him so and turned a - round and let him go.
if you were in the pub - lic eye — giv - in' some - one else a try.



G  Fmaj9 



Then he said, "You bet - ter watch your step or you're gon - na get hurt your - self. —
And you know you bet - ter watch your step or you're gon - na get hurt your - self. —



C  D  To Coda 

Some - one's gon - na tell you lies, cut you down to size." }
Some - one's gon - na tell you lies, cut you down to size." }



G  Fmaj9 

Don't do me like that. Don't do me like that.



Em C D

What if I loved you, ba - by? { Don't do me like that. Don't, don't, don't, don't, don't. }

G Fmaj9

Don't do me like that. Don't do me like that.

1 Em C D

Some - day I might need you, ba - by. Don't do me like that.

2 Em C D

What if I need you, ba - by? Don't do me like that, 'cause

G7 C7

some - where deep, down in - side, — some - one is say - in', "Love —

G7 C7

— does - n't last — that — long." —



G7 C7

I've had this feel - in' in - side — night out and day — in, and

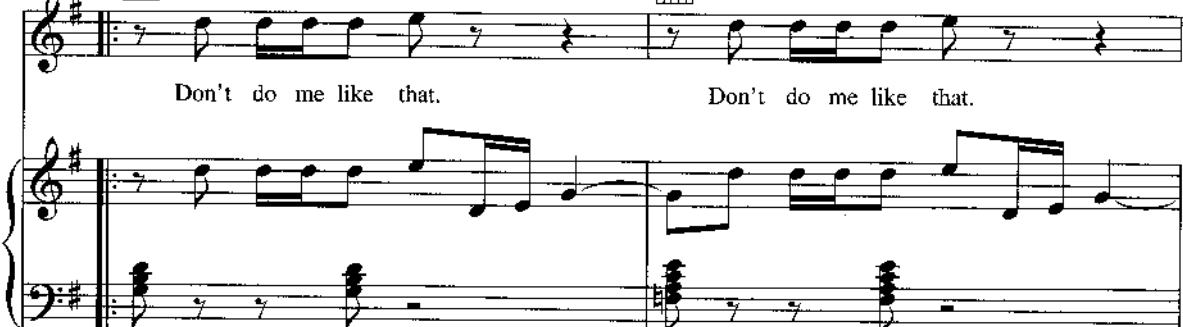
Cm D




ba - by I can't take — it no more. —

D.S. al Coda

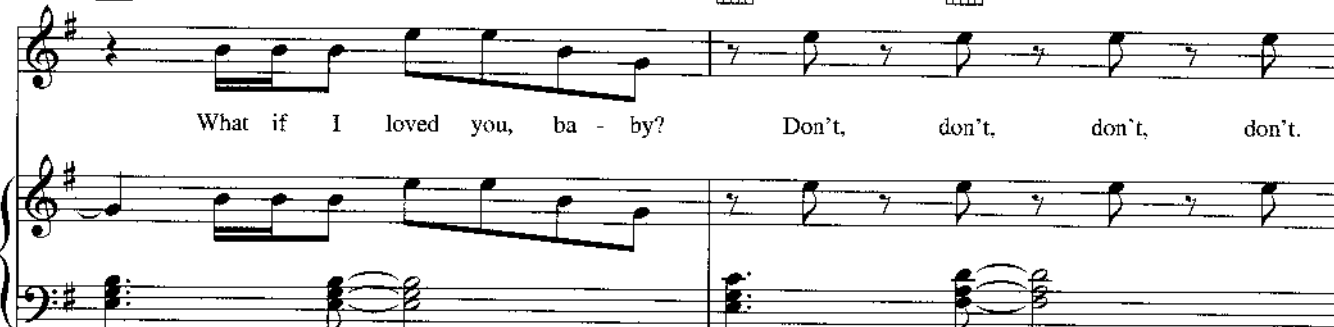
CODA  

Don't do me like that. Don't do me like that.



What if I loved you, ba - by? Don't, don't, don't, don't.



Don't do me like that. Don't do me like that.



   **Optional Ending** 

I just might need you, hon - ey. Don't do me like that.

Repeat and Fade



DAY TRIPPER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Rock

First system of musical notation for the piano introduction, showing the treble and bass clefs and the key signature of three sharps (F#, C#, G#).

Second system of musical notation for the piano introduction.

Third system of musical notation for the piano introduction, including a repeat sign.

E7



Vocal entry and piano accompaniment for the lyrics: "Got a good rea - son for / She's a big tea - ser, / Tried to please her,"

Copyright © 1965 Sony/ATV Songs LLC
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured - All Rights Reserved

A7



tak - ing the eas - y way out, — Got a good rea - son
 she took me half — the way there. — She's a big teas - er,
 she on - ly played — one - night stands. — Tried — to please — her,

E7



for tak - ing the eas - y way out, — now. She was a
 she took me half — the way there, — now. She was a
 she on - ly played — one - night stands, — now. She was a

F#



Day _____	Trip - per,	one - way	tick - et,	yeah; —
Day _____	Trip - per,	one - way	tick - et,	yeah; —
Day _____	Trip - per,	Sun - day	driv - er,	yeah; —



It took me so long to find out,
 It took me so long to find out,
 It took me so long to find out,



and found out.
 and found out.
 and found out.

no chord



Ah

cresc.

F#m/B



B6



A/B



B7



D.S. al Coda

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line consists of four whole notes: F#4, A4, B4, and C5. The piano accompaniment has a bass line of quarter notes (F#3, A3, B3, C4) and a treble line of chords (F#m/B, B6, A/B, B7) corresponding to the vocal notes.

CODA

B



no chord

out.

The second system begins with a vocal line in the treble clef. The first measure has a whole note B4 with the instruction "out." below it. The piano accompaniment in the grand staff continues with a bass line of quarter notes (F#3, A3, B3, C4) and a treble line of chords (B, no chord, no chord, no chord).

E7



Play 3 times

The third system features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a repeat sign over the first two measures (F#4, A4) and then continues with B4 and C5. The piano accompaniment has a bass line of quarter notes (F#3, A3, B3, C4) and a treble line of chords (E7, E7, E7, E7). The lyrics "Day Trip - per," are written below the vocal line.

Repeat and Fade

The fourth system features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a repeat sign over the first two measures (F#4, A4) and then continues with B4 and C5. The piano accompaniment has a bass line of quarter notes (F#3, A3, B3, C4) and a treble line of chords (E7, E7, E7, E7). The lyrics "Day Trip - per, yeah!" are written below the vocal line.

DON'T FEAR THE REAPER

Words and Music by
DONALD ROESER

Medium Rock beat

Am G F G Am G

mf

F G Am G F G

All our times have

Am G F G Am G

come. Here, but

F G Am G F G

now they're gone.

Detailed description: This is a sheet music page for the song 'Don't Fear the Reaper'. It features a 'Medium Rock beat' in 4/4 time. The score is arranged for guitar, piano, and voice. The guitar part consists of six chords: Am, G, F, G, Am, G. The piano accompaniment is in the left hand, starting with a mezzo-forte (mf) dynamic. The vocal line is in the right hand, with lyrics: 'All our times have come. Here, but now they're gone.' The music is written in a key with one flat (F major or D minor) and a 4/4 time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

F G Am F E

Sea - sons don't fear the reap - er, nor do the wind, the sun or the rain. _

The first system of music features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: F, G, Am, F, and E. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Am G F G Am G

(We can be like they are.) Come on, ba - by. (Don't fear the reap -

The second system continues the musical piece. The guitar chords above the vocal line are Am, G, F, G, Am, and G. The piano accompaniment continues with similar harmonic support.

F G Am G F G

- er.) Ba - by, take my hand. _ (Don't fear the reap - er.) We'll be a - ble to fly. _

The third system features guitar chords F, G, Am, G, F, and G above the vocal line. The piano accompaniment provides a steady accompaniment for the vocal melody.

Am G F G Am G F G

(Don't fear the reap - er.) Ba - by, I'm your man. _

The final system on the page shows guitar chords Am, G, F, G, Am, G, F, and G above the vocal line. The piano accompaniment concludes the phrase with a final chord.

Am G F G Am G

Val - en - tine is done.
Love of two is one.

F G Am G F G

Here, but now they're
Here, but now they're

Am G F G F G

gone. gone. Come the last night of sad -
Ro - me - o and Ju -

Am F E

- li - et - ness, and are to - geth - er in e - ter - ni - ty. —
- ness, and it was clear that she could - n't go on. —

Am G F G Am G

Then the For - ty thou - sand men and wom - en ev - 'ry day.
 door was o - pen, and the wind ap - peared. The

Ro - me - o and Ju - li - et. Like Ro - me - o and Ju -

F G Am G

For - ty thou - sand men and wom - en ev - 'ry day. An -
 can - dles blew and then dis - ap - peared. The

- li - et. Re - de - fine hap -

F G Am G F G

oth - er for - ty thou - sand com - in' ev - 'ry day. Come on, ba -
 cur - tains flew, and then he ap - peared. Come on, ba -

- pi - ness. We can be like they are.
 Say - ing, don't be a - fraid.

Am G F G

- by. Ba - by, take my hand. —
- by. And she ran to him. —

Don't fear the reap - er.
And she had no fear. —

Am G F G

We'll be a - ble to fly. —
They looked back - ward and said —

Don't fear the reap - er.
Then they start - ed to fly. —

Am G F G To Coda

— good - bye. Ba - by, I'm your man. —
— She had tak - en his hand. —

She Don't fear the reap - er.
had be - come like they are.

Am G F G Am

The first system of music features a vocal line and piano accompaniment. Above the staff, guitar chord diagrams are provided for Am, G, F, G, and Am. The piano accompaniment consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The first three measures are shown, with the fourth measure containing a whole note chord.

NC.
mp

The second system of music shows a piano accompaniment. The treble clef staff contains a melodic line of eighth notes, starting with a dynamic marking of *mp* and a 'NC.' (No Chords) instruction. The bass clef staff contains rests for the first three measures.

The third system of music continues the piano accompaniment. The treble clef staff plays a melodic line of eighth notes, while the bass clef staff contains rests for the first three measures.

Fm G7
f

The fourth system of music features a piano accompaniment with a dynamic marking of *f*. The treble clef staff plays a melodic line of eighth notes. The bass clef staff contains chords, with guitar chord diagrams for Fm and G7 provided above the staff.

Fm G7

The fifth system of music continues the piano accompaniment. The treble clef staff plays a melodic line of eighth notes. The bass clef staff contains chords, with guitar chord diagrams for Fm and G7 provided above the staff.

Am G F G Am G F G

CODA Am G F G

Come on, ba -

She had be - come like they are.

Am G F G

by.

Don't fear the reap - er.

Repeat and Fade

Am G F G Am G F G

DON'T LOOK BACK IN ANGER

Words and Music by
NOEL GALLAGHER

$\text{♩} = 84$



The first system of music features a guitar part with four measures of chords: C, F, C, and F. Below this is a piano accompaniment consisting of a treble clef staff with chords and a bass clef staff with a melodic line.



The second system of music features a guitar part with four measures of chords: C, G, Am, and E. Below this is a piano accompaniment. The lyrics "1. Slip in - side— the eye of your mind, don't you know you might— find—" are written under the vocal line. A note "(Verse 2 see block lyric)" is placed below the first measure.



The third system of music features a guitar part with five measures of chords: F, G, C, Am, and G. Below this is a piano accompaniment. The lyrics "a bet - ter place to play." are written under the vocal line.

C G Am E

You said that you'd ne - ver been but all the things that you've seen

F G C Am G

slow - ly fade a - way.

§ F Fm6 C


(instr. on §)

So I start a re - vo - lu - tion from my bed. 'Cause you


F Fm6 C F Fm6

said the brains I had went to my head. Step out - side, - sum - mer - time's - in

C G



bloom, stand up be - side the fi - re - place, —




A^bdim Am G




take that look from off — your face, — you ain't ev - er gon - na burn — my —



F G

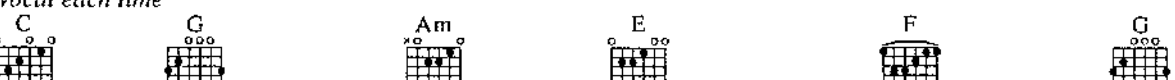


— heart — out. —

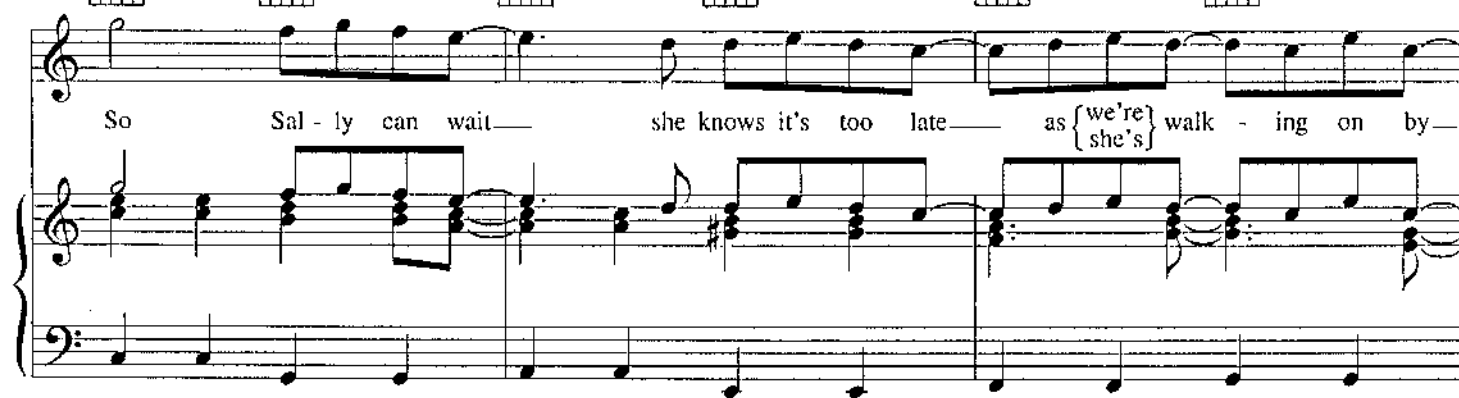


Vocal each time

C G Am E F G



So Sal - ly can wait — she knows it's too late — as {we're} / {she's} walk - ing on by —



C
Am
G
C
G
Am
E

[her] soul slides a-way. But don't look back-

F
G
1. C
G

in an - ger, I heard you say.

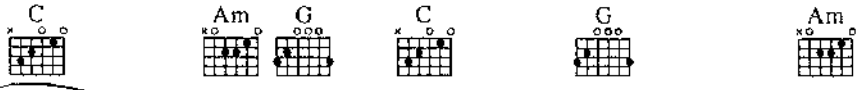
| 2, 3. *D.%. al Coda*
To Coda ⊕

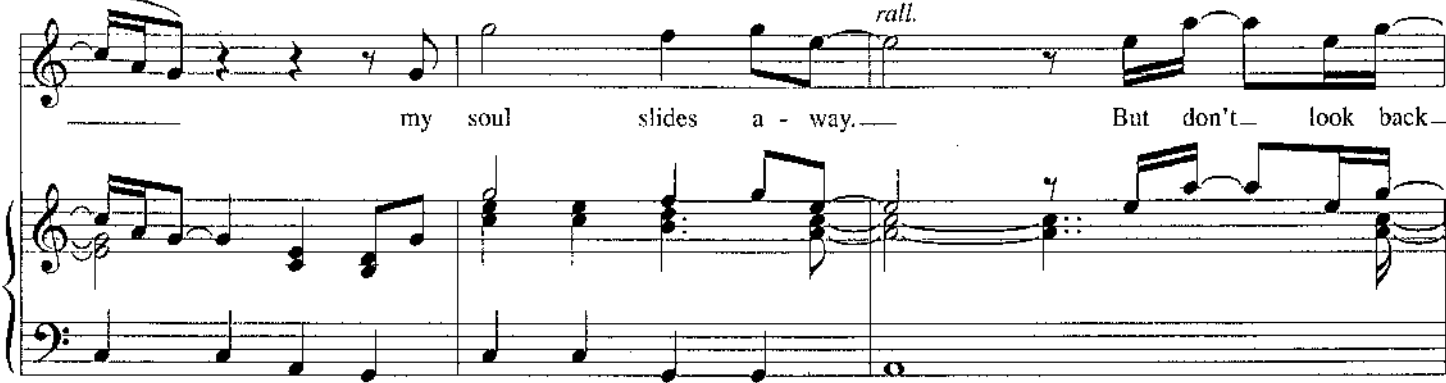
Am
E
F
G
C
Am
G
C
Am
G

⊕ *Coda*


C
G
Am
E
F
G


So Sal - ly can wait - she knows it's too late - as she's walk - ing on by -







rall.
 my soul slides a - way. — But don't — look back —





in an - ger, don't look back in an - ger, I heard you say —

a tempo




rall.
 it's not too late.

Verse 2:

Take me to the place where you go
 Where nobody knows if it's night or day
 Please don't put your life in the hands
 Of a rock 'n' roll band who'll throw it all away.

I'm gonna start a revolution from my head
 'Cause you said the brains I had went to my head
 Step outside, the summertime's in bloom
 Stand up beside the fireplace, take that look from off your face
 'Cause you ain't never gonna burn my heart out.

DON'T STAND SO CLOSE TO ME

Written and Composed by
STING

Steadily

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

Young tea - cher the sub - ject of school - girl fan - ta - sy...

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

she wants him so bad - ly, knows what she wants to be...

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

in - side her there's long - ing, This girl's an op - en page

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

book mark - ing she's so close now. This girl is half his age...

D A D A Bm A D7/A Em/A D A

Don't stand don't stand so don't stand so close to me — don't stand

D A Bm A D7/A Em/A D7/A Em/A

don't stand so don't stand so close to me —

E♭ F/E♭ F° F° F/E♭ E♭ Gm F/G Gm F/G

Her friends are — so jea - lous you know how bad girls — get —
 Loose talk — in — the class - room to hurt they try and — try —
 % = Instrumental

E> F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

Some - times it's not so ea - sy to be the tea - cher's pet —
 Strong words in the staff room the ac - cu - sa - tions — fly —

E> F/E♭ E♭ E> F/E♭ E> Gm F/G Gm F/G

Temp - ta - tion frus - tra - tion so bad it makes him — cry —
 it's no use he sees her he starts to shake and — cough —

E \flat F/E \flat E \flat E \flat F/E \flat E \flat Gm F/G Gm F/G To Coda

wet bus stop she's wait ing in his car is warm and dry, just like the old man in that book by Nabokov.

CHORUS

D A D A Bm A D7/A Em/A

Don't stand don't stand so don't stand so close to me.

D A D A Bm A D7/A Em/A

don't stand don't stand so don't stand so close to me.

1 D7/A Em/A 2 D7/A Em/A D7/A Em/A D7/A Em/A

D.S. al Coda

CODA D A Bm A D7/A Em/A

(Please) Don't stand don't stand so don't stand so close to me. (Please don't stand so close to me)

Repeat to Fade

Repeat to Fade

DON'T STOP

Words and Music by
CHRISTINE McVIE

Moderate Rock shuffle

E A/E E A/E E A/E

E A/E E D

If you wake up and
Why not think a - bout
All I want is to

A E D

don't want to smile; —
times — to come, —
see you — smile, —

and if it takes just a
not a - bout the —
if it takes just a

A E D

lit - tle while, o - pen your eyes and
 things that you've done. — If your — life was
 lit - tle while. I know you don't be -

A B

look at the day. — You'll see things in a
 had to — you, — just think what to —
 lieve that it's true. — I nev - er meant an - y

E D/E

dif - f'rent — way, Don't stop
 mor - row will do. — harm to — you.

A E D/E

think - ing a - bout to - mor - row. Don't stop

A E D/E

It - 'll soon - be here. It - 'll be

A B

bet - ter than be - fore. Yes - ter - day's gone. Yes -

1,2 3 E D/E

- ter - day's gone. - ter - day's gone. Ooh,

A E D/E A Repeat and Fade

don't you look - back.

DREAM ON

Words and Music by
STEVEN TYLER

Moderately slow

Fm
Cm/F
Fm6
Bbm6/F
Fm
C7sus/F

mp

Ev'ry time that I look in the mirror,

mf

all these lines on my face get-tin' clearer.

The past is gone;

Fm
Fm7
Fm6
Bbm6/F

Fm
Fm7
Fm6
Bbm6/F

Fm
Fm7
Fm6
Bbm6/F

Fm Fm7 Fm6 Bbm6/F

it went by like _____ dusk to dawn. _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'it went by like _____ dusk to dawn. _____'. Above the staff are four guitar chord diagrams: Fm, Fm7, Fm6, and Bbm6/F. The bottom two staves show a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Dm7b5 C Dm7b5 Bbm6/Db

Is-n't that the way _____ ev-'ry-bod-y's got _____ their ducs _____ in life _____ to pay? _____

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'Is-n't that the way _____ ev-'ry-bod-y's got _____ their ducs _____ in life _____ to pay? _____'. Above the staff are four guitar chord diagrams: Dm7b5, C, Dm7b5, and Bbm6/Db. The piano accompaniment continues with a consistent rhythmic pattern.

C Dbmaj7/C D7/C C7 Fm Eb

I know no-bod - y knows

cresc. *f*

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'I know no-bod - y knows'. Above the staff are six guitar chord diagrams: C, Dbmaj7/C, D7/C, C7, Fm, and Eb. The piano accompaniment features a crescendo leading to a fortissimo (f) section.

Db Eb Fm Eb

where _____ it comes and where _____ it goes. _____ I know it's ev-'ry-bod-y's sin;

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'where _____ it comes and where _____ it goes. _____ I know it's ev-'ry-bod-y's sin;'. Above the staff are four guitar chord diagrams: Db, Eb, Fm, and Eb. The piano accompaniment continues with the same rhythmic accompaniment.

Db Eb Fm Fm7

you got to lose to know _____ how to win. _____

mp

Fm6 Bbm6/F Fm Fm9 Fm

Fm Fm7 Fm6 Bbm6/F Fm Fm7

Half _ my life's in books' writ-ten pag - es, lived and learned from

mf

Fm6 Bbm6/F Fm Fm7

fools and from sag - es. You know _ it's

Fm6 Bbm6/F Fm Fm7

true, all these things _

cresc.

Fm6 Bbm6/F Fm Eb

come back to you. _ Sing with me, sing for the years, _

f

Db Eb Fm Eb

sing for the laugh-ter 'n' sing _ for the tears. _ Sing with me if it's just for to-day, _

Dm7b5 Dbmaj7 Bbm/C C Bbm/C C Bbm/C C Bbm/C C

may-be to-mor - row the good Lord _ will take you a - way. _

v v v v v v v v v v v v v v v v

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bb C

Dream on, — dream on, —

dream on, — dream your-self a dream come true.

Dream on, — dream on, —

dream on — and dream un - til your dream comes true.

Bb C

Dream on, — dream on, —

Db Eb Fm G

8va

dream on, — dream on, — Dream on, — dream on, —

Ab Bb Bbm/C C Bbm/C C Bbm/C C Bbm/C C

(8va)

dream on, — ah. Ah. —

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Fm Eb

(8va)

loco

Sing with me, sing for the years, —

Db Eb Fm Eb

sing for the laugh - ter - n' sing ___ for the tears. ___ Sing with me if it's just for to - day, _

1 Db Eb 2 Dm7b5 Db

may-be to-mor - row the good Lord will take you a-way. may be to-mor - row the good Lord _ will take you a-

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

way.

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

Repeat and Fade

way.

DREAMER

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately fast

The musical score is written in D major and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Moderately fast' and the dynamics are 'mf'.

System 1: Starts with a D chord. The piano accompaniment begins with a steady eighth-note pattern. The vocal line starts with a whole note D.

System 2: The vocal line continues with the lyrics "Dream - er, you know you are a". Chords A7sus and A7 are indicated above the vocal line.

System 3: The vocal line continues with "dream - er. Well, can you put your hands in your head, oh". Chords D, A7sus, A7, and C are indicated above the vocal line.

System 4: The vocal line concludes with "no! I said dream - er, you're noth - ing but a". Chords Fmaj7, G, D, A7sus, and A7 are indicated above the vocal line.

D A7sus A7 C

dream - er. Well, can you put your hands in your head, oh

Fmaj7 G Fmaj7 G Ab

no! I said "Far _____

Bb(add9) Gm C

out, what a day, a year, a laugh it is."

Ab Bb(add9) Gm

You _____ know, well you know you had it

C Gm C

com - in' to you, now there's not a lot I can do.

D A7sus A7(add4) D

Dream - er, you stu - pid lit - tle dream - er;

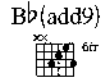
A7sus A7(add4) C Fmaj7 G

so now you put your head in your hands, oh no. Who!

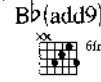
D A7sus A7 D



I said



"Far out, what a day, a year, a



laugh it is." You know, well you



know you had it com - in' to you, now there's not a

C
x 0 0 0

lot I can do.

mp

Detailed description: This system contains the first two measures of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "lot I can do." are written below the notes. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a series of chords and moving lines, while the left-hand part provides a bass line. A dynamic marking of *mp* (mezzo-piano) is placed between the piano staves. A guitar chord diagram for a C major chord (x 0 0 0) is shown above the vocal staff.

Bb/C
x x 0 0

Detailed description: This system contains the next two measures of music. The vocal staff is empty. The piano accompaniment continues with the right-hand staff in treble clef and the left-hand staff in bass clef. A guitar chord diagram for Bb/C (x x 0 0) is shown above the first measure. The music features a consistent rhythmic pattern of chords and moving lines.

C
x 0 0 0

(Work it out some - day.)

Detailed description: This system contains the next two measures of music. The vocal line resumes with the lyrics "(Work it out some - day.)". The piano accompaniment continues with the right-hand staff in treble clef and the left-hand staff in bass clef. A guitar chord diagram for a C major chord (x 0 0 0) is shown above the vocal staff.

Bb/C
x x 0 0

Detailed description: This system contains the final two measures of music. The vocal staff is empty. The piano accompaniment continues with the right-hand staff in treble clef and the left-hand staff in bass clef. A guitar chord diagram for Bb/C (x x 0 0) is shown above the first measure. The music concludes with a final chord and a sustained bass line.

First system of musical notation. The vocal line (treble clef) has a whole rest followed by a quarter note G4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has one sharp (F#).

Second system of musical notation. The vocal line (treble clef) has lyrics: "I could see some - thing... (You can see an - y - thing you want, boy.)". Above the staff are guitar chord diagrams for C, Bb/C, and C. The piano accompaniment (grand staff) continues with a similar rhythmic pattern.

Third system of musical notation. The vocal line (treble clef) has lyrics: "If I could be some - one. — (You can be an - y - one. —". Above the staff is a guitar chord diagram for Bb/C. The piano accompaniment (grand staff) continues with a similar rhythmic pattern.

Fourth system of musical notation. The vocal line (treble clef) has lyrics: "Cel - e - brate, boy.) Well, if I can do some - thing... (Well, —". Above the staff is a guitar chord diagram for C. The piano accompaniment (grand staff) continues with a similar rhythmic pattern.

you can do some - thing.) If I could do an - y - thing... — (But can you do some - thing

out _____ of this world?) _____

C

Take a dream on a Sun - day.

cresc. little by little

I'll take a life, take a

hol - i - day.

Take a lie, take a dream - er.

Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a - long...

mf

C F/C C F/C C

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Above the system are five guitar chord diagrams: C, F/C, C, F/C, and C.

Bbmaj7 C/Bb Bb C/Bb Bb C/Bb

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. Above the system are six guitar chord diagrams: Bbmaj7, C/Bb, Bb, C/Bb, Bb, and C/Bb.

Bb C/Bb Bb C

— Dream - er. — (Dream - er, dream - a - long.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Above the system are four guitar chord diagrams: Bb, C/Bb, Bb, and C. The lyrics are: "— Dream - er. — (Dream - er, dream - a - long."

Bbmaj7

Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Above the system is one guitar chord diagram: Bbmaj7. The lyrics are: "Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,"

dream - a - long. - Come on, you dream - er, dream - a - long.) -

cresc.

D A7sus A7 D

D: x02321
A7sus: x02020
A7: x02021
D: x02321

Dream - er, you know you are a dream - er.

f

A7sus A7 C Fmaj7 G

A7sus: x02020
A7: x02021
C: x32311
Fmaj7: x23211
G: 320033

Can you put your hands in your head, oh no! I said,

D A7sus A7 D

D: x02321
A7sus: x02020
A7: x02021
D: x02321

dream - er, you're noth - ing but a dream - er.

A7sus A7 C Fmaj7 G

Can you put your hands in your head, oh no! Oh

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a guitar line with chord diagrams for A7sus, A7, C, Fmaj7, and G, and a piano accompaniment with treble and bass staves.

Fmaj7 G N.C.

no!

Detailed description: This system contains measures 4-6. It includes guitar chords for Fmaj7, G, and N.C. (Natural Chord). The piano accompaniment continues with a treble and bass staff. A 'no!' lyric is placed under the vocal line.

(8va)

Fade out

Detailed description: This system contains measures 7-9. It features a treble staff with a '(8va)' marking and a piano accompaniment. The instruction 'Fade out' is written in the right-hand section of the piano part.

Optional Ending

(8va)

rit.

Detailed description: This system contains the optional ending, measures 10-12. It includes a treble staff with a '(8va)' marking and a piano accompaniment. The instruction 'rit.' (ritardando) is written in the piano part.

DRIVE MY CAR

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a beat

N.C. D7

Asked a girl what she
I told the girl that my
I told that girl I could

G D7 G

want - ed to be. She said, "Ba - by, can't you see?
pros - pects were good, And she said, "Ba - by, it's un - der - stood.
start right a - way, And she said, "Lis - ten babe, I got some - thing to say.

D7 G Dm(sus)/A

I wan - na be fa - mous, a star of the screen, But you can do some - thing
Work - ing for pea - nuts is all ver - y fine, But I can show you a
I got no car and it's breaking my heart, But I found a driv - er, and

Bm G7

in be - tween: ___ }
bet - ter time: ___ } Ba - by, you can drive my car, ___
that's a start: ___ }

Bm G7 Bm

Yes, I'm gon - na be a star, ___ Ba - by, you can drive my car, ___

E7 Am D G To Coda 1 A

___ and may - be I'll love ___ you."

2 A D7 G D7

Beep, beep, mm beep, beep. Yeah. ___

G D7 G Dm7/A

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for G, D7, G, and Dm7/A are shown above the staff.

Bm G7 Bm

Ba - by, you can drive my car, — Yes, I'm gon - na be a star, —

Musical notation for the second system, including lyrics: "Ba - by, you can drive my car, — Yes, I'm gon - na be a star, —". Chord diagrams for Bm, G7, and Bm are shown above the staff. The system includes triplets in the treble clef.

G7 Bm E7 Am D G

Ba - by, you can drive my car, — and may - be I'll love — you."

Musical notation for the third system, including lyrics: "Ba - by, you can drive my car, — and may - be I'll love — you."". Chord diagrams for G7, Bm, E7, Am, D, and G are shown above the staff. The system includes triplets in the treble clef.

A

D.S. al Coda

Musical notation for the fourth system, including the instruction "D.S. al Coda" and a chord diagram for A.

CODA

Repeat and Fade

A D G

Beep, beep, mm beep, beep. Yeah. —

Musical notation for the fifth system, including the instruction "Repeat and Fade", a Coda symbol, and lyrics: "Beep, beep, mm beep, beep. Yeah. —". Chord diagrams for A, D, and G are shown above the staff.

EVERY BREATH YOU TAKE

Written and Composed by
G.M. SUMNER

Moderate Rock

G

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Moderate Rock'. The score is divided into four systems. The first system shows the guitar part with a G chord and a piano part with a mezzo-forte (mf) dynamic. The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics 'Ev - 'ry breath you —'. The fourth system continues the vocal line with the lyrics 'take, ev - 'ry move you — make,'. Chord diagrams for G, Em, D, and C are provided above the guitar staff. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

mf

Em

C

D

G

Ev - 'ry breath you —

take, ev - 'ry move you — make,

Em

ev - 'ry bond — you break, ev - 'ry step — you take, I'll be watch-ing you.

C D Dsus

Ev - 'ry sin - gle — day,

Em D7sus G

ev - 'ry word you — say, ev - 'ry game — you play,

Em

ev - 'ry night — you stay, I'll be watch-ing you.

C D Dsus G

Oh, can't you — see you be - long to

Chords: C, C/B \flat , Am7

me? How my poor heart — aches —

Chords: G, A7

with ev - 'ry step — you take. Ev - 'ry move you —

Chords: D, D7sus

make, ev - 'ry vow you — break,

Chords: G, Em

C D Dsus

ev - 'ry smile _ you fake, ev - 'ry claim _ you stake, I'll be watch-ing you.

This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). Chord diagrams for C, D, and Dsus are provided above the vocal line.

Em To Coda ⊕ Eb

Since you've gone, _ I been lost _

This system contains the second line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. A double bar line with a coda symbol is present. Chord diagrams for Em and Eb are provided above the vocal line.

F

_ with - out _ a trace, I dream at night I can on - ly see _ your face.

This system contains the third line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. A chord diagram for F is provided above the vocal line.

Eb F

I look a-round, but it's you I can't _ re-place. I feel so cold and I

This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Chord diagrams for Eb and F are provided above the vocal line.

E \flat



long for your _ em-brace. I keep cry - ing, ba - by, ba - by, please _




G





Em



C



D





¹ Em



D



G  2 G  **D.S. al Coda**

Oh, can't you —



CODA Em  C 

Ev - 'ry move — you make, ev - 'ry step — you take,



D  Dsus  Em 

I'll be watch-ing you.



D7sus 

I'll be watch - ing



G Em

you. Ev - 'ry breath_ take, ev - 'ry move_ you make, ev - 'ry bond_ you break,
 you. (Ev - 'ry move_ you make, ev - 'ry vow_ you break, ev - 'ry smile_ you fake,

C G

ev - 'ry step_ you take, } ev - 'ry sin - gle day,
 ev - 'ry claim_ you stake, }
 I'll be watch - ing you.

Em

ev - 'ry word_ you say, ev - 'ry game_ you play,

<p>Repeat and Fade</p> <p>C</p>	<p>Optional Ending</p> <p>C G</p>
--	---

ev - 'ry night_ you stay.) I'll be watch - ing you. _____

I'll be watch - ing

EYE IN THE SKY

Words and Music by ALAN PARSONS
and ERIC WOOLFSON

Moderately

mp

D(add9)

D

D(add9)

D



1. Don't think —
2.,3. (See additional lyrics)

sor - ry's eas - i - ly said. —

Bm9 D(add9) D

don't try —

D(add9) D Bsus Bm9

turn - ing ta - bles in - stead. — You've

G Gm Bm9

tak - en lots of chanc-es be - fore. — *8va 2nd & 3rd time*

but I ain't gon - na give an - y more. —

E9 D

— Don't ask — me, that's how it goes; — 'cause



part of me knows what you're think - ing.

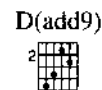
1

2,3

I am the



eye in the sky, — look - ing at you;



I can read your mind. — I am the mak - er of rules —

D(add9)

D

F#m7



deal-ing with fools;

I can cheat - you blind.

And



Gm

Bm7

I don't need to see an - y more

to know - that

I can read - your mind.



(Look-ing at you.

I can read - your mind.

Look-ing at you.

Bm7

G

I can read - your mind.

Look-ing at you.)

I can read - your mind.

1 2

D.S.

I am the

3 Bm9

(Begin instrumental solo, ad lib.)

Repeat ad lib. and Fade

G

Additional Lyrics

- | | |
|---|--|
| <p>2. Don't say words you're gonna regret.
 Don't let the fire rush to your head.
 I've heard the accusation before,
 And I ain't gonna take any more,
 Believe me.
 The sun in your eyes
 Made some of the lies worth believing.
 (To Chorus:)</p> | <p>3. Don't leave false illusions behind.
 Don't cry 'cause I ain't changing my mind.
 So find another fool like before,
 'Cause I ain't gonna live anymore believing
 Some of the lies, while all of the signs are deceiving.
 (To Chorus:)</p> |
|---|--|

GIVE A LITTLE BIT

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately

The musical score is written in G major and 4/4 time. It includes guitar chord diagrams for A7, D, and G, and piano accompaniment for both hands. The piece begins with a piano introduction marked 'mf'. The vocal melody is supported by the piano accompaniment. The lyrics are: 'Give a lit - tle bit, give a lit - tle bit of your love to me. I'll give a lit - tle bit, I'll give a lit - tle bit of my love - life'.

Chord Diagrams:

- A7:** x02020
- D:** x02232
- G:** 320032

Lyrics:

Give a lit - tle bit, _____

give a lit - tle bit _____ of your love _____ to me.

I'll give a lit - tle bit, _____ I'll give a lit - tle bit _____ of my { love - life _____

A7 G A7 G Bm

— to you. There's so much — that we need —
 — for you. Now's the time — that we need —

Esus E To Coda G Bm/A A7

— to share, — so send a smile — and show — you care. —
 — to share, — so

D/A A7 D A7

I'll give a lit - tle bit, —

D G A7 G

I'll give a lit - tle bit — of my life — for you.

A7 G D A7

So, give a lit - tle bit, _____

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'So, give a lit - tle bit, _____'. Above the staff are four guitar chord diagrams: A7, G, D, and A7. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

D G A7 G

oh, give a lit - tle bit _____ of your time _____ to me.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'oh, give a lit - tle bit _____ of your time _____ to me.'. Above the staff are four guitar chord diagrams: D, G, A7, and G. The piano accompaniment continues in the bottom two staves.

A7 G Bm Esus E

See the man _____ with the lone - ly eyes? _____ Oh,

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics 'See the man _____ with the lone - ly eyes? _____ Oh,'. Above the staff are five guitar chord diagrams: A7, G, Bm, Esus, and E. The piano accompaniment continues in the bottom two staves.

G Bm/A A7 D/A A7

take his hand; _____ you'll be _____ sur - prised. _____

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'take his hand; _____ you'll be _____ sur - prised. _____'. Above the staff are five guitar chord diagrams: G, Bm/A, A7, D/A, and A7. The piano accompaniment concludes in the bottom two staves.

F#m7 Bm F#m7

Sax solo ad lib.

This system contains the first system of music. It features a saxophone solo in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The chords F#m7, Bm, and F#m7 are indicated above the staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Bm F#m7 G

This system contains the second system of music, primarily piano accompaniment. The chords Bm, F#m7, and G are indicated above the staff. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

C G A D/A A D/A

(Ah.

This system contains the third system of music. It includes a vocal line in the upper staff and piano accompaniment in the lower staff. The chords C, G, A, D/A, A, and D/A are indicated above the staff. The vocal line has a long note with the lyric "(Ah." underneath. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

A D/A A D/A A D/A

Ah. Ab.)

This system contains the fourth system of music. It includes a vocal line in the upper staff and piano accompaniment in the lower staff. The chords A, D/A, A, D/A, A, and D/A are indicated above the staff. The vocal line has a long note with the lyrics "Ah." and "Ab.)" underneath. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

A A7 D.S. al Coda

Solo ends

CODA G

find your - self; we're on

C G A D/A A D/A

our way - back home. Oh, go - in' home.

A D/A A D/A A D/A

Don't you need, don't you need to feel - at home? _____

A D/A D G/D A/D G/D D

Oh, yeah, - we got - ta sing. _____

FAITHFULLY

Words and Music by
JONATHAN CAIN

Slow Rock



mf



High - way,



run
life

in - to the mid - night sun.
un - der the big top world;



Wheels go 'round and 'round; you're on my mind.
we all need the clowns to make us smile.

Through Rest - less hearts sleep a -
space and time al - ways an -

G#m
4fr

E

lone to - night, - send - in' all my love a - long the
oth - er show. Won - d'ring where I am; lost with -

B/F#

F#

E

G#m
4fr

wire. They say that the road ain't no place to start a fam -
out you. And be - ing a - part ain't eas - y on this

B

Emaj7

G#m
4fr

- 'ly. Right down the line it's been you and me. -
love af-fair; two strang - ers learn to fall in love a - gain. -

B E

And lov - in' a mu - sic man_ ain't al - ways what it's
I get the joy_ of re - dis -

B F# D#m

s'posed to be_ } Oh girl, you stand_ by
cov - 'ring you_ }

F# C#m

me. I'm for - ev - er_ yours,

E B

faith - ful - ly_

mp

G#m 4fr B/F#

The first system of the musical score consists of three staves. The top staff is a single line with a treble clef, showing a whole rest in the first measure and a whole note in the second measure. Above this staff are two guitar chord diagrams: G#m (4fr) and B/F#. The middle staff is a vocal line with a treble clef, containing a melodic line with eighth and quarter notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a bass line with quarter notes and a treble line with chords.

1 E 2 E

Cir - cus

The second system features a first ending bracket over two measures. The top staff has a treble clef and contains a whole rest in the first measure, followed by a quarter note in the second measure. Above the staff are two guitar chord diagrams for E. The middle staff is a vocal line with a treble clef, containing the lyrics "Cir - cus" under a melodic line. The bottom staff is a piano accompaniment with a grand staff, showing chords and a bass line.

B G#m 4fr

1. Oh, oh, 2-5. (Vocal ad lib.)

The third system contains a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic line with a slur over two measures, with lyrics "1. Oh, oh," and "2-5. (Vocal ad lib.)". Above the staff are two guitar chord diagrams: B and G#m 4fr. The piano accompaniment features a bass line with quarter notes and a treble line with chords.

B/F# 1-4 E 5 E

oh.

The fourth system features a first ending bracket over two measures. The top staff has a treble clef and contains a melodic line with a slur over two measures, with lyrics "oh." below. Above the staff are three guitar chord diagrams: B/F#, 1-4 E, and 5 E. The middle staff is a vocal line with a treble clef, containing a melodic line. The bottom staff is a piano accompaniment with a grand staff, showing chords and a bass line.

FOOLS GOLD

Words and Music by JOHN SQUIRE
and IAN BROWN

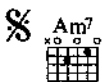
$\text{♩} = 112$



1.

2.

1. 2. The



Gold road's sure a long— road,
(% see block lyric)

winds on through the hills— for fif - teen days.

This system contains the first line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "winds on through the hills— for fif - teen days."

This system contains the second line of music, which is piano accompaniment only. It consists of a grand staff with treble and bass clefs. The melody continues from the previous system.

The pack on my back is ach - ing, the

This system contains the third line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "The pack on my back is ach - ing, the"

To Coda ◊

straps seem to cut me like a knife.—

This system contains the fourth line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "straps seem to cut me like a knife.—"



1.

2.

2. The

I'm no clown I won't back down, I don't need you to tell me what's go - ing

down. Down down down

— down, da down, down, down.



Down, down, — down, — down, da down, down, down.



I'm stand - ing a - lone,





I'm watch-ing you all, — I'm see - ing you sink - ing.



I'm stand - ing a - lone, — you're weigh-ing your gold, — I'm watch - ing you sink -



- ing. — Fool's — gold.

D. §. al Coda

3. These

♣ Coda



The piano introduction consists of three measures. The right hand plays a treble clef staff with a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The left hand plays a bass clef staff with a series of eighth notes: C3, E3, G3, A3, G3, E3, C3. The notes are accented with a 'y' symbol.

Some-times you have to try — to get a - long dear,

I know the truth and I — know what you're think - ing.

Down, down, — down, — down, da down, down.

N.C.

down.

Drums

Drums



I'm stand - ing a - lone, — I'm watch - ing you all, —

— I'm see - ing you sink - ing.

I'm stand - ing a - lone, —



— you're weigh-ing your gold,— I'm watch-ing you sink - ing. ————

Fool's ————— gold.



Repeat to fade

Verse 3:
 These boots were made for walking
 The Marquis de Sade never made no boots like these
 Gold's just around the corner
 Breakdown's coming up 'round the bend.

FREE BIRD

Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Slowly

G

D/F#

Em

If I leave here to mor
Bye, bye ba - by, it's been a sweet row,
love

F

C

D

Would you still re - mem - ber me?
though this feel - ing I can't change.

G **D/F#** **Em**

For I must be trav - 'ling on now
 But please don't take it so bad ly

F **C** **D**

'cause there's too man - y plac - es I've got to see.
 'cause the Lord knows I'm to blame.

G **D/F#** **Em**

But if I stayed here with you, girl,

F **C** **D**

things just could - n't be the same.



'Cause I'm as free — as a bird now,



And this bird you'll nev - er change,



And this bird you can - not change,



And this bird you can - not change,

To Coda

F **C** **D**

Lord knows I can't change.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). Chord diagrams for F, C, and D are shown above the vocal line. The lyrics are "Lord knows I can't change." with a long horizontal line following "change" indicating a continuation of the melody.

G **D/F#** **Em**

(Instrumental)

Detailed description: This system contains the second line of music. It features an instrumental line in treble clef and piano accompaniment in grand staff. Chord diagrams for G, D/F#, and Em are shown above the instrumental line. The lyrics "(Instrumental)" are written below the vocal line.

F **C** **1 D** **2 D**

D.C. al Coda

Detailed description: This system contains the third line of music. It features a vocal line in treble clef and piano accompaniment in grand staff. Chord diagrams for F, C, and two versions of D (labeled 1 and 2) are shown above the vocal line. The lyrics "D.C. al Coda" are written to the right of the system.

CODA **F** **C** **D**

Lord, help me, I can't change.

Detailed description: This system contains the fourth line of music, which is the Coda. It features a vocal line in treble clef and piano accompaniment in grand staff. Chord diagrams for F, C, and D are shown above the vocal line. The lyrics are "Lord, help me, I can't change." The system ends with a double bar line.

GLORIA

Words and Music by
VAN MORRISON

Steady Rock

C B \flat F C B \flat F C B \flat F
 Like to tell you 'bout my ba - by. here, You know she comes 'round. just a - bout mid - night.

C B \flat F C B \flat F C B \flat F
 Just 'bout five feet four - from her head to the Makes me feel so good Lord, makes me feel al -

C B \flat F C B \flat F C B \flat F C B \flat F
 ground. right. Well, she comes a - round here just a - bout mid - Walk - in' down my street, comes up to my

C Bb F C Bb F C Bb F C Bb F

night. She makes me feel so good, Lord, makes me feel al -
house. She knocks up - on my door, — makes me feel al -

C Bb F C Bb F C Bb F C Bb F

right. — } Her name is G l
right. — }

C Bb F C Bb F C Bb F C Bb F

o r i a,

C Bb F C Bb F C Bb F

G l o r i a, (Glo - ri - a.) G l o r i

C Bb F C Bb F C Bb F

a. (Glo - ri - a.) G l o r i a. (Glo - ri -

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: C, Bb, F, C, Bb, F, C, Bb, F. The vocal line begins with the lyrics "(Glo - ri - a.) G l o r i a. (Glo - ri -". The piano accompaniment is in the lower register.

C Bb F C Bb F C Bb F C Bb F

a.) Al - right, one time. (Glo - ri - a.) (Glo - ri -

Detailed description: This system contains the third and fourth lines of music. The top line shows guitar chords: C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The vocal line continues with "a.) Al - right, one time. (Glo - ri - a.) (Glo - ri -". The piano accompaniment continues with chords and bass lines.

C Bb F C Bb F C Bb F C Bb F

a.)

Detailed description: This system contains the fifth and sixth lines of music. The top line shows guitar chords: C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The vocal line has "a.)" followed by a long rest. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand.

1 C Bb F C Bb F 2 C Bb F C

Yeah, she comes a - round -

Detailed description: This system contains the seventh and eighth lines of music. The top line shows guitar chords: 1 C, Bb, F, C, Bb, F; 2 C, Bb, F, C. The vocal line has "Yeah, she comes a - round -". The piano accompaniment continues with triplets and a bass line.

GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, in 2

Piano introduction in G minor, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb and Eb).

Gm **C** **F**

When are you gon - na come down then When are you going to land
What do you think you'll do then I bet that -'ll shoot down your plane

Vocal line with piano accompaniment. The piano part features chords in Gm, C, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Bb **Eb** **C7** **F**

I should have stayed on the farm Should have list - ened to my old man
It -'ll take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain

Vocal line with piano accompaniment. The piano part features chords in Bb, Eb, C7, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Gm7 **Bb** **C7** **F**

You know you can't hold me for - ev - er I did - n't sign up with you
May - be you'll get a re - place - ment there's plen - ty like me to be found

Vocal line with piano accompaniment. The piano part features chords in Gm7, Bb, C7, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Bb **Eb** **C7** **F**

I'm not a pre - sent for your friends to o - pen this boy's too young_ to be
 mon - grels who ain't got a pen - ny Sniff - ing for tit - bits like

D6 **Eb7** **Ab**

sing - ing_ On the blues_ Ah
 you On the ground

D6 **Bbm** **C7** **F**

Ah So good - bye_ yel - low brick

A7 **Bb** **F** **D7**

road_ Where the dogs of so - ci - et - y howl_ You can't plant me in your pent -

Gm **C7** **F** **Dm**

house I'm go - ing back to my plough Back to the howl - ing old owl

A **Bb** **Db** **Eb**

in the woods Hunt - ing the hom - y back toad Oh I've fin -

F **Am** **Dm** **Bb** **C7** **Db**

- ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

Eb **Ab** **Db** **Bbm**

Ah Ah

C7 **F** **F**

Ah Ah

GREEN-EYED LADY

Words and Music by JERRY CORBETTA,
J.C. PHILLIPS and DAVID RIORDAN

Moderate rock

mp

First system of piano introduction, featuring a treble and bass clef with a 4/4 time signature. The music is in E major and includes dynamic markings like *mp* and *v*.

Second system of piano introduction, including first and second endings. It features treble and bass clefs and dynamic markings like *v*.

Third system of piano introduction, continuing the treble and bass clef notation with dynamic markings like *v*.

Fourth system of piano introduction, continuing the treble and bass clef notation with dynamic markings like *v*.

Chorus start: *Em* *Em7* *A9* *C6*
Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly

First system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols *Em*, *Em7*, *A9*, and *C6* are placed above the vocal line. The piano part includes a dynamic marking of *mf*.

Em *Em7*
— towards the sun. Green-Eyed La - dy, o - cean la -

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "towards the sun. Green-Eyed La - dy, o - cean la -". Chord symbols *Em* and *Em7* are placed above the vocal line.

A9 C6 Em

dy, Sooth-ing ev-ry rag-ing wave that comes.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "dy, Sooth-ing ev-ry rag-ing wave that comes." There are three-measure rests in the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

Em Em7 A9 C6

Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives". There are three-measure rests in the vocal line. The piano accompaniment continues with similar harmonic support.

Em Em7

for life to be. Green-Eyed La - dy feels

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "for life to be. Green-Eyed La - dy feels". There are three-measure rests in the vocal line. The piano accompaniment continues with similar harmonic support.

A9 C6 Em

life I nev-er see set-ting sons and lone-ly lov-ers free.

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics: "life I nev-er see set-ting sons and lone-ly lov-ers free." There are three-measure rests in the vocal line. The piano accompaniment continues with similar harmonic support.

This system contains the ninth and tenth staves of music, which are piano accompaniment only. It features a steady bass line and chords in the right hand, continuing the harmonic support for the vocal lines.

Em Em7 A9 C6

Green-Eyed La - dy, wind-swept la - dy, _____ rules the night, _____ the waves, _____ the sand..

Em Em7 A9

_____ Green-Eyed La - dy, o-cean la - dy, _____ child of

C6 Em D.S. al Coda

na - ture _____ friend of man. _____

Coda Em9(maj7)

HEART AND SOUL

Words and Music by MIKE CHAPMAN
and NICKY CHINN

Moderate Rock

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a piano accompaniment with a treble and bass clef, and a vocal line in a treble clef. Chord diagrams for A6, G6, and D are provided above the piano parts. The lyrics are as follows:

System 1: *f* (piano) *Two o'clock this morn - ing.*

System 2: *Can't you see her stand - ing there?*

System 3: *If she should come a - call - See how she looks, see how -*

System 4: *- ing she cares.* *I would-n't dream of turn - ing her a - way.* *I let her steal the night a - way from me.*

D/G A6 G6

And if it got hot and hec - tic,
 Nine o'clock this morn - ing,

A6 G6 A6

I know she'd be e - lec - tric I'd let her take her chanc -
 She left with - out a warn - ing. I let her take ad - van -

G6 G

- es with me. You see she gets what she wants
 - tage of me. You see she got what she want-ed

A G'

} 'cause she's heart and soul, she's hot and cold.

A G A

She's got it all, hot lov-ing ev-'ry

This system contains the first three measures of the piece. It features a guitar part with chords A, G, and A. The vocal line begins with the lyrics 'She's got it all, hot lov-ing ev-'ry'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

A6 G6 A6 G6

night.

night.

This system contains measures 4 through 7. The guitar part has chords A6, G6, A6, and G6. The vocal line continues with the lyric 'night.'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

A6 G6 D

This system contains measures 8 through 11. The guitar part has chords A6, G6, and D. The piano accompaniment continues with the same rhythmic pattern, ending with a sustained chord in the final measure.

A E9 A

This system contains the final three measures of the piece. The guitar part has chords A, E9, and A. The piano accompaniment concludes with a final melodic phrase in the right hand and a bass line in the left hand.



The first system of music features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part consists of three measures, each with a whole rest. Above the staff are three guitar chord diagrams: E9, A, and E9. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It begins with a piano dynamic marking and consists of three measures of eighth-note and quarter-note patterns.



The second system of music continues the guitar part with three measures, each with a whole rest. Above the staff are three guitar chord diagrams: A, E9, and G. The piano accompaniment continues with similar rhythmic patterns. The vocal line enters in the second measure with the lyrics "Yeah, she's heart and soul, _".

Yeah, she's heart and soul, _



The third system of music features a guitar part with three measures, each with a whole rest. Above the staff are three guitar chord diagrams: A, G, and A. The piano accompaniment continues. The vocal line enters in the second measure with the lyrics "she's hot and cold, _".

she's hot and cold, _



The fourth system of music features a guitar part with three measures, each with a whole rest. Above the staff are three guitar chord diagrams: G, A, and G. The piano accompaniment continues. The vocal line enters in the first measure with the lyrics "she's got it all." and continues in the third measure with "She's heart and".

she's got it all.

She's heart and

A G A G

soul, _ Yeah!

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics 'soul, _' and 'Yeah!'. The guitar part has chords A, G, A, and G. The piano accompaniment consists of a steady bass line with chords and some melodic movement in the right hand.

A G A G

Detailed description: This system contains the next four measures. The guitar part continues with chords A, G, A, and G. The piano accompaniment maintains the same rhythmic pattern as the first system.

A G A6

She's got lov - in' ev - 'ry night.

Detailed description: This system contains the next four measures. The guitar part has chords A, G, and A6. The vocal line has lyrics 'She's got lov - in' ev - 'ry night.'. The piano accompaniment continues with the established accompaniment.

G6 A6 G6

Repeat and Fade

Detailed description: This system contains the final four measures. The guitar part has chords G6, A6, and G6. The piano accompaniment concludes the piece with a final chord and a fade-out.

HEAT OF THE MOMENT

Words and Music by GEOFFREY DOWNES
and JOHN WETTON

Moderately bright

Ab Bbm Gb Ab Db

mf

Ab Bbm Gb Ab Db

Ab Bbm Gb Ab Db

I nev - er meant to be so bad to you,

Ab Bbm Gb Ab Db

one thing I said that I would nev - er do.

Ab Bbm Gb Ab Db

A look from you and I would fall from grace,

Ab Bbm Gb Db/F Gb

and that would wipe the smile right from my face.

Ab Bbm Gb Ab Db

Do you re-mem-ber when we used to
 And now you find your-self in eight-y-
 And when your looks have gone and you're a-

Ab Bbm Gb Ab Db

dance two. and in-ci-dents a-rose from cir-cum
 lone, Those dis-co hot-spots hold no charm for
 how man-y nights you'd sit be-side the

Ab Bbm Gb Ab Db

stance?
you.
phone.

One thing led to an - oth - er. We — were
You can con - cern your - self with big - ger
What were the things you want - ed for — your -

Ab Bbm Gb Db/F Gb

young.
things.
self?

And we would scream to - geth - er songs . un -
You catch the pearl and ride the drag - on's
Teen - age am - bi - tions you re - mem - ber

Db Ab

sung.
wings.
well.

It was the heat — of the mo -
'Cause it's the heat — of the mo -
It was the heat — of the mo -

Gb Ab Db Ab Bbm Gb

- ment,
- ment,
- ment,

tell - ing me what — my heart — meant. — The
heat of — the mo - ment. — The
tell - ing you what — your heart — meant. — The

Db Ab/C 1 Bbm Ebm Absus

heat of the mo - ment showed in your eyes.
heat of the mo -
heat of the mo -

Ab 2 Bbm Ebm Absus

- ment shows in your eyes.

Ab/Gb Db/F Ab7/Eb Ab/Bb

Bbm6

Bbm6

Ab/Bb



Bbm6



Ab/Bb



Bbm6



Ab/Bb



Gb



D.S. al Coda

CODA



- ment shows in your eyes.



Heat of the mo -



- ment. Heat of the mo - ment.



Repeat and Fade

Heat of the mo - ment.

HEAVEN

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Slow Rock

C **Am** **C/G** **F5**



mf

C **Am** **C/G**



F(add2) **C** **Am7**

Oh, think - in' a - bout — all our
Oh, once in your life — you will



G **Dm** **Am**

young - er years; - there was on - ly you — and me; — we were
find some - one — who will turn your world — a - round; — bring you



Bb(add2)



Gsus



G



C



Am7



young and wild ___ and free. ___
up when you're feel - ing down. _

Now noth - ing can take ___ you a -
Yeah, noth - ing could change _ what you

G



Dm



Am



way from me. ___
mean to me. _

We've been down that road be - fore, _ but that's
Oh, there's lots that I could say. _ Just

Bb(add2)



F/A



Gsus



G



o - ver now. _
hold me now, _

You keep me com - in' back for more. _
'cause our ___ love will light the way. _ And

F



G



Am



C



F



Ba - by, } you're all ___ that I want when you're ly - in' here _ in my arms. I'm
ba - by, }

G Am G

find - ing it hard — to be - lieve we're in heav - en. And

F G Am C F



love is all — that I need, and I found it there — in your heart. It

G Am G5

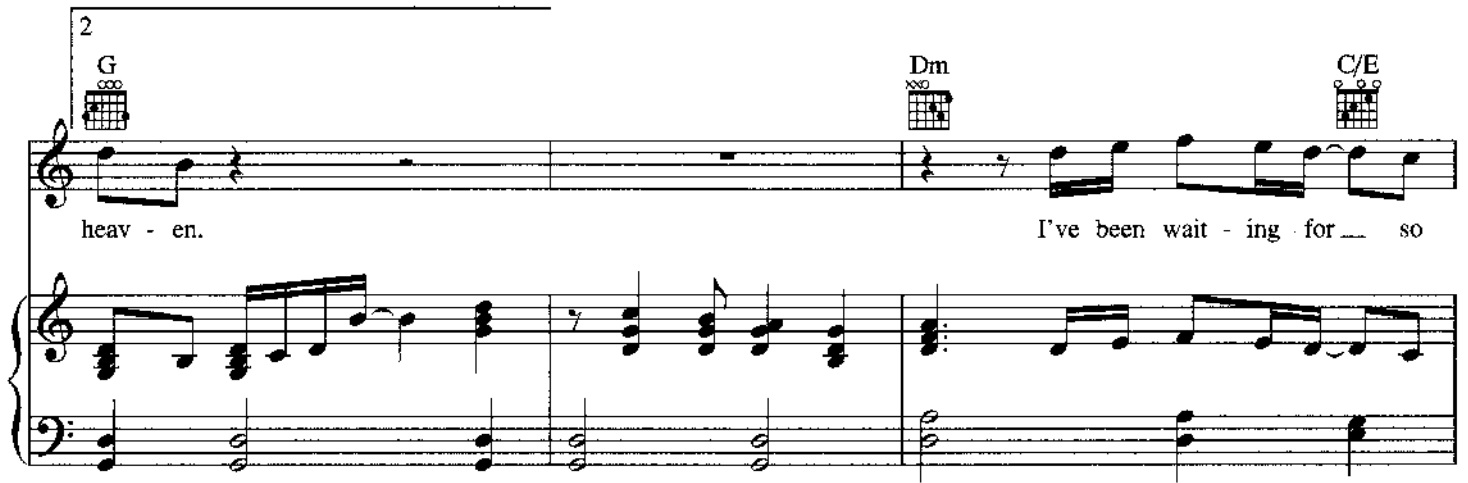
is - n't too hard — to see — we're in heav - en.




C Am C/G F(add2)

2

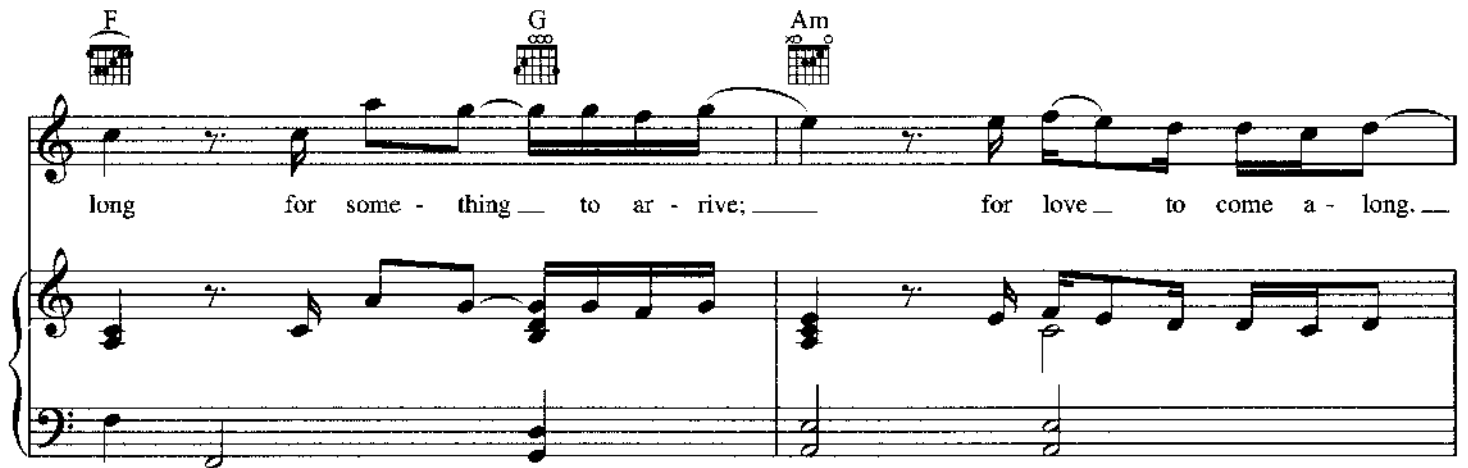
G  Dm  C/E 


heav - en. I've been wait - ing for _ so



F  G  Am 



long for some - thing _ to ar - rive; _ for love _ to come a - long. _



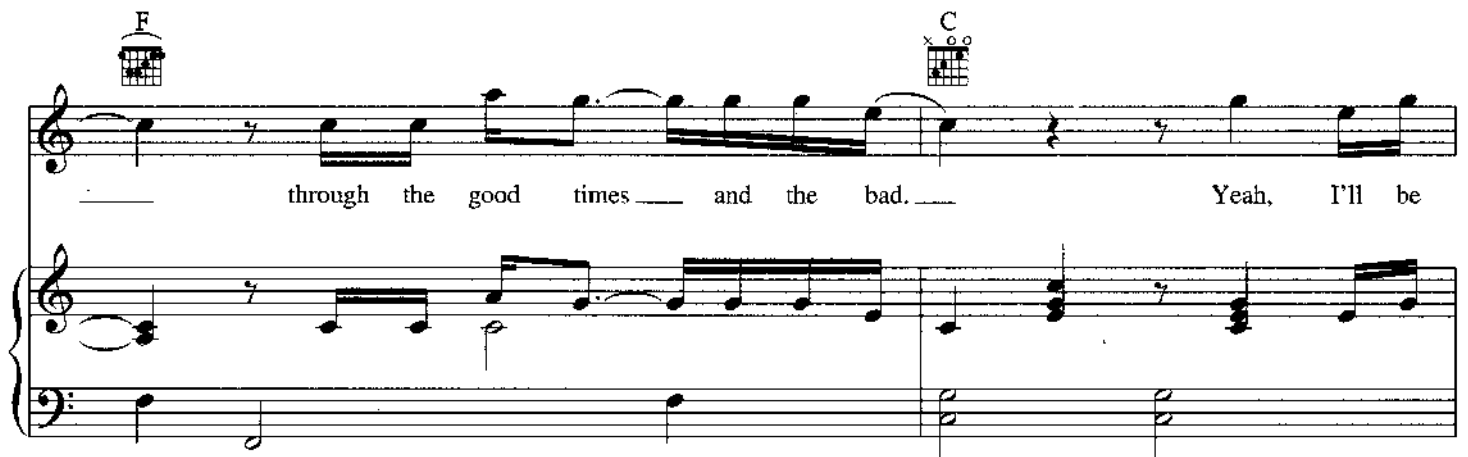
G/B  C  Dm  C/E 

_ Now our dreams are com - in' true, _



F  C 

_ through the good times _ and the bad. _ Yeah, I'll be



Gsus



G



F



G



Am



C



F



stand - in' there _ by _ you.

G



Am



G



And

Repeat and Fade



ba - by, you're all _ that I want when you're ly - in' here _ in my arms. I'm



find - ing it hard _ to be - lieve we're in heav - en. And

F G Am C F

love is all — that I need, and I found it there — in your heart. It

G Am G

is - n't too hard — to see — we're in heav - en, heav - en.

Optional Ending

F G Am C F

ba - by, you're all — that I want when you're ly - in' here — in my arms. I'm

G Am G

find - ing it hard — to be - lieve we're in heav - en.

I FEEL FINE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

f

G7

Ba - by's good to me, you know, she's hap - py as can be,
Ba - by says she's mine, you know, she tells me all the time,
Ba - by says she's mine, you know, she tells me all the time.

D

— you know, she said so.
— you know, she said so.
— you know, she said so.

C Bb/C G7

I'm in love with her and feel fine.
 I'm in love with her and feel fine.
 I'm in love with her and feel fine.

2,3 G7 G Bm

I'm so glad that

C D G Bm

she's my lit - tle girl. She's so glad she's

C D G7

tell - ing all the world that her ba - by buys her things, you know, he

D



buys her dia - mond rings — you know, — she said so.

C



To Coda

G7



D.S. al Coda

She's in love — with me and I — feel — fine. —

CODA

G7



D



C



— She's in love — with me and I — feel — fine. —

G7



no chord

Repeat and Fade

IF YOU LEAVE ME NOW

Words and Music by
PETER CETERA

Moderately slow

C G/C C G/C C G/C C G/C C G/C C

Cmaj7 Am7

If you leave me now, — you'll take a - way the big - gest part —
 leave me now, — you'll take a - way the ver - y heart —

Em7 Am7 D7

— of me. — Ooh, — no, — ba - by, please —
 — of me. — Ooh, — no, — ba - by, please —

G 1 C G C 2 C

— don't go. — And if you — Ooh, —
 — don't go. —

Am7 D7 G C G C

girl, I just want you to stay.

F9sus Bbm/F

A love like ours is love
We've come too far to leave

F Am7

that's hard to find. How could we let
it all be hind. How could we end

F G C Am7 E7 C

it slip a-way?
it all this way? When to-mor-

Em7 Am7 Dm Em

- row comes, — then we'll both — re - . gret — the things we said — to - day. —

Fm Cmaj7

To Coda ⊕

Am7 Em7

Am7 D G C



D.S. al Coda
(with repeats)

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets in the right hand and a steady bass line in the left hand.

CODA



Musical notation for the CODA section, including vocal line and piano accompaniment. The piano part provides harmonic support for the vocal melody.



Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a more active right hand with moving chords.



Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with a consistent harmonic accompaniment.

C Am7 D7 G

This system shows the first four measures of the piece. The guitar part has chords C, Am7, D7, and G. The piano accompaniment features a bass line and a treble line with triplets in measures 2 and 4.

C G C G C G C Am7 D7

Ooh, — girl, — just
Ooh, ma - ma, — I just

This system contains the first vocal entry. The guitar part includes chords C, G, C, G, C, G, C, Am7, and D7. The piano accompaniment continues with a steady bass line and chords. The vocal line enters in measure 5 with the lyrics "Ooh, — girl, — just" and "Ooh, ma - ma, — I just".

G C Am7 D7

got to have - you by my side. —
got to have - your lov - in'. —

This system continues the vocal line. The guitar part has chords G, C, Am7, and D7. The piano accompaniment features a bass line and chords. The vocal line continues with the lyrics "got to have - you by my side. —" and "got to have - your lov - in'. —".

G C G C G C G C Repeat and Fade

Ooh, —

This system concludes the piece. The guitar part has chords G, C, G, C, G, C, G, C. The piano accompaniment features a bass line and chords. The vocal line ends with "Ooh, —". The instruction "Repeat and Fade" is written above the final measure.

I WANT TO KNOW WHAT LOVE IS

Words and Music by
MICK JONES

Moderately

The musical score is presented in three systems. Each system includes a guitar part with chord diagrams and a piano accompaniment with right-hand (R.H.) and left-hand (L.H.) staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part includes dynamic markings such as 'mf' and 'f'. The lyrics are: 'I've got - ta take a lit - tle time, a lit - tle time to think things o - ver.' The guitar chords are: Em (0 000), D (0 2221), G (x000), C (0 000), Em (0 000), D (0 2221), G (x000), C (0 000), and Em (0 000).

Em 0 000 D 0 G x000

ders. Through the clouds I see love shine. It keeps me
me. I've got no-where left to hide. It looks like

C 0 0 Em 0 000

warm as life grows cold er. In my
love has fi - n'ly found me.

C/A 0 3fr. Am 0 0 D/A 00 00 Am 0 0 C/A 0 3fr. Am 0 0

life there's been heart-ache and pain... I don't know... if I can

D/A 00 00 Am 0 0 C/A 0 3fr. Am 0 0 D/A 00 00 Am 0 0

face it a - gain. Can't stop now... I've trav - eled so far... to

C 0 0 G/B x 0 Am 0 0 G x 0 0 0 C/D 0 0 0 G x 0 0 0 Em 0 0 0 0

change this lone - ly life. I want to know what love is.

D 0 0 Am 0 0 0 Em 0 0 0 0 D 0 0

I want you to show me.

G x 0 0 0 Em 0 0 0 0 D 0 0 Am 0 0 Em 0 0 0 0 D 0 0

I want to feel what love is. I know you can show me.

D7 0 0 0 Em 0 0 0 0 2. D 0 0

D.S. and fade

- me.




IN THE SUMMERTIME

Words and Music by
RAY DORSET


With a steady beat


Copyright © 1970 Sony Music Publishing UK Ltd., Associated Music International, Sony/ATV Songs LLC,
Broadley Music Int., Ltd. and Universal - PolyGram International Publishing, Inc.
Copyright Renewed

All Rights on behalf of Sony Music Publishing UK Ltd., Associated Music International and Sony/ATV Songs LLC Administered by
Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
All Rights on behalf of Broadley Music Int., Ltd. Administered in the United States and Canada by Universal - PolyGram International Publishing, Inc.
International Copyright Secured All Rights Reserved

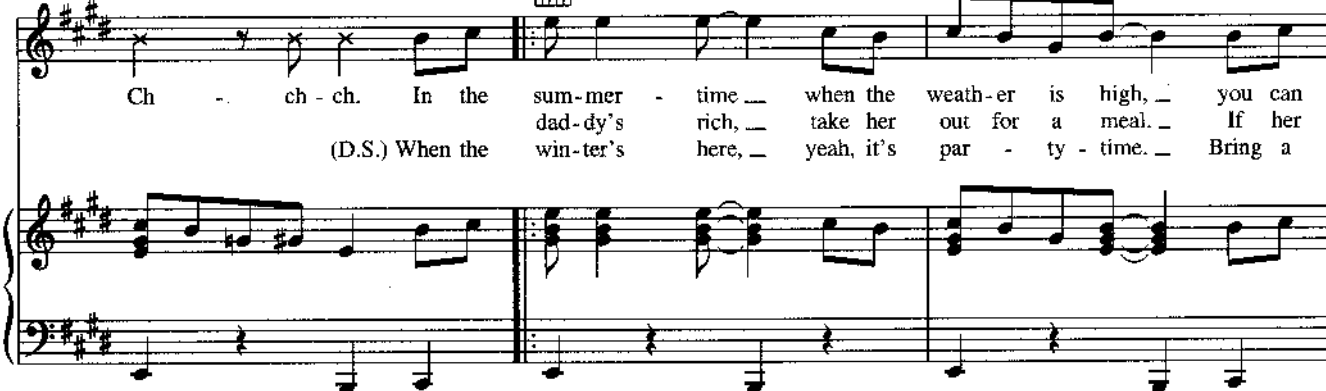
B  A  E 


Ch - ch - ch, uh! Ch - ch - ch, uh! Ch - ch - ch, uh!



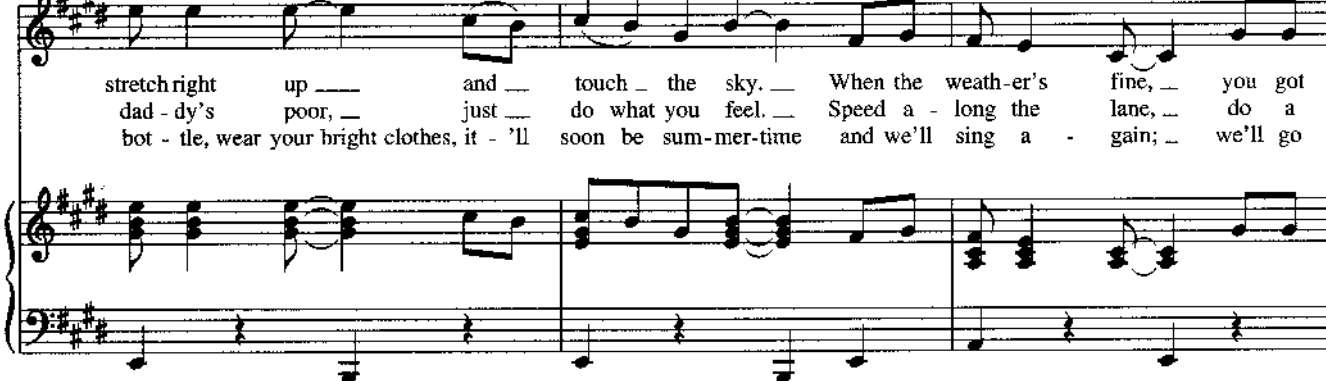
E 


Ch - ch - ch. In the sum-mer - time — when the weath-er is high, — you can
dad-dy's rich, — take her out for a meal. — If her
(D.S.) When the win-ter's here, — yeah, it's par - ty - time. — Bring a



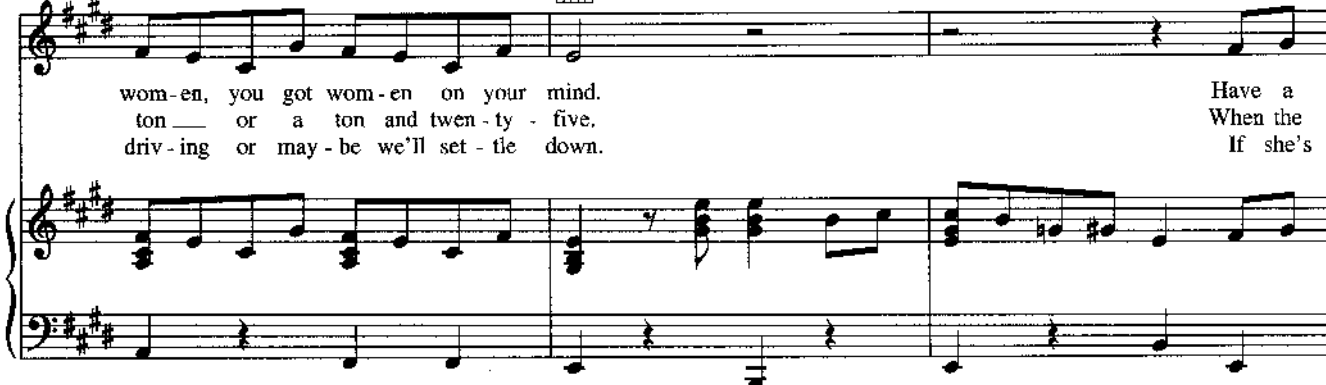
A 

stretch right up — and — touch — the sky. — When the weath-er's fine, — you got
dad - dy's poor, — just — do what you feel. — Speed a - long the lane, — do a
bot - tle, wear your bright clothes, it - 'll soon be sum-mer-time and we'll sing a - gain; — we'll go



E 

wom-en, you got wom-en on your mind. Have a
ton — or a ton and twen - ty - five. When the
driv - ing or may - be we'll set - tle down. If she's



B A To Coda ⊕

drink, have a drive, go out and see what you can
 sun goes down you can make it, make it good in a lay
 rich, if she's nice, bring your friends and we'll all go in to

1 2

E E

find. If her by.

We're no threat, peo - ple. We're not dirt - y, we're not mean. We love

ev - 'ry - bod - y, but we do as we please. When the

A E

weath-er's fine, — we go fish-ing or go swim-ming in the sea.

B A

We're al-ways hap - py. — Life's for liv - ing, yeah, that's our phi - los - o -

E

phy. Sing a - long with us, — dee dee

dee dee dee. — Dah do dah dah dah. — Yeah, we're hap - hap - py. —

A E

Dah dah dah, dee dah do dee do do dah do dah.

This system contains the first two measures of the piece. The vocal line starts with a whole note 'Dah' followed by a half note 'dah' and a quarter note 'dah'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

B A

Dah do dah dah dah dah dah do dah dah.

This system contains the next two measures. The vocal line continues with 'Dah do' followed by a series of 'dah' notes and ends with 'dah dah'. The piano accompaniment maintains its rhythmic pattern.

E

D.S. al Coda

This system shows the end of the vocal part and the beginning of the piano coda. The piano accompaniment continues with the same eighth-note bass line and chords.

CODA E

town.

The coda section consists of two measures of piano accompaniment. It begins with a whole note chord in the right hand and a whole note bass line in the left hand, followed by a final cadence.

LIKE A ROLLING STONE

Words and Music by
BOB DYLAN

Moderately

C F/C C F/C C F/C

mf

C F/C C Dm

1. Once up - on ___ a time you dressed so fine, ___
 2. gone _____ to the fin - est school, - al -
 3. nev - er turned a - round to see the frowns
 4. See additional lyrics

Em F G

threw the bums a dime in your prime, did - n't you?
 right, Miss Lone-ly, but you know you on - ly used to get juiced in it. No-
 on the jug-glers and the clowns - when they all - did tricks for you.

C Dm Em F

Peo - ple call, say, — “Be - ware, — doll, you’re bound to fall.” — You thought they were all
 bod - y’s ev - er taught you how to live out — on the street — and now — you’re gon - na have to get
 Nev - er un - der - stood that it ain’t no good — you should - n’t let — oth - er peo - ple get your —

G F

a - kid - din’ you. You used to
 used to it. You say you
 kicks for you. You used to ride on a chrome horse with your

G F G

laugh a - bout ev - ’ry - bod - y that was hang - in’ out. —
 nev - er com - pro - mise with the mys - ter - y tramp, but now you re - al - ize —
 dip - lo - mat who car - ried on his shoul - der — a — Sia - mese cat. —

F Em Dm C F Em

But now you don't — talk so loud. Now you don't
 he's not sell - ing an - y al - i - bis as you stare in - to the vac - uum
 Ain't it hard when you dis - cov - er that he real - ly was - n't

Dm C Dm F

seem so proud a - bout hav - in' to be scroung - ing for your next
 of his eyes and say, "Do you want to make a
 where it's at af - ter — he took from you ev - 'ry - thing he could

G C F G

Chorus

meal. _____ How does it — feel? — How does it — feel —
 deal?" _____ How does it — feel? — How does it — feel —
 steal. _____

C F G C F

to be with - out — a home, —
 to be on your — own, —

G C F | 1 G C F

like a com - plete un - known, like a roll - ing stone? _
 with no di - rec - tion home,

G C F G

Oh, you've

2, 3 G C F G C F

a com - plete un - known, — like a roll - ing stone? _

G C F G

Oh, you

4

G C F G C F

a com - plete un - known, - like a roll - ing stone? -

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, C, F, G, C, and F. The piano part consists of a treble and bass clef with various notes and rests.

Repeat and Fade

Optional Ending

G C F G C

Detailed description: This system contains the final three measures of the piece. It includes a 'Repeat and Fade' section and an 'Optional Ending' section. Above the vocal line, guitar chords are indicated: G, C, F, G, and C. The piano part continues with the accompaniment from the first system.

Additional Lyrics

4. Princess on the steeple and all the pretty people
 They're all drinkin', thinkin' that they got it made.
 Exchanging all precious gifts,
 But you better take your diamond ring,
 You'd better pawn it, babe.
 You used to be so amused
 At Napoleon in rags and the language that he used.
 Go to him now, he calls you, you can't refuse.
 When you got nothin', you got nothin' to lose.
 You're invisible now, you got no secrets to conceal.
Chorus

D C(add9) A Bb F

world has been shat - tered, ain't noth - in' else mat - ters. It ain't o - ver, Well, it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly

To Coda D C(add9) A Bb

love, and that's all. Yeah. _
 love, love. _
 love, yeah, _ that's all. _

F

1 2

If your

D C(add9) A Bb F



You can live with - out the ag - gra - va - tion.



Ya got - ta wan - na win... Ya got - ta wan - na win...



You keep look - in' back in des - per - a - tion



o - ver__ and o - ver__ and o - ver__ a - gain.

A Bb F

1, 2

3

D.S. al Coda

When your world is

CODA

D C(add9) A Bb

F

D C(add9)



A Bb F

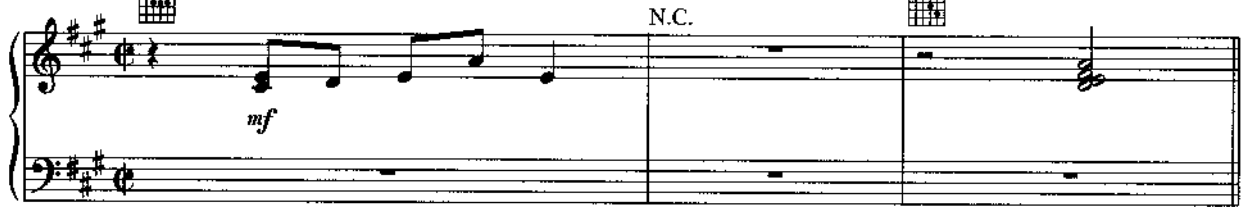
Yeah, it ain't eas - y, ba - by. It's on - ly love, and that's all.



THE JOKER

Words and Music by STEVE MILLER,
EDDIE CURTIS and AHMET ERTEGUN

Slowly





A  N.C. 



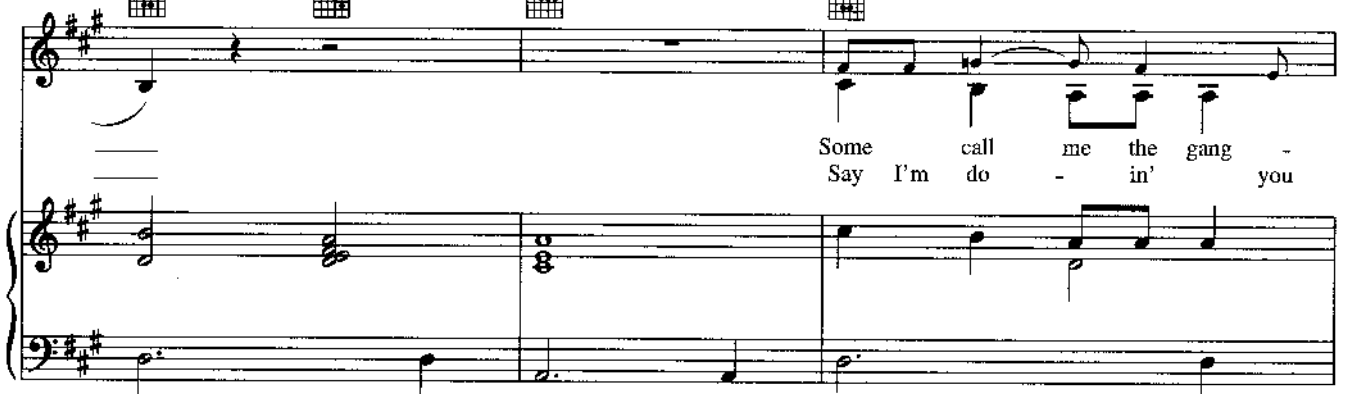
A5  D5  E5 





Some peo - ple call me the space cow - boy, yeah.
Peo - ple talk a - bout me, ba - by, yeah.




D5  D(add2)  A  D5 

Some call me the gang -
Say I'm do - in' you



E5  D5  D(add2)  A5 

ster of love,
wrong. do - in' you wrong. Some
Don't you wor -



D5 5fr E5 D

peo - ple call me Mau - rice 'cause I
 - ry, don't wor - ry. Please, ba - by, don't wor - ry, no, 'cause I'm

A D5 5fr E5

speak right here, right here, right here, right here at home. —
 of the pom - pe - tus of love.

D5 5fr D(add2) A5 5fr D5 5fr

Peo - ple talk a - bout me,
 You're the cut - est thing
 You're the cut - est thing I ev - er did

E5 D5 5fr D(add2) A5 5fr

ba - by. I ev - er did see. They say I'm —
 see. I real - ly love your I real - ly love —

E5 **To Coda** D5 A

home. — you a good time. } 'Cause I'm a pick - er, I'm a
shake your

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#). Above the first measure of the vocal line are guitar chord diagrams for E5, D5 (with a circled '5' and a slash), and A. The lyrics are: 'home. — you a good time. } 'Cause I'm a pick - er, I'm a shake your'.

D A D

grin - ner, I'm a lov - er, and I'm a sin - ner.

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure of the vocal line are guitar chord diagrams for D, A, and D. The lyrics are: 'grin - ner, I'm a lov - er, and I'm a sin - ner.'

A D E D

I play my mu - sic in — the sun. — I'm a

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure of the vocal line are guitar chord diagrams for A, D, E, and D. The lyrics are: 'I play my mu - sic in — the sun. — I'm a'.

A D A D

jok - er, I'm a smok - er, I'm a mid - night - tok - er.

Detailed description: This system contains the seventh and eighth lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure of the vocal line are guitar chord diagrams for A, D, A, and D. The lyrics are: 'jok - er, I'm a smok - er, I'm a mid - night - tok - er.'

A D E

I get my lov - ing on the run.

1

Ooh, ooh.

2 A D5 5fr

Ooh.

Esus2 D A

D5 Esus D D.S. al Coda

This system contains the first three measures of the piece. Above the staff, guitar chord diagrams are provided for D5, Esus, and D. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

CODA D5 A D tree. Vocal - 1st time only

This system is labeled 'CODA' and contains measures 4 and 5. It includes guitar chord diagrams for D5, A, and D. The piano accompaniment continues. A vocal line is indicated with the lyrics 'tree.' and 'Vocal - 1st time only'.

E5 D A

This system contains measures 6, 7, and 8. It includes guitar chord diagrams for E5, D, and A. The piano accompaniment continues with a steady bass line and a melodic right hand.

D E5 D Repeat and Fade

This system contains the final three measures (9, 10, and 11) of the piece. It includes guitar chord diagrams for D, E5, and D. The piano accompaniment concludes with a final chord. The instruction 'Repeat and Fade' is written at the end of the system.

KNOCKIN' ON HEAVEN'S DOOR

Words and Music by
BOB DYLAN

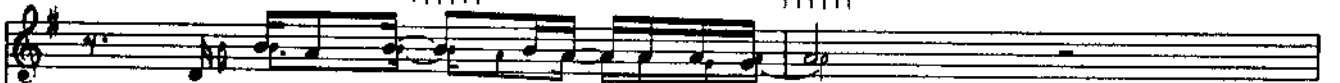
Slowly



Ma - ma, take this badge off of me,
Ma - ma, put my guns in the ground,



I can't use___ it an - y more___
I can't shoot_ them___ an - y more_.



It's get - tin' dark,___ too dark_ for me to see,
That long black___ cloud is___ com - in' down,___



G D C

x000 xx0 x 0 0

I feel like I'm knock-in' on heav-en's door... }
 I feel like I'm knock-in' on heav-en's door... }

G D Am7 G D C

x000 xx0 x0 0 0 x000 xx0 x 0 0

Knock, knock, knock-in' on heav-en's door, — Knock, knock, knock-in' on heav-en's door, —

G D Am7 G D

x000 xx0 x0 0 0 x000 xx0

Knock, knock, knock-in' on heav-en's door, — Knock, knock, knock-in' on heav-en's door. —

1. C 2. C G D Am7

x 0 0 x 0 0 x000 xx0 x0 0 0

Repeat and fade

THE LOVECATS

Words and Music by
ROBERT SMITH

$\text{♩} = 92$ $\text{♩} = \text{♩}$

The first two systems of piano accompaniment are in 2/2 time. The first system features a treble clef staff with chords and a bass clef staff with a simple bass line. Chord diagrams for Am, G, F, and G are provided above the treble staff. The second system continues this pattern with similar chords and bass line.

NC.

The third system of piano accompaniment is marked 'NC.' (No Chords). It consists of a treble clef staff with a whole rest and a bass clef staff with a simple bass line.

The fourth system of piano accompaniment includes a vocal line in the treble clef staff. The vocal line begins with the lyrics "1. We...". The piano accompaniment in the bass clef staff continues with a simple bass line.

Am G F G

move like ca - gey ti - gers, oh, we could-n't get clos-er than this. The

(Verses 2 & 3 see block lyrics)

Am Am7 G F F6 G

way we walk, the way— we talk,— the way we stalk, the way— we kiss.— We

Am G F F6 G

slip through the streets while ev-'ry-one sleeps get-ting big-ger and sleek-er and wid-er and bright - er. We

Am G F F6 G

bite and scatch and scream— all night.— Let's go and throw— all the songs we know.

To Coda ⊕

C Cadd⁹ Dm Dmadd⁹

In - to the sea. You and me,— all these years and no - one heard... I'll

C Cadd⁹ Dm Dmadd⁹

show you in Spring it's a trea-cher-ous thing. We miss you hissed the

1. Am F

love - cats. (Ba ba ba ba ba ba ba ba. We missed ba you ba hissed ba the ba ba.)

Am F G

love - cats. (ba ba ba ba ba ba ba ba. Ba— ba ba ba ba ba 2. We're so ba ba.)

2.



love - cats.

We miss you hissed the

love - cats.

We miss you hissed the

love - cats.

(Ba ba ba ba ba ba ba We— miss you hissed the
Ba— ba ba ba ba ba ba.)

love cats.

Yes. —

3. We're so

♣ Coda



Hand in hand is the on - ly way to land and al -



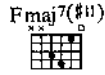
- ways the right way round. Not bro - ken in piec - es like



hat - ed lit - tle mee - ces. How could we miss some - one as dumb as



this. Missed you hissed the



love - cats. We miss



(Ba ba ba ba ba ba ba ba, ba ba ba ba ba ba ba ba.)



(Ba ba ba ba ba ba ba ba, ba ba ba I ba ba love you let's go. —
ba ba ba ba.)



Repeat ad lib.

Ooh. — So - lid gone.

Play 4 times ad lib.

Am

F9

Em

F/E

Em

F/E

Em

F/E

N.C.

Am

8va

Verses 2:

We're so wonderfully, wonderfully, wonderfully
Wonderfully pretty

Oh you know that I'd do anything for you
We should have each other to tea huh?

2° (dinner)

We should have each other with cream
Then curl up in the fire and sleep for awhile

2° (get up for awhile)

It's the grooviest thing, it's a perfect dream.

Into the sea etc.

MATTHEW AND SON

By CAT STEVENS

$\text{♩} = 140$

First system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes. Above the treble staff, a guitar chord diagram for B is shown with an 'x' over the first string. Later in the system, a guitar chord diagram for A is shown.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes. Above the treble staff, a guitar chord diagram for B is shown with an 'x' over the first string. Later in the system, a guitar chord diagram for A is shown.

Third system of musical notation. The treble clef staff contains the first line of lyrics: "1. Up at eight, you can't be late for". The bass clef staff contains a bass line with eighth notes. Above the treble staff, a guitar chord diagram for Em is shown. The text "N.C." is written above the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff contains the second line of lyrics: "Mat-thew and Son, he won't wait." The bass clef staff contains a bass line with eighth notes. Above the treble staff, guitar chord diagrams for D and Em are shown.



2. Watch them run down to plat - form one and the eight thir - ty train - to Mat-thew and Son.
(Verse 3 see block lyric)



Mat-thew and Son, the work's nev-er done, there's al-ways some-thing



new. The files in your head, - you take them



to bed, you're nev - er ev - er through. _____ And they've been

E A B E A B E

work - ing all day, _ all day, _ all day. _

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chord diagrams are shown: E, A, B, E, A, B, and E. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

1 Em 2 Em

3. And there's a

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: Em (labeled '1') and Em (labeled '2'). The piano accompaniment includes a treble clef with a long note and a bass clef with a steady eighth-note bass line.

A Em

He's got peo - ple who've been work - ing for fif - ty years. _ No - one asked for more

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: A and Em. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

A Em A

mo - ney 'cause no - bo - dy dares. _ Ev - en though they're pret - ty low and the rent's in ar - rears. _

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: A, Em, and A. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

Em A Em D

The first system of music features a vocal line with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a whole note rest in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Above the staff, four guitar chord diagrams are shown: Em (E minor), A (A major), Em (E minor), and D (D major).

B A

Mat - thew and Son. _ Mat - thew and Son. _

The second system of music features a vocal line with a half note in the first measure, a quarter note in the second measure, and a half note in the third measure. The piano accompaniment continues with the same eighth-note bass line and eighth-note melody. Above the staff, two guitar chord diagrams are shown: B (B major) and A (A major). The lyrics "Mat - thew and Son. _" are written below the vocal line.

B A

Mat - thew and Son. _ Mat - thew and Son. _

The third system of music features a vocal line with a half note in the first measure, a quarter note in the second measure, and a half note in the third measure. The piano accompaniment continues with the same eighth-note bass line and eighth-note melody. Above the staff, two guitar chord diagrams are shown: B (B major) and A (A major). The lyrics "Mat - thew and Son. _" are written below the vocal line.

E A B E

And they've been work - ing all day, _ all day, _ all day. _

The fourth system of music features a vocal line with a quarter note in the first measure, a quarter note in the second measure, a quarter note in the third measure, and a quarter note in the fourth measure. The piano accompaniment continues with the same eighth-note bass line and eighth-note melody. Above the staff, four guitar chord diagrams are shown: E (E major), A (A major), B (B major), and E (E major). The lyrics "And they've been work - ing all day, _ all day, _ all day. _" are written below the vocal line.

A B E Em

The first system of music features a guitar part with four measures, each with a chord diagram above it: A, B, E, and Em. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef has a melodic line with eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

B A

(Mat - thew and Son.)

The second system continues the piano accompaniment from the first system. It includes guitar chord diagrams for B and A. The piano part continues with the same melodic and accompaniment patterns. The lyrics "(Mat - thew and Son.)" are written above the piano staff.

B A

Repeat to fade

Mat - thew and Son. _ Mat - thew and Son. _

The third system concludes the piano accompaniment. It includes guitar chord diagrams for B and A. The piano part continues with the same melodic and accompaniment patterns. The lyrics "Mat - thew and Son. _" are written below the piano staff, appearing twice. The instruction "Repeat to fade" is written to the right of the system.

Verse 3:
 And there's a five minute break
 And that's all you take
 For a cup of cold coffee
 And a piece of cake.

Matthew and Son etc.

OLIVER'S ARMY

Words and Music by
ELVIS COSTELLO

Moderately

Chord diagrams: A (022320), D (020232), E (022100), A (022320), D (020232), A (022320).

Lyrics:
 Don't start me talk - ing;
 There was a check - point Char - lie,
 he I could talk all night. My mind goes
 did - n't crack a smile. But it's no

D C#7 4fr.

sleep - walk - ing while I'm put - ting the world to right.
 laugh - ing par - ty when you've been on the mur - der mile.

F#m B F#m

Called ca - reers in - for - ma - tion. Have you got your - self
 On - ly takes one itch - y trig - ger, one more wid - ow, one

B E A D E

less an oc - cu - pa - tion?
 white nig - ger. Ol - i - ver's ar - my is here to stay.

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

Ol - i - ver's ar - my are on their way. And I would

F#m A/E D D/C# E

rath - er be an - y - where else but — here to -

A

day.

E6 E7 2. D E6 E

G#m 4fr. F# E/B

Hong Kong is up for grabs; — Lon - don is

D#/A# C# 4fr. F#

full of — Ar - abs. We could be in Pal - es - tine, —

E F# E

o - ver - run — by a Chi - nese line with the boys from the Mer - sey and the

F# B

Thames and the Tyne. ————— But there's no dan - ger.

E F# B

It's a pro - fes - sion - al — ca - reer, though it could

E D#7

be ar - ranged_ with just a word_ from Mis - ter Church - ill's ear. —

G#m 4fr. C# 4fr. G#m 4fr.

— If you're out of luck — or out — of — work — we could send you to —

C# 4fr. F# B E 00 F#

— Jo - han - nes - burg.

B E 00 F# B

Ol - i - ver's ar - my is here to stay. — Ol - i - ver's ar - my are

E/G# F#/A# B B/A# G#m B/F#

on their way. And I would rath - er be an - y - where

E E/D# F# B B/A#

else but here to - day. And I would

G#m B/F# E E/D# F#

rath - er be an - y - where else but here to -

Repeat and fade

B E E/D# F#

day. oh. Oh, oh, oh, oh, oh, oh, oh,

PAPERBACK WRITER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

Pa - per-back wri - ter, pa - per-back wri - ter.

mf

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Pa - per-back wri - ter, pa - per-back wri - ter." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

The second system of the score continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a steady bass line and chords in the right hand.

Dear Sir or Mad - am will you read my book? It took me
It's a thou - sand pag - es, give or take a few; I'll be

G7

The third system of the score includes a guitar chord diagram for G7. The diagram shows a G major triad with a flat seventh (F) on the second string. The lyrics are: "Dear Sir or Mad - am will you read my book? It took me It's a thou - sand pag - es, give or take a few; I'll be". The piano accompaniment continues with the same bass line and chords as in the previous systems.

years to write, will you take a look? It's based on a novel by a
 writ - ing more in a week or two. I can make it long - er if you

man like named the Lear style, and I need change a job so I
 like the style, I can change it 'round and I

C

want to be a pa - per - back writ - er, pa - per - back
 want to be a pa - per - back writ - er, pa - per - back

G7

writ - er. It's the dir - ty sto - ry of a
 writ - er. If you real - ly like it you can

dirt - y man, — and his cling - ing wife — does - n't un - der - stand. His
 have the rights, — it could make a mil - lion for you o - ver - night. If you

son must is work - ing for the Dai - ly Mail; — It's a
 re - turn — it you can send it here, — But I

stead - y job — but he wants to be a pa - per - back writ - er,
 need a break — and I want to be a pa - per - back writ - er,

C

pa - per - back writ - er.
 pa - per - back writ - er.

G7

no chord

Pa - per - back writ - er, pa - per - back

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'Pa', followed by a quarter rest, then a quarter note 'per', another quarter rest, a quarter note 'back', a quarter rest, a quarter note 'writ', another quarter rest, a quarter note 'er', a quarter rest, a quarter note 'pa', another quarter rest, a quarter note 'per', and finally a quarter note 'back'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part starts with a whole note G3. The first measure is followed by a second measure with a similar vocal line and piano accompaniment.

writ - er.

This system contains the next two measures. The vocal line continues with a quarter note 'writ', a quarter rest, a quarter note 'er', and a quarter rest. The piano accompaniment continues with a treble clef and a 2/4 time signature. The bass clef part has a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part starts with a whole note G3. The first measure is followed by a second measure with a similar vocal line and piano accompaniment.

G7

Pa - per - back

This system contains the next two measures. The vocal line continues with a quarter note 'Pa', a quarter rest, a quarter note 'per', a quarter rest, a quarter note 'back', a quarter rest, a quarter note 'Pa', a quarter rest, a quarter note 'per', a quarter rest, and a quarter note 'back'. The piano accompaniment continues with a treble clef and a 2/4 time signature. The bass clef part has a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part starts with a whole note G3. The first measure is followed by a second measure with a similar vocal line and piano accompaniment.

Repeat and Fade

writ - er.

This system contains the final two measures. The vocal line continues with a quarter note 'writ', a quarter rest, a quarter note 'er', and a quarter rest. The piano accompaniment continues with a treble clef and a 2/4 time signature. The bass clef part has a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part starts with a whole note G3. The first measure is followed by a second measure with a similar vocal line and piano accompaniment.

PENNY LANE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Medium Swing Tempo (♩ played as $\frac{3}{4}$)

C **Am7** **Dm7** **G7sus**

Pen-ny Lane: there is a bar-ber show-ing pho-to-graphs of ev-'ry head
shel-ter in the mid-dle of the round-a-bout, the pret-ty nurse

C **Am** **Cm7** **Am7-5**

he's had the plea-sure to know, And all the peo-ple that come and go
is sell-ing pop-pies from a tray. And tho' she feels as if she's in a play

Abmaj7 **G7sus** **G7** **G7sus** **G7**

stop and say hel-lo. On the
she is an-y-way. Pen-ny

Copyright © 1967 Sony/ATV Songs LLC
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

C **Am7** **Dm7** **G7sus** **C** **Am**

cor - ner is a bank - er with a mo - tor - car; The lit - tle chil - dren laugh at him be - hind his
Lane: the bar - ber shaves an - oth - er cus - tom - er, We see the bank - er sit - ting wait - ing for a

Cm7 **Am7-5** **Abmaj7**

back. And the bank - er nev - er wears a mac in the pour -
trim. And then the fire - man rush - es in from the pour -

G7sus **G7** **F** **Bb**

- ing rain, ve - ry strange! Pen - ny Lane is in my ears
- ing rain, ve - ry strange! Pen - ny Lane is in my ears

Bb/D **Eb** **Bb**

and in my eyes, wet be - neath the blue
and in my eyes, there be - neath the blue

Bb/D

Eb

G

To Coda

G

sub - ur - ban skies | sit. And mean - while back in Pen - ny Lane.

sub - ur - ban skies | sit. And

3

there is a fire - man with an hour - glass, — And in his pock - et is a por - trait of the

3

Queen. He likes to keep his fire — en - gine clean; — It's a clean —

3

ma - chine!

3

C

Am

Dm7

G7sus

C

Am

Cm7

Am7-5

Abmaj7

G7sus

G7

G7sus

G7

C

Am

Chord diagrams: **Dm7**, **G**, **C**, **Am**, **Cm**

Musical notation for the first system, including guitar chord diagrams and piano accompaniment with triplets.

Chord diagrams: **Am7-5**, **Abmaj7**, **G7sus**, **F**

Pen-ry Lane.

Musical notation for the second system, including guitar chord diagrams and piano accompaniment with triplets.

Chord diagrams: **Bb**, **Bb/D**, **Eb**

is in my ears and in my eyes

Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

Chord diagrams: **Bb**, **Bb/D**

Full of fish and fin - ger pies

Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

E_b

G

D.S. al Coda

CODA

G

in sum - mer. Mean - while back be - hind the

mean - while back... Pen - ny Lane...

C

C/E

F

is in my ears and in my eyes.

C

C/E

There be - neath the blue sub - ur - ban skies

F

C

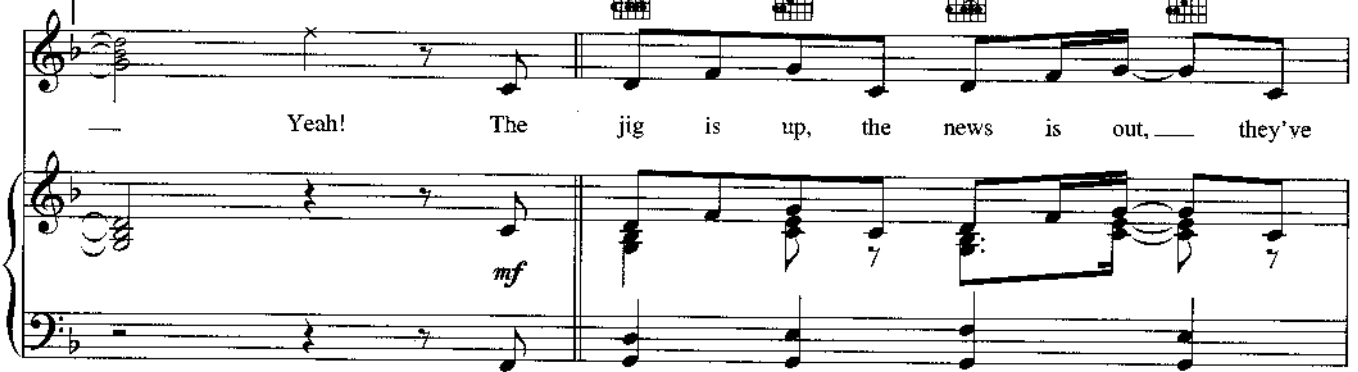
Pen - ny Lane.

2






— Yeah! The jig is up, the news is out, — they've









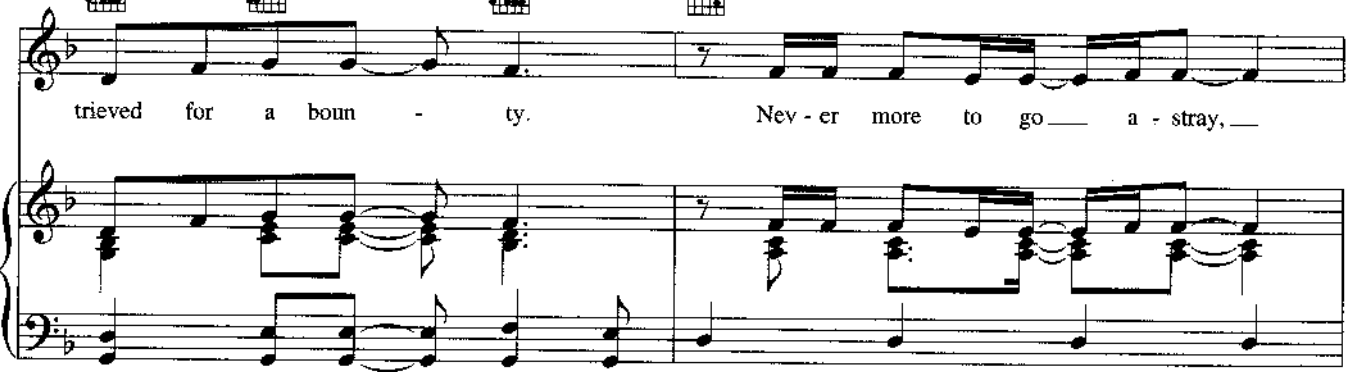

fi - nal - ly — found — me, the ren - e - gade — who had it made — re -








trieved for a boun - ty. Nev - er more to go — a - stray, —

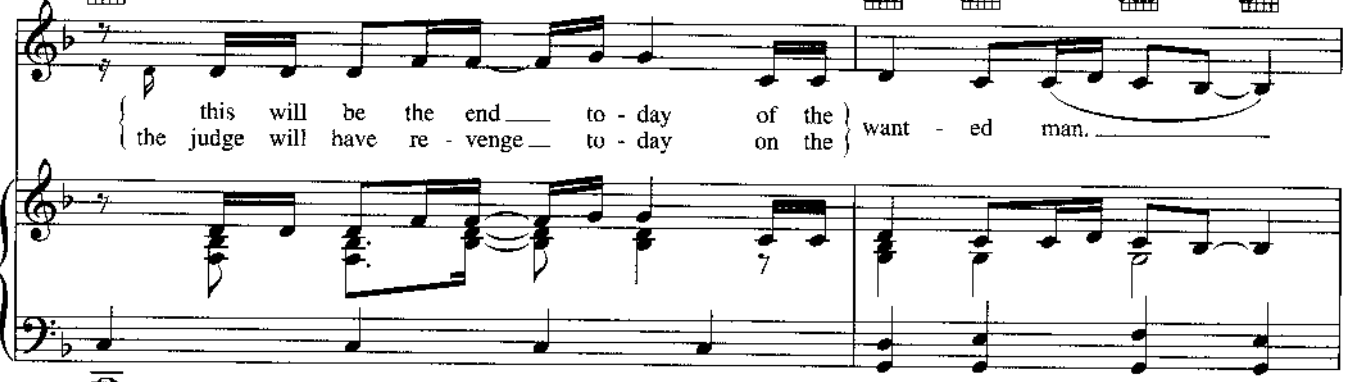








{ this will be the end — to - day of the } want - ed man. —
 { the judge will have re - venge — to - day on the }



To Coda



Oh mam - ma I've been years on the lam — and had a



high price on my head. Law - man said get him



dead or a - live, — now it's for sure he'll see me — dead.

Dear mam - ma I can hear you a - cry - ing, — you're so —

Gm7/C

Gm7

scared and all a - lone.

Hang - man is com - ing down from the gal - lows and I don't

Gm7/C

Gm7

D.S. al Coda

have ver - y long. The

CODA

N.C.

Ad lib. Guitar

Gm7



Guitar solo ad lib.

1-3

4

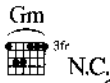
Cm7

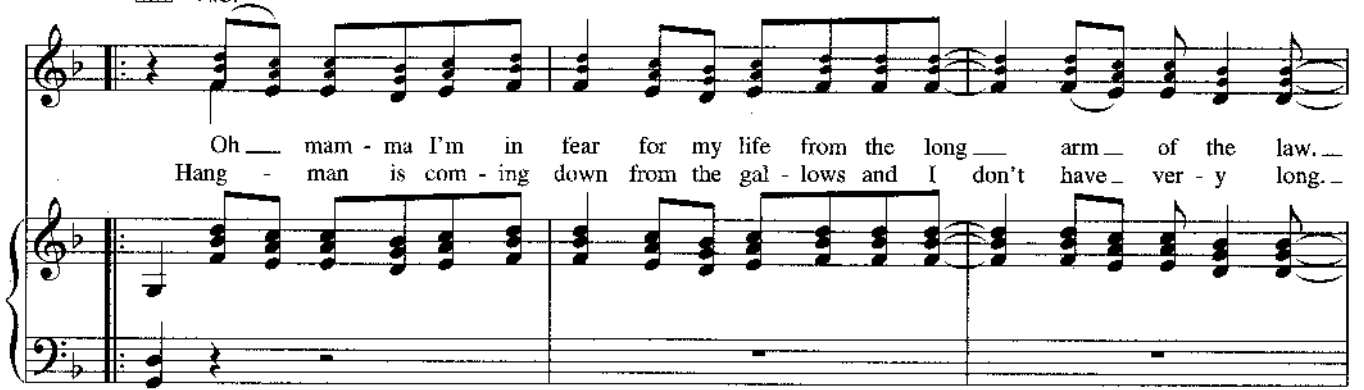


3fr

D

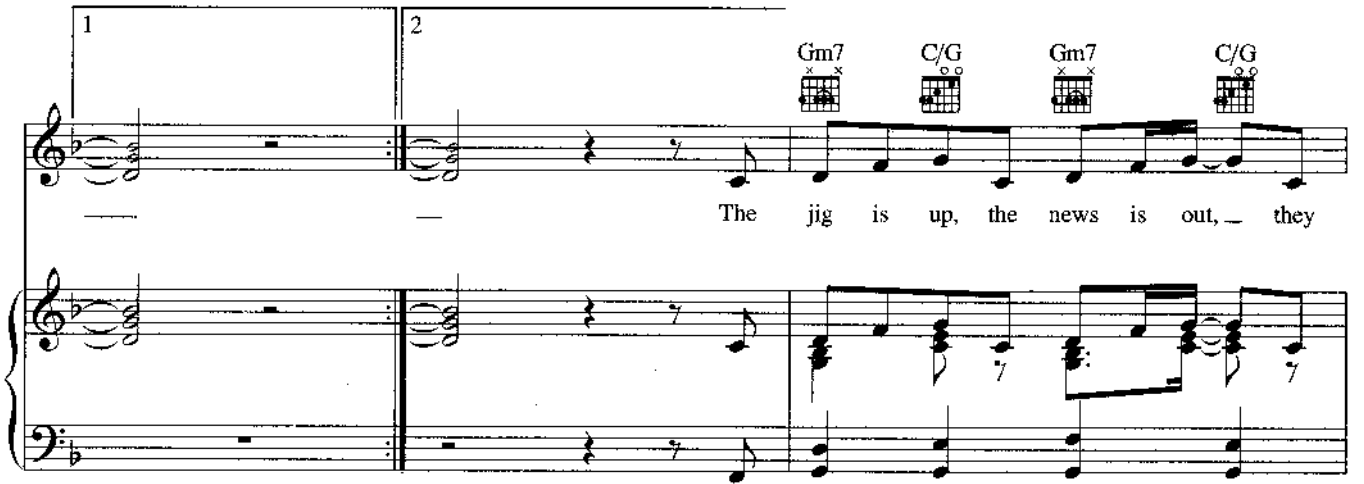


Gm
 N.C.

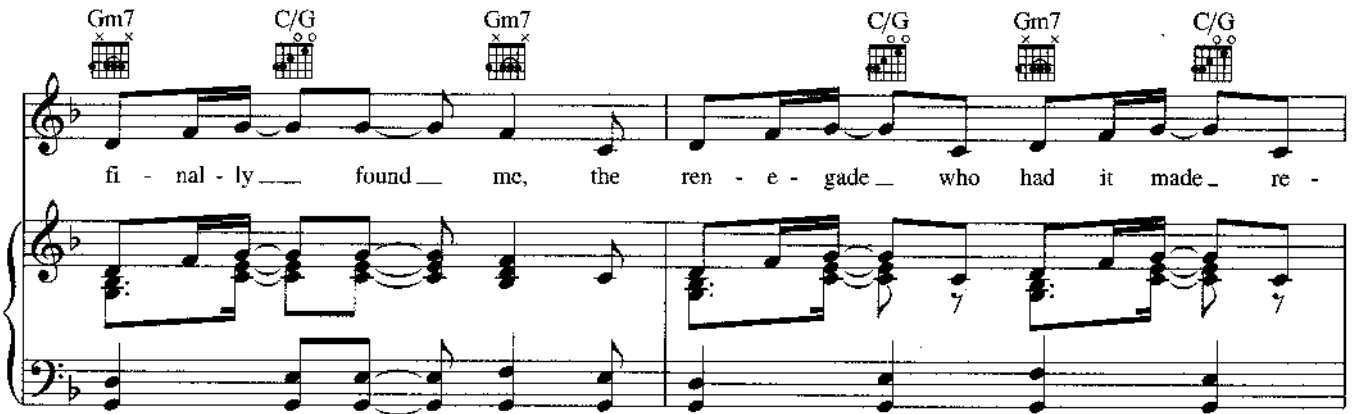


Oh mam - ma I'm in fear for my life from the long arm of the law.
 Hang - man is com - ing down from the gal - lows and I don't have ver - y long.

1 2



The jig is up, the news is out, they



fi - nal - ly found me, the ren - e - gade who had it made re -



trieved for a boun - ty. Nev - er more to go a - stray,

Gm7/C



Gm7

C/G

Gm7

C/G

Gm7

C/G

Gm7



this will be the end - to - day of the want - ed man, — want - ed man. —

Guitar solo ad lib.

Repeat and Fade

Optional Ending

PICTURES OF LILY

Words and Music by
PETER TOWNSHEND





I used to wake up in the mornings I used to feel so bad—
 And then one day things weren't quite so fine I fell in love with Li-





ly I got so sick of hav-ing sleep-less nights—
 I asked my dad where Li - ly I could find. He said





I went and told my dad, He said, "Son, now here's some lit - tle
 "Son, now don't be sil - ly. She's been dead since Nine-teen





some - thing." And stuck them on my wall
 Twen-ty Nine Oh how I cried that night!

C Cmaj7 Am7 C G

And now my nights ain't quite so lone-ly In fact I- I don't feel bad at all—
 If on-ly I'd been born in Lily's time, It would have been al- right—

1. To Next Strain 2.

I don't feel bad at all—

CHORUS

C Cmaj7 Am7 G F C

Pic-tures of Li - ly made my life so won - der - ful—

F G C Cmaj7 Am7 G

Pic-tures of Li - ly helped me sleep at night—

F F#m D E

2nd time to Coda A Amaj7

Pic-tures of Li - ly

This system contains the first two lines of music. The top line is a guitar part with chords F, F#m, D, and E. The second line is a vocal line with the lyrics 'Pic-tures of Li - ly'. The bottom two lines are a piano accompaniment. A '2nd time to Coda' instruction is placed above the second measure of the vocal line. Chords A and Amaj7 are indicated above the final two measures of the system.

F#m A D C#m? Bm E A Amaj7

solved my child-hood prob - lems Pic-tures of Li - ly

This system contains the third and fourth lines of music. The top line is a guitar part with chords F#m, A, D, C#m?, Bm, E, A, and Amaj7. The second line is a vocal line with the lyrics 'solved my child-hood prob - lems' and 'Pic-tures of Li - ly'. The bottom two lines are a piano accompaniment.

F#m A D E

helped me feel al - right

This system contains the fifth and sixth lines of music. The top line is a guitar part with chords F#m, A, D, and E. The second line is a vocal line with the lyrics 'helped me feel al - right'. The bottom two lines are a piano accompaniment.

NC

Pic-tures of Li - ly Li - ly of Li - lies

This system contains the seventh and eighth lines of music. The top line is a guitar part with 'NC' (No Chords) indicated. The second line is a vocal line with the lyrics 'Pic-tures of Li - ly' and 'Li - ly of Li - lies'. The bottom two lines are a piano accompaniment. Slurs with the number '3' are placed over the vocal line for the final two phrases.

Li - ly, Oh Li - ly. Pic-tures of Li - ly

This system contains the first line of music. The vocal line is on a single staff in G major, with lyrics "Li - ly, Oh Li - ly. Pic-tures of Li - ly". The piano accompaniment is on two staves (treble and bass clefs). A fermata is placed over the first two notes of the vocal line.

This system continues the piano accompaniment from the first system. It features a G chord diagram above the staff. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

⊕ Coda

A A7 F#m A D A Bm E

For me and Li-ly are to - ge-ther in — my dreams —

This section is marked "Coda" with a circled cross symbol. It includes guitar chord diagrams for A, A7, F#m, A, D, A, Bm, and E. The vocal line has the lyrics "For me and Li-ly are to - ge-ther in — my dreams —". The piano accompaniment continues with chords and a bass line.

A A7 F#m A D E

And I ask you, hey Mis-ter have you ev-er seen — Pic-tures of Li - ly?

This system contains the final line of music. It includes guitar chord diagrams for A, A7, F#m, A, D, and E. The vocal line has the lyrics "And I ask you, hey Mis-ter have you ev-er seen — Pic-tures of Li - ly?". The piano accompaniment concludes with chords and a bass line.

PINK HOUSES

Words and Music by
JOHN MELLENCAMP

Moderate Rock

mf
R.H.

7

G C G

There's a black man with a black cat
young man in a T-shirt
and more people

liv - in' in a black neigh - bor - hood. He's got an
lis - t'nin' to a rock - in' roll - in' sta - tion. He's got
What do they know?

in - ter - state — run - nin' through — his front yard. — You know, he
 greas - y hair — and a greas - y smile — that says, "Lord,
 Go to work — in some high - rise and va - ca - tion down at

F C G

thinks he's got it so good. — And there's a
 this must be my des - ti - na - tion." 'Cause they
 the Gulf of Mex - i - co. — And there's

wom - an in the kitch - en clean - in' up the eve - nin' slop. —
 told me when I was young - er, "Boy, you gon - na be Pres - i -
 win - ners and there's los - ers, but they ain't no big deal. —

dent." And he looks at her and says, "Hey dar - lin',
 But just like ev - 'ry - thing else, those old
 'Cause the sim - ple man, ba - by, pays for the

I can re - mem - ber when you could stop a clock."
 cra - zy dreams just kind - a came and went.
 thrills, the bills, the pills that kill.

Oh, but ain't that A - mer - i - ca, for you and me! Ain't that A - mer -

- i - ca some - thin' to see, ba - by! Ain't that A - mer - i - ca, home of the free!

D C

Yeah, lit - tle pink hous - es for you and me, oh

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Yeah,' followed by a half note 'lit - tle pink hous - es' and another half note 'for you and me,' ending with a whole note 'oh'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D and C are shown above the staff.

G C G

— yeah, for you and me.

Detailed description: This system contains the next two measures. The vocal line continues with a whole note '— yeah, for you and me.' The piano accompaniment continues with similar patterns. Chord diagrams for G, C, and G are shown above the staff.

1. 2 3

C G C G

{ There's a
Well, there's

Detailed description: This system contains the next two measures. The vocal line has a repeat sign over the first two measures, with lyrics 'There's a' and 'Well, there's' in a bracket. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for C and G are shown above the staff.

C G C G

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord. Chord diagrams for C and G are shown above the staff.

RADAR LOVE

Words and Music by GEORGE KOOYMANS
and BARRY HAY

Slowly
N.C.

E♭5

mf

Driving shuffle (♩-♩♩)

♩ N.C.

1, 2, 3

Fm7

4

I've been driv - in' all night. My hand's wet on the wheel.
ra - di - o was play-in' some for - got - ten song -
No more speed, I'm al - most there.

There's a voice _ in my head _ that
Bren - da Lee _ is
I got - ta keep cool now, I

drives my heel. — It's my ba -
 com-in' on strong. — The road
 got - ta take care. — Last

- by call - in', said, "I need — you here." —
 — has got — me hyp-no - tized. —
 — car to pass, here — I go. —

And it's half past four and I'm shift - in' gear. —
 And I'll be spit - ting in - to a new sun - rise. —
 And the line of cars drove down real slow. —

To Coda I ⊕

E_b
 § §

(1.) When she is lone -
 (2., D.S.S.) When I get lone -

B_b

F

ly and the long - ing gets too much, -
 ly and I'm sure I've had e - nough, -

E_b

B_b

she sends a ca - ble com - ing in from a - bove.
 she sends a com - fort com - ing in from a - bove.

C_m

Don't need to phone at all. _____
 We don't need no let - ter at all. _____

Db Ab Eb Fm

We've got a thing — that's called — ra - dar love. —
 We've got a thing — that's called — ra - dar love. —

Db Ab Eb

To Coda II ⊕ ⊕

We've got a wave — in the air, —
 We've got an eye — in the sky, —

1 N.C.

ra - dar love. —

2 N.C.

The ra - dar

love. _ *Play 4 times*

N.C.

1

2

E_b5

D.S. at Coda I
(with repeats)

CODA I

The

Fm7

ra - di - o played _ that for - got - ten song. ___
news - man sang _ his same song. ___

Bren - da Lee ___ is com - in' on strong. ___
One more ra - dar lov - er is gone. ___

1 | 2

D.S.S. al Coda II

And the

CODA II

⊕ ⊕

E♭ 3fr

in the sky.

Fm Db Ab 4fr

We've got a thing that's

E♭ 3fr Fm Db

called ra - dar love. We've got a thing

E \flat 3fr

N.C.

that's called ra - dar love.

p *cresc. poco a poco*

Fm

cresc.

f

RHIANNON

Words and Music by
STEVIE NICKS

Moderately

Am F

mf

The first system of the piano introduction. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. The tempo is marked 'Moderately' and the dynamics are 'mf'. Chord diagrams for Am and F are shown above the staff.

Am

Rhi - an - non rings — like a bell through the night, and
 She is — like a cat in the dark, and


The second system of the score, featuring the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. A repeat sign is present in the piano part. The chord Am is indicated above the staff.

F Am

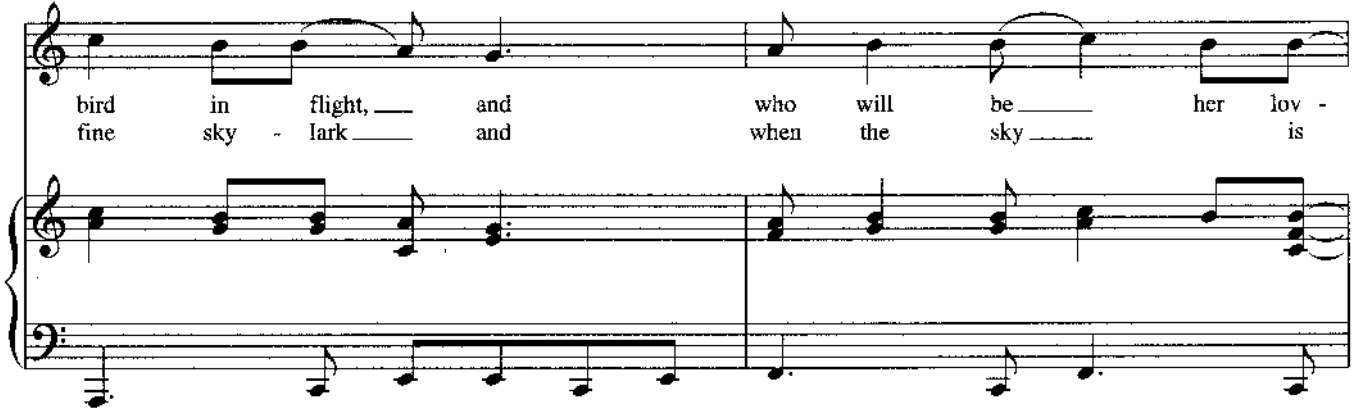
would - n't you love to love — her? — Takes to the sky like a
 then she is the dark - ness. — She rules her life like a

The third system of the score, featuring the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for F and Am are shown above the staff.


F



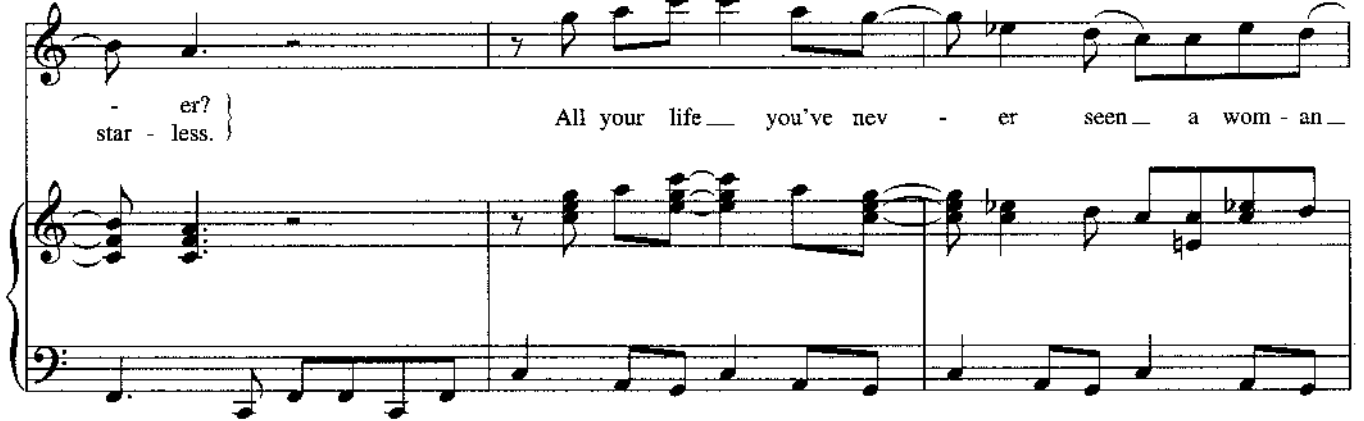
bird in flight, and who will be her lov -
 fine sky - lark and when the sky is



C




- er?
 star - less. } All your life you've nev - er seen a wom - an -




F



C



— tak - en by the wind. — Would you stay — if she prom -



F

- ised you heav - en? Will you ev - er win?

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for F major is shown above the first measure. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it in the second measure.

Am

Will you ev - er win?

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chords. A guitar chord diagram for Am is shown above the first measure. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it in the second measure.

F Am

Rhi - an non.

Play 4 times

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note G4, then a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for F and Am are shown above the first and second measures, respectively. The instruction 'Play 4 times' is written at the end of the system.

Am9 Am F

Dreams un - wind; love's a state of mind.

Repeat and Fade

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for Am9, Am, and F are shown above the first, second, and third measures, respectively. The instruction 'Repeat and Fade' is written at the end of the system.

RIDERS ON THE STORM

Words and Music by
THE DOORS

Easy Rock

The musical score is written for piano and guitar. It consists of four systems of music. Each system includes a guitar chord chart above the treble clef staff and a piano accompaniment in the bass and treble clef staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/style is 'Easy Rock'. The first system starts with a *mf* dynamic marking. The second system features a slur over the first two measures of the treble staff. The third system includes an *8va* marking above the treble staff. The guitar chord charts are as follows:

- System 1: Em, A, Em, A
- System 2: Em, A, Em, A, Em, A
- System 3: Em, A
- System 4: Em, A, Em, A

Em A Em A Em A

Em A $\frac{3}{4}$ Em A Em A

Rid - ers on the storm. _____

Em A Em A Am Bm/A

Rid - ers on the storm. _____ In - to this house we're born.

C/A D/A Em A Em A

In - to this world we're thrown like a

To Coda ⊕



dog with - out a bone, an act - or out on loan. Rid - ers on the storm.



There's a kill - er on the road, his brain is
got - ta love your man. Girl, you



squirm - ing like a toad. Take a long hol - i - day,
got - ta love your man. Take him by the hand,



let your chil - dren play. If you
make him un - der - stand. The

D C Em A

give this man a ride, sweet fam - i - ly will die. Kill - er on the road.
 world on you de-pends, our life will nev - er end. Got - ta love your man.

Em7 A Em A Em7 A

1 Em Em7 A 2 Em A

Girl, you

Em7 A D.S. al Coda

CODA Em7 A

Em A Em7 A Em A

Em7 A Em9 A Em9

Rid - ers on the storm. _

A Em9 A

Rid - ers on the storm. _ Rid - ers on the storm. _

Em9 A Em9

Rid - ers on the storm. _

Repeat and Fade




ROCK 'N' ROLL STAR

Words and Music by
NOEL GALLAGHER

♩-138








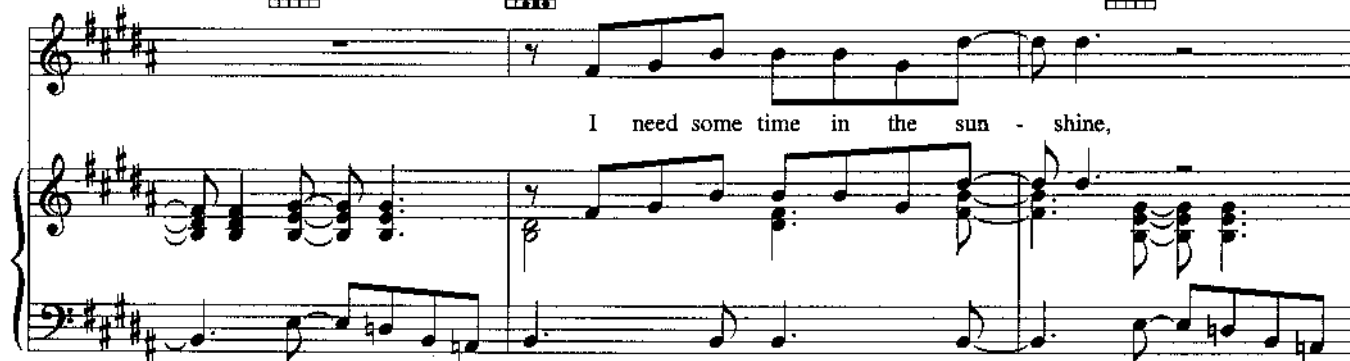





The day's mov - ing just — too fast — for me.





I need some time in the sun - shine,





I got - ta slow it right down. — The day's mov - ing just —





— too fast — for me. I



G[♯]m **E**

live my life for the stars that shine,

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. Above the first staff are two guitar chord diagrams: G#m (fr 4) and E.

B

peo - ple say it's just a waste of time.

This system contains the second two lines of music. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. Above the first staff is a guitar chord diagram for B.

G[♯]m **E** **B**



Then they said I should feed my head, that to me was just a

This system contains the third two lines of music. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. Above the first staff are three guitar chord diagrams: G#m (fr 4), E, and B.

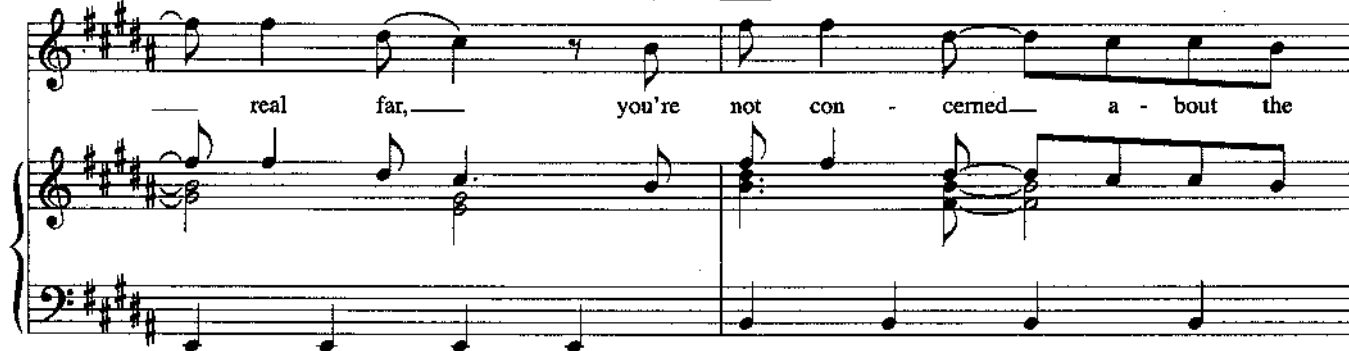
G[♯]m


day in bed. I'll take my car and drive

This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. Above the first staff is a guitar chord diagram for G#m (fr 4).


E  B 


real far, — you're not con - cerned — a - bout the



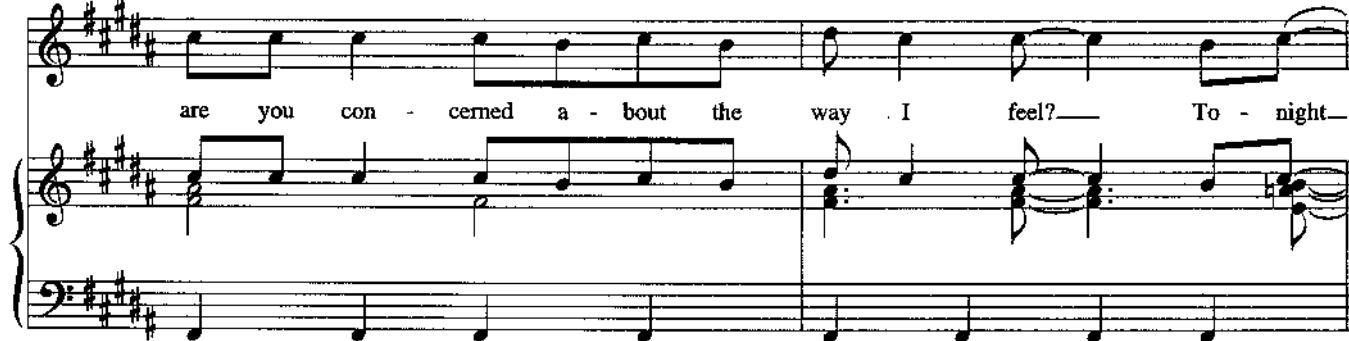
Aadd⁹ 


way we are. — In my mind — my dreams — are real, —



F# 

are you con - cerned a - bout the way I feel? — To - night —



♩ Aadd⁹  E  B 

I'm a rock 'n' roll — star.



A add⁹ E

To - night I'm a rock 'n' roll

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a bass line with a steady eighth-note pattern and a treble line with chords. Above the staff, guitar chord diagrams for A add9 and E are provided.

B E | 1. | 2, 3(8)

star. To - night

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a whole rest for 'star.' followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same bass line and treble line chords. Above the staff, guitar chord diagrams for B and E are provided. A first ending bracket covers the first two measures, and a second ending bracket covers the next two measures, marked with a double bar line and a repeat sign.

A add⁹ E

I'm a rock 'n' roll

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same bass line and treble line chords. Above the staff, guitar chord diagrams for A add9 and E are provided.

To Coda ⊕ A add⁹

star. You're not down with who

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a whole rest for 'star.' followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same bass line and treble line chords. Above the staff, guitar chord diagrams for B and A add9 are provided. The system ends with a 'To Coda' symbol.



E




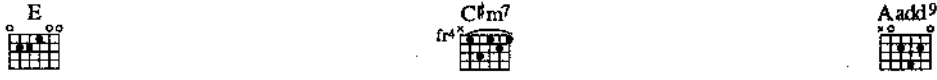
I am, — look at you now, you're all in my hands — to - night.



B E B



E Cm7 Aadd9



B



D.%. al Coda

To - night.



⊕ Coda



Repeat to fade

SHOW ME THE WAY

Words and Music by
PETER FRAMPTON

Moderately

Chord diagrams: D, Dmaj7, Bm, Bb6, C

Chord diagrams: D, Dmaj7, Bm, Bb6, C

Chord diagrams: Bb6, C, D

1

I won - der how you're feel - ing. There's
I can see no rea - son. You're

Dmaj7 Bm

ring - ing in my ears, and no one to re - late
 liv - ing on your nerves, when some - one drops a cup,

Bb6 C

to 'cept the sea. I'm
 and I sub - merge.

D Dmaj7

Who can I be - lieve in? I'm kneel - ing on the floor.
 swim - ming in a cir - cle; I feel I'm go - ing down.

Bm

There has to be a force; who do
 There has to be a fool to play



I phone? — The stars a - round me shin -
 my part. — Well, some - one thought of heal -



ing, } but all I real - ly want — to know: — Oh, won't
 ing, }



you — show me the way, ev - 'ry day? —



I want you; — show me the

1

G G/A D Dmaj7

way. _____

Detailed description: This system contains the first four measures of the piece. The guitar part has chords G, G/A (with a 3rd fret finger), D, and Dmaj7. The piano accompaniment features a treble clef with a melody and a bass clef with a bass line. The lyrics 'way.' are written under the first measure.

2

Bm Bb6 C G

Well, way. Oh, _____ I want

Detailed description: This system contains measures 5-8. The guitar part has chords Bm, Bb6, C, and G. The piano accompaniment continues with the melody and bass line. The lyrics 'Well, way. Oh, _____ I want' are written under the measures.

Bm G G/A

you _____ day af - ter day, _____ yeah. _____

Detailed description: This system contains measures 9-12. The guitar part has chords Bm, G, and G/A. The piano accompaniment continues with the melody and bass line. The lyrics 'you _____ day af - ter day, _____ yeah. _____' are written under the measures.

D Dmaj7

Detailed description: This system contains the final two measures of the piece. The guitar part has chords D and Dmaj7. The piano accompaniment concludes the melody and bass line.

Bm

Bb6 C D

I won - der if I'm dream - ing.

Dmaj7

I feel so un - a - shamed; I

Bm Bb6

can't be - lieve this is hap - pen - ing to me.

A7sus

I watch you when — you're sleep - ing; well then I —

G Bm


— want to take — your love. — Oh, won't you —

G Bm

show me the way, ev-'ry day? — I want you; —


G

show me the way. One more time! — I want

Bm  G 




you _____ day af - ter day. _____




Bm 






Yeah, I want you _____ day af - ter



G  G/A  D 

day, _____ hey, _____ hey. _____



Dmaj7  Bm  Bb6  C  D 

rit.



G7sus4 Cm Fmaj7 G7sus4

put on the red... light... Rox - anne - you don't have to put on the red... light -

To Coda

G7sus4 Cm Bb Eb F F Gm

Rox - anne (put on the red... light) Rox - anne (put on the red... light) Rox - anne

F/C Bb F/C Eb F G7sus4

(put on the red... light) Rox - anne (put on the red... light) Rox - anne (put on the red... light) Oh -

Gm Gm/F Gm Gm/F D.S. al Coda

CODA Bb

(-anne) (put on the red... light)

Eb F F Gm F/C Bb

Rox - anne (put on the red... light) Rox - anne (put on the red... light) Rox - anne

Repeat to fade

RUNNING ON FAITH

Words and Music by
JERRY WILLIAMS

Slowly

mf

G D/F# Em7

G D/F# Em7 G7 C

D G C D

G D/F# Em7

Late-ly, I've been run-nin' on _____ faith. _____
Late-ly, I've been talk - in' in _____ my sleep.

G D/F# Em7 G7/D

What else *f* can a poor boy do? But my
 Can't im-ag - ine what I'd have to say 'cept my

C D

world will be right when love comes o ver
 world will be right when love comes back your

G C 1 D 2 G G7

you. way.

C B7

I've *f* al - ways been
 Well, I've *f* al - ways been



one to take... each and ev - 'ry day. —
 the one — to take each and ev - 'ry day. —



Seems — like 'bout now — I'd find a love — who
 Seems — like 'bout now — I'd find a love — who



cares just for me. —
 cares just for me. —



Then we'd go run-nin' on faith. —
 And then we'd go run-nin' on faith. —



All of our dreams will come true
 All of our dreams would come true

and our
 and our



To Coda ⊕

world would be right
 world would be right

when love comes o-ver me and
 when love comes o-ver me and



you.





Musical notation system 1: Treble clef with a whole rest; piano accompaniment in G major with eighth-note patterns and a triplet.



Musical notation system 2: Treble clef with a whole rest; piano accompaniment with eighth-note patterns and triplets.



D.S. al Coda

Musical notation system 3: Treble clef with a whole rest; piano accompaniment with eighth-note patterns and a triplet.

CODA



Musical notation system 4: Vocal line with lyrics "you, — yes"; piano accompaniment.



Musical notation system 5: Vocal line with lyrics "it would, — when love comes o - ver"; piano accompaniment.

C F F

you. Said, "When love comes o - ver

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "you. Said, 'When love comes o - ver" are written below. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth and sixteenth notes. Above the vocal staff, guitar chord diagrams for C, F, and F are provided.

C F G F

you." Love comes o - ver...
(Lead vocal ad lib.)

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "you." and "Love comes o - ver..." are written below. The piano accompaniment continues with similar rhythmic patterns. Above the vocal staff, guitar chord diagrams for C, F, G, and F are provided. The instruction "(Lead vocal ad lib.)" is written below the lyrics.

C F G F

you. Love comes o - ver

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "you. Love comes o - ver" are written below. The piano accompaniment continues. Above the vocal staff, guitar chord diagrams for C, F, G, and F are provided.

C F G F C

Play 5 times

you. Love comes o - ver you.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "you. Love comes o - ver you." are written below. The piano accompaniment concludes with a final chord. Above the vocal staff, guitar chord diagrams for C, F, G, F, and C are provided. The instruction "Play 5 times" is written above the second measure of the piano part.

SHAKEDOWN

from the Paramount Motion Picture BEVERLY HILLS COP II

Words and Music by KEITH FORSEY,
HAROLD FALTERMEYER and BOB SEGER

Bright Rock

E7



mf

No mat-ter what you think you've pulled.
how the race is won —
town where ev - 'ry - one —

— you'll find — it's not e - nough... No mat-ter
— it al - ways ends the same... An - oth - er
— is reach - in, for the top. — This is a

E7 A/E E7

who you think you know, — you won't get through.
 room with-out a view — a — waits — down — town.
 place where sec - ond best — will nev - er do.

A D/A

It's a giv - en L. — A. law; — some - one's
 You can shake me for — a while; —
 It's O. K. to want — to shine, — but once you

A7sus G/A D/A E7 A/E

fast - er on the draw. No mat - ter where you hide — I'm com -
 live it up in style. No mat - ter what you do — I'm going -
 step a - cross that line, no mat - ter where you hide — I'm com -

To Coda ⊕

E7 A/E

— in' af - ter you. —
 — to take you down. —
 — in' af - ter you. —

E7

No mat-ter

This system contains a guitar chord diagram for E7 (0 2 0 2 0 0) above the first staff. The vocal melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

2

E7

Shake - down, break down, take - down; eve -

This system starts with a measure rest marked '2'. The vocal melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

- ry - bod - y wants in - to the crowd - ed light.

The vocal melody continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues.

Break - down, take down; you're bust - ed.

The vocal melody concludes with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues.

G A E7 D

Let down your guard, hon - ey, just _

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with a steady eighth-note pattern, and a bass line in bass clef with a similar eighth-note pattern. Chord diagrams for G, A, E7, and D are shown above the vocal line.

E7 D

_ a - bout the time you think that it's al - right.

This system contains measures 5 and 6. The vocal line continues with the lyrics. The piano accompaniment and bass line maintain their rhythmic patterns. Chord diagrams for E7 and D are shown above the vocal line.

E7 D E7

Break - down, take - down; you're bust - ed. _

This system contains measures 7 and 8. The vocal line continues with the lyrics. The piano accompaniment and bass line maintain their rhythmic patterns. Chord diagrams for E7, D, and E7 are shown above the vocal line.

A/E E7 A/E E7

This system contains measures 9 and 10. It features a piano accompaniment in treble clef with a steady eighth-note pattern and a bass line in bass clef with a similar eighth-note pattern. Chord diagrams for A/E, E7, A/E, and E7 are shown above the piano part.

A/E E7

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). Above the vocal staff, two chord diagrams are provided: A/E and E7. The piano accompaniment consists of a steady bass line of quarter notes and a treble line with chords and moving lines.

A/E E7 D.S. al Coda
This is the

The second system continues the music. It includes the same vocal and piano parts. Above the vocal staff, chord diagrams for A/E and E7 are shown, followed by the instruction "D.S. al Coda". Below the vocal staff, the lyrics "This is the" are written.

CODA E7
Shake-down, break down, take-down; eve-

The CODA section begins with a double bar line and a circled cross symbol. The vocal line has the lyrics "Shake-down, break down, take-down; eve-". Above the staff, a chord diagram for E7 is shown. The piano accompaniment continues with a consistent bass line and treble accompaniment.

ry - bod - y wants in - to the crowd - ed light.

The final system of music shows the vocal line with the lyrics "ry - bod - y wants in - to the crowd - ed light." and the piano accompaniment. The piano part features a steady bass line and a treble line with chords and moving lines.

Break - down, take - down; you're bust - ed.

G A E7 D

{ Shake - down, break down; } hon - ey, just -
 { Let down your guard, }

E7 D E7

— a - bout the time you think that it's al - right. Break - down, take -

D E7 G A

down; you're bust - ed.

Repeat ad lib. and Fade

(She's) SOME KIND OF WONDERFUL

Words and Music by
JOHN ELLISON

Moderate Rock Shuffle (♩ played as )



mf



I don't need — her a whole lot's of mon - ey. I don't need — you know she



— sets my a big fine car. I got ev - 'ry - thing — that — a
soul on fire. — Ooh — when my ba - by kiss -



man es me could want. I got more my heart be - comes filled than I could de ask

3

— sire. for. When she wraps her I, I don't have to a - round

G

run a - round. I don't have to stay out all night. me it 'bout drives me out of my mind.

D

'Cause I got me a sweet
Yeah, _____ when a sweet lov - in' kiss -

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. A guitar chord diagram for D major is shown above the vocal line. The lyrics are: 'Cause I got me a sweet Yeah, _____ when a sweet lov - in' kiss -

wo - man es man me _____ and she knows _____ just how to treat me my right. chill's _____ run up and down _____ my spine.

This system contains the second two staves of music. The lyrics are: wo - man es man me _____ and she knows _____ just how to treat me my right. chill's _____ run up and down _____ my spine.

A

Well my ba - by, she's al - right.

This system contains the third two staves of music. A guitar chord diagram for A major is shown above the vocal line. The lyrics are: Well my ba - by, she's al - right.

G



Well, my ba - by she's clean out of

D



sight. Don't you { know know that she's, that she is, } she's some kind of

G



D



won - der - ful. She's some kind of

G



D




won - der - ful. Yeah, she is, she's, she's some kind of

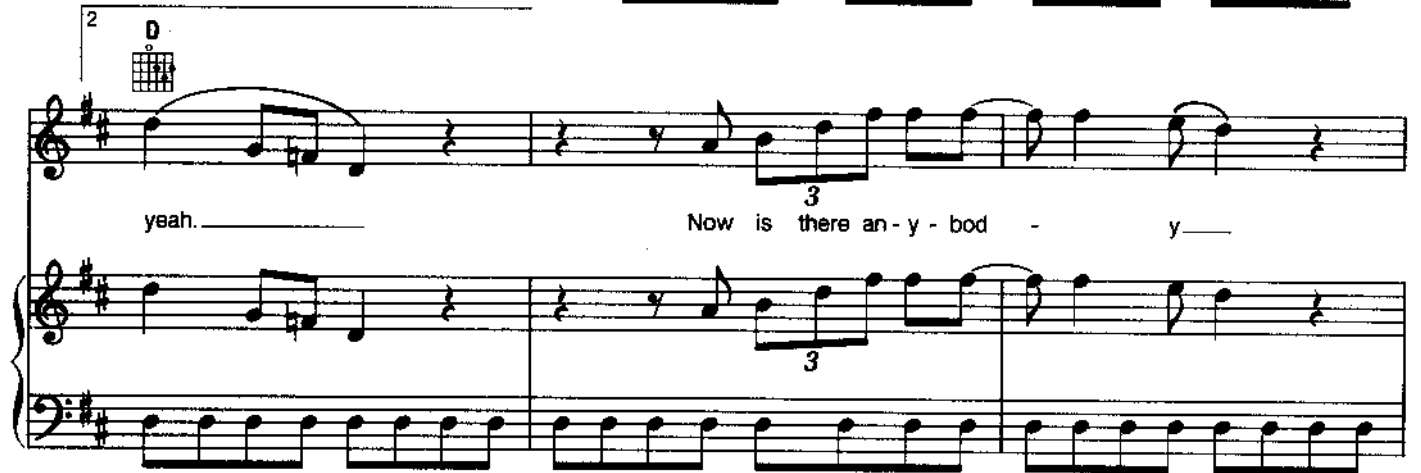
G  **D** 

won - der - ful. Yeah, yeah yeah yeah. When I hold...

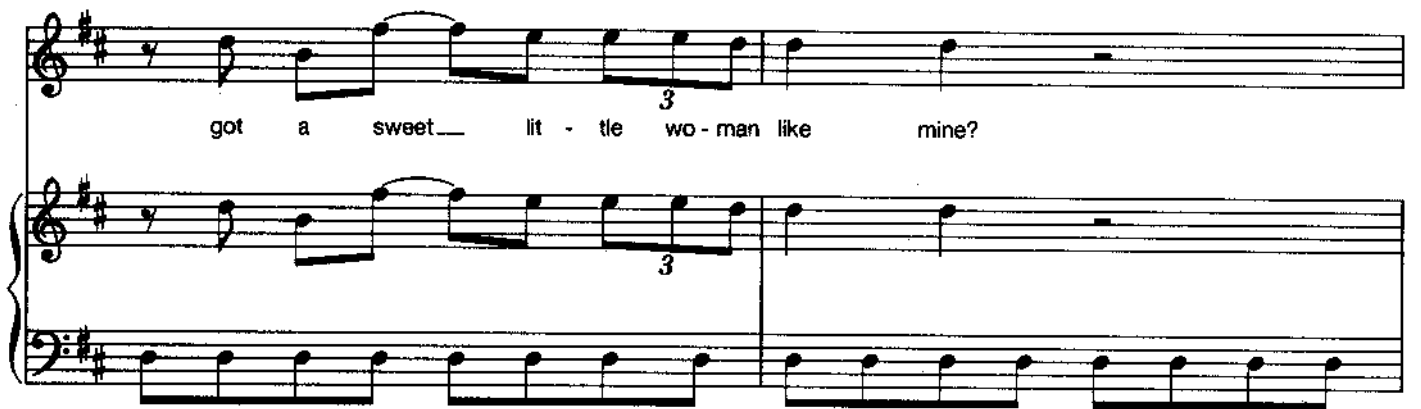


D 

yeah. Now is there an - y - bod - y



got a sweet lit - tle wo - man like mine?



There's got to be some - bod - y got



a, got a sweet... lit - tie wo - man like mine. Yeah.

3

3

Now can I get a wit - ness? Can I get a

wit - ness? Well, can I get a

Bm

wit - ness? Can I get a wit - ness?

D

Bm

D



Can I get a wit - ness? Can I get a

Bm



wit - ness I'm talk - in', talk - in' 'bout my

D



G



ba - by. She's some kind of won - der - ful. Talk - in' 'bout my

ba - by.

D



Repeat ad lib. and Fade

Talk - in' 'bout my

She's some kind of won - der - ful. ³ ³

SOMETHING IN THE AIR

Words and Music by
JOHN KEEN

$\text{♩} = 90$



Call out the in - sti - ga - tors be - cause - there's some - thing in the air, -



we got to get - to - geth - er soon - er or lat - er be - cause - the

B7sus4 E E/D E/C# E/B

re - vo - lu - tion's here and you know it's right.

E E/D E/C# E/B B7sus4

And you know that... it's right. We have got to

get it to - geth - er, we have got to get it to - geth - er

E E/D E/C# E/B E E/D E/C# E/B

now. —

F# C#7sus4/F# F# C#7sus4 fr4

The first system of music features a guitar part with four measures of chords: F#, C#7sus4/F#, F#, and C#7sus4 (fr4). Below this is a piano accompaniment consisting of a treble and bass clef staff with a steady eighth-note accompaniment.

F# C#7sus4 fr4

Block off the streets and hous - es be-cause- there's some-thing in the air.-

The second system continues the piano accompaniment and includes a vocal line. The guitar part has two measures: F# and C#7sus4 (fr4). The lyrics are: "Block off the streets and hous - es be-cause- there's some-thing in the air.-"

F#

We got to get- to- geth - er soon-er or lat - er be-cause- the

The third system continues the piano accompaniment and includes a vocal line. The guitar part has one measure: F#. The lyrics are: "We got to get- to- geth - er soon-er or lat - er be-cause- the"

C#7sus4 fr4 F# F#/E F#/D# F#/C#

re - vo - lu - tion's here and you know it's right.

The fourth system continues the piano accompaniment and includes a vocal line. The guitar part has four measures: C#7sus4 (fr4), F#, F#/E, F#/D#, and F#/C#. The lyrics are: "re - vo - lu - tion's here and you know it's right."

F# F#/E F#/D# F#/C# C#7sus4

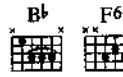
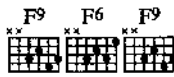
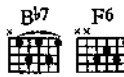
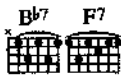
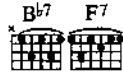
And you know that it's right. We have got to get it to-ge-th - er,

C#m/F# D#m/F# C#m/F# D#m/F#

we have got to get it to - geth - er now.

C#m/F# D#m/F# C#m/F# D#m/F# E7 E aug E7 E aug E7 E aug E7 E aug

F7 F13 F7 F13 F7 F13 F7 F13 G7 G13



Chord diagrams: C⁹, A^b (fr⁴), G⁷ (fr⁴), A^b (fr⁴), G⁷ (fr⁴), C⁹ (fr⁴), F⁷ (fr⁴), A^b (fr⁴)

Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

Chord diagrams: A^b (fr⁴), E^b7sus4 (fr⁴), A^b (fr⁴)

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

Chord diagrams: E^b7sus4 (fr⁴), A^b (fr⁴)

Hand out the arms and am - mo we're gon - na

Musical notation for the third system, including guitar chord diagrams, piano accompaniment, and vocal melody.

Chord diagrams: E^b7sus4 (fr⁴), A^b (fr⁴)

blast our way through here, — we got to get — to - geth - er soon - er or lat -

Musical notation for the fourth system, including guitar chord diagrams, piano accompaniment, and vocal melody.



- er be-cause the re-vo-lu-tion's here and you know it's right.



And you know that— it's



right. We have got to get it to- geth - er,



we have got to get it to- geth - er now.

SUMMER OF '69

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately bright

D

I got my

first real six - string; - bought - it at the five and dime;

played - it 'til my fin - gers - bled; was the sum-mer of

A

D

A

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The tempo is 'Moderately bright'. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics: 'I got my first real six - string; - bought - it at the five and dime; played - it 'til my fin - gers - bled; was the sum-mer of'. Chord diagrams for D and A are provided above the vocal line.

six - ty - nine. Me — and some guys from school
 Ain't — no use in com - plain - in' —
 And — now the times are chang - in'; —

had a band and we tried real hard. Jim - my quit and
 when you got a — job to do. Spend my eve - nin's down —
 look at ev - 'ry - thing that's come and gone. Some - times when I

Jo - dy got mar - ried; — I should - a known we'd nev - er get far.
 — at the drive - in, — and that's when I — met you.
 play that old six - string — I think a - bout you, won - der what — went wrong.

Oh, when I look back now, — that sum - mer seemed to
 Stand - in' on your ma - ma's porch, — you told — me that you'd
 Stand - in' on your ma - ma's porch, — you told — me that it'd

G  Bm  A 

last for - ev - er, and — if I had the choice, —
 wait for - ev - er. Oh, — and when you held my hand, —
 last for - ev - er. Oh, — and when you held my hand, —



D  G  Bm 

yeah, — I'd al - ways wan - na be there.)
 I knew — that it was now or nev - er. } Those — were the
 I knew — that it was now or nev - er. }



A  D 

best days of my — life.



A  To Coda  1 2

Back in the sum - mer of



D A

six - ty - nine. _

F Bb

Man, _ we were kill - in' time, _ we were

C Bb/D F

young and rest - less, we need - ed to _ un - wind. I guess

Bb C

noth - in' can last _ for - ev - er, for - ev - er, _ no!

cresc.

Musical notation for the first system. It features a guitar part with two chords: D (x02321) and A (x02023). The piano accompaniment consists of a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment.

Musical notation for the second system, continuing the guitar and piano parts from the first system. It includes the same D and A guitar chords.

D.S. al Coda

Musical notation for the **D.S. al Coda** section, showing the guitar and piano parts for the first two measures of this section.

CODA

Musical notation for the **CODA** section. It includes a guitar chord D (x02321) and lyrics: "Back in the sum-mer of six - ty - nine. _". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the final section. It includes a guitar chord A (x02023) and an **Optional Ending** section with a guitar chord D (x02321). The lyrics are: "It was the sum-mer of six - ty - nine. _". The section is marked **Repeat and Fade**. The piano accompaniment concludes with a final chord in the bass clef.

THROWING IT ALL AWAY

321

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

♩ = 88



mf



♩



Need I say I love you need I say I care
 can-not live to- geth - er we cannot live a - part
 Someday you'll be sor - ry someday when you're free



need I say that e - mo - tion's something we don't share
 that's the sit - u - a - tion I've known it from the start
 memories will re - mind you that our love was meant to be



I don't want_ to be sit-ting here_ try-ing to de-ceive_ you cos
 eve-ry time_ that I look at you_ I can't see the fu-ture cos
 late at night when you call my name_ the on-ly sound you'll hear_ is the



you know I know ba-by that I don't wan-na go. We
 you know I know ba-by
 sound of your voice call-ing



I don't wan-na go.
 call-ing af-ter me.



Just throwing it all a-way_ throwing it all a-way_
 Just throwing it all a-way_ throwing it all a-way_

To Coda ♦ **Dbmaj7** **Cbadd9** **Gbadd9**

Is there nothing that I can say to
And there's nothing that

Absus4 **Cbadd9**

make you change your mind _____ I watch the world _ go

Gbmaj7 **Cbadd9**

round and round _ and you see _ mine turn - ing up _

Gbmaj7 **Db** **Gb/Db**

— side down oo oo oo — oo oo oo — oo oo

Ab/D \flat

C \flat /D \flat

D \flat



oo ——— oo oo oo ——— oo oo oo ——— oo oo

throwing it all — a-way —

G \flat /D \flat

Ab/D \flat

C \flat /D \flat



oo ——— oo oo oo ——— oo oo oo. ——— Now

D \flat

G \flat /D \flat

D \flat



who will light up the dark - ness and who will hold your hand —

G \flat /D \flat

D \flat

Fm



who will find you the ans - wers — when you don't un - der - stand —

Bbm7



Gb



Db/F



Ebm



Ebm/Ab



why should I — have to be the one — who has to con - vince — you cos

Db



Gb/Db



Gb



Db



D.% at Coda

you know I know ba - by that I don't wan - na go.

CODA

Gbadd9



Absus4



Db



I can say — ay ay — oo oo oo *Ad lib to FADE* oo oo

Gb/Db



A/Db



Cb/Db



oo — oo oo oo — oo oo oo — we're throwing it all a - way... oo oo

SWEET EMOTION

Words and Music by STEVEN TYLER
and TOM HAMILTON

Moderately, in 2

N.C. Repeat 4 times A

Sweet _____

mf

e -

D/A A

mo _____ tion, _____

sweet _____ e -

mo _____ tion. _____ {You} {I}

talk a - bout things that no - bod - y cares, _____
 sweet talk - in' ma - ma with a face like a gent, _____
 pulled in - to town in a po - lice car, _____
 Stand in the front just a - shak - in' your ass; _____

you're wear - in' out things that no - bod - y wears. _____
 said my get - up - and - go must have got up and went. _____
 your dad - dy said I took you just a lit - tle too far. _____
 I'll take you back - stage, you can drink from my glass. _____

You're call - in' my name but I
 Well, I got good news, she's a
 You're tell - in' her things but your
 I'm talk - in' 'bout some-thin' you can

got - ta make clear. _____ I
 real good li - ar, 'cause my
 girl - friend lied; _____ you
 sure un - der - stand, _____ 'cause a

can't say, ba - by, where I'll be in a year. _____
 back - stage boo - gie set your pants on fire. _____
 can't catch me 'cause the rab - bit done died. _____
 month on the road and I'll be eat - in' from your hand. _____

N.C.

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of two sharps (F# and C#).

To Coda ⊕

The second system continues the piano accompaniment from the first system. The vocal line remains mostly rests. The piano accompaniment maintains the same rhythmic and harmonic structure.

1.3

2

D.C. al Coda
(with repeats)

CODA

The third system is divided into two parts. The left part shows a vocal line with the lyrics "Some" and two measures of piano accompaniment. The right part shows a vocal line with a Coda symbol (⊕) and two measures of piano accompaniment.

E7

Repeat and Fade

Optional Ending

The fourth system features a vocal line with a chord symbol E7 above it and two measures of piano accompaniment. The piano accompaniment includes a section labeled "Repeat and Fade" and an "Optional Ending" section.

TAKIN' CARE OF BUSINESS

Words and Music by
RANDY BACHMAN

With a steady beat

Chord diagrams: C7, Bb7, F7

mf

1 C7 2 C7 C7

(1., D.S.) They get up ev - 'ry morn - in' from the
eas - y as fish - in', you could

Bb7 F7

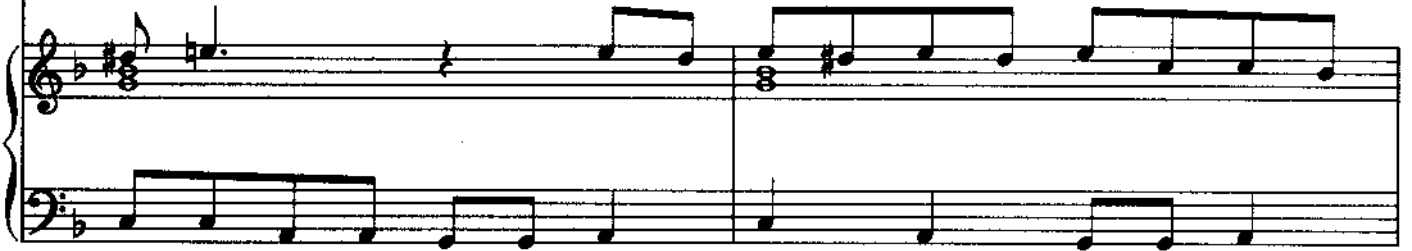
'Iarm be a clock's warn - in', take the eight you can fif teen in - to the
be a mu - si - cian take if you can make sounds loud or

G7



ci - ty.
mel - low.

There's a whis - tle up a - bove and peo - ple
Get a sec - ond hand gui - tar _____ chanc - es



Bb7



push - in', peo - ple
are you'll go _____

shov - in' and the girls who try to look
far. If you get in with the right bunch of fel -

F7



C7



pret - ty.
lows.

And if your train's on time, you can
Peo - ple see you hav - in' fun, just a



B \flat 7



F7



get to work by nine, and start your slav - in' job to get your
 ly - in' in the sun. Tell them that you like it this way.

C7



pay. If you ev - er get an - noyed look at
 It's the work that we a - void and we're

B \flat 7



F7



me, I'm self em - ployed, I love to work at noth - in' all day.
 all self em - ployed. We like to work at noth - in' all day.

C7



And I've been tak - in' care of busi - ness,
 And we been

Bb7



F7



ev - 'ry day. Tak - in' care of busi - ness,

C7



ev - 'ry way. { I've } We } been tak - in' care of busi - ness.
 { I've }

Bb7



F7



To Coda ⊕

It's all mine. Tak - in' care of busi - ness and

C7



{ work - in' o - ver - time, work - out. }
{ work - in' o - ver - time. }

Bb7



F7



C7



Bb7



F7



C7



2

C7



There's work

no chord

Woo. —

Spoken: Alright!

Ow!

C
F
E_b
B_b
C

F
E_b
B_b
C
F
E_b

Spoken: Take good care of my

D.S. al Coda

business when I'm away every day. Woo. They

CODA

C7



no chord

work - in' o - ver - time.

Tak - in' care of busi - ness.

1-3 4 C(no3rd) Bb(no3rd)

Tak- Tak - in' care of busi - ness,

F(no3rd) C(no3rd)

ev - 'ry day. Tak - in' care of busi - ness,

C(no3rd)

Bb(no3rd)

F(no3rd)

ev - 'ry way. — Tak - in' care of busi - ness. It's all mine. — Tak -

C(no3rd)

in' care of busi - ness and work - in' o - ver - time.

C7

Bb7

F7

Tak - in' care of busi - ness. Tak - in' care of busi - ness.

C7

Bb7

Repeat and Fade

We been tak - in' care of busi - ness. We been tak -

THESE EYES

Written by BURTON CUMMINGS
and RANDY BACHMAN

Moderately

Introduction for piano. The piece is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Chord diagrams for Dm7 and Cmaj7 are provided above the staff.

Vocal entry and piano accompaniment for the first line. The vocal line starts with a whole note rest, followed by the lyrics: (1.) These eyes eyes (2., D.S.) eyes. The piano accompaniment continues with the same rhythmic pattern as the introduction. A Dm7 chord diagram is shown above the vocal staff.

Vocal entry and piano accompaniment for the second line. The vocal line includes a triplet of eighth notes. The lyrics are: cry ev - 'ry night for you. These watched you bring my world to an end. This. The piano accompaniment features a triplet of eighth notes in the right hand. A Cmaj7 chord diagram is shown above the vocal staff.

Dm7 Cmaj7

arms long — to hold you a
heart could not ac - cept and pre

C Am C

gain. The hurt-in's on me, —
tend. The hurt-in's on me. —

Am C Am

but I will nev - er be free. — You gave a prom - ise to me —
but I will nev - er be free. — You took the vow — with me —

C G To Coda ⊕ 1

— and you broke — it, and you broke — it. These
— when you spoke — it, when you spoke —

2

G7sus Cmaj7 G7sus

it. These eyes

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'it.' followed by a half note rest, then a quarter note 'These' and a half note 'eyes' with a long horizontal line underneath. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for G7sus, Cmaj7, and G7sus are provided above the staff.

Cmaj7 G7sus Cmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

Detailed description: This system covers measures 3 and 4. The vocal line continues with 'are cry - in' followed by a quarter rest, then 'These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Cmaj7, G7sus, and Cmaj7 are shown above the staff.

D Dmaj7 A7sus

one like I had with you. These eyes

Detailed description: This system covers measures 5 and 6. The vocal line has 'one like I had with you.' followed by a quarter rest, then 'These eyes' with a long horizontal line underneath. The piano accompaniment continues. Chord diagrams for D, Dmaj7, and A7sus are shown above the staff.

Dmaj7 A7sus Dmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

Detailed description: This system covers measures 7 and 8. The vocal line repeats 'are cry - in' followed by a quarter rest, then 'These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er'. The piano accompaniment continues. Chord diagrams for Dmaj7, A7sus, and Dmaj7 are shown above the staff.

E

one like I had with you.

Emaj7 B7sus 4fr Emaj7 B7sus 4fr

These eyes are cry-in. These eyes have

Emaj7

seen a lot of love, but they're never gonna see another one like I had with

F# G D.S. al Coda

you. These

CODA C C(add9)

it.

TIME FOR ME TO FLY

Words and Music by
KEVIN CRONIN

Moderately slow, in 2

Chord diagrams: D, G, A(add4), G

Chord diagrams: D, G/D, A(add4)/D, G/D

Chord diagrams: D, A/C#

I've been a - round for you, been up and down for you; but
You said we'd work it out. You said that you had no doubt that

Chord diagrams: G/B, D

I just can't get an - y re - lief. I've
deep down we were real - ly in love. But

G D G D

I make you laugh, _____ and you make me cry. _____

Asus D

I be - lieve it's time _____ for me _____ to fly. _____

G 1 Asus G 2 D NC.

A G D

Time for me _____ to fly. _____ I've got to set _____ my - self free.

A G D

Time for me to fly. That's just how it's got to be.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: A (x02232), G (x02332), and D (x02220).

G Asus

I know it hurts to say good - bye, but it's

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: G (x02332) and Asus (x02220).

G A

time for me to fly. It's

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: G (x02332) and A (x02232).

D

time for me to fly.

8vb

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, one guitar chord diagram is shown: D (x02220). At the bottom right, there is a double bar line and the instruction *8vb* with a dashed line.

TWO OUT OF THREE AIN'T BAD

Words and Music by
JIM STEINMAN

Moderately slow, with a beat

Chord Diagrams:
 A:
 C#m/G# 4fr:
 D/F#:
 Dmaj7/E:
 E:
 A:
 A/G#:
 D:
 A:
 A/G#:
 F#m:
 D/E:
 E:

Lyrics:
 Ba - by, we can talk all night, —
 but that ain't get - ting us no - where. I've told you ev - 'ry - thing I
 pos - si - bly can; — there's noth - ing left in - side — of here. And

A A/G# D

may - be you can cry all — night, — but that - 'll nev - er change — the way —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: A, A/G#, and D. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff.

A A/G# F#m

— that I feel. — The snow is real - ly pil - ing up out - side; — I

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: A, A/G#, and F#m. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff.

D/E E D E

wish you would - n't make — me leave — here. I poured it on and I poured —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: D/E, E, D, and E. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff.

A Bm7 A/C# D E A Bm7 A/C#

— it out, — I tried to show you just how much I care. —

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are eight guitar chord diagrams: A, Bm7, A/C#, D, E, A, Bm7, and A/C#. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff.

D E A F#m G

I'm tired of words and I'm too hoarse to shout, — but you've been cold to

D E

me so long, — I'm cry - ing i - ci - cles in - stead of tears. — And

D/E E D/E E

all I can do — is keep on tell - ing you, I

A C#m/G# F#m D E

want you, — I need you, — but there ain't no way — I'm ev -

C#m **F#m** **Bm**

- er gon - na love _ you. Now don't be sad, _ (don't _ be sad, 'cause)

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chord diagrams for C#m (4fr), F#m, and Bm are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

D **Fdim** **F#m** **Bm** **To Coda**

two out of three _ ain't bad. Now don't be sad, 'cause

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for D, Fdim (5fr), F#m, and Bm are shown above the vocal line. The section ends with a 'To Coda' instruction and a coda symbol.

D **Fdim** **A** **D** **E**

two out of three _ ain't bad. _ You'll nev - er find your gold _ on a

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for D, Fdim (5fr), A, D, and E are shown above the vocal line.

A **Bm** **A/C#** **D** **E** **A** **Bm** **A/C#**

sand - y beach. You'll nev - er drill for oil _ on a cit - y street. I know you're

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for A, Bm, A/C#, D, E, A, Bm, and A/C# are shown above the vocal line.

D E A D/A A

look - ing for a ru - by in a moun - tain of rocks, — but there

This system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, five guitar chord diagrams are provided: D, E, A, D/A, and A. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G E

ain't no Coupe de Ville hid - ing at the bot - tom of a Crack - er Jack box.

This system continues the musical notation with a vocal line and piano accompaniment. Two guitar chord diagrams are shown above the vocal line: G and E. The piano accompaniment continues with chords and a bass line.

NC. C#m 4fr

I can't lie, I can't tell you that I'm

This system includes a vocal line and piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: NC. (Natural Chord) and C#m 4fr (C# minor barre). The piano accompaniment features chords and a bass line.

D C#m 4fr

some - thing I'm not, — no mat - ter how I try. I'll nev - er be a - ble

This system concludes the musical notation with a vocal line and piano accompaniment. Two guitar chord diagrams are shown above the vocal line: D and C#m 4fr. The piano accompaniment continues with chords and a bass line.

D E

to give you some - thing, some-thing that I just have-n't got. — There's

A A/C# D D/E

on - ly one girl — that I will ev - er love, and that was so man - y years a - go. —

A A/G# F#m

— And though I know I'll nev - er get her out of my heart, she nev - er

D/E E A

loved me back, ooh, — I know. Well, I re - mem - ber how she left me on a

A/C# D E A

storm - y night, And she kissed me and got out of our bed. And though I

A/G# F#m D/E

plead - ed and I begged her not to walk out that door. she packed her bags and turned right a - way.

E D/E E D/E E

And she kept on tell - ing me, she kept on tell - ing me, she

D/E E A C#m/G# F#m

kept on tell - ing me, "I want you, I need you, but there

D E C#m F#m Bm

ain't no way I'm ev - er gon - na love you. Now don't be sad, _

D Fdim A

D.S. al Coda

(don't be sad, 'cause) 'cause two out of three ain't bad." I

CODA D Fdim A

two out of three ain't bad. Ba - by we can talk all

A/C# D E A

night, _ but that ain't get - ting us no - where.

rit.

WALK OF LIFE

Words and Music by
MARK KNOPFLER

Fast

E **A**

f

B **E/G#** **A** **1**
B

2, 3 **B** **E**

1., 3. Here comes John - ny sing - ing old - ies, gold - ies
2. Here comes John - ny and he'll tell you a sto - ry

be - bop - a - lu - la ba - by what I say — here comes John - ny sing - ing
hand me down my walk - in' shoes — here comes John - ny with the

I got - ta wom-an down in the tun-nels trying to make it pay. }
 power and the glo - ry back beat the talk - in' blues. }

He got the ac - tion he got the mo - tion yeah the

boy can play — de - di - ca - tion — de - vo - tion

turn - ing all the night time in - to the day — { 1. he do the song a - bout the sweet lov - in'
 2. he do the song a - bout the sweet lov - in'
 3. and af - ter all the vio - lence and

B E A

wom - an he do the song a - bout the knife _____ he do the
 wom - an he do the song a - bout the knife _____ he do the
 dou-ble talk there's just a song in all the trou-ble and the strife he do the

E7 B A

walk he do the walk of life yeah _
 walk he do the walk of life yeah _
 walk you do the walk of life mmm _

B E

_____ he do the walk of life. _____
 _____ he do the walk of life. _____
 _____ you do the walk of life. _____

A B E/G# To Coda ⊕

1 **A** **B** 2 **A** **B** D.C. al Coda

CODA **A** **B**

E **A**

B **E/G#**

B **Optional Ending**
E **Repeat and Fade**

THE WEIGHT

By J.R. ROBERTSON

♩ = 72

N.C.



Introductory musical notation for guitar and piano.



1. I pulled in - to Na - za - reth, was feel - in' 'bout half - past dead.
(Verses 2-5. see block lyrics)

First system of musical notation for guitar and piano.



I just need some place _ where I can lay _ my head. _____

Second system of musical notation for guitar and piano.

A C#m D A Asus4

"Hey, mis - ter can you tell me — where a man might find a bed?"

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 7/8. Above the vocal line, five guitar chords are indicated: A, C#m, D, A, and Asus4. The lyrics are: "Hey, mis - ter can you tell me — where a man might find a bed?"

A C#m D A

He just grinned and shook my hand, "No" was all — he said.

The second system continues the piece. It features the same vocal and piano parts. The guitar chords above the vocal line are A, C#m, D, and A. The lyrics are: "He just grinned and shook my hand, "No" was all — he said."

E D A E D

Take a load off Fan - ny, take a load for free.

The third system of music includes the vocal and piano parts. The guitar chords above the vocal line are E, D, A, E, and D. The lyrics are: "Take a load off Fan - ny, take a load for free." The piano accompaniment features triplet markings in the bass line.

A E D Dmaj7 D

Take a load off Fan - ny and and and you

The fourth system concludes the piece. The guitar chords above the vocal line are A, E, D, Dmaj7, and D. The lyrics are: "Take a load off Fan - ny and and and you". The piano accompaniment features a 3/4 time signature at the end of the system.

1-3 A A/G# F#m7 A/E D

To Coda ⊕

you put the load right on me.
put the load right on me.

4 A A/G# F#m7 A/E D D/E A A/G# F#m7 A/E D

D.%. at Coda

⊕ *Coda* A A/G# F#m7 A/E D A A/G# F#m7 A/E D

Verse 2:
I picked up my bag, I went looking for a place to hide
When I saw Carmen and the Devil walking side by side
I said "Hey, Carmen, come on, let's go down town."
She said, "I gotta go but my friend can stick around."

Take a load off Fanny etc.

Verse 3:
Go down, Miss Moses, there's nothing you can say
It's just ol' Luke and Luke's waiting on the judgement day
"Well, Luke my friend, what about young Anna Lee?"
He said "Do me a favour son, won't you stay
and keep Anna Lee Company?"

Take a load off Fanny etc.

Verse 4:
Crazy Chester followed me and he caught me in the fog
He said "I will fix your rack if you'll take Jack, my dog."
I said "Wait a minute Chester, you know a peaceful man."
He said "That's O.K. boy, won't you feed him when you can."

Take a load off Fanny etc.

Verse 5:
Catch a cannonball now, to take me down the line
My bag is sinking low and I do believe it's time
To get back to Miss Fanny, you know she's the only one
Who sent me here with her regards for everyone.

Take a load off Fanny etc.

YOU REALLY GOT ME

Words and Music by
RAY DAVIES

Moderately

The musical score is arranged in four systems. Each system includes a guitar part with chords and fretting diagrams, a piano accompaniment with treble and bass staves, and a vocal line. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately'.

System 1: Guitar chords: Eb, F, Eb, F, Eb, F, Eb, F, Eb. Piano accompaniment features a steady bass line and chords in the right hand. The vocal line begins with a melodic phrase.

System 2: Guitar chords: F, Eb, F, Eb, F, Eb, F, Eb. The vocal line continues with the lyrics: "Girl, you real - ly got me go - ing, you got me See, don't ev - er set me free, I al - ways See, don't ev - er set me free, I al - ways".

System 3: Guitar chords: F, Eb, F, Eb, F, Eb, F, Eb. The vocal line continues with: "so I don't know what I'm do - ing. wan - na be by your side. wan - na be by your side.".

System 4: Guitar chords: F, Eb, F, Eb, F, Eb, F, Eb. The vocal line concludes with: "Yeah, Girl, Girl, you real - ly got me now. You got me".

F Eb F Eb F Eb F Eb

so I can't sleep at night.

G F G F G F G F

Yeah, you real - ly got me now, you got me

G F G F G F G

so I don't know what I'm do - ing. ——— Oh

C Bb C Bb C Bb C Bb

yeah, you real - ly got me now. ——— You got me

C Bb C Bb C Bb C Bb

so I can't sleep at night. You real - ly got me. — You

Detailed description: This system contains the first two measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Bb, and C are shown above the vocal staff.

C Bb C Bb C Bb C Bb

real - ly got me. — You real - ly got me. —

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C, Bb, and C are shown above the vocal staff.

1 2 C

Oh, oh. —

Detailed description: This system contains the third and fourth measures. The vocal line has a rest in the first measure and then sings 'Oh, oh.' in the second. The piano accompaniment has a first ending bracket over the first measure and a second ending bracket over the second. Chord diagrams for C are shown above the vocal staff.

3 C

Detailed description: This system contains the fifth and sixth measures. The piano accompaniment features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for C are shown above the vocal staff.

YOU'RE THE DEVIL IN DISGUISE

Words and Music by BILL GIANT,
BERNIE BAUM and FLORENCE KAYE

Fast

N.C. B \flat C/B \flat

This system shows the beginning of the piece. The guitar part starts with a natural chord (N.C.) and then moves to B-flat and C/B-flat chords. The piano accompaniment features a rhythmic pattern of eighth notes and rests, starting with a forte (f) dynamic.

Half time (♩ = ♩)

F F

You look like an an - gel,

The tempo changes to half time. The guitar part has a single F chord. The piano accompaniment is slower, with a bass line of eighth notes. The lyrics "You look like an an - gel," are written under the vocal line.

walk like an an - gel,

The piano accompaniment continues with a steady eighth-note bass line and block chords in the right hand. The lyrics "walk like an an - gel," are written under the vocal line.

Bb C

talk like an an - gel but I got wise:

Double time (♩ = ♩)

F

You're the dev - il in dis - guise, oh yes you

Dm F

are. — Dev - il in dis - guise, mm

Dm F

hmm. { You fool thought me —
I thought that —
Guitar solo ad lib.

Dm

with your kiss - es. You but cheat - ed was
 I was in heav - en, I

F

and sure you sur - spered. Heav - en knows how you
 sure sur - prised. Heav - en help me; I

Dm

1, 2
Bb

lied did - to n't me; see you're the not dev - the
 did - n't see the dev - il

C/Bb

F

way in you your seem. eyes. You You

3

Bb C F N.C.

(Solo ends) You're the dev - il in dis -

F Dm

guise, oh yes you are. — Dev - il in dis -

Repeat and Fade

guise, mm. — Dev - il in dis -

Optional Ending

Bb C/Bb F

guise.

Alone
Alone Again Or
Authority Song
Baba O'Riley
Baby, I Love Your Way
Back in the U.S.S.R.
Badge
Ballroom Blitz
Beth
Blaze of Glory
Brown Eyed Girl
Burning Love
Call Me the Breeze
Come Sail Away
Come Together
Day Tripper
Don't Do Me Like That
Don't Fear the Reaper
Don't Look Back in Anger
Don't Stand So Close to Me
Don't Stop
Dream On
Dreamer
Drive My Car
Every Breath You Take
Eye in the Sky
Faithfully
Fools Gold
Free Bird
Give a Little Bit
Gloria
Goodbye Yellow Brick Road
Green-Eyed Lady
Heart and Soul
Heat of the Moment
Heaven
I Feel Fine
I Want to Know What Love Is

If You Leave Me Now
In the Summertime
It's Only Love
The Joker
Knockin' on Heaven's Door
Like a Rolling Stone
The Lovecats
Matthew and Son
Oliver's Army
Paperback Writer
Penny Lane
Pictures of Lily
Pink Houses
Radar Love
Renegade
Rhiannon
Riders on the Storm
Rock 'N' Roll Star
Roxanne
Running on Faith
Shakedown
Show Me the Way
(She's) Some Kind of Wonderful
Something in the Air
Summer of '69
Sweet Emotion
Takin' Care of Business
These Eyes
Throwing It All Away
Time for Me to Fly
Two Out of Three Ain't Bad
Walk of Life
The Weight
You Really Got Me
You're the Devil in Disguise

HLE90001945

ISBN 1-84449-110-2



9 781844 491100

Hal Leonard Europe



Distributed by Music Sales
www.musicsales.com