

ARMAGEDDON

A JERRY BRUCKHEIMER PRODUCTION

TOUCHSTONE PICTURES



ARMAGEDDON

A MICHAEL BAY FILM



HAL•LEONARD®

ARMAGEDDON

- | | | |
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| 9 | I Don't Want to Miss a Thing | <i>Aerosmith</i> |
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TOUCHSTONE PICTURES PRESENTS A JERRY BRUCKHEIMER PRODUCTION IN ASSOCIATION WITH VALHALLA MOTION PICTURES A MICHAEL BAY FILM BRUCE WILLIS
 "ARMAGEDDON" BILLY BOB THORNTON LIV TYLER BEN AFFLECK WILL PATTON PETER STORMARE KEITH DAVID AND STEVE BUSCEMI MUSIC BY TREVOR RABIN
 COSTUME DESIGNER MICHAEL KAPLAN FILM EDITORS MARK GOLDBLATT, A.C.E. CHRIS LEBENZON GLEN SCANTLEBURY PRODUCTION DESIGNER MICHAEL WHITE DIRECTOR OF PHOTOGRAPHY JOHN SCHWARTZMAN
 EXECUTIVE PRODUCERS JONATHAN HENSLEIGH JIM VAN WYCK CHAD OMAN STORY BY ROBERT ROY POOL AND JONATHAN HENSLEIGH ADAPTATION BY TONY GILROY AND SHANE SALERNO
 SCREENPLAY BY JONATHAN HENSLEIGH AND J.J. ABRAMS PRODUCED BY JERRY BRUCKHEIMER GALE ANNE HURD MICHAEL BAY DIRECTED BY MICHAEL BAY



PG-13 PARENTS STRONGLY CAUTIONED
 Some Material May Be Inappropriate for Children Under 13



AVAILABLE ON COLUMBIA SONY MUSIC
 SOUNDTRACK CASSETTES



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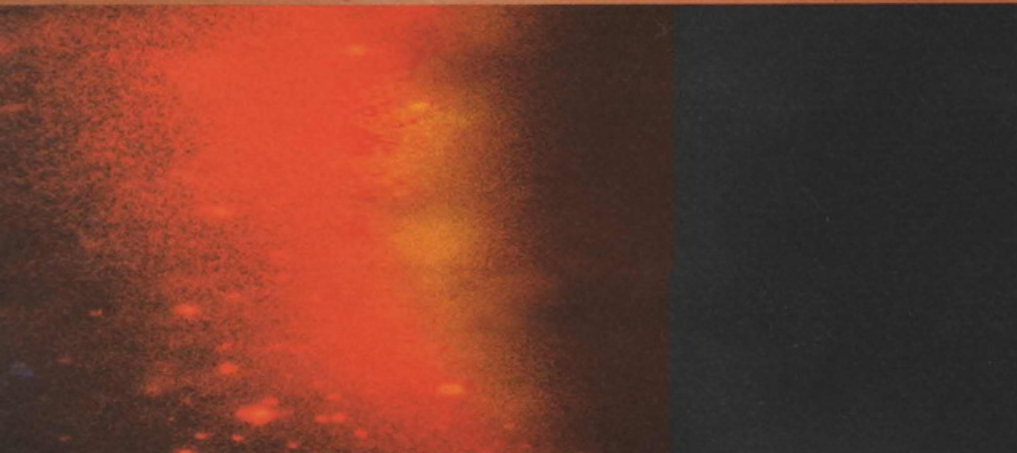
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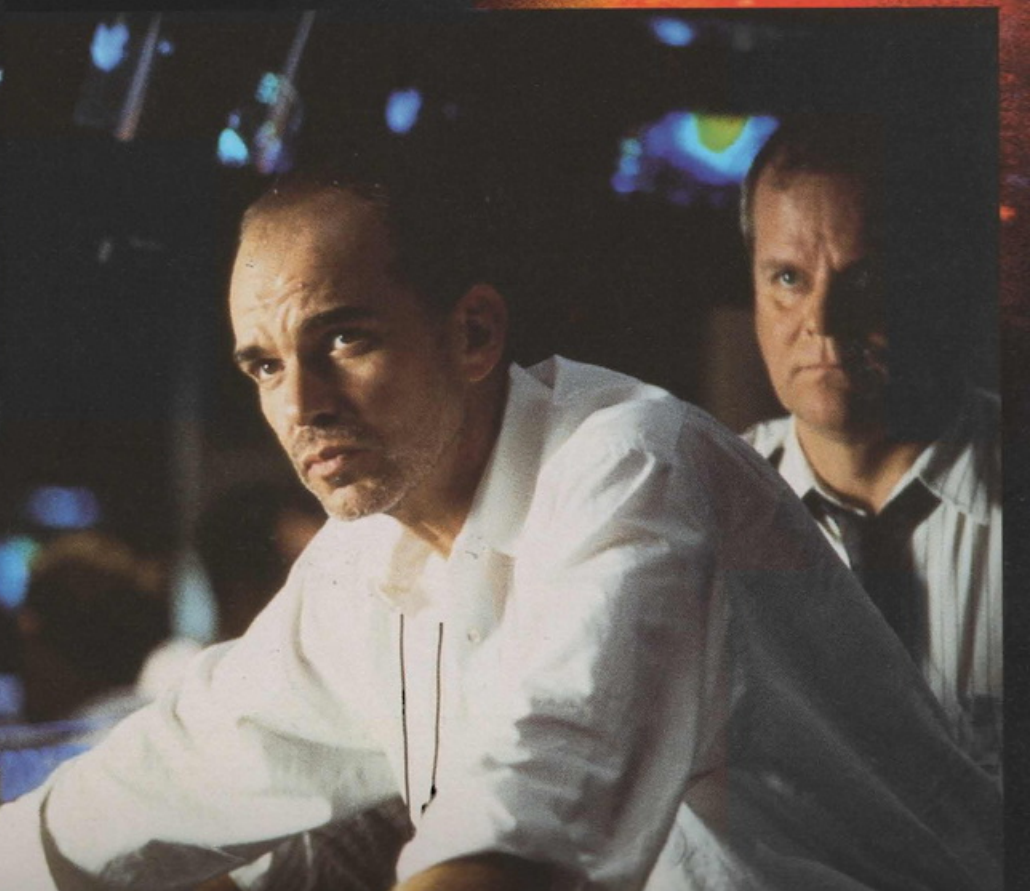
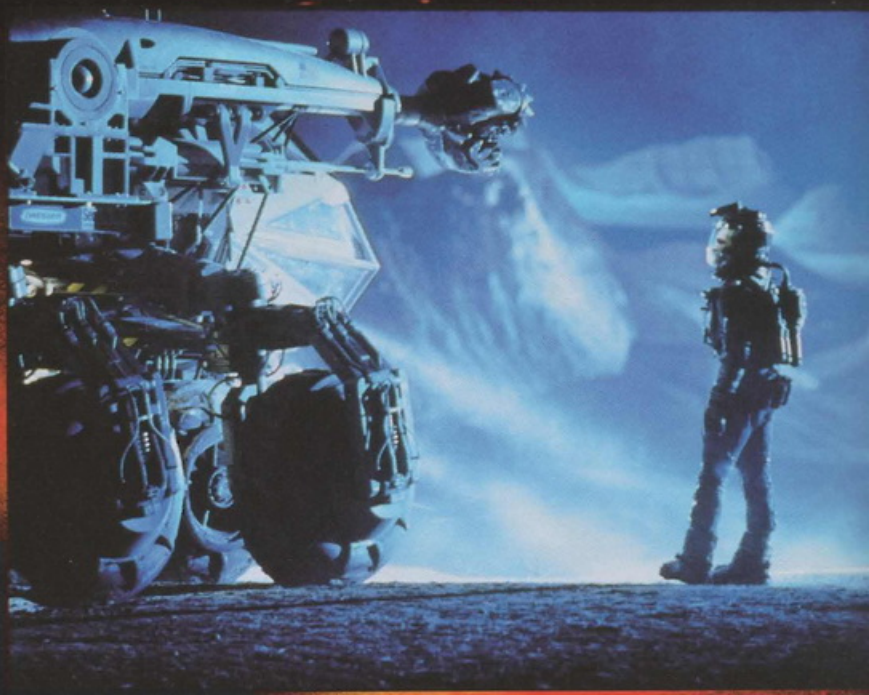


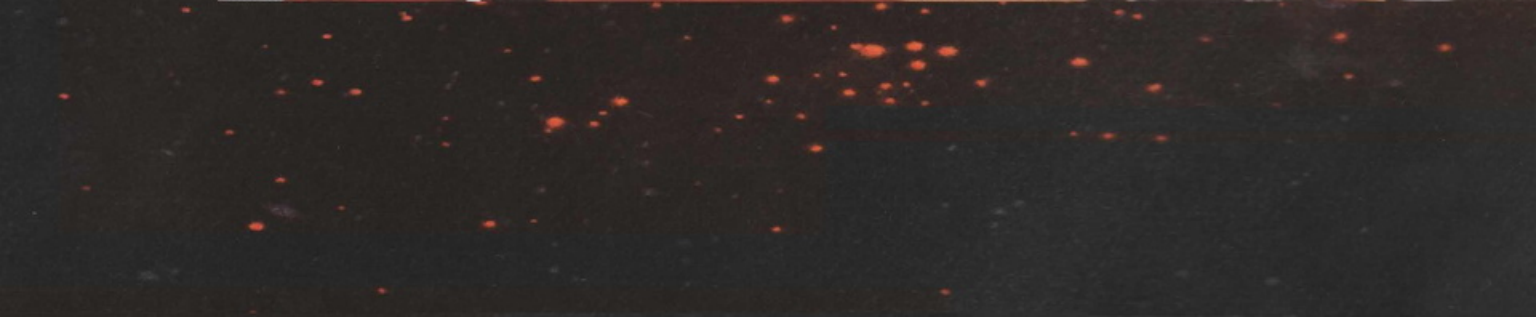
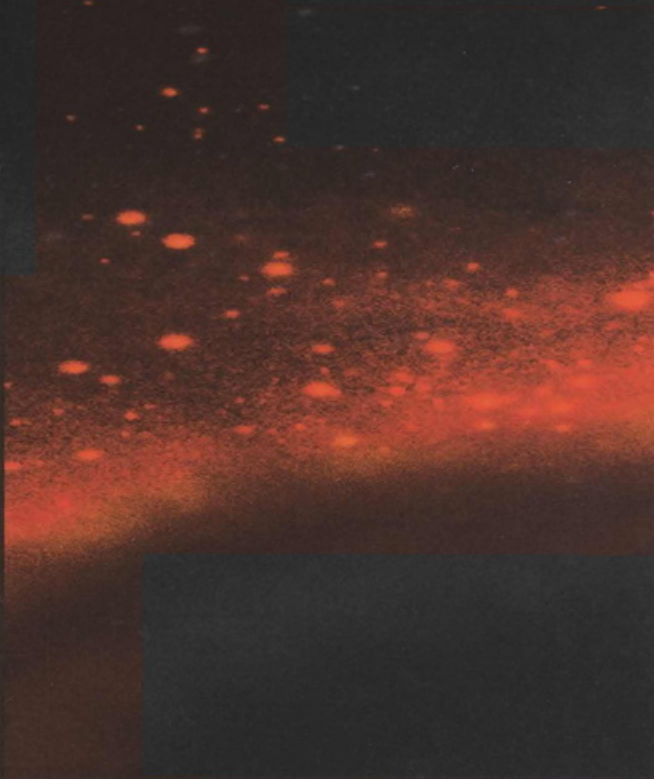












I DON'T WANT TO MISS A THING

Words and Music by
DIANE WARREN

Slowly ♩ = 68



I could



stay a - wake_ just to hear you breath - ing, watch you smile while you are sleep - ing, _ while you're



far a - way _ and dream - ing. I could spend my life _ in this sweet sur -

Bm7



G



D/F#



ren - der. I could stay lost in this mo - ment for -

Em7



F#m7



Gmaj7



ev - er. Ev - 'ry mo-ment spent with you — is a mo-ment I

Asus



D



A/C#



treas - ure. Don't wan - na close _ my eyes, _

Em7



G



A



don't wan-na fall _ a - sleep, _'coz I'd miss you, ba-by, and I don't wan-na miss a thing..



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

'Coz e - ven when I dream of you, — the sweet-est dream would nev - er do. — I'd still

Piano accompaniment for the first system, including treble and bass staves.



To Coda ⊕

Musical staff with treble clef, key signature of two sharps, and a melody line.

miss you, ba - by, and I don't wan - na miss a thing. —

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of two sharps, and a melody line.

Lay - ing close to you, — feel - ing your — heart

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of two sharps, and a melody line.

beat - ing, and I'm won - d'ring what you're dream - ing, won-d'ring

Piano accompaniment for the fourth system, including treble and bass staves.



if it's me you're see - ing. Then I kiss your eyes — and thank God we're to -



geth - er. — I just wan-na stay with you — in this mo-ment for - ev -



D.S. al Coda

- er, for - ev - er and ev - er. —

CODA



— I don't wan-na



miss one smile; — I don't wan-na miss one kiss. I just wan-na

Bb



F/A



be with you, _ right here _ with you, _ just like this. I just wan-na

hold _ you close, _ feel your heart so close to mine, _ and just

stay here in _ this mo-ment for ³ all the rest of time. _

A



D



A/C#



Ba - by, ba - by. _

Don't wan-na close _ my eyes, _



don't wan-na fall — a - sleep, — 'coz I'd miss you, ba - by, and I don't wan-na miss a thing. —



— 'Coz e - ven when I dream of you, — the sweet-est dream would nev - er do. — I'd still



miss you, ba - by, and I don't wan-na miss a thing. — Don't wan-na close — my eyes, —



don't wan-na fall — a - sleep, — 'coz I'd miss you, ba - by, and I don't wan-na miss a thing. —



'Coz e - ven when I dream of you, _ the sweet-est dream would nev - er do. _ I'd still



miss you, ba - by, and I don't wan - na miss a thing. _

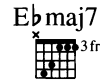



Repeat ad lib. and Fade

REMEMBER ME

Words and Music by JACK BLADES,
JONATHAN CAIN and NEAL SCHON

Moderately fast Rock



mf



Re - mem - ber _ me. _




Re - mem - ber _ me. _

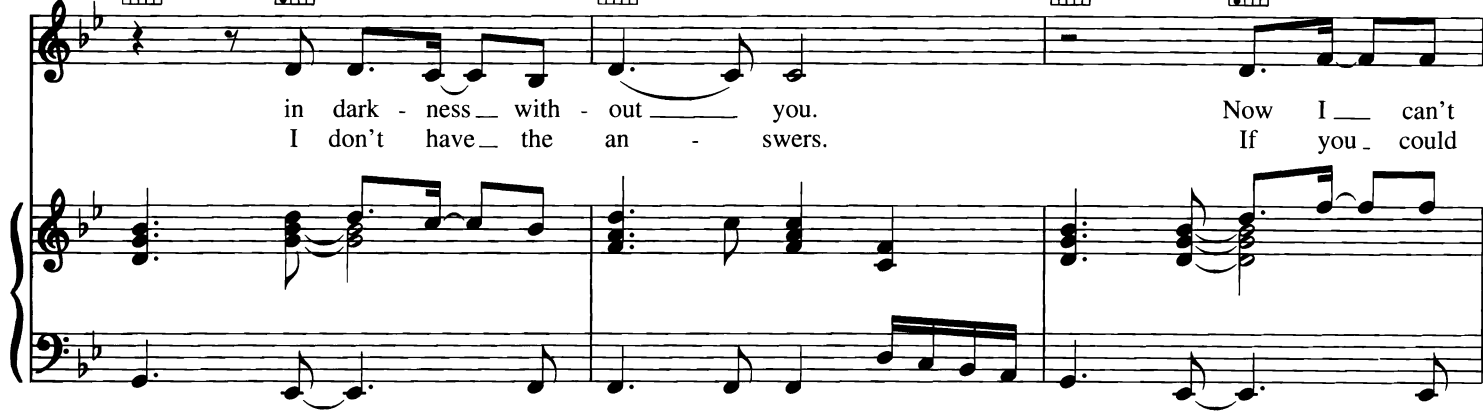


Find _ my - self all a-lone
No way I _ could change my_ mind;


Gm Ebmaj7 F Gm Ebmaj7




in dark - ness_ with - out_ you. Now I_ can't
I don't have_ the an - swers. If you_ could




Gm Ebmaj7 C7sus



turn a - way from what I_ must do. _____
see through_ my eyes, you'd let go of_ your fears. _____




Gm Ebmaj7 Gm Ebmaj7



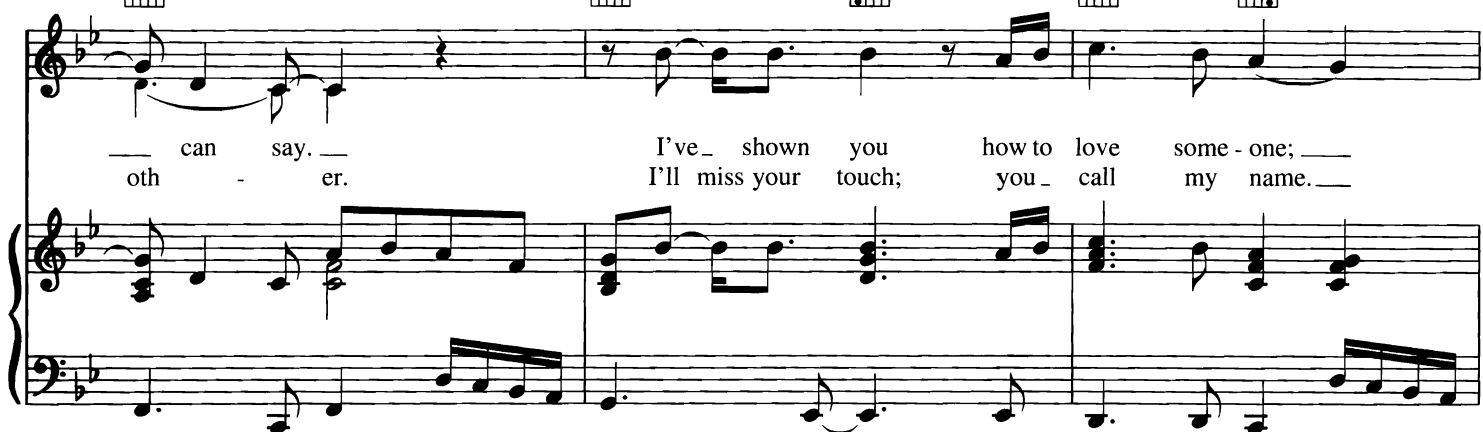
(1.,D.S.) You know I'd give my life for you, more than words _____
(2.) And though I have to leave you now, we're a part of each



F Gm Ebmaj7 Dm7 Csus



_____ can say. _____ I've_ shown you how to love some - one; _____
oth - er. I'll miss your touch; you_ call my name. _____





I am with you for - ev - er. } Say - good - bye,

I know you'll find the way.



close your eyes, re - mem - ber me.



Walk a - way, the sun re - mains, re - mem - ber me.



To Coda



I'll live on some-where in your heart;

F Eb Gm

you must be - lieve. Re - mem - ber me.

Bb F Csus C Csus C

2 Eb Gm Bb F F/C C

Winds of change we can't ex - plain; re - mem - ber me.

Csus C Ebmaj7

I'll live on some-where in your heart;

F



Gm



E♭(add2)



you must be - lieve.

Re - mem - ber me.

Gm



Guitar Solo

F



C/E



Gm



E♭ maj7



B♭



C



D.S. al Coda

Solo ends

CODA

E^b 3fr Gm 3fr B^b F F/C C

Be _ there to watch o - ver _ you; _ re - mem - ber _ me. _

Csus 3fr C E^b 3fr Gm 3fr B^b F

Feel _ I'm gone, my heart lives _ on; _ re -

F/C C Csus 3fr C E^b maj7 3fr

mem - ber _ me. _ Don't _ you think of _

F

this as the end; I'll _ come in through your dreams. _ Re - mem - ber _

Gm

F

me. —

C/E

Gm

Close your eyes.

F

C/E

Gm

Say good - bye.

E \flat maj7

B \flat

Csus

C

Repeat and Fade **Optional Ending**

Gm

Re - mem - ber - me. —

WHAT KIND OF LOVE ARE YOU ON

Words and Music by STEVEN TYLER, JOE PERRY,
JACK BLADES and TOMMY SHAW

Moderately, driving



f

Musical score for the first system, featuring a vocal line and piano accompaniment in F# major. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G#5. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

You

N.C.

Musical score for the second system, featuring a vocal line and piano accompaniment in F# major. The vocal line contains the lyrics: "say one thing then you do — an-oth-er. You got it all wrong so you blame it on your moth-er. You're". The piano accompaniment continues with the same rhythmic pattern as the first system.

say one thing then you do — an-oth-er. You got it all wrong so you blame it on your moth-er. You're

Musical score for the third system, featuring a vocal line and piano accompaniment in F# major. The vocal line contains the lyrics: "kick-ing the dog but you can't get the cat. You know it ain't cool but you like it like that.". The piano accompaniment continues with the same rhythmic pattern as the first system.

kick-ing the dog but you can't get the cat. You know it ain't cool but you like it like that.

F#5

Musical score for the fourth system, featuring a guitar chord diagram and piano accompaniment in F# major. The guitar chord diagram shows the F#5 chord (F#5, 0, 0, 0, 0, 0). The piano accompaniment continues with the same rhythmic pattern as the first system.

Ev -

N.C.

- 'ry bod - y talk - ing 'bout what it is, what it ain't; kiss on the dev - il and you piss off a saint. But it

F#5

can't be love if you don't have to crawl. You say you don't need noth - ing but you got to have it all.

D

B

I wan - na know, _____ what kind of love are you on?

F#5



Jel -

- ly Roll Jane roll - ing on the rug tak - ing on her lov - er like a brand new drug. Do -

— the same thing ev - 'ry damn day, do the same thing, do the same thing, nev - er seem to get e-nough.

D



B



I — wan - na know, — what kind of love are you on?

F#5



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

D



B



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

I've _ got to know, _____ what kind of love are you on?

F#5



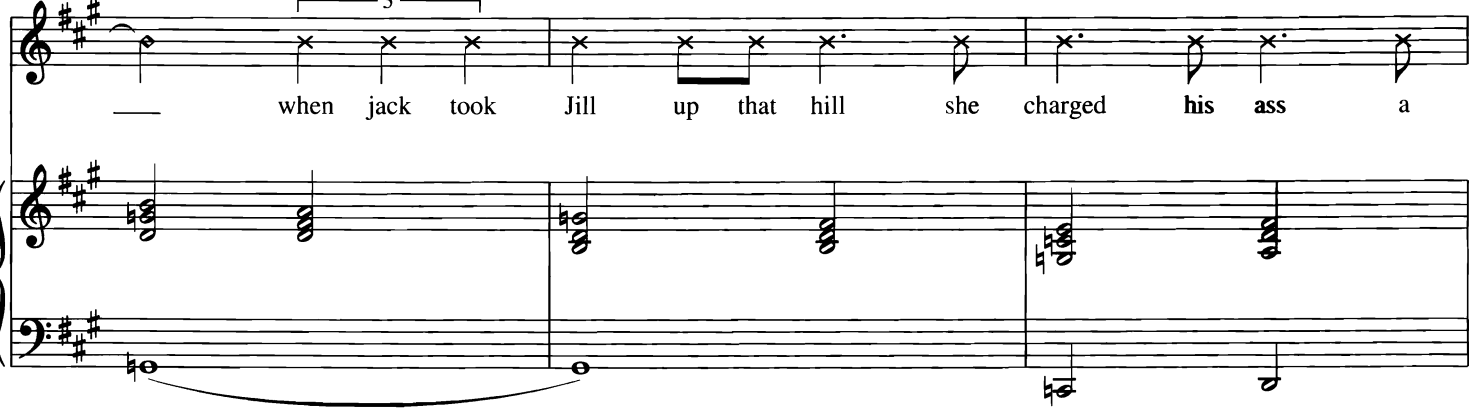
Musical notation for the third system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Oh _____

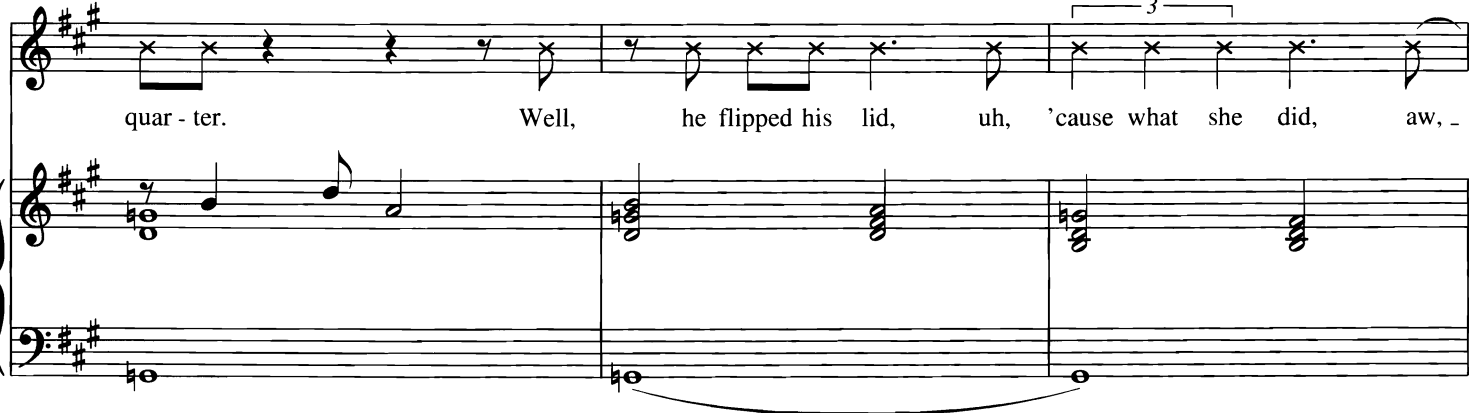
G  D/G  3 G  Gmaj7  C  D 



when jack took Jill up that hill she charged his ass a



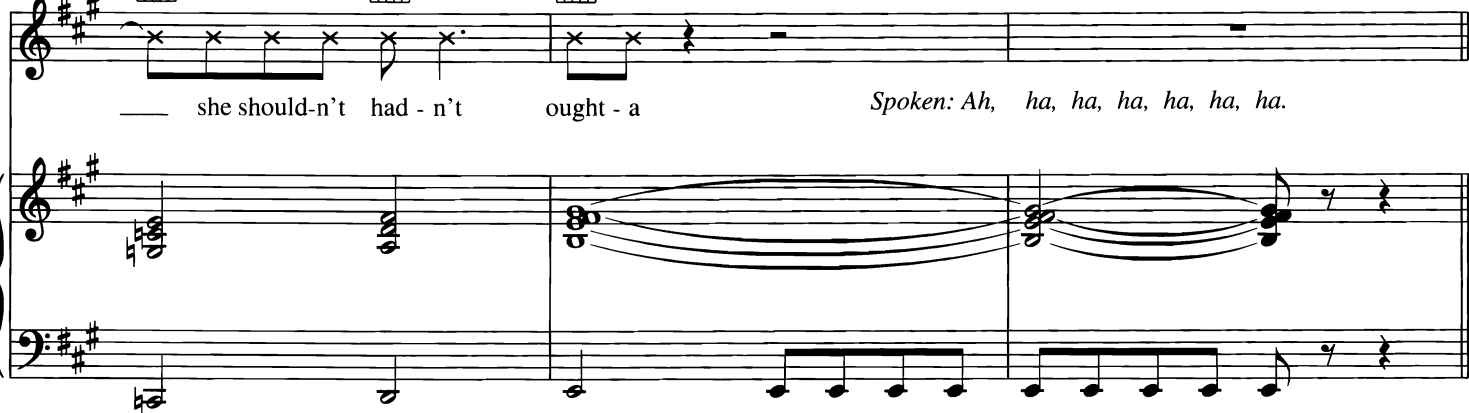
G  D/G  G  3 Gmaj7 

quar - ter. Well, he flipped his lid, uh, 'cause what she did, aw, -



C  D  E(add2) 

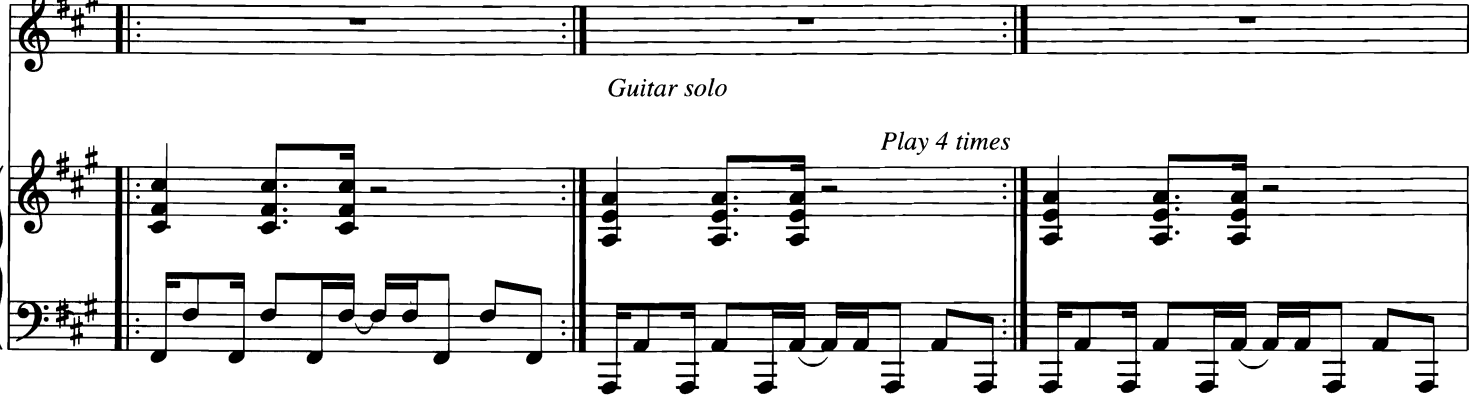
she should-n't had - n't ought - a Spoken: Ah, ha, ha, ha, ha, ha.



F#5  A5  5fr

Guitar solo

Play 4 times



F#5



Musical notation for the first system, including guitar and piano parts.

A5



5fr

B5



Musical notation for the second system, including guitar and piano parts.

C#5



Musical notation for the third system, including guitar and piano parts. Includes the text "Solo ends" and "Sung: Rock -".

N.C.

Musical notation for the fourth system, including guitar and piano parts. Includes the lyrics: "ing in a cra-dle with a high school vamp, scream - ing at a home-y like an old tube amp. Up, -".

— down, side-wa-y, go-ing in and out of things. Ev-'ry-bod-y else say, "Why you kiss the girls and make them cry?"

D  B 

I wan-na know, _____ what kind of love are you on?

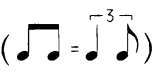
F#5 

D  B  C#sus  4fr

I've got-ta know, _____ what kind of love are you on?

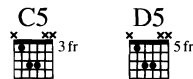
LA GRANGE

Words and Music by FRANK LEE BEARD,
JOE MICHAEL HILL and BILLY GIBBONS

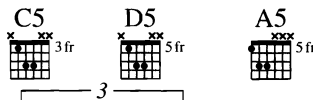
Moderately fast ()



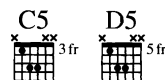
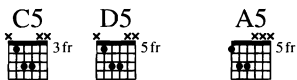
mp



Ru - mors - spread - ing 'round -



in that Tex - as town



'bout the shack out - side La Grange -

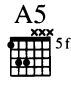
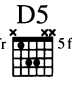
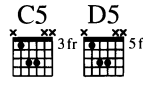
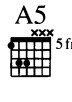
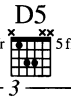
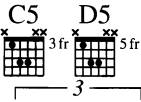


Musical notation for the first system, including treble and bass clefs.

Spoken: You know what I'm talking about.

Sung: Just let me know

Piano accompaniment for the first system.



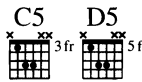
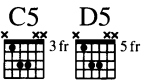
Musical notation for the second system, including treble and bass clefs.

if you — wan - na go

to that home

out

Piano accompaniment for the second system.



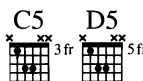
Musical notation for the third system, including treble and bass clefs.

on the range.

Spoken: They got a lot of nice girls.

Piano accompaniment for the third system.

Play 3 times

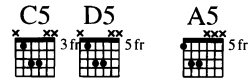


Musical notation for the fourth system, including treble and bass clefs.

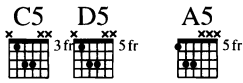
N.C.

mf

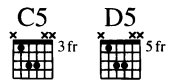
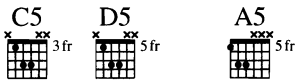
Piano accompaniment for the fourth system.



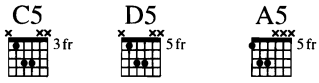
Well, I hear it's fine — if you've got the time —



and the ten to get — your - self in. —






And I hear it's tight — most ev - 'ry night, —



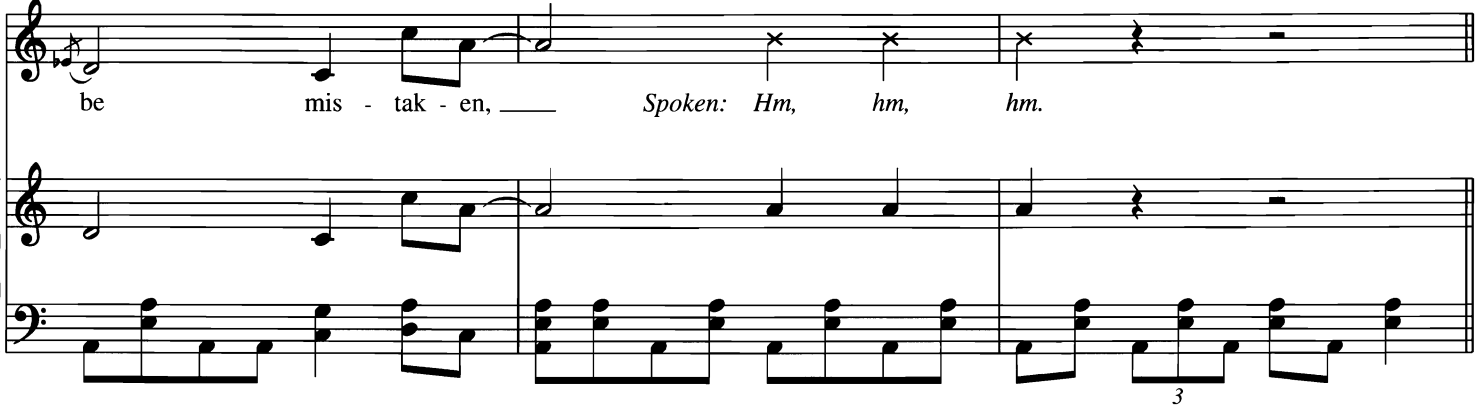
— but now — I might

—

C5 3fr  D5 5fr  A5 5fr 

N.C.

be mis - tak - en, — Spoken: Hm, hm, hm.



C5 3fr 

1-7

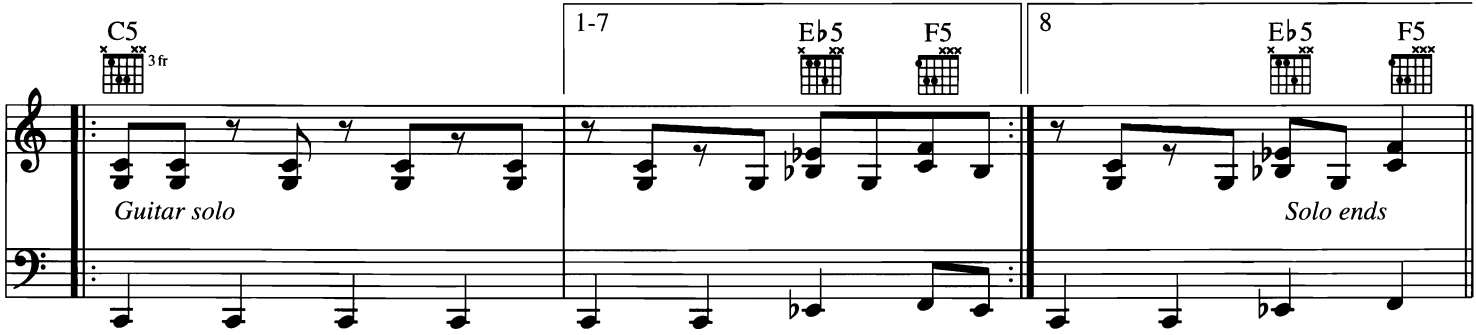
Eb5  F5 

8

Eb5  F5 

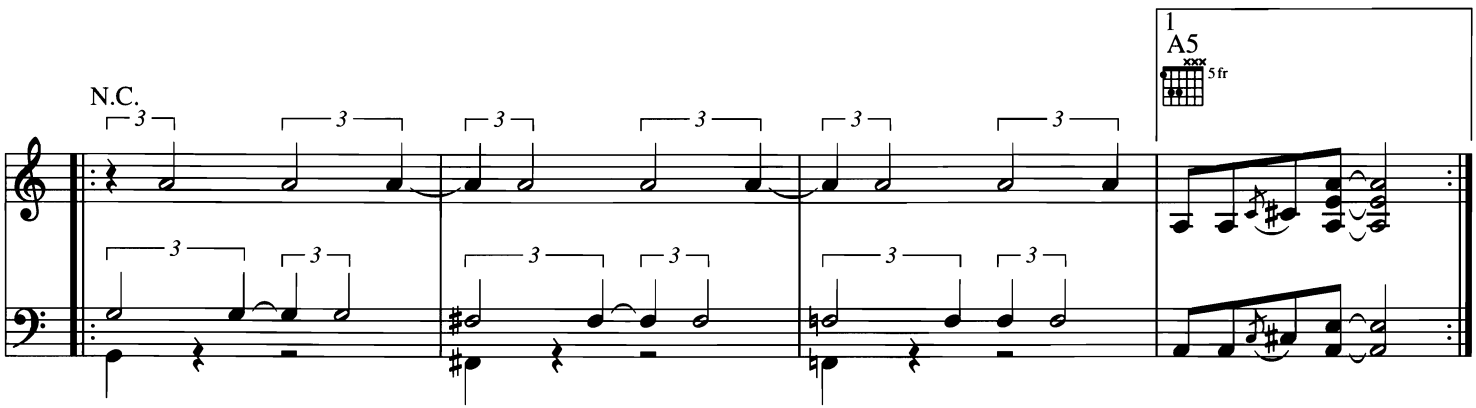
Guitar solo


Solo ends



N.C.

A5 5fr 

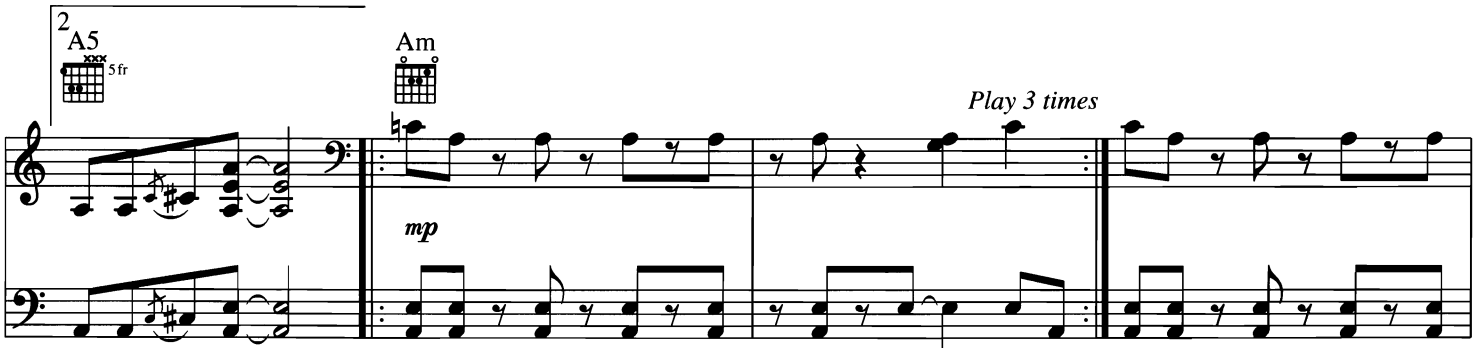


2 A5 5fr 

Am 

Play 3 times

mp



Repeat and Fade

Optional Ending

A5 5fr 

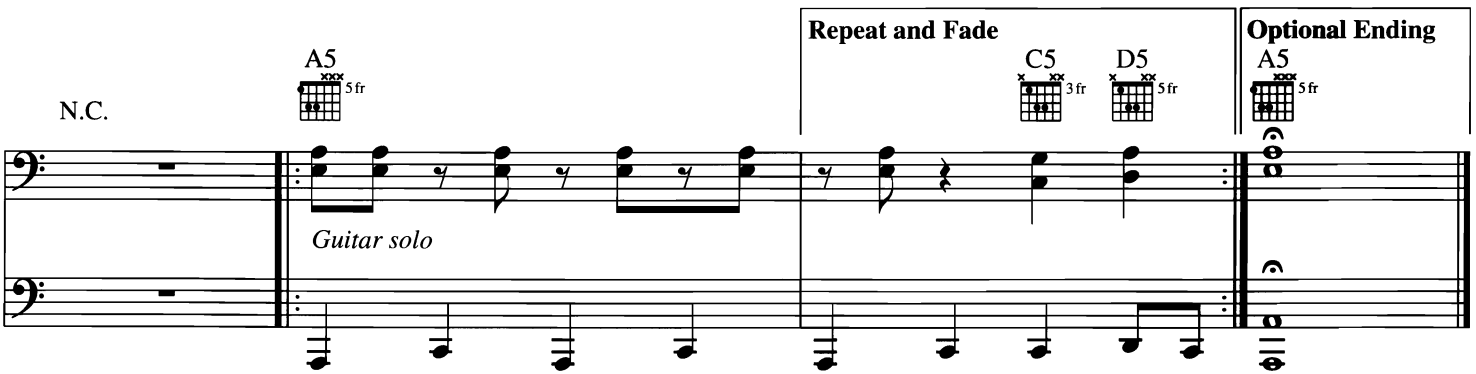
C5 3fr 

D5 5fr 

A5 5fr 

N.C.

Guitar solo



ROLL ME AWAY

Words and Music by
BOB SEGER

Moderately bright

mp
R.H.

C Dm7/C C

F/C C Dm7/C

C F/C C

Dm7/C C F/C

west-bound road. _ Right a - way _ I made my choice. _

Took a look down a



Head-ed out to my big two - wheel - er. I was tired of my — own voice. —



Took a bead on the north - ern plains — and just rolled —



— that pow - er on.



Twelve hours out of Mack-i-naw Cit-y, — stopped in a bar —
 Stood a-lone on a moun - tain - top — star-in' out —

C F/C C

to have a brew. —
at the Great Di - vide. Met a girl and we
I could go east,

Dm7/C C F/C

had a few drinks and I told her what I'd de - cid - ed to do. —
I could go west. — It was all up to me to de - cide. —

G F/G C

She looked out the win - dow a long, long mo - ment, then she looked in -
Just then — I saw a young hawk fly in' and my soul be -

F C/E G

to my eyes. — She did - n't have to
gan to rise. — And pret - ty

say a thing. soon I knew what she was think - in'. my heart was sing - in'.

cresc.

Roll, _____ roll me a-way. Won't you roll me a - way__ to - night?
Roll, _____ roll me a - way. I'm gon - na roll me a - way__ to - night.

f

I too am lost. I feel dou - ble - crossed. _ And I'm
Got - ta keep roll - in', got - ta keep rid - in', keep

f

sick of what's wrong_ and what's right._ We nev - er e - ven
search-in', till I _____ find what's right._ And as the sun - set

f



To Coda ⊕

said a word. We just walked out — and got on that bike.
fad-ed, I spoke to the faint - est first star-light.



And we rolled, —



and we rolled — clean out of sight.



F/C



C



F/C



First system of musical notation, including vocal line and piano accompaniment.

Dm



G



Dm



We rolled a - cross the high plains deep in - to the
 Some - where a - long a high road the air be - gan to

Second system of musical notation, including vocal line and piano accompaniment.

G



Am



Em



moun - tains. Felt so good to me,
 turn cold. She said she missed her home.

Third system of musical notation, including vocal line and piano accompaniment.

F



1

G



2

G



fi - n'ly feel - in' free.
 I head - ed on a lone,

Fourth system of musical notation, including vocal line and piano accompaniment.

oh. _____

mf

C F/C

C F/C C

F/C C F/C

D.S. al Coda

CODA G

And I said next time,

next time _____ we'll get it

The first system features a vocal line with lyrics "next time" and "we'll get it". The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

C

F/C

C

right.

The second system continues the piano accompaniment with a treble clef staff showing chords and a bass clef staff with a steady eighth-note bass line.

Repeat and Fade

F/C

C

F/C

The third system shows the piano accompaniment with a treble clef staff and a bass clef staff. A double bar line is present, followed by a repeat sign and a fade-out instruction.

Optional Ending

C

F/C




C


The fourth system shows the piano accompaniment with a treble clef staff and a bass clef staff. It includes an optional ending section marked with a double bar line and repeat sign.





WHEN THE RAINBOW COMES


Words and Music by
KARL WALLINGER



Moderately

Am  D  G 







C  G/B  Am  D 




G  Gsus  G  Am 

Pack — your bags, — clear —



D  G  C  G/B 

— the floor, — then step out through — the o - pen — door. —







Leave a note ___ that says ___ good - bye.

Then build ___ a new house down ___ by the sea, ___ get ___

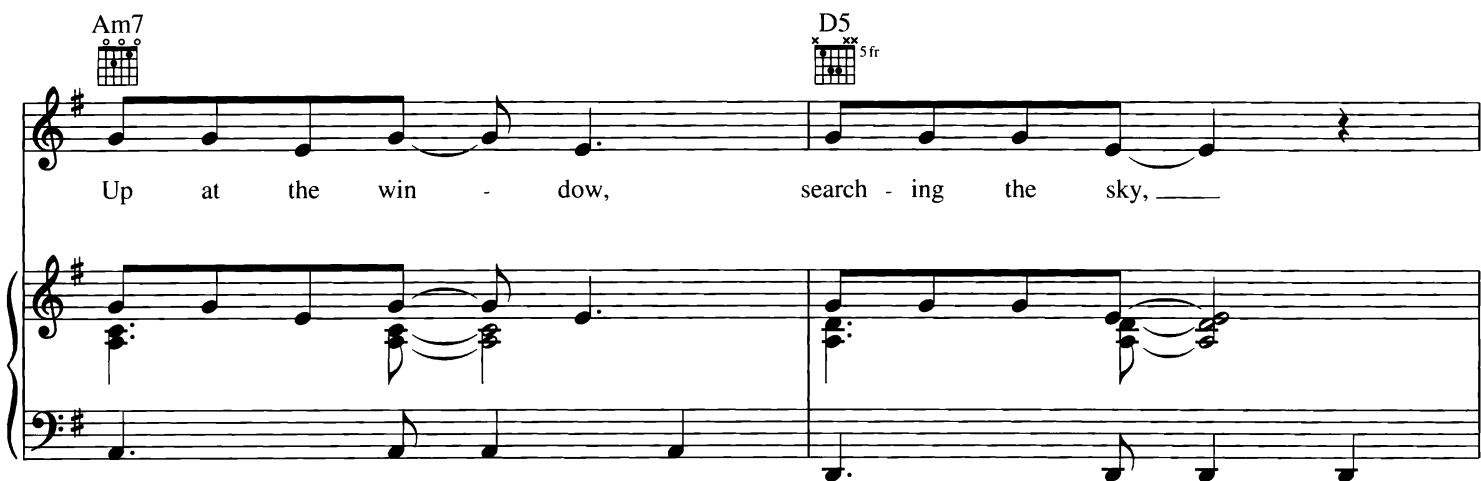


___ to the place ___ we were meant ___ to ___ be. Yeah, you know _

___ it when ___ you smile. ___

Am7  D5 




Up at the win - dow, search - ing the sky, —



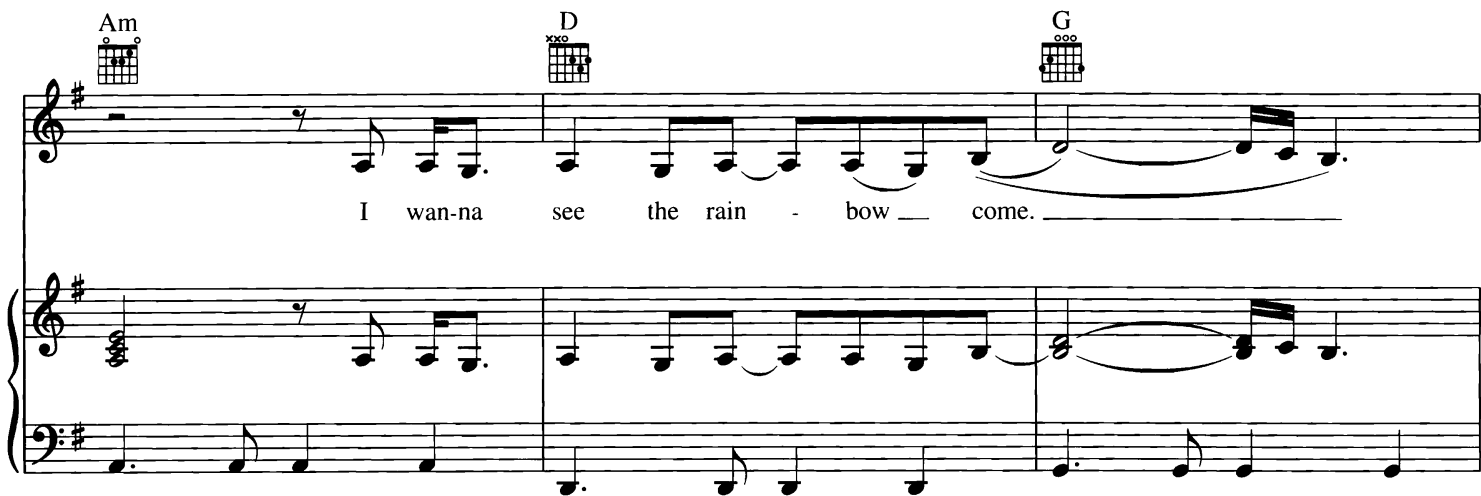
G  C  G/B 



look - ing for the rain - bow, and don't — ask — why.



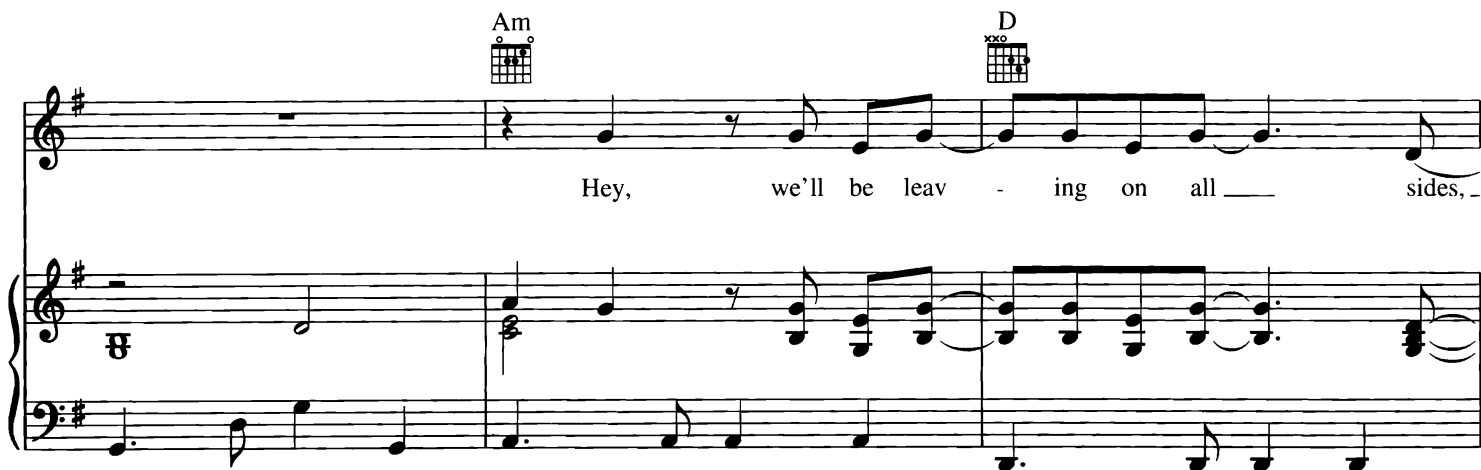
Am  D  G 

I wan-na see the rain - bow — come. —



Am  D 

Hey, we'll be leav - ing on all — sides, —



G C G/B Am

oh, when the rain -

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 features guitar chord diagrams for G, C, G/B, and Am above the staff. The lyrics "oh, when the rain -" are written below the staff. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The music consists of quarter and eighth notes, with some notes beamed together.

D G

- bow comes.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features guitar chord diagrams for D and G above the staff. The lyrics "- bow comes." are written below the staff. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The music continues with quarter and eighth notes, including some longer note values.

Am D G

La la la la la la la la la la

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features guitar chord diagrams for Am, D, and G above the staff. The lyrics "La la la la la la la la la la" are written below the staff. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The music consists of quarter and eighth notes.

C G/B Am D

la la la la, when the rain - bow comes.

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef with a key signature of one sharp. It features guitar chord diagrams for C, G/B, Am, and D above the staff. The lyrics "la la la la, when the rain - bow comes." are written below the staff. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The music concludes with quarter and eighth notes.



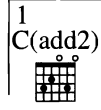
Musical notation for the first system, including vocal line and piano accompaniment.

Mis - ter post - man, —
Hey, mis - ter post - man, —



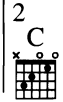
Musical notation for the second system, including vocal line and piano accompaniment.

look and see _____ if there's a mes-sage in your bag for me. —
look and see _____ if there's a mes-sage in your bag for me. —








Musical notation for the third system, including vocal line and piano accompaniment.

Could be a bomb or it could be a let - ter; it don't mat - ter, it can
You know it's been such a long, long — time —








Musical notation for the fourth system, including vocal line and piano accompaniment.

on - ly get bet-ter. _____ since I could laugh at this world _ of mine. —

Am  D  G  C  G/B 

Guitar solo






Am  D  G  Gsus  3fr G 



Am  D 

Slip - ping and slid - ing a - round _____ in your head,



G  C(add2)  G/B 

be - bop - a - lu - la, ba - by, you're dead, so come on, _____



Am D G

make a bright new day.

Detailed description: This system contains the first three measures of the song. The guitar part starts with an Am chord, followed by a D chord, and ends with a G chord. The vocal line begins with a whole rest in the first measure, then sings 'make a bright new day.' across the next two measures. The piano accompaniment features a steady bass line and chords in the right hand.

Am D

I need a prayer here need a blessing.

Detailed description: This system contains the next three measures. The guitar part has Am and D chords. The vocal line starts with a whole rest, then sings 'I need a prayer here need a blessing.' The piano accompaniment continues with a consistent rhythmic pattern.

G C G/B Am

Cast an eye back as you run and turn a round, boy,

Detailed description: This system contains the next four measures. The guitar part features G, C, G/B, and Am chords. The vocal line starts with a whole rest, then sings 'Cast an eye back as you run and turn a round, boy,'. The piano accompaniment provides harmonic support with chords and a bass line.

D G Gsus G

see the rain bow come.

Detailed description: This system contains the final three measures. The guitar part has D, G, Gsus (3fr), and G chords. The vocal line starts with a whole rest, then sings 'see the rain bow come.' The piano accompaniment concludes the piece with a final chord and a steady bass line.

Am D G

Hey, we'll be leav - ing on all ___ sides, ___ when the rain -

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Am, D, and G are shown above the vocal staff.

C G/B Am Dsus

- bow ___ comes, ___ when the rain - bow comes. ___

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C, G/B, Am, and Dsus are shown above the vocal staff.

G Am






See the world _

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for G and Am are shown above the vocal staff.

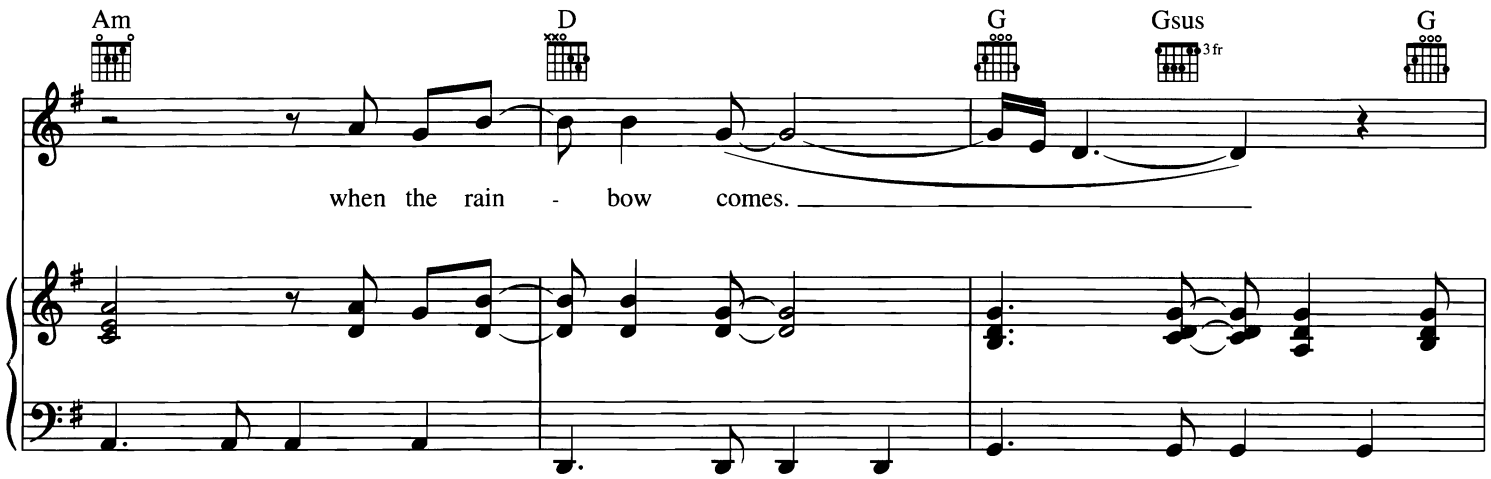
D G C G/B



___ from all ___ sides, ___ when the rain - bow ___ comes, _

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for D, G, C, and G/B are shown above the vocal staff.

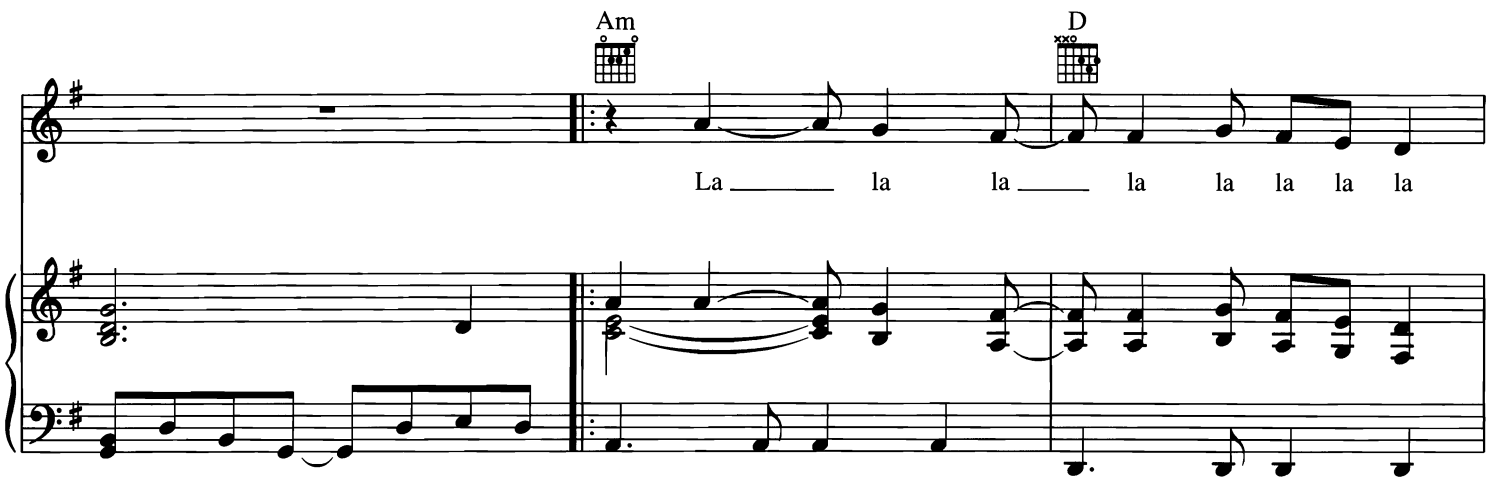
Am  D  G  Gsus  3fr G 





when the rain - bow comes.



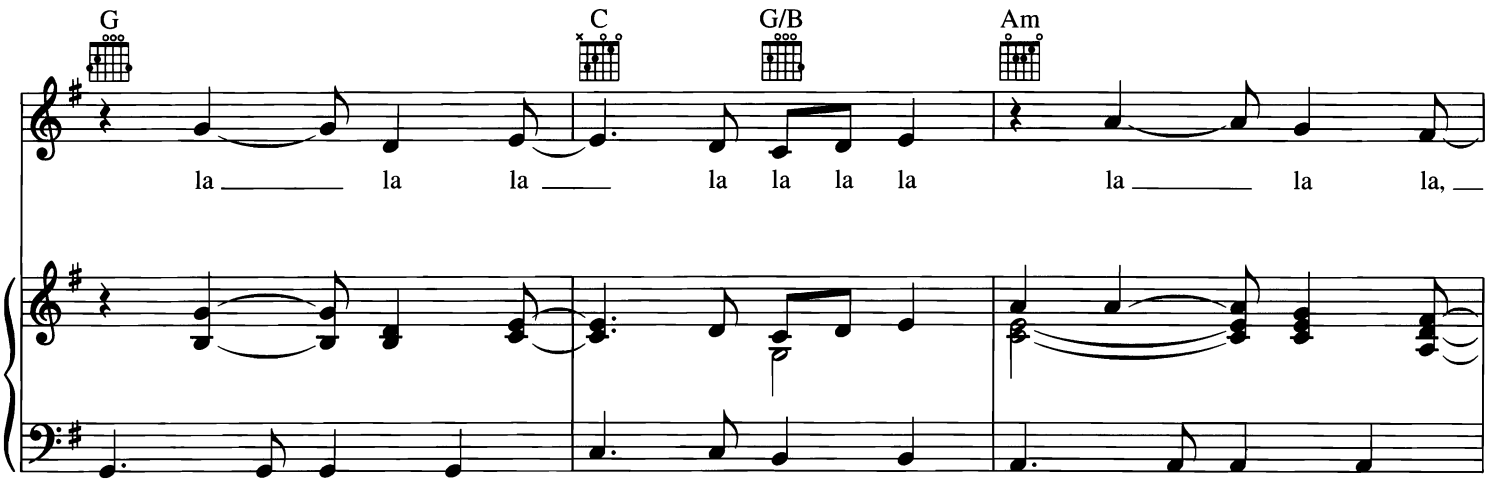
Am  D 





La _____ la la _____ la la la la



G  C  G/B  Am 

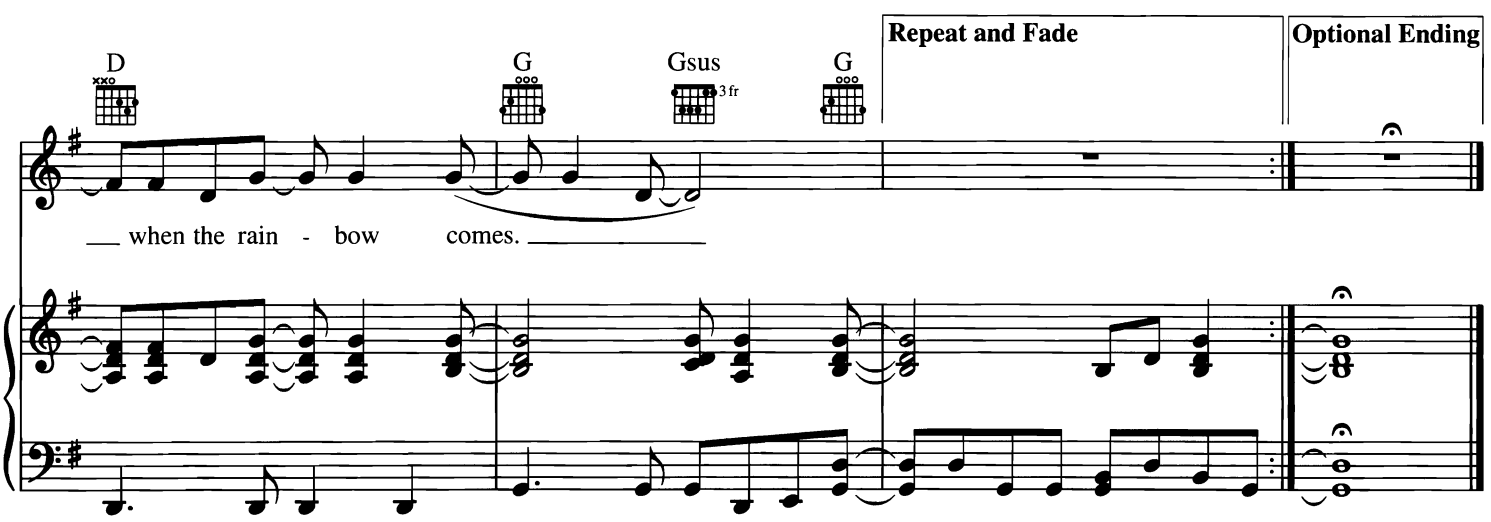
la _____ la la _____ la la la la la _____ la la,



D  G  Gsus  3fr G 

_____ when the rain - bow comes.

Repeat and Fade **Optional Ending**



SWEET EMOTION

Words and Music by STEVEN TYLER
and TOM HAMILTON

Moderately, in 2

N.C.

Repeat 4 times



Sweet _____

mf

e -

D/A



A



mo

tion, _____

sweet _____ e -

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line contains a long note labeled 'sweet' followed by a line and then a note labeled 'e -'. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs) with chords and a rhythmic bass line.

mo _____ tion. _____ { You }
I }

The second system includes guitar chord diagrams for D/A and A. The D/A chord is shown as x00 (open strings, 2nd fret on D, 3rd fret on A). The A chord is shown as x00 (open strings, 2nd fret on D, 3rd fret on A). The vocal line continues with 'mo' and 'tion.' followed by a line and then a note. A bracketed section labeled '{ You }' and 'I }' is positioned to the right. The piano accompaniment continues with chords and a rhythmic bass line.

A

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; _____

The third system features a guitar chord diagram for A (x00). The vocal line contains the lyrics: '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; _____', and 'Stand in the front just a - shak - in' your ass; _____'. The piano accompaniment continues with chords and a rhythmic bass line.

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. _____

The fourth system continues the piano accompaniment with chords and a rhythmic bass line, corresponding to the lyrics: '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. _____', and '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. _____

MISTER BIG TIME

Words and Music by JON BON JOVI
and ALDO NOVA

Driving



Play 3 times

f



I've been watch - ing my — T V — it's got a

hun - dred dif - f'rent sta - tions; — they all look the same — to me. —

Now I'm read - y for a new sen - sa - tion. —

N.C.

Na na na na na na na na na na na na na na.

L.H.

G5 3fr

G5 3fr

Bb

F5

I'm get - ting read - y for the big time.

G5 3fr

Bb5

F5

G5 3fr

Bb

Some-day I'm gon - na be big time news. { Don't have to I can

F5

G5 3fr

Bb5

F5

To Coda

take it when you're big time. taste it; I'll be prime time. Some-day you'll call me Mis - ter Big Time time. Some-day I'm gon - na be big time.

Gm13



too.

Gm7



In the big re - clin - ing chair _____ with a

cold six - pack ___ of beer, ___ you've got a front row seat, lean back and

Edim/G



Eb/G



G5



D.S. al Coda

put up your feet. Man, the fu - ture is look - ing bright from here.

CODA



You don't have to take it when you're big time.



Some-day you'll call me Mis - ter Big Time too.



Play 4 times

Guitar solo

Na na na na
End solo

Gm6



na na na na _____ na na na na. _____

N.C.

G5



Bb



F5



G5



Bb5



boom. I'm get - ting read - y for the big time. _ Some-day I'm
I can taste it; I'll be prime time. _ Some-day I'm

F5



G5



Bb



F5



gon - na be big time news. Ain't gon - na waste it when I'm big time. _
gon - na be big time. You don't have to take it when you're big time. _

G5



Bb5



F5



G5



I'll be read - y for it, bing, bang,
Some - day you'll call me Mis - ter Big Time too.

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. _

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." — One thing I can tell you is you
feet down be - low_ his knee. — Hold you in his arm-chair, you can
"One and one and one — is three." — Got to be good look - ing 'cause he

Bm



Bm/A



G



G/A



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

Dm7



1,2

3

Repeat and Fade

Come to- geth - er, —

Optional Ending

Yeah! Come to- geth - er, — Yeah!

WISH I WERE YOU

Words and Music by PATTY SMYTH-McENROE
and GLENN BURTNICK

Moderately fast



mf

F#m7



Esus



A(add2)



D/F#



Time goes _ by; I fall out of touch. I can't ex - plain _ why I fall _
I am _ noth - ing, you are more than flesh and blood: _____ a

E



A(add2)



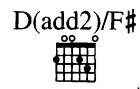
_ so much. _ I bought a pack _ of cig - a - rettes, sent an
gold - en door. _ Let me come _ in - side _ of you; let me



old El - vis stamp to your new ad - dress. The weath - er's here, wish I
do the things I wan - na do. Now take me down to where



— was fine. Wish that you could read be - tween the lines
— you live and take the things I can - not give



'cause you dream in col - ors; my night



comes in black and blue. I send a post - card.

D(add2)/F# E To Coda

Oh, how — I wish that I — were you.

Asus/F# A E7sus/F# E7sus

I wish I — were you. As

2 D

you. 'Cause you are like — the o -

A F#m7

- cean; I'm a riv - er that's — run dry. —



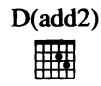
If you can - not reach me, I'll not wear your



flow - ers; they will die.




Now



take me down to where you live, take the things I



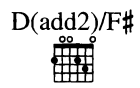
D.S. al Coda

can not give.

CODA



you. I wish I were



Optional ending

Repeat and Fade

you. Yeah, I wish I were you.

STARSEED

Words and Music by MICHAEL TURNER, MICHAEL "RAINE" MAIDA,
CHRIS EACRETT and ARNOLD LANNI

Moderately fast Rock

N.C.

C5
x xx 3 fr

F5
x xxx

Eb5
x xx

Bb/D
o

C5
x xx 3 fr

First system of musical notation, including a vocal line and piano accompaniment.



I let go — of the world — that was hold - ing a
 I hoped to find why the world — was - n't glow - ing; it's

Second system of musical notation, including a vocal line and piano accompaniment.

pas - sen - ger — that could — not fly. — In
 dark - er as — we end — this ride. — I've

Third system of musical notation, including a vocal line and piano accompaniment.

search of souls, — in search — of some - thing.
 fall - en back — un - der — the e - qua - tor. —

Fourth system of musical notation, including a vocal line and piano accompaniment.

Let it go, — let it slide. —
I'm back in - side, we're back in - side. }

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The bass line features a chromatic ascending pattern.

F5 Eb5 Bb/D

Yeah, — yeah, — yeah, — yeah, — yeah, —

This system contains measures 3 through 7. It includes guitar chord diagrams for F5, Eb5, and Bb/D. The vocal line continues with the word "Yeah" repeated. The piano accompaniment features a right-hand melody with chords and a left-hand bass line with a chromatic pattern.

C5 3fr

This system contains measures 8 through 11. It includes a guitar chord diagram for C5 (3rd fret). The vocal line has a long note in measure 8 followed by a rest. The piano accompaniment continues with the right-hand melody and chromatic bass line.

Oh,

This system contains measures 12 through 15. The vocal line begins with the word "Oh," in measure 14. The piano accompaniment continues with the right-hand melody and chromatic bass line.

F5



Eb5



yeah, — yeah, — yeah, — yeah. —

C



— When I find out — what —

— went on, — we'll bring it back — but it won't —

— be eas - y. They won't be - lieve — how a man, —

he could drown in a star - seed, star -

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is the piano accompaniment in bass clef. The key signature has one flat (Bb).

seed.

F5

This system contains the third and fourth lines of music. The vocal line continues with the word "seed." followed by a long note. The piano accompaniment continues in both staves. A guitar chord diagram for F5 is shown above the vocal line.

Eb5

Bb/D

1 C5

3fr

This system contains the fifth and sixth lines of music. It features guitar chord diagrams for Eb5, Bb/D, and C5 (3fr) above the piano accompaniment. The piano accompaniment continues in both staves.

This system contains the seventh and eighth lines of music, showing the continuation of the piano accompaniment in both staves.

2
C5
x . . . x . x .
3 fr

The first system of music consists of two staves. The upper staff is a grand staff with a treble clef, containing a series of chords and single notes. The lower staff is a grand staff with a bass clef, containing a continuous bass line. A guitar chord diagram for C5 is shown above the first measure, indicating a barre at the 3rd fret with the following fretting: x . . . x . x .

Guitar solo

The second system of music consists of two staves. The upper staff is a grand staff with a treble clef, featuring a long sustained note in the first measure followed by a series of chords. The lower staff is a grand staff with a bass clef, containing a continuous bass line. The section is labeled "Guitar solo".

The third system of music consists of two staves. The upper staff is a grand staff with a treble clef, containing a series of chords and single notes. The lower staff is a grand staff with a bass clef, containing a continuous bass line.

F5



E \flat 5



B \flat /D



C



The fourth system of music consists of two staves. The upper staff is a grand staff with a treble clef, containing a series of chords and single notes. The lower staff is a grand staff with a bass clef, containing a continuous bass line. Chord diagrams for F5, E \flat 5, B \flat /D, and C are provided above the first four measures of the system.

F5

Eb5

Bb/D



Musical staff with treble clef and notes.

Solo ends Noth - ing, nothing. But I _

Piano accompaniment for the first system, including treble and bass staves.

C



Musical staff with treble clef and notes.

_ found out _ what _ went on, _ we'll bring it back _ but it won't.

Piano accompaniment for the second system, including treble and bass staves.

Musical staff with treble clef and notes.

_ be eas - y. They won't be - lieve _ the man, _ he could, but I'd choose

Piano accompaniment for the third system, including treble and bass staves.

Chord diagrams for the first measure of the fourth system: F5, Eb5, Bb/D.

Chord diagrams for the second measure of the fourth system: F5, Eb5, Bb/D.

Musical staff with treble clef and notes.

star - seed o - ver noth - ing, noth-ing. When I _ - ing, noth-ing.

Piano accompaniment for the fourth system, including treble and bass staves.



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.

Musical notation for the second system, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.

Musical notation for the third system, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.

F5



Eb5



Musical notation for the fourth system, including a vocal line with lyrics: "Star - seed o - ver, star - seed o - ver.", and piano accompaniment in treble and bass clefs.

LEAVING ON A JET PLANE

Words and Music by
JOHN DENVER

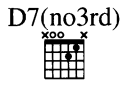
Moderately, in 2

N.C.

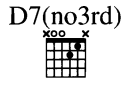


Ah.

mp



Ah.



All my

D G/D D

bags are packed, I'm read - y to go. I'm stand - ing here out -
man - y times I've let you down; so man - y times I've

G D G/B




side your door. I hate to wake you up to say
played a - round. I'll tell you now, they don't mean

A5 D

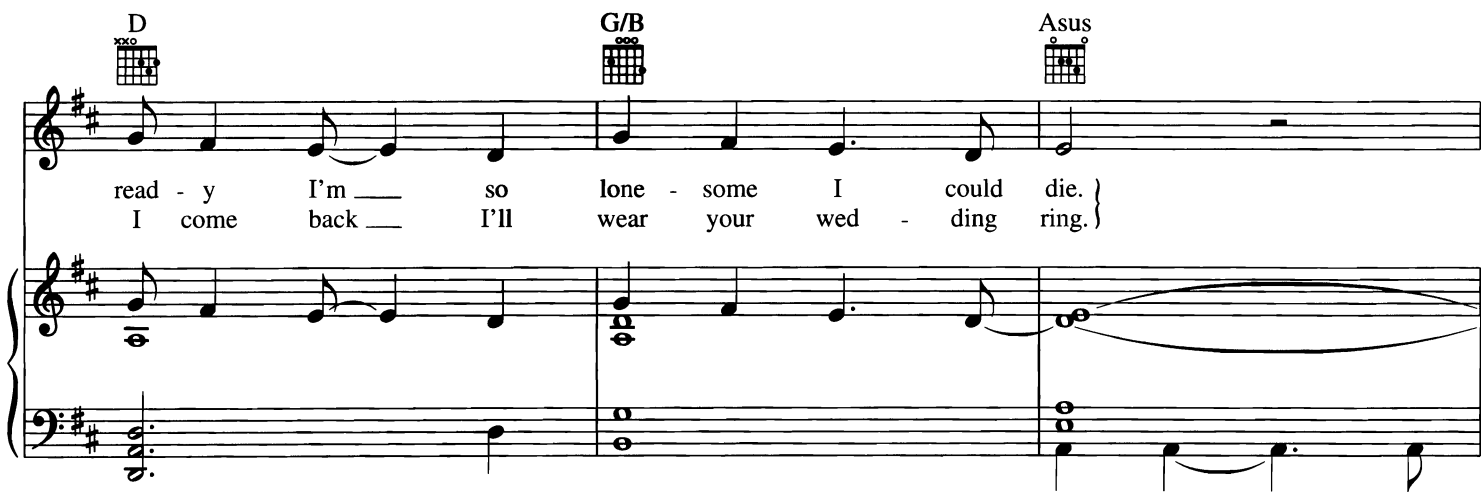
good - bye. But the dawn is break - in', it's
a thing. Ev - 'ry place I go, I'll




G7 D G

ear - ly morn. The tax - i's wait - in' he's blow - in' his horn. Al -
think of you. Ev - 'ry song I sing, I sing for you. When

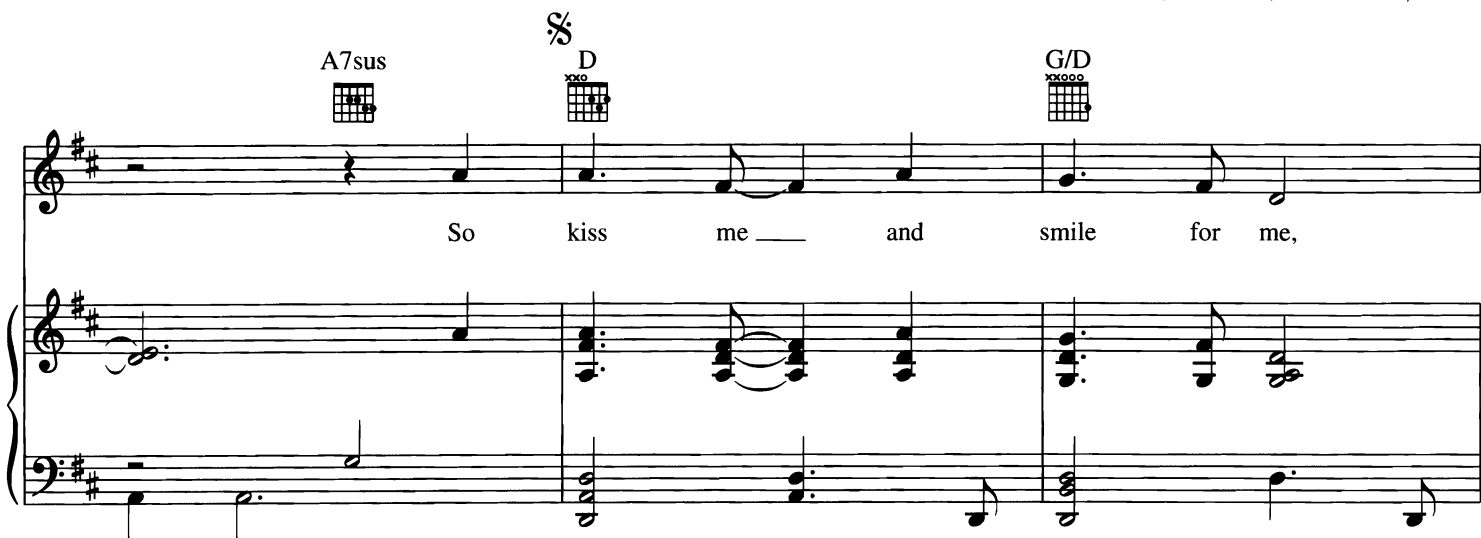
D  G/B  Asus 




read - y I'm ___ so lone - some I could die. }
I come back ___ I'll wear your wed - ding ring. }



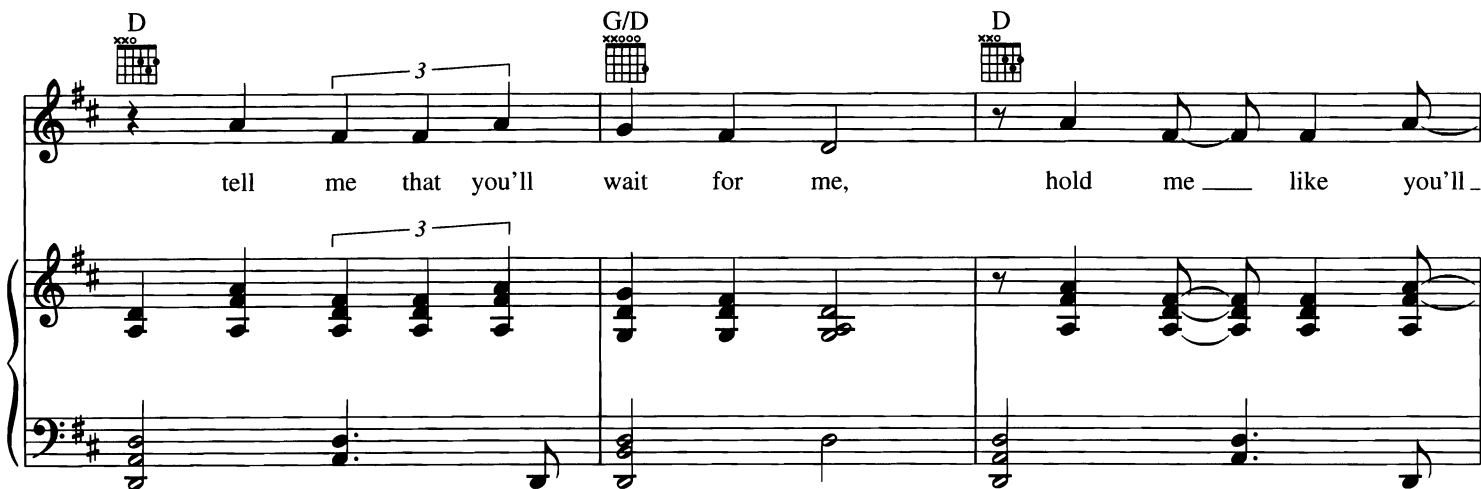
A7sus  D  G/D 





So kiss me ___ and smile for me,



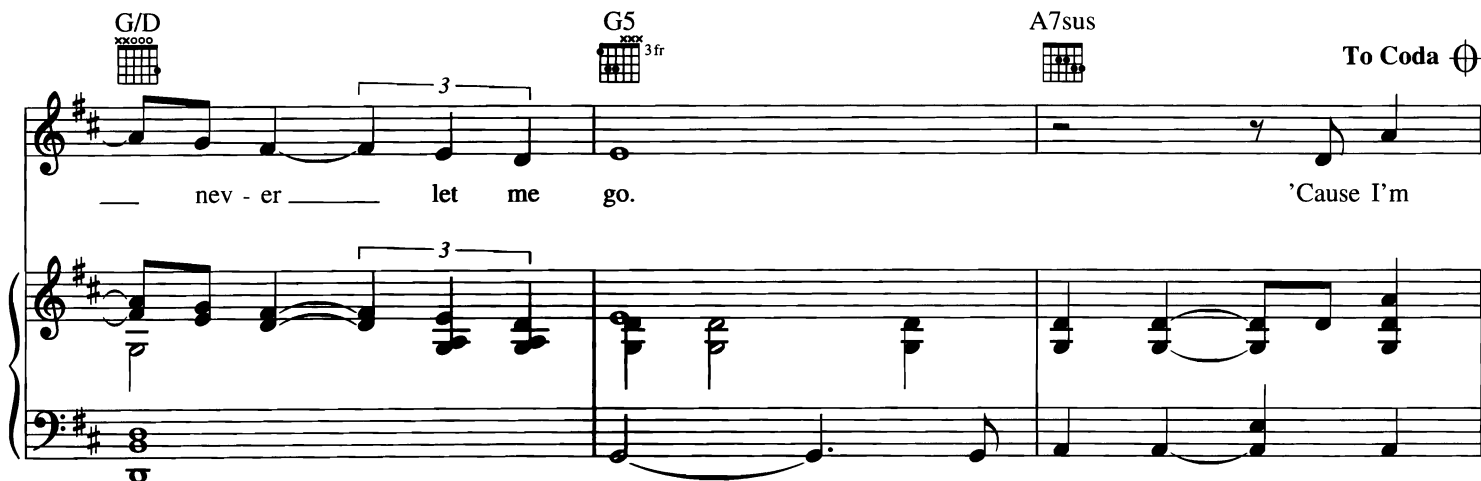
D  G/D  D 




tell me that you'll wait for me, hold me ___ like you'll _



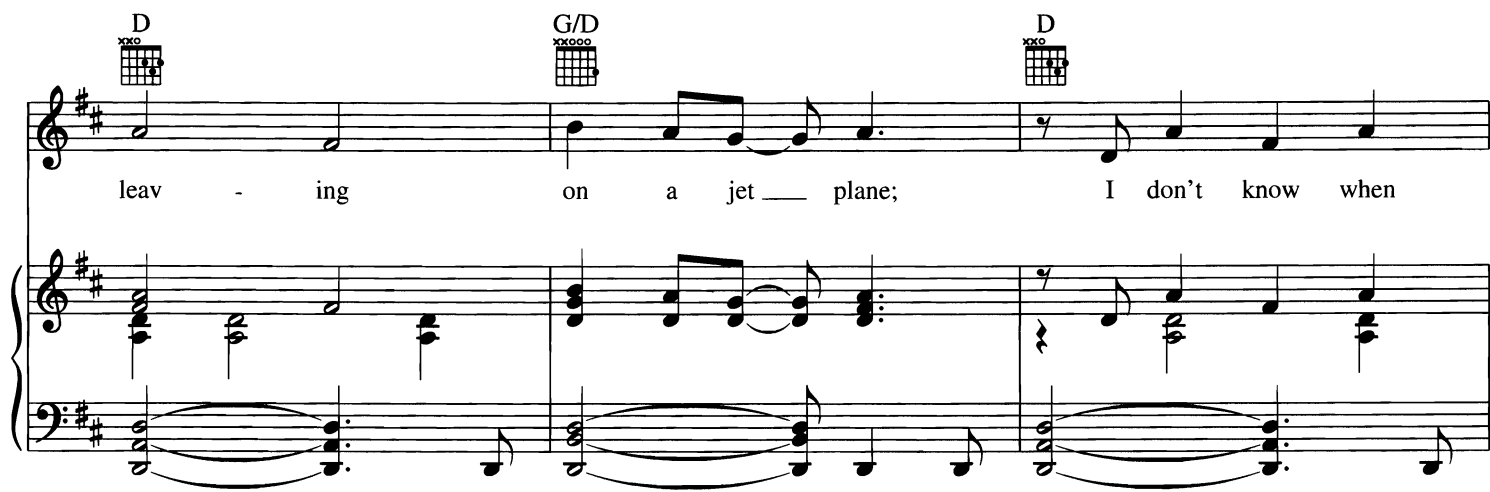
G/D  G5  A7sus  To Coda 




___ nev - er ___ let me go. 'Cause I'm



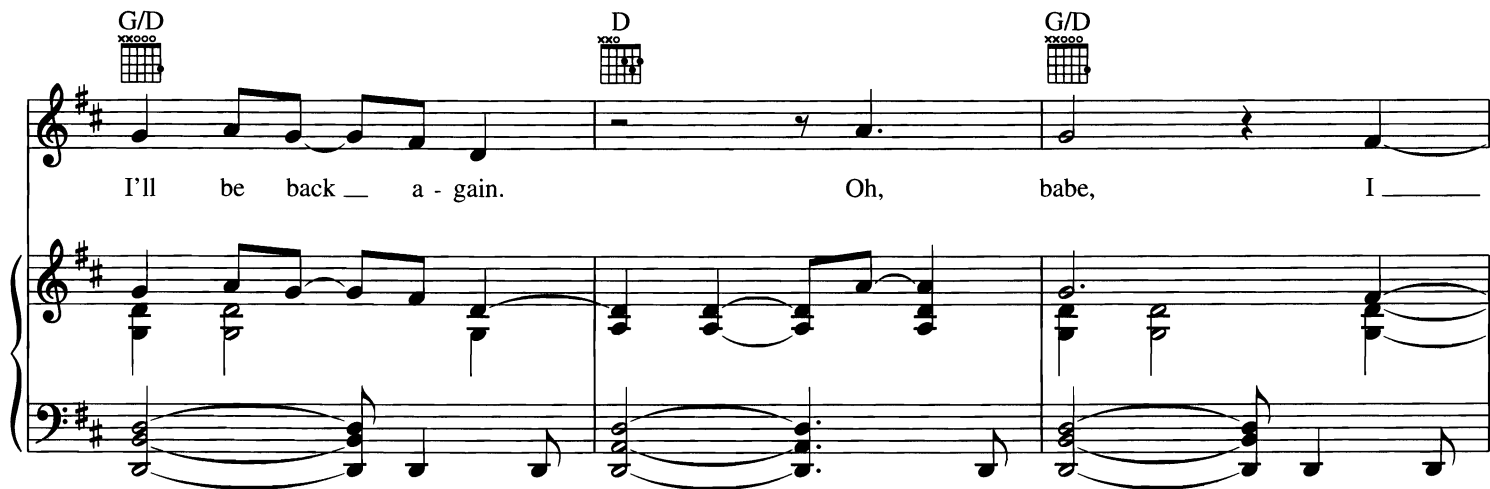
D  G/D  D 




leav - ing on a jet — plane; I don't know when



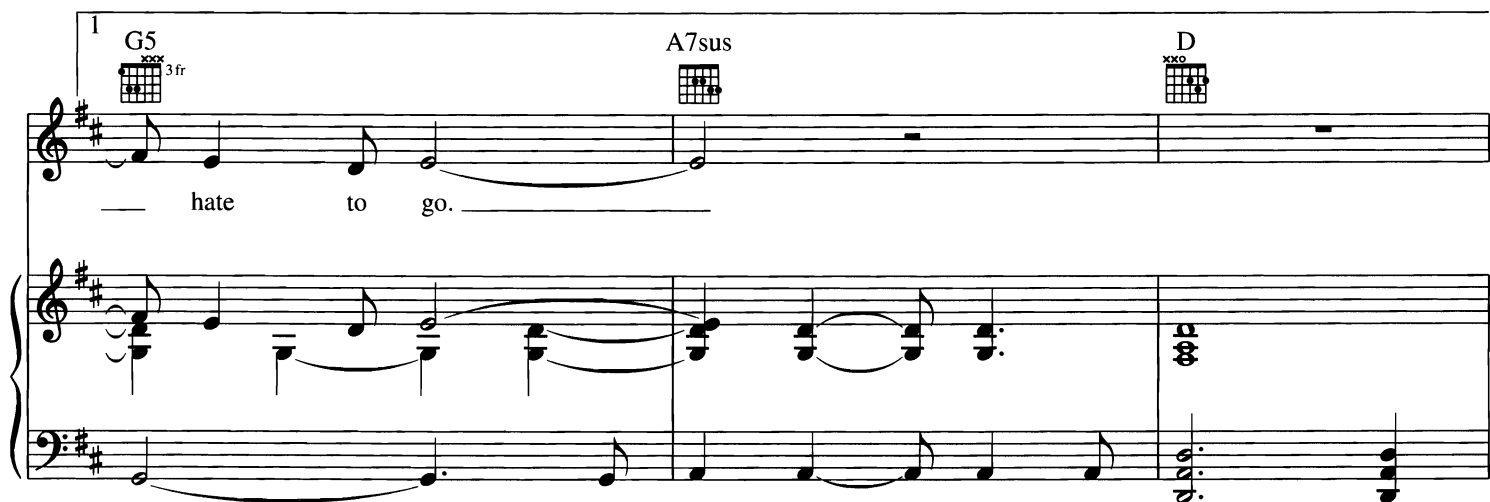
G/D  D  G/D 




I'll be back — a - gain. Oh, babe, I —



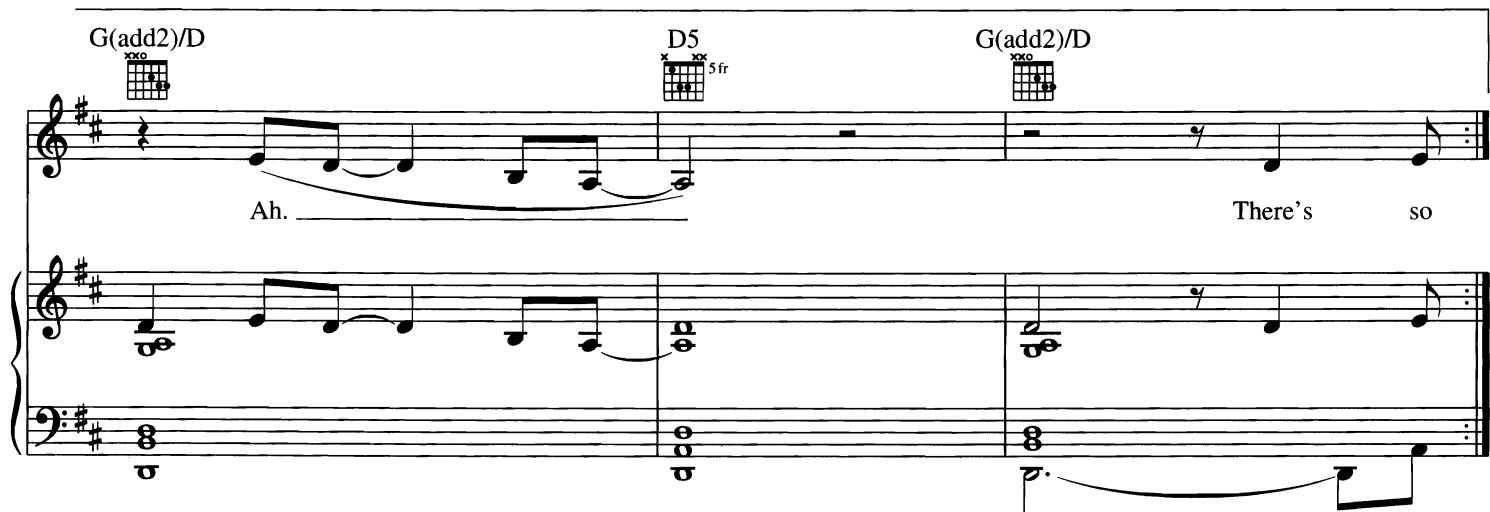
1  A7sus  D 

— hate to go. —



G(add2)/D  D5  G(add2)/D 

Ah. — There's so



2 G(add2) A7sus D

— hate to go.

Instrumental Solo

1-3 G7/D 4 G7/D D

End Solo And now the time — has



mp

G/D D G/D


come to leave — you. One more — time, oh, let me kiss — you.




D Em7 G6/9(no3rd)

And close your eyes and I'll — be on — my way.


D  G/D 





Dream a - bout the days to come — when



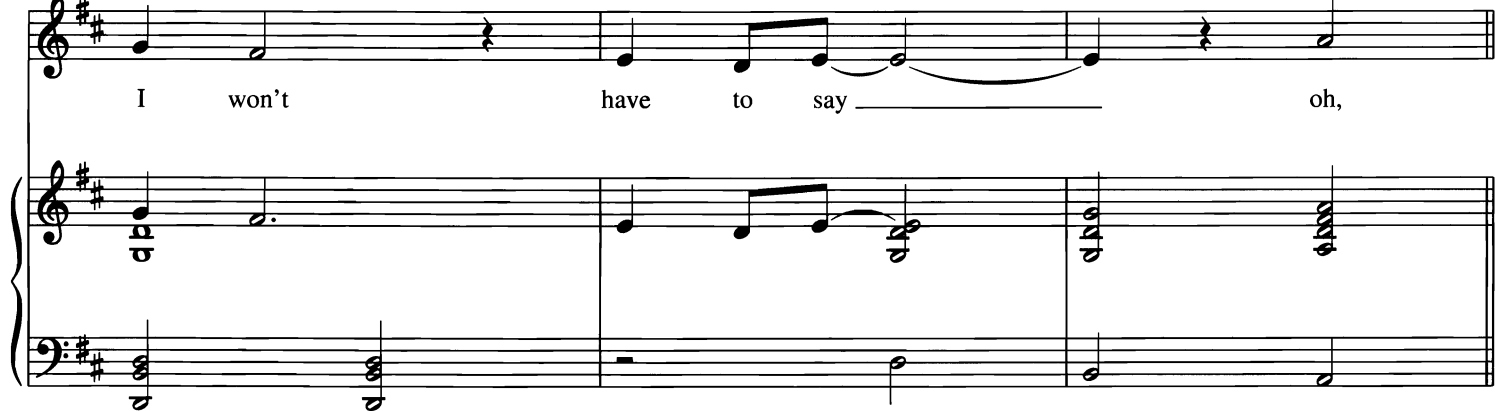
D  G/D  D 





I won't — have to leave a - lone, a - bout the times that



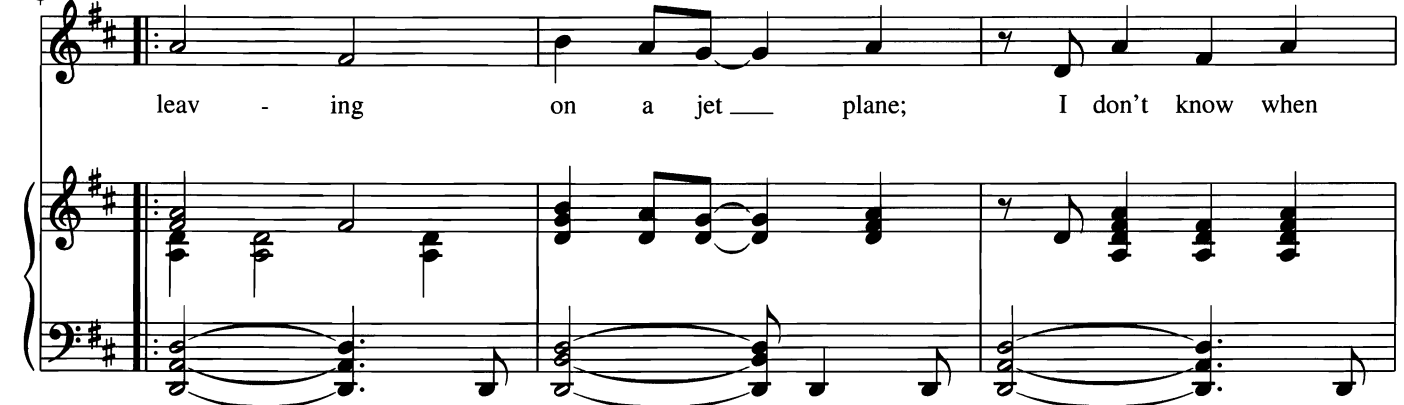
G/D  N.C.  G/B  D/A  D.S. al Coda




I won't have to say — oh,



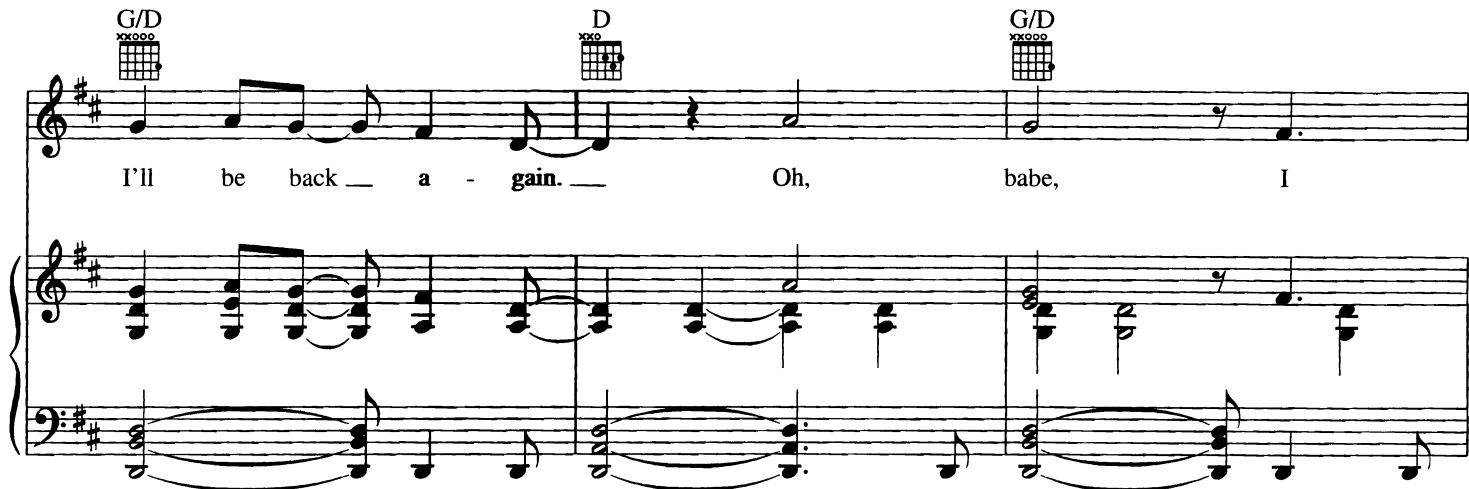
CODA  D  G/D  D 




leav - ing on a jet — plane; I don't know when



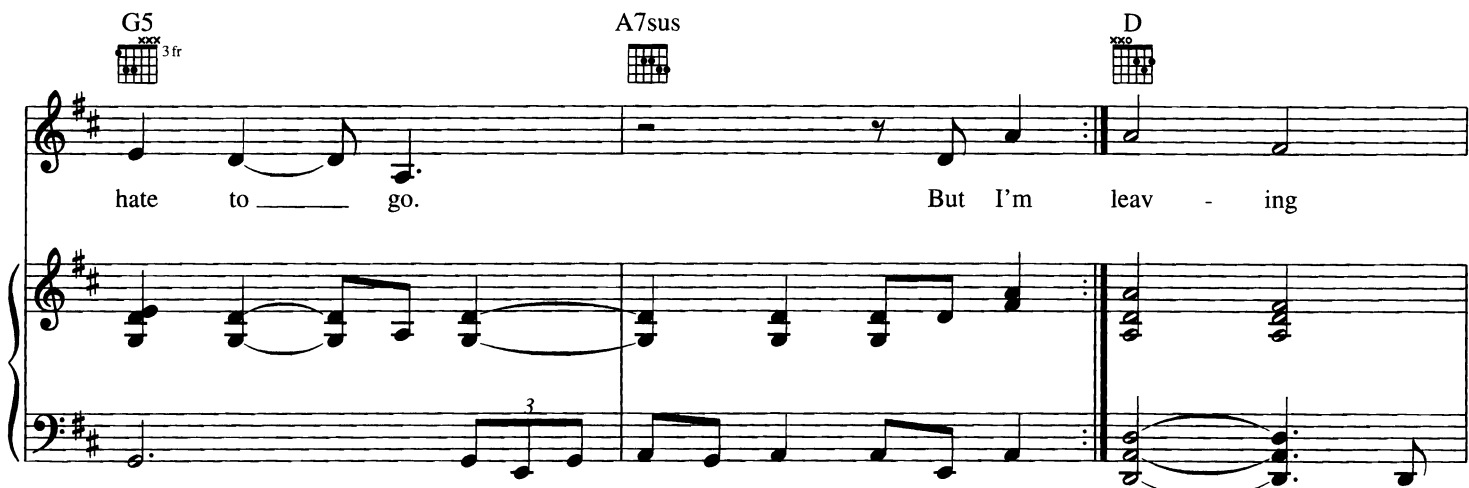
G/D  D  G/D 




I'll be back — a — gain. — Oh, babe, I



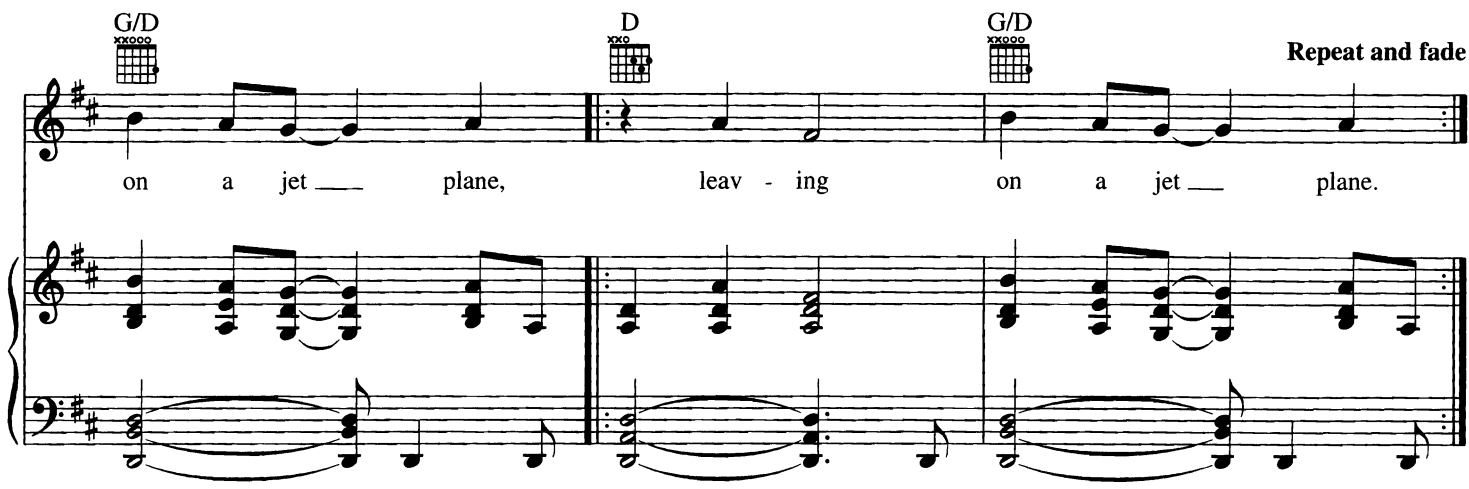
G5  3fr A7sus  D 

hate to — go. But I'm leav — ing






G/D  D  G/D  Repeat and fade

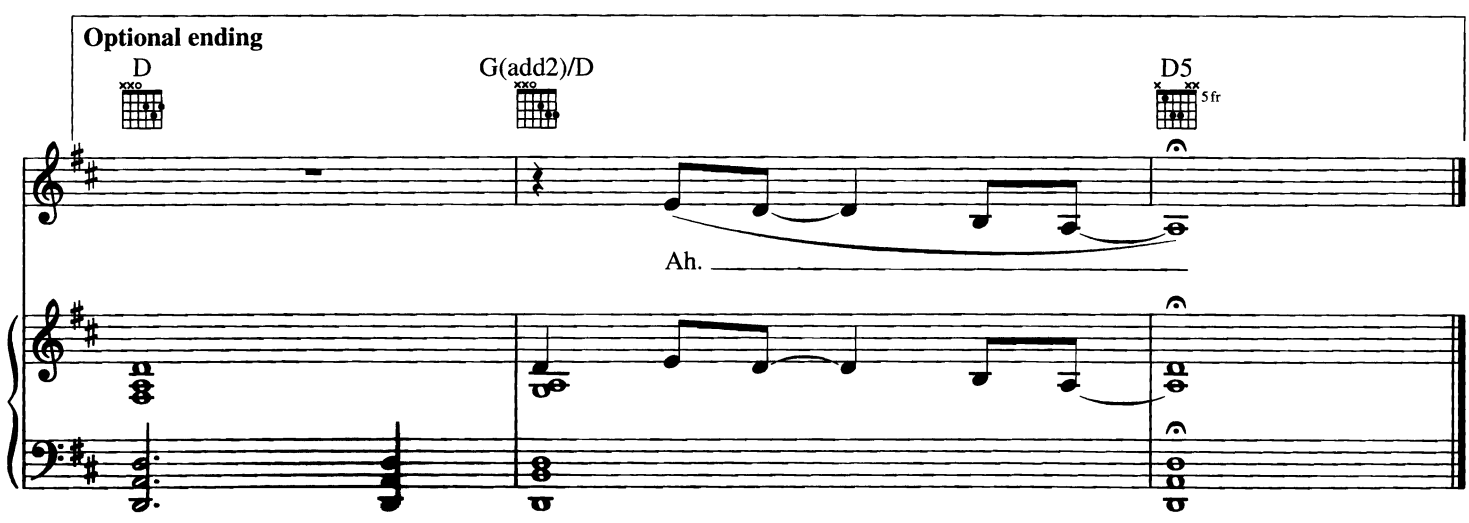
on a jet — plane, leav — ing on a jet — plane.



Optional ending

D  G(add2)/D  D5  5fr

Ah.



THEME FROM ARMAGEDDON

Music by TREVOR RABIN

Deliberately

The first system of music features a grand staff with a treble and bass clef. The treble clef part begins with a series of chords, marked *mp*, which are held together by a long slur. The bass clef part starts with a series of eighth notes, followed by a series of quarter notes.

The second system continues the piece. The treble clef part consists of a series of half notes. The bass clef part continues with a series of eighth notes, followed by a series of quarter notes.

The third system continues the piece. The treble clef part consists of a series of half notes, marked *cresc.*. The bass clef part continues with a series of eighth notes, followed by a series of quarter notes.

The fourth system continues the piece. The treble clef part begins with a series of chords, marked *sub. mp* *expressively*. The bass clef part continues with a series of eighth notes, followed by a series of quarter notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a sequence of chords and eighth-note patterns in the bass line.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff. The upper staff contains sparse notes, while the lower staff has a more active eighth-note accompaniment.

Third system of musical notation, showing further development of the musical themes. The bass line continues with eighth-note patterns, and the treble staff features chords and melodic fragments.

Fourth system of musical notation, featuring a dynamic marking of *sub. mf* (subito mezzo-forte) in the bass staff. A hairpin crescendo is visible in the upper staff, leading into a section with sixteenth-note patterns in the treble.

Fifth system of musical notation, concluding the page. It features a dense texture with sixteenth-note runs in the treble staff and a steady eighth-note accompaniment in the bass.

System 1: Treble clef contains a melodic line with eighth notes and rests, featuring a key signature of one sharp (F#). The bass clef contains a steady eighth-note accompaniment.

System 2: Treble clef features a melodic line with a key signature change to two sharps (F#, C#). The bass clef continues with the eighth-note accompaniment.

System 3: Treble clef contains a series of chords with a dynamic marking of *f* (forte). The bass clef continues with the eighth-note accompaniment.

System 4: Treble clef contains a melodic line with a dynamic marking of *f*. The bass clef continues with the eighth-note accompaniment.

System 5: Treble clef contains a melodic line with a dynamic marking of *f*. The bass clef continues with the eighth-note accompaniment.

First system of musical notation. The treble clef staff has a key signature of two sharps (F# and C#) and contains a melodic line with a half note followed by a quarter note. The bass clef staff has a key signature of two sharps and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff has a key signature of one flat (Bb) and contains a series of chords. The bass clef staff has a key signature of one flat and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in the treble staff.

Third system of musical notation. The treble clef staff has a key signature of one flat and contains a series of chords. The bass clef staff has a key signature of one flat and contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff has a key signature of one flat and contains a series of chords, including a long note with a slur. The bass clef staff has a key signature of one flat and contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff has a key signature of one flat and contains a series of chords, including a long note with a slur. The bass clef staff has a key signature of one flat and contains a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and repeat signs.

I Don't Want to Miss a Thing
Aerosmith

Remember Me
Journey

What Kind of Love Are You On
Aerosmith

La Grange
ZZ Top

Roll Me Away
Bob Seger & the Silver Bullet Band

When the Rainbow Comes
Shawn Colvin

Sweet Emotion
Aerosmith

Mister Big Time
Jon Bon Jovi

Come Together
Aerosmith

Wish I Were You
Patty Smyth

Starseed
Our Lady Peace

Leaving on a Jet Plane
Chantal Kreviazuk

Theme from Armageddon
Trevor Rabin

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