

P I A N O • V O C A L • G U I T A R

The Best of 80's ROCK



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SB
E
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BAD MEDICINE

Words and Music by JON BON JOVI,
DESMOND CHILD and RICHIE SAMBORA

Driving Rock

E(no 3rd) E7(no 3rd) E6(no 3rd) E7(no 3rd)

R.H. *f*

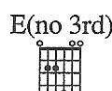
E(no 3rd) E7(no 3rd) E6(no 3rd) E7(no 3rd)

E(no 3rd) A E A

Your love — is like bad med - i - cine. Bad med - i - cine is

G E A E

what I — need. — Oh. — Shake it up — just like bad med - i - cine.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody begins with a quarter rest followed by eighth notes.

There ain't no doc-tor that can cure my di-sease.

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

A(no 3rd) G(no 3rd)E(no 3rd)



Musical staff with treble clef, showing a whole rest followed by a quarter rest and then a quarter note.

Bad med-i-cine. I

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

E(no 3rd)



A(no 3rd)



G(no 3rd)



Musical staff with treble clef, showing a melodic line with eighth notes.

ain't got a fe-ver, got a per-ma-nent di-sease and it-'ll
don't need no nee-dle to be giv-ing me a thrill and I don't

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

E7(no 3rd)



A(no 3rd)



G(no 3rd)



Musical staff with treble clef, showing a melodic line with eighth notes and a 7/8 time signature.

take more than a doc-tor to pres-cribe a rem-e-dy. I
need no an-es-the-sia or a nurse to bring a pill. I got a

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

A



G(no 3rd)



— got lots of mon - ey but it is - n't what I need. Gon - na
 dir - ty down ad - dic - tion. It does - n't leave a track. I got a

E7(no 3rd)



A(no 3rd) G(no 3rd)



take more than a shot to get this poi - son out of me. And
 jones for your af - fec - tion like a mon - key on my back. There

B



E



A/E



I got all the symp-toms, count 'em one two three. first you need. } That's what you get for
 ain't no par - a - med - ic gon - na save this heart at - tack. What you need. }

B/E



E



A/E



B/E



E



Then you bleed. And when you're on your
 fall - ing in love. You get a lit - tle bit it's nev - er e - nough.

F# B/F# E/F# F# D

knees.

That's what you get for fall - ing in love. Now this boy's ad - dict - ed 'cause your

B E(no 3rd) A E

kiss is the drug. Oh. Your love is like bad med - i - cine.

A G E

Bad med - i - cine is what I need, Oh. Shake it up just like

A E A G E

bad med - i - cine. { There ain't no doc - tor that can cure my di - sease. _
 So let's play doc - tor, ba - by, cure my di - sease. _

G(no 3rd)



A



1 E(no 3rd)



2 E(no 3rd)



Bad, bad med-i- cine. I — med - i - cine. is

G(no 3rd)



A



E(no 3rd)



what I want. — Bad, bad med - i - cine. Oh. It's

no chord

what I need. — I need a res - pi - ra - tor 'cause I'm run - ning out of breath. Oh, you're an

B



all night gen - e - ra - tor wrapped in stock-ings and a dress. When you find your med-i - cine you



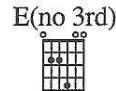
no chord

take what you can get. 'Cause if there's some-thing bet-ter ba-by, well they

E(no 3rd)



have-n't found it yet. Oh. Your love is like } bad med-i-cine.
Your love, _



Bad med-i-cine is what I need, Oh. Shake it up just like



Repeat and Fade

bad med-i-cine. { There ain't no doc-tor that can cure my di-sease._
Your love's the po-tion that can cure my di-sease._

CENTERFOLD

By SETH JUSTMAN

Slow and funky
no chord

mf

G F C F C

Diagram 1: G (x02320) | Diagram 2: F (x33211) | Diagram 3: C (x32010) | Diagram 4: F (x33211) | Diagram 5: C (x32010)

Does she walk? — Does she talk? — Does she come com - plete? My
It's o - kay, — I un - der - stand, — this ain't no nev - er nev - er land. I

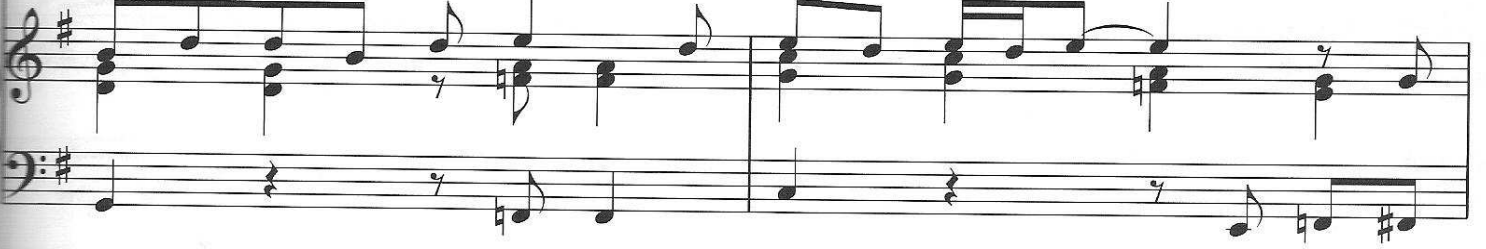
G F C F C

Diagram 1: G (x02320) | Diagram 2: F (x33211) | Diagram 3: C (x32010) | Diagram 4: F (x33211) | Diagram 5: C (x32010)

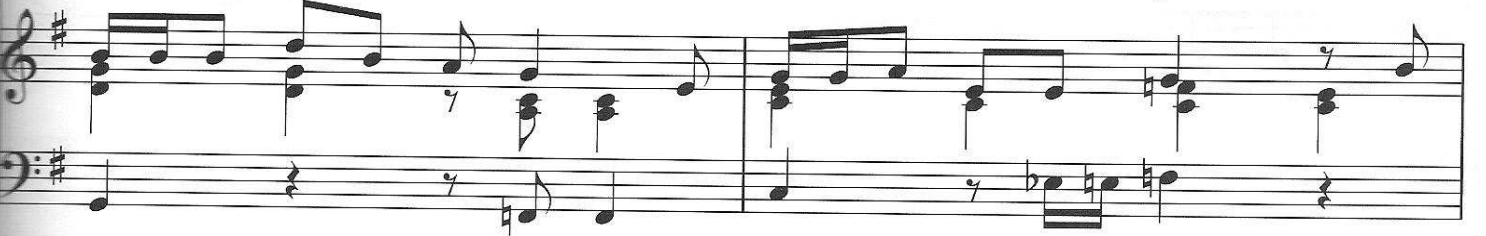
home-room, home-room an - gel al - ways pulled me from my seat
hope that when this is - sue's gone, I'll see you when your clothes are on.



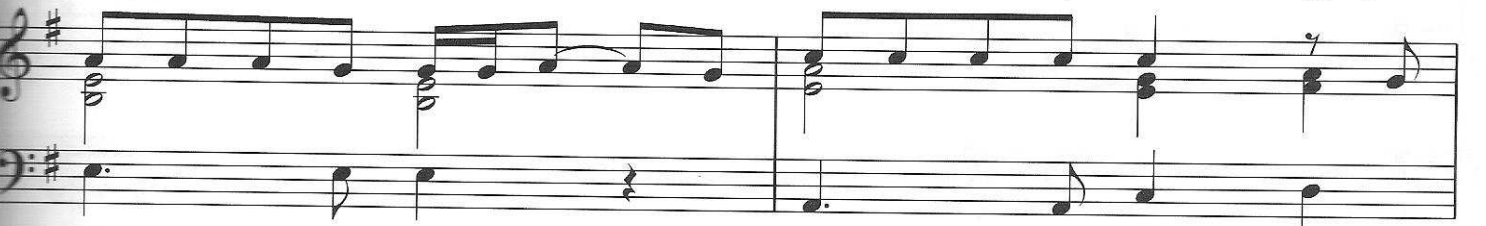
She was pure like snow - flakes; No one could ev - er stain — the
Take your car, yes, we will, we'll take your car and drive it. We'll



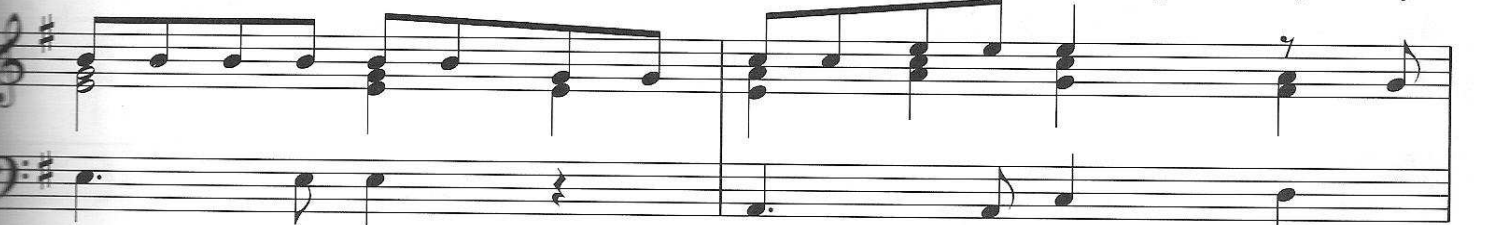
mem - o - ry of my an - gel, could ne - ver cause — me pain. The
take it to a mo - tel room and take 'em off — in pri - vate. A

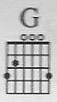


years go by, I'm look - in' through — a girl - ie mag - a - zine, and
part of me has just been ripped, — the pag - es from my mind are stripped,

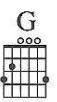


there's my home - room an - gel on the pag - es in be - tween. My
Ah no! I can't de - ny it. Oh yeah, I guess I got - ta buy it. My

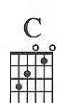
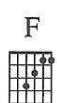




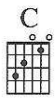
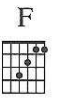
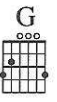
blood runs cold; — my mem - o - ry — has just been sold. My



an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My



blood runs cold; — my mem - o - ry — has just been sold.



An - gel in the cen - ter - fold. To Coda

G F C F C

Slipped me notes un - der the desk while I was think - in' a - bout her dress.

G F C F C

I was shy, I turned a - way — be - fore she caught my eye.

G F C F C

I was shak - in' in my shoes when - ev - er she flashed those ba - by blues.

G F C F

Some - thing had a hold on me when an - gel passed close by. Those

Em Am C D

soft fuz - zy sweat-ers too mag - ic - al to touch!_ To

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

Em Am C D

see her in that neg - li - gee__ is real - ly just too much! My

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

G F C

blood runs cold;__ my mem - o - ry__ has just been sold. My

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

G F C F

an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My

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

G C G F

blood runs cold; my mem-o - ry has just been sold.

C F D.C. al Coda

An - gel in the cen-ter-fold.

CODA G F

Na na na na na na na

C G G F

na na na na na na na na 2! 3! 4! Na na na na na na na

C G F C F C Repeat and Fade

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

DON'T YOU (FORGET ABOUT ME)

(From the Universal Picture "THE BREAKFAST CLUB")

Words and Music by KEITH FORSEY
and STEVE SCHIFF

Moderately, with a steady beat

E_b F E_b F D_b E_b

mf

This system shows the beginning of the piece. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Above the staff, guitar chord diagrams are provided for E_b, F, E_b, F, D_b, and E_b. The first chord is marked with a 4-fingered fingering. The piano part starts with a mezzo-forte (*mf*) dynamic.

Verse: F E_b B_b

1. Won't you come see a - bout me, I'll be a - lone

This system contains the first line of the verse. The vocal melody is written in the upper staff, and the piano accompaniment is in the lower staves. Chord diagrams for F, E_b, and B_b are shown above the vocal line. The lyrics are: "1. Won't you come see a - bout me, I'll be a - lone".

E_b F E_b

danc - ing, you know it, ba - by. Tell me your trou - bles and doubts,

This system contains the second line of the verse. The vocal melody continues in the upper staff, with piano accompaniment below. Chord diagrams for E_b, F, and E_b are shown above the vocal line. The lyrics are: "danc - ing, you know it, ba - by. Tell me your trou - bles and doubts,".

B_b E_b F E_b

giv - en ev - 'ry-thing in - side and out. Love's strange, so real in the dark,

This system contains the third line of the verse. The vocal melody continues in the upper staff, with piano accompaniment below. Chord diagrams for B_b, E_b, F, and E_b are shown above the vocal line. The lyrics are: "giv - en ev - 'ry-thing in - side and out. Love's strange, so real in the dark,".

Bb



Eb



F



Think of the ten - der things that we were work - ing on. Slow chains may

Eb



Bb



Eb



pull us a - part _____ when our life__ gets in - to your heart, _ ba - by.

F



Eb



Bb



Eb



Don't you for - get a - bout me. _____ Don't, don't, don't, don't.

F



Eb



Bb



To Coda ⊕

Don't you for - get a - bout me. _____

Db
4 fr.

Ab
4 fr.

Will you stand a - bove me, Look my way, nev - er love me.
 Will you rec - og - nize me, Call my name or walk on by? }

Eb

Bb

1. 2. *D. C. al Coda*

Rain keeps fall - ing, rain keeps fall - ing down, down, down. down, down.

Coda

Eb

F

Eb

Bb

But you walk on by, Will you call my name.
 As you walk on by, Will you call my name

Eb

F

Eb

Bb

When you walk a - way, Or will you walk a - way?

mp

Will you walk on by? Come on and call my name..

Will you call my name? I say ooh -

Fade

la, la, la, _____ la, la, la, _____ la, la, la, la, la, la, la, la.

mf

Verse 2.

Don't you try and pretend,
 It's my feeling, we'll win in the end.
 I won't harm you, or touch your defenses,
 Vanity, insecurity.
 Don't you forget about me,
 I'll be alone dancing, you know it, baby.
 Going to take you apart,
 I'll put us back together at heart, baby.

Don't you forget about me,
 Don't, don't, don't, don't,
 Don't you forget about me. (To Coda)

EVERY BREATH YOU TAKE

Words and Music by
STINA

Medium Rock

G

Ev - 'ry breath you take ev - 'ry move you

Em

C

make, ev - 'ry bond you break ev - 'ry step you take

Dsus



Em



D7sus



G



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the first two measures of the melody.

I'll be watch-ing you.

Ev - 'ry sin - gle day

Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the next two measures of the melody.

Em



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the first two measures of the melody.

ev - 'ry word you say,

ev - 'ry game you play

Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the next two measures of the melody.

C



D



Dsus



G



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the first two measures of the melody.

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

Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the next two measures of the melody.

C



C/Bb



Am7



G



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the first two measures of the melody.

Oh, can't you see

you be - long to me.

Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. It contains the next two measures of the melody.

A7



How my poor heart aches — with ev - 'ry step — you

D



D7sus



G



take. Ev - 'ry move you — make Ev - 'ry vow you —

Em



C



break, ev - 'ry smile — you fake ev - 'ry claim — you stake,

D



Dsus



Em



To Coda

I'll be watch - ing you.

E_b



F



Musical notation for the first staff, including treble clef, key signature (two flats), and a 7/8 time signature.

Since you've gone I been lost with - out a trace, I dream at night I can on -

Musical notation for the second system, including piano accompaniment in the left hand.

E_b



Musical notation for the third staff, including treble clef and a 7/8 time signature.

- ly see your face. I look a - round but it's you I can't re - place,

Musical notation for the fourth system, including piano accompaniment in the left hand.

F



E_b



Musical notation for the fifth staff, including treble clef and a 7/8 time signature.

I feel so cold and I long for your em - brace. I keep cry - ing bab -

Musical notation for the sixth system, including piano accompaniment in the left hand.

G



E_m



Musical notation for the seventh staff, including treble clef and a key signature change to one sharp (F#).

- y bab - y please.

Musical notation for the eighth system, including piano accompaniment in the left hand and dynamic markings (p).



Musical notation for the first system, including treble and bass staves with piano accompaniment.



D.S. al Coda

⊕ CODA



Vocal line and piano accompaniment for the first part of the second system.

Oh can't you—

Vocal line and piano accompaniment for the second part of the second system.

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



Vocal line and piano accompaniment for the third system.

I'll be watch - ing you.





Vocal line and piano accompaniment for the fourth system.

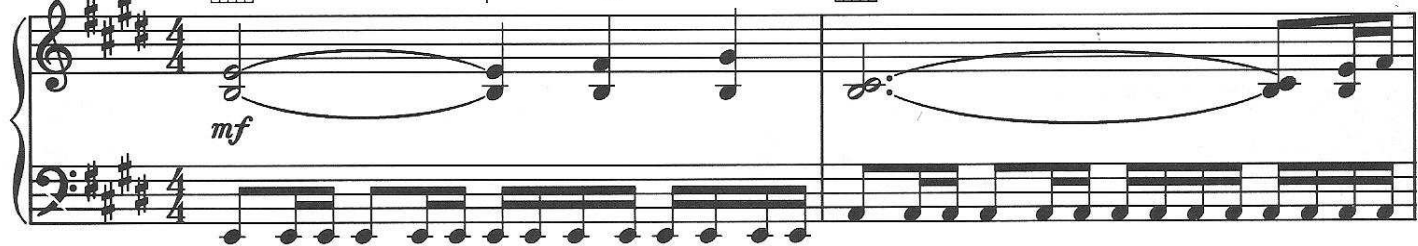
I'll be watch - ing you.


FOREVER YOUNG

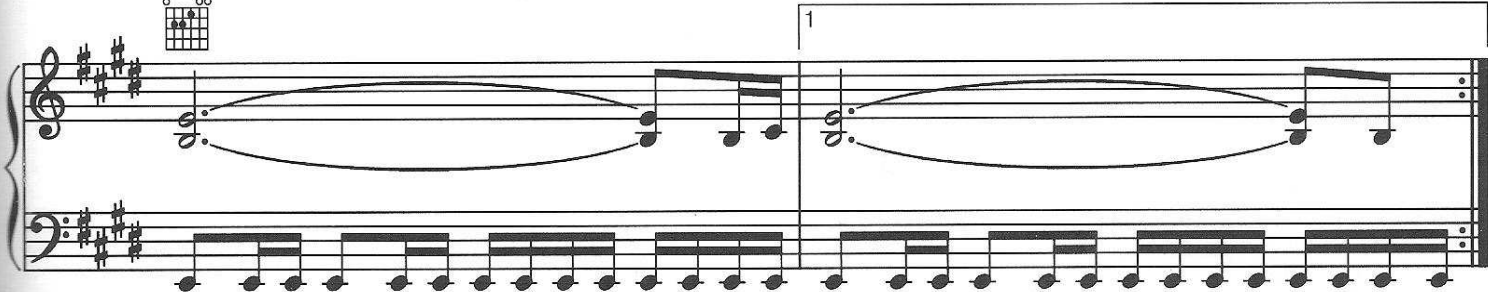
Words and Music by ROD STEWARD,
JIM CREGAN, KEVIN SAVIGAR and BOB DYLAN

Driving beat

E  A 



E 




2 

May the good Lord be with you down ev - er - y road you roam...



E 

And may sun - shine... and hap - pi - ness... sur -





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

round you when you're far__ from home...

And may you

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



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

grow__ to be proud,__ dig - ni - fied__ and true...
 for - tune fly a be with you, may your guid - ing - light__ be strong...
 fi - n'ly fly a - way, I'll be your hoping that I served__ you well...

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



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

And do un - to oth - ers as
 build a stair - way to hea - ven with a
 For all the wis - dom of a life - time,

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

A



E



you'd have done to you.
 prince or a vag - a - bond.
 no one can ev - er tell.

F#m7



And Be cou - ra - geous and be brave.
 may you nev - er love in vain.
 But what - ev - er road you choose,



A



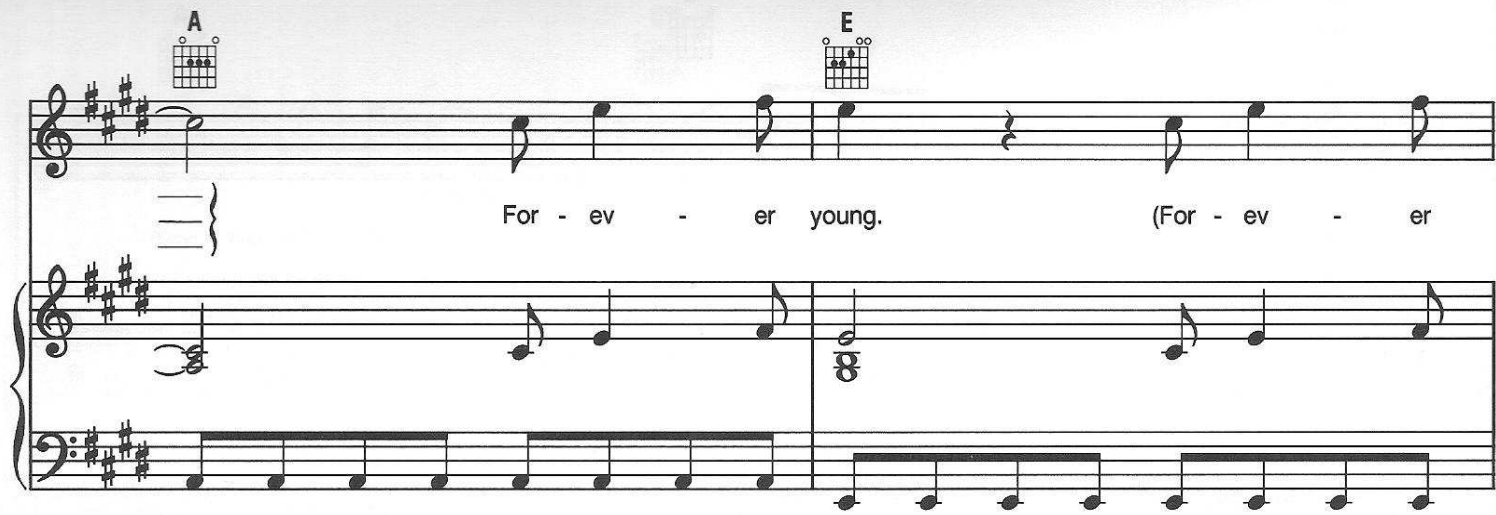
C#m7





— And in my heart you'll al - ways stay
 — And in my heart you'll will re - main
 — I'm right be - hind you win or lose,

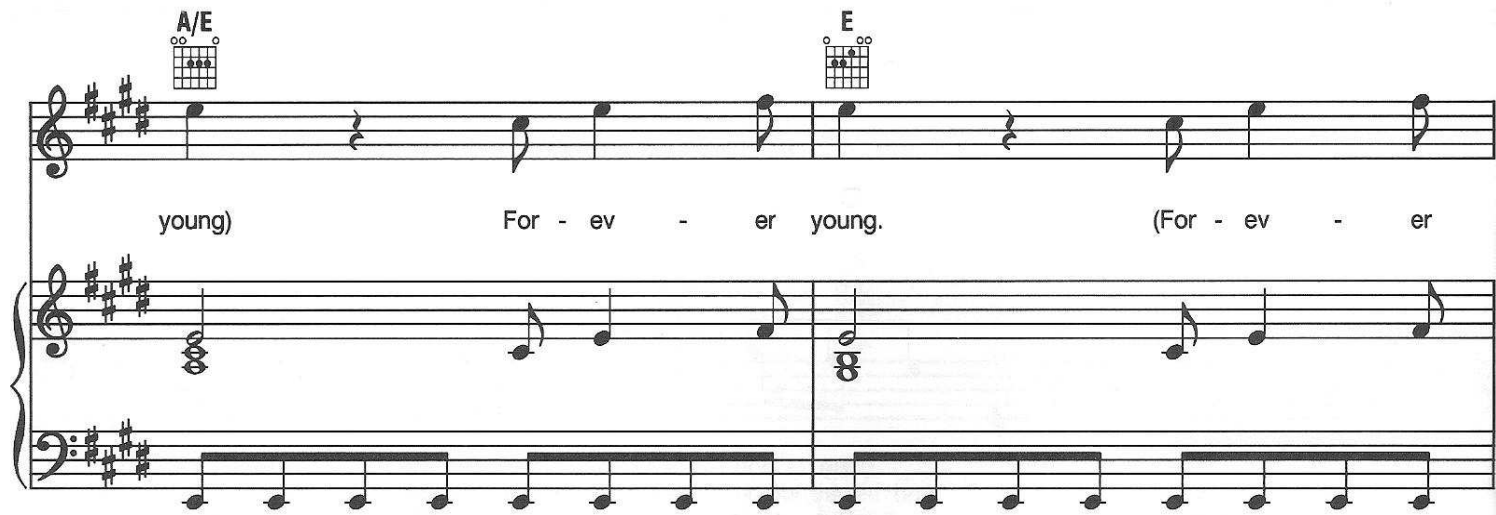
A  E 

For - ev - er young. (For - ev - er



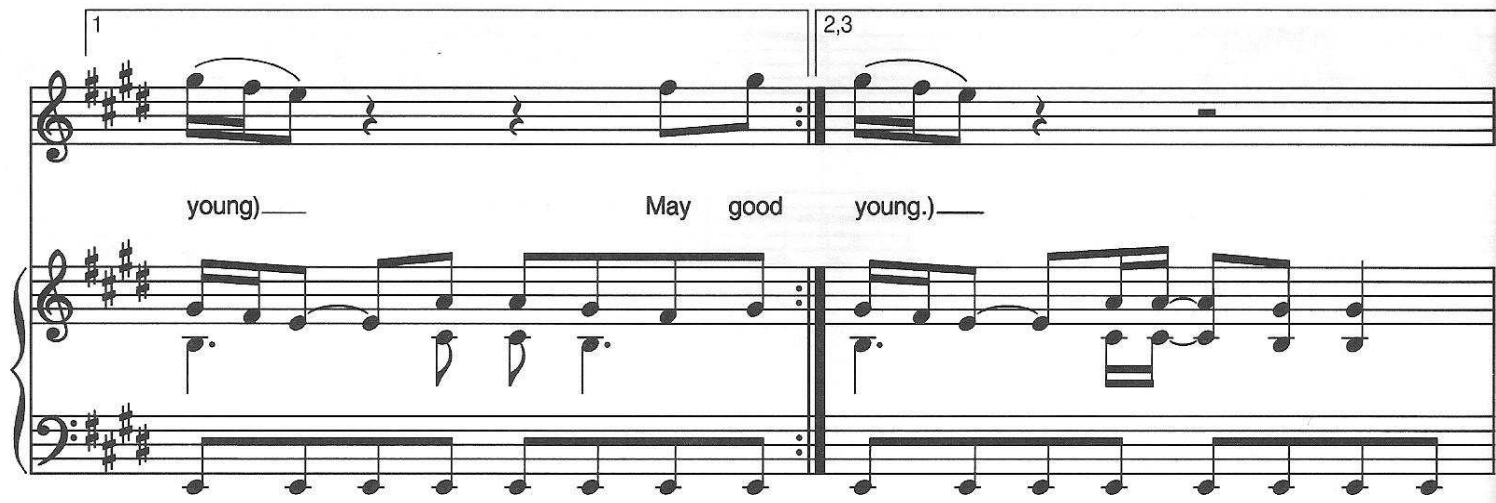
A/E  E 



young) For - ev - er young. (For - ev - er



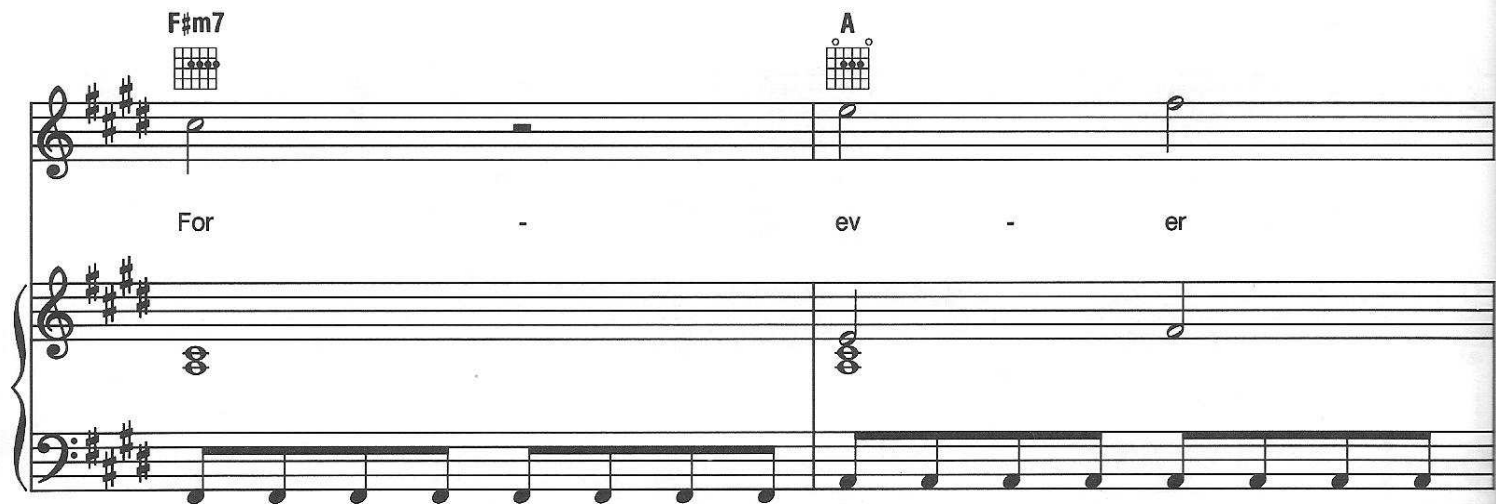
1 2,3

young) — May good young.) —



F#m7  A 

For - ev - er





Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole note chord.

young. _____

Piano accompaniment for the first system, including treble and bass staves with various rhythmic patterns.



Musical staff with treble clef, key signature of three sharps, and a whole note chord.

For - ev - er _____

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



To Coda ⊕

Musical staff with treble clef, key signature of three sharps, and a whole note chord.



young. _____

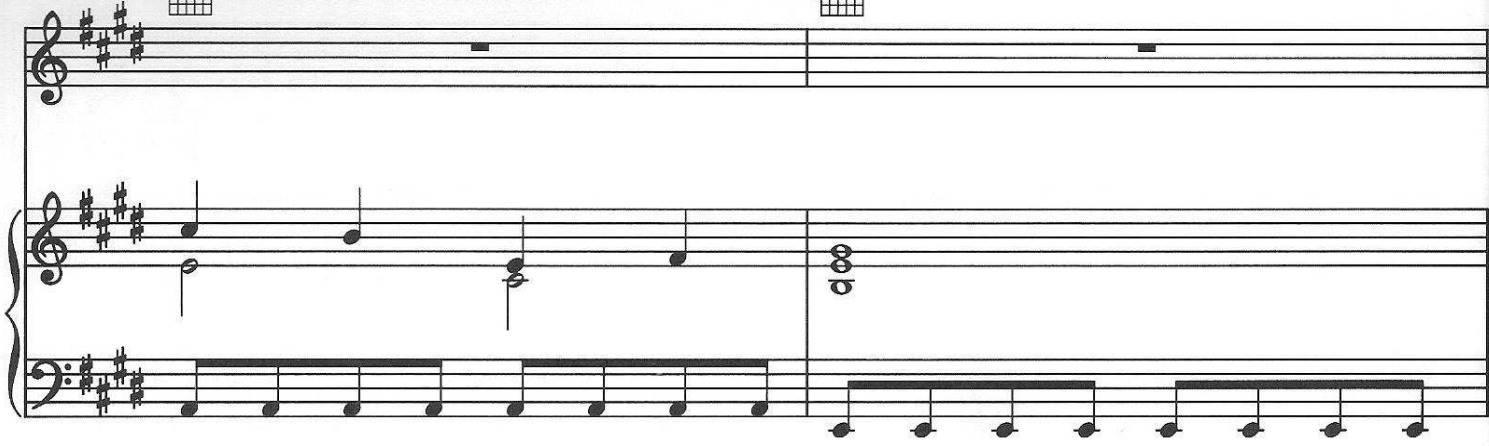
Piano accompaniment for the third system, including treble and bass staves.




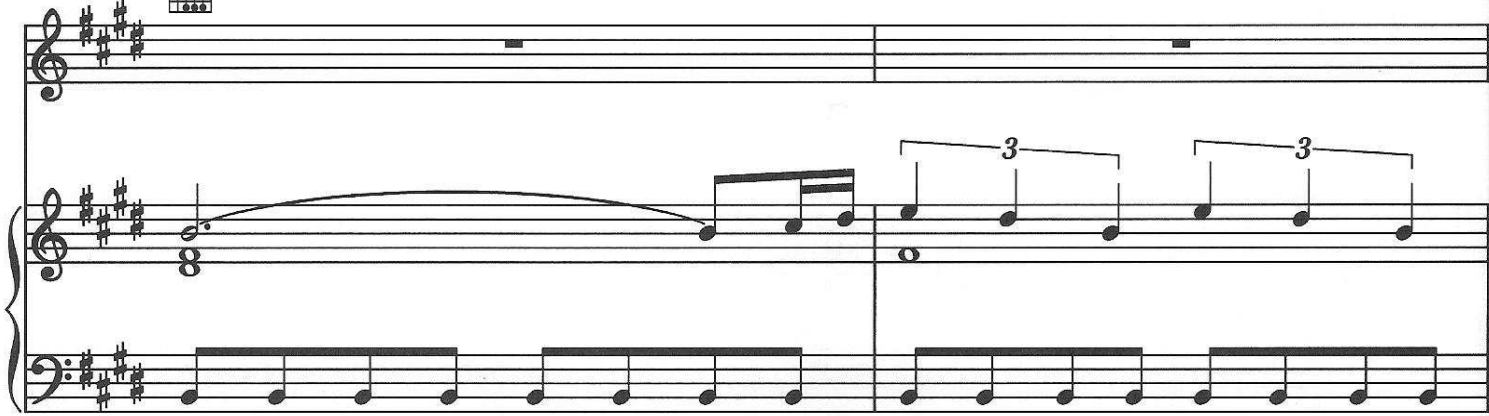
Musical staff with treble clef, key signature of three sharps, and a whole note chord.



Piano accompaniment for the fourth system, including treble and bass staves, with triplets in the treble staff.


A  **E** 




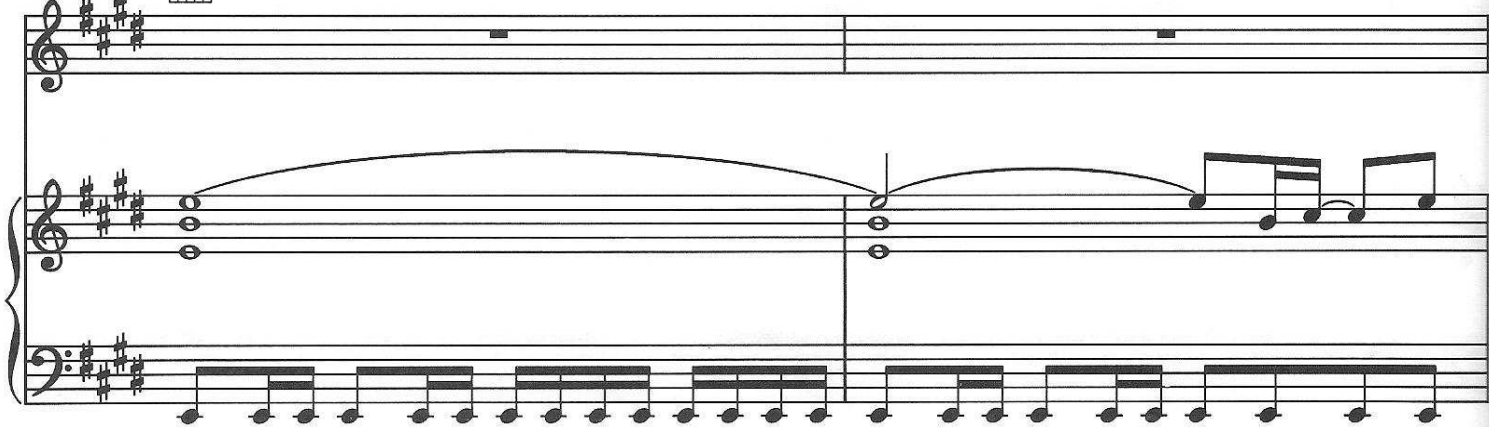
B 



A  **B** 



E(no3rd) 



D.S. al Coda

And when you

CODA

F#m7

A

For For - ev - er

E

young. _____

F#m7

A

E

For - ev - er young. _____

EVERY ROSE HAS ITS THORN

Words and Music by B. DALL, C.C. DEVILLE,
B. MICHAELS and R. ROCKETT

Moderately

G **C(add9)**

mf

1e m de 2e m de 3e m de m de m de

We both lie si-lent-ly still_ in the dead of the night._ Al-though we

both lie close to-geth-er,___ we feel miles a-part_ in-side.____ Was it

some-thing I said or some-thing I did? Did my words not come out right?_ Though I

G **C(add9)** **G** **C(add9)**

D C

tried not to hurt you, — though I tried. But I guess that's why — they say,

G C(add9) G

ev - 'ry rose has its thorn, just like ev - 'ry night has its

C(add9) G D C G

dawn. ————— Just like ev - 'ry cow - boy — sings his sad, sad — song,

C G

ev - 'ry rose has its thorn. *yea it does*

C(add9) G C(add9)

I

G C(add9)

lis - ten to our favo - rite song play - ing on the ra - di - o, — hear the

G C(add9)

D. J. say love's a game of ea - sy come and ea - sy go. — But I

G C(add9) G C(add9)

won - der does — he know, has he ev - er felt — like this? And I

D C G

know that you'd be here right now if I could've let you know some-how. I guess ev - 'ry rose has its

C(add9) G C(add9)

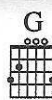
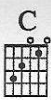
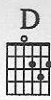
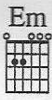
thorn, just like ev - 'ry night has its dawn. Just like

G D C G

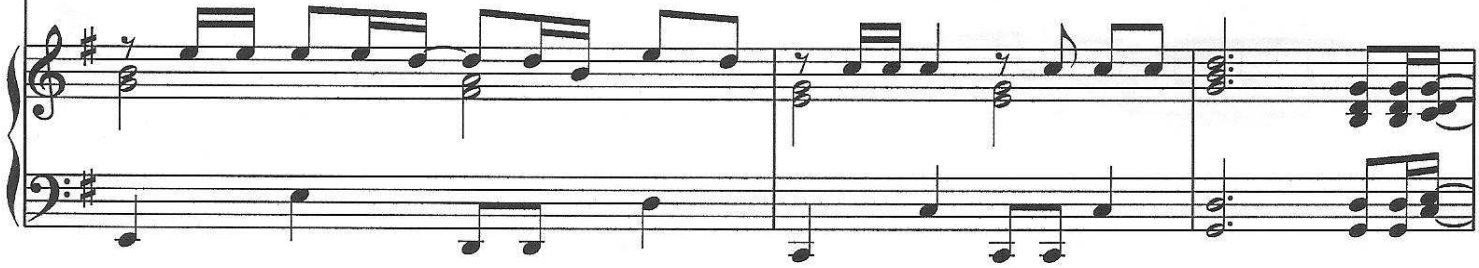
ev - 'ry cow-boy sings his sad, sad song, ev - 'ry rose has its

C(add9) Em D C G

thorn. Though it's been a - while now I can still feel so much pain.



Like the knife that cuts _ you, the wound heals, but the scar, that scar re - mains.



C(add9)

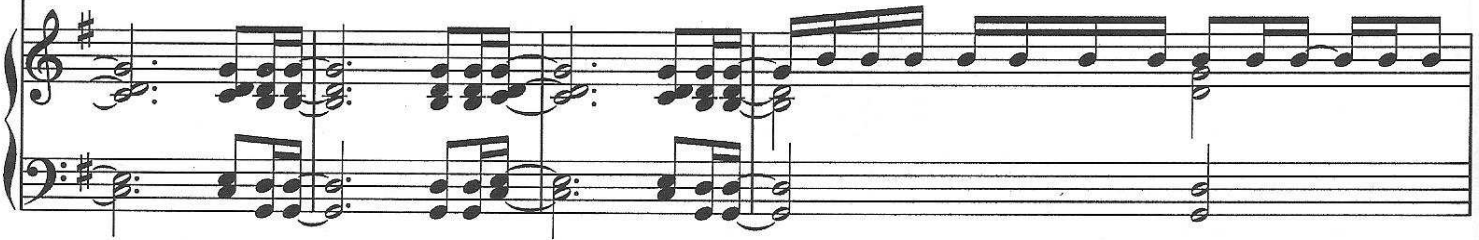
G

C(add9)

G

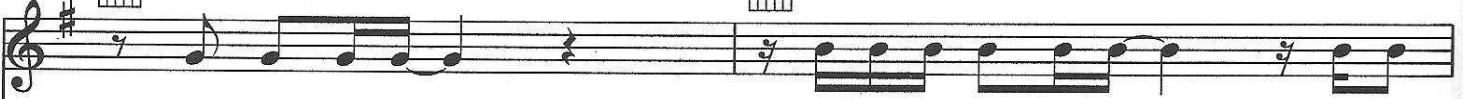


I know I could have saved our love that night _ if I'd



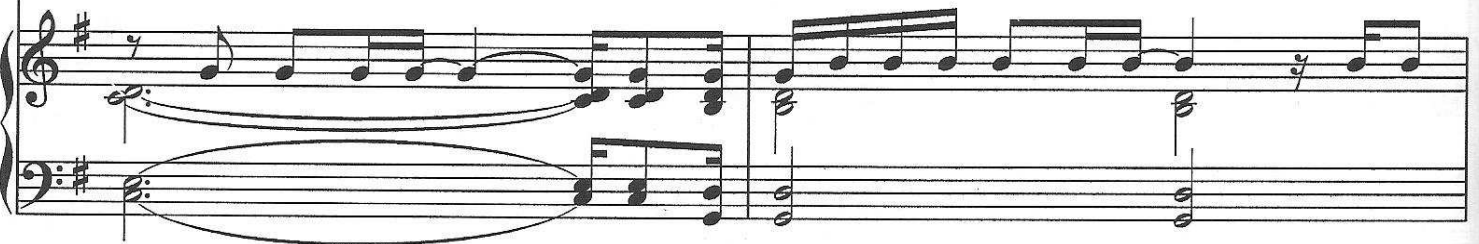
C(add9)

G



known what to say. _

In - stead of mak - ing love _ we both



C(add9)

G

C(add9)



made our sepa - rate ways. _

Now I hear you've found some - bod - y new _ and



G C D

that I nev-er meant that much to you. — To hear that tears me up in - side — and to

C G C(add9)

see you cuts me like a knife. I guess ev - 'ry rose has its thorn, just like

G C(add9) G D

ev - 'ry night has its dawn. — Just like ev - 'ry cow-boy — sings his

C(add9) G C(add9) D G

sad, sad — song, ev - 'ry rose has its thorn.

FAITH

Words and Music by
GEORGE MICHAEL

Brightly, with a beat



Well, I guess it would be

mf

nice -by, if I could touch your bod - y. I know not
-by, I know you're ask - ing me to stay. Say please, please,

instrumental

ev - 'ry - bod - y has got a bod - y like you. Oh, but I got - ta think
please don't go a - way. You say I'm giv - ing you the blues. May - be

F *C*

twice
 be - fore I give my heart a - way. And I know
 you mean I ev - 'ry word you say. Can't help but



all the games you play be - cause I play them too. Oh, but I
 think of yes - ter - day and an - oth - er who tied me down to lov - er - boy rules. (2,3.) Be -
Instrumental ends



need some time off from that e - mo - tion,
 fore this riv - er be - comes an o - cean, be -



time to pick my heart up off the floor.
 fore you throw my heart back on the floor, Oh, Oh, when that
 Ba - by, I'll

F



C



G/B



Am



love comes down we'll my have de vo tion. Well, it
 re - con - sid - er my fool - ish - no - tion. Well, I

Dm7



To Coda

G



no chord

takes a strong man, ba - by, but I'm show-in' you the door 'cause I got-ta have
 need some-one to hold me but I wait for some-thing more. Yes, I got-ta have

C



faith. } I got-ta have faith, be-cause I got-ta have
 faith. }

1
 faith, I got-ta have faith, faith, faith, Ah! Ba -

D.S. al Coda

2

faith, faith, faith. I got - ta have faith, faith, faith.

CODA



no chord

wait for some - thing more... 'cause I got - ta have

C



faith. Mm, I got - ta have faith, be-cause I got - ta have

faith, faith, faith. I got - ta have faith, faith, faith, Ah!

HEART AND SOUL

Words and Music by MIKE CHAPMAN
and NICKY CHIN

Moderate Rock

A6 G6 A6 G6

f

A6 G6 D

A6 G6 A6

Two o'clock this morn - ing. If she should come a - call -
Can't you see her stand - ing there? See how she looks, see how

G6 A6 G6

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

D/G



A6



G6



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The staff contains a melodic line with eighth and quarter notes.

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

Musical staff with treble clef and bass clef. The treble clef staff contains a piano accompaniment with chords and moving lines. The bass clef staff contains a bass line with eighth notes.

A6



G6



A6



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The staff contains a melodic line with eighth and quarter notes.

I know she'd be e - lec - tric
She left with - out a warn - ing.

I'd let her take her chanc -
I let her take ad - van -

Musical staff with treble clef and bass clef. The treble clef staff contains a piano accompaniment with chords and moving lines. The bass clef staff contains a bass line with eighth notes.

G6



G



Musical staff with treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes.

- es with me.
- tage of me.

You see she gets what she wants
You see she got what she want-ed

Musical staff with treble clef and bass clef. The treble clef staff contains a piano accompaniment with chords and moving lines. The bass clef staff contains a bass line with eighth notes.

A



G



Musical staff with treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes.

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

Musical staff with treble clef and bass clef. The treble clef staff contains a piano accompaniment with chords and moving lines. The bass clef staff contains a bass line with eighth notes.

A G A

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

A6 G6 A6 G6

night.

A6 G6 D

A E9 A

E9 A E9

The first system of music features three measures. Above the staff, guitar chords are indicated: E9 (x02233), A (x02220), and E9 (x02233). The piano accompaniment consists of a bass line and a treble line. The bass line starts with a quarter rest, followed by a quarter note G2, and then a half note G2. The treble line starts with a quarter rest, followed by a quarter note G4, and then a half note G4.

A E9 G

Yeah, she's heart and soul, _

The second system of music features three measures. Above the staff, guitar chords are indicated: A (x02220), E9 (x02233), and G (x02333). The piano accompaniment continues with a bass line and a treble line. The bass line starts with a quarter rest, followed by a quarter note G2, and then a half note G2. The treble line starts with a quarter rest, followed by a quarter note G4, and then a half note G4.

A G A

she's hot and cold, _

The third system of music features three measures. Above the staff, guitar chords are indicated: A (x02220), G (x02333), and A (x02220). The piano accompaniment continues with a bass line and a treble line. The bass line starts with a quarter rest, followed by a quarter note G2, and then a half note G2. The treble line starts with a quarter rest, followed by a quarter note G4, and then a half note G4.

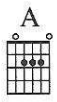
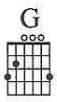
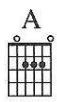
G A G

she's got it all. She's_ heart and

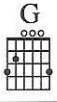
The fourth system of music features three measures. Above the staff, guitar chords are indicated: G (x02333), A (x02220), and G (x02333). The piano accompaniment continues with a bass line and a treble line. The bass line starts with a quarter rest, followed by a quarter note G2, and then a half note G2. The treble line starts with a quarter rest, followed by a quarter note G4, and then a half note G4.



soul, _ Yeah!

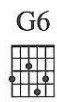


Blank staff with guitar chord diagrams above.



Blank staff with guitar chord diagrams above.

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



Blank staff with guitar chord diagrams above.

Repeat and Fade

I LOVE ROCK 'N ROLL

Words and Music by ALAN MERRILL
and JAKE HOOKER

Moderately

E(no3rd)

A(no3rd)

B(no3rd)

Chord diagrams for E(no3rd), A(no3rd), and B(no3rd) are shown above the first system. The piano accompaniment features a bass line with eighth notes and chords, and a treble line with a melody starting on a quarter rest.

E(no3rd)

A(no3rd)

B(no3rd)

Chord diagrams for E(no3rd), A(no3rd), and B(no3rd) are shown above the second system. The piano accompaniment continues with similar rhythmic patterns.

E(no3rd)

No chord

The third system includes a 'No chord' instruction above the treble clef staff. A fermata is placed over the first measure of the treble staff. The piano accompaniment continues.

E(no3rd)

The fourth system contains the lyrics: "saw him danc - ing there by the rec - ord ma - chine. smiled, so I got up and asked for his name." The piano accompaniment features a treble line with a melody and a bass line with chords.

LOVE ROCK ROLL

E(no3rd)



N.C.

I knew he must have been a - bout sev - en -
 "That don't mat - ter," he said, "cause it's all the

B(no3rd)



A(no3rd)



N.C.

teen. same."
 The beat was go - ing strong,
 I said, "Can I take you home

B(no3rd)



E(no3rd)



A(no3rd)



play - ing my fa - v'rite song,
 where we can be a lone?"

and I could tell it would - n't be long -
 And next, we were mov - ing on, till he was with
 and he was with

Tacet

me, yeah, me. And I could tell it would-n't be long-
me, yeah, me. And next we were mov - ing

B(no3rd)



on, till he was with me, yeah, me, sing - in',
and he was with me, yeah, me, sing - in',

E(no3rd)



A(no3rd)



I love rock 'n' roll. — So put an - oth - er dime in the

B(no3rd)



E(no3rd)



juke - box, ba - by. I love rock 'n' roll. — So

A(no3rd)



B(no3rd)



E(no3rd)



come and take your time and dance with me.

A(no3rd)



1.

N.C.

2.

N.C.

He I said, "Can I take you home.

B(no3rd)



E(no3rd)



A(no3rd)



where we can be a - lone?"

Tacet

Next we were mov - in' on, and he was with me, yeah,

HOLD ME NOW

me. And we'll be mov - in' on — and sing - in' that same old

song, yeah, with me, — sing - in', I love

E(no3rd)

rock 'n' roll. — So put an - oth - er dime in the juke - box, ba - by.

A(no3rd) B(no3rd)

I love rock 'n' roll. — So come and take your time and dance with me.

E(no3rd) A(no3rd) B(no3rd) E(no3rd)

HOLD ME NOW

Words and Music by TOM BAILEY,
ALANNAH CURRIE and JOE LEEWAY

Medium Rock Beat

mp

D

I have a pic - ture
say I'm a dream - er,
asked if I love you,

Bm

pinned to my wall, an
we're two of a kind, You
What can I say?

C(add9)



A7sus



im - age of you and of me and we're laugh - ing with love at it all.
 both of us search - ing for some per - fect world we know we'll nev - er find.
 know that I do and that this is just one of those games that we play.

D



So per - haps I should leave here, yeah - yeah, go
 So I'll sing you a new song, please don't

Look at our life now,
 I should leave here,

Bm



C(add9)



tat - tered and torn,
 far a - way,
 cry an - y - more,
 we fuss and we fight and de - light
 but you know that there's no - where that I'd
 I'll ev - en ask your for - give - ness though I

A7sus



in the tears that we cry un - til dawn.
 rath - er be than with you here to - day. Oh Oh Oh Gn
 don't know just what I'm ask - ing it for. Oh Oh Oh

D



Bm



Hold me now.

(in your lov - in' arms)

Oh warm my heart, (warm my

mf

C(add9)



cold and tired heart)

stay with me

(Ooh stay with me)

let lov

A7sus



in' start, let lov - in' start.

You in' start, Oh ho

1

2,3

D



Bm



me now,

Oh warm my heart,

C(add9)



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

stay with me

let lov -

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

A7sus



Bb



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

- in' start, let lov - in' start, Oh

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

C(add9)



Bb



C(add9)



To Coda

D.S. al Coda

Musical staff with treble clef, key signature of two sharps, and a whole rest.

You

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

CODA



C



D



Piano accompaniment for the coda section, including treble and bass staves.

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

The piano introduction consists of four measures. The right hand (treble clef) has whole rests. The left hand (bass clef) plays a steady eighth-note bass line starting on G2, moving up stepwise to D3. The dynamic marking is *mf*.

N.C.

The first system shows the vocal melody and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "What's the mat - ter with the clothes I'm wear - ing? 'Can't you What's the mat - ter with the car I'm driv - ing? 'Can't you

The second system shows the vocal melody and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "tell that your tie's too wide?" "tell that it's out of style?"

May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white wall tires? "Are you

back to the age of jive. _____
gon - na cruise the mir - a - cle mile? _____

Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your

can't dress trash - y till you spend a - lot of mon - ey."
best bet's a true ba - by blue Con - ti - nen - tal."

C Em Bb F

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
Hot funk, cool punk e - ven if it's old junk, it's

Am G C N.C.

still rock and roll to' me.
still rock and roll to me.

1. 2. C

Oh,

G F

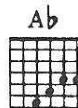
— it does - n't mat - ter what they say in the pa - pers, 'cause it's



al - ways been the same old scene. There's a



new band in town but you can't get the sound from a



sto - ry in a mag - a - zine,



aimed at your av - er - age teen.

N.C.

How a - bout a pair of pink side - wind - ers and a
 What's the mat - ter with the crowd I'm see - ing? "Don't you

bright o - range pair of pants? —
 know that they're out of touch?"

"Well, you could real - ly be a Beau Brum - mel ba - by, If you
 Should I try to be a straight 'A' stu - dent? "If you



just are, give then it half a chance. —
 you think too much." —

Am



Don't waste your mon - ey on a new new set of speak - ers. You
 "Don't you know a - bout the new fash - ion, hon - ey?"

Em



D



G



get more mile - age from a cheap pair of sneak - ers."
 All you need are looks and a whole lot - ta mon - ey." It's the

C



Em



Bb



F



Next next phase, new wave, dance craze; an - y - ways it's
 phase, new wave, dance craze; an - y - ways it's

Am



G



To Coda

C



N.C.

still rock and roll to me, —
 still rock and roll to me. —



First system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with a treble and bass clef. The bass line contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The treble line contains a whole rest followed by a half note G4.



Second system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff. The bass line continues with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, 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A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, 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E^bno3rd



Fno3rd



G



N.C.

Ooh,

D. S. $\frac{3}{4}$ al Coda

Coda C



N.C.

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's

still rock and roll to me.

C9



IF YOU LOVE SOMEBODY SET THEM FREE

Words and Music by
STING

Medium Fast

Dm9



G9



Dm9



Play 3 times

Free, free, set _____ them free. _____ Free, free, set _____

mf

G9



Dm7



G



F/A



G



_____ them free. _____ If you need _____ some-bod - y, _____

(1,3) call my
(2) just look in-to my

Dm7



G



F/A



G



Dm7



G



F/A



name. _____ eyes, _____ If you want _____ some-one,
or a whip - ping boy,



Musical staff with treble clef and notes.

you can do the same. —
some-one to des - pise. —

If you want to keep
Or a pris - 'ner

Piano accompaniment staff with treble and bass clefs.

Dm7

G

F/A

G

Dm7

G

F/A

Musical staff with treble clef and notes.

some - thing pre - cious, —
in the dark

got to lock it up and throw a-way the key. —
tied up in chains — you just can't see

Piano accompaniment staff with treble and bass clefs.

G

Dm7

G

F/A

G

Musical staff with treble clef and notes.

You want to hold on to your pos - ses - sion, —
or a beast — in a gild-ed cage; —

don't e - ven
that's all some peo -

Piano accompaniment staff with treble and bass clefs.

Dm7

G

F/A

G

Bm7

Musical staff with treble clef and notes.

think a - bout me. }
ple ev - er want to be. — }

If you love some - bod - y

Piano accompaniment staff with treble and bass clefs.



if you love — some - one, if you love —

Bm7

G

some - bod - y, if you love — some -

Am7

Dm9

G

Am7

G

one set them free. (Free, free, set — them free) Set them

Dm9

G

Am7

G

Dm9

G

Am7

free. (Free, free, set — them free) Set them free. (Free, free, set —

G To Coda Dm9 G Am7¹ G

— them free) Set them free. (Free, free, set — them free) If it's a mir-ror

Dm7 G 2 G Fsus

you want, — them free) You can't con -

F C/E C

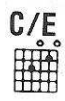
trol an in - de - pen - dent heart, (can't love what you can't keep)

Gm7 F C/E

Can't tear the one you love a - part. (can't love what you



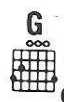
can't keep) For - ev - er con - di - tioned to be - lieve that we can't live, we can't



live here and be hap - py with less. With so man - y rich - es, so

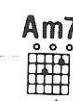
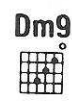


man - y souls, with ev' - ry - thing we see that we want to pos - sess. If you



D.S.
al
Coda

CODA



Repeat and Fade
with vocal ad lib.

need some - bod - y, —

free. (Free, free, set them free) Set them

MANIAC

Music and Lyric by MICHAEL SEMBELLO
and DENNIS MATKOSKY

Moderately fast

1 | 2

C/E

Just a small town girl on a
ice blue line of in -

Em6/9

Em9

Em(+7)

Sat - ur - day night, look - ing for the fight of her life; in the
san - i - ty is a place most nev - er see; it's a

Bm



D/C



G/C



real
hard

time - world
won - place

no one
of - sees her at all,
mys - ter - y,

they all say she's cra - zy
touch it, but can't hold - it.

Em/B



B



C/E



Em6/9



Lock - ing rhy - thms to the beat of her heart, - chang - ing
You work all your life for that mo - ment in time, - it could

Em9



Em(+7)



Bm



move - ment in - to light, -
come or pass - you by. -

she has danced in - to the -
It's a push, shove - world but there's

D/C



G/C



Em/B



B



dan - ger zone - when the danc - er be - comes the dance. -
al - ways a chance. - if the hun - ger stays - the night. -

#8

#8

A7

B7+5

It can cut you like a knife if the gift
 There's a cold ki - net - ic heat strug - gling, stretch-

C

be - comes the fire on the wire be - tween will
 - ing for the peak, nev - er stop - ping with her head.

Em/B

B

Cmaj7

and what will be } She's a ma - ni - ac, ma -
 a - gainst the wind.

Esus

D

Em7

D/E

ni - ac on the floor and she's danc-

Cmaj7

D

Em7

- ing like she's nev - er danced be - fore.

Am/E

Bm

Cmaj7

Esus

D

She's a ma - ni - ac, ma - ni - ac on the

Em7

D/E

Cmaj7

floor and she's danc - ing like she's nev -

D

Am7

To Coda

- er danced be - fore.

1 2

Cmaj7 **B7sus**

On the

B7 **Em** D.S. al Coda (lyric1) CODA

She's a ma -

Cmaj7 **Esus** **D** **Em7** **D/E**

ni - ac, ma - ni - ac on the floor and she's danc -

Cmaj7 **D** **Em7** **A/E** **Bm/E** Repeat and Fade

ing like she's nev - er danced be - fore. She's a ma -

Cmaj7 **D** **Em7** **A/E** **Bm/E** Repeat and Fade

LOVE BITES

Words and Music by STEVE CLARK, PHIL COLLEN,
JOE ELLIOTT, ROBERT JOHN LANGE and RICK SAVAGE

Dm7  **Gm7** 

C7sus4  **F** 

Dm7 

Gm7  **C7sus4** 

When you make love, _____ do you look in your mir -
When I'm with you _____ and say that it's for -
do you let
are you some - where
will you walk

ror.
ever.
go.
else.
out.

Who do you think of
Do you think twice,
Are you wild and willing,
Am I get - ting through,
It can't be love,

3^o add





1.(+D.C.)

does he look like me? — Do you tell lies —
 or just touch and see? —
 or is it just for show? —
 or do you please your - self. — When you wake up —
 if you throw it a - bout. —

2.



ooh babe. Oh

F

3.(+D.C. 2)


yeah — When you're a - lone — ooh ooh come on. }
 ooh babe. }

E_b



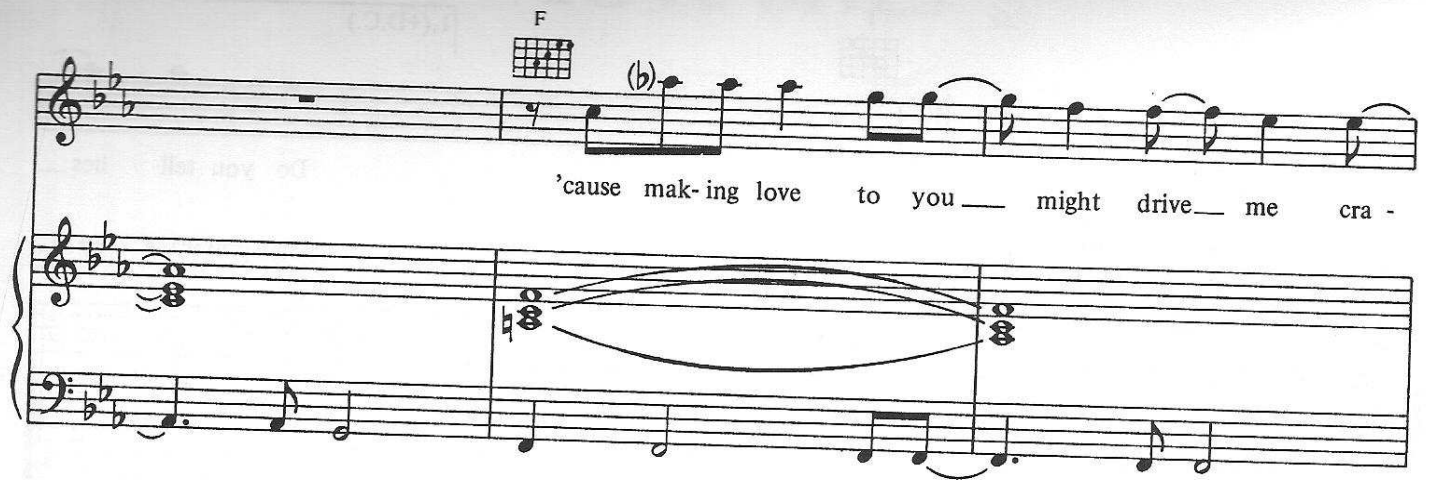
I don't wan - na touch — you too — much ba - by,

F




(b)

'cause mak-ing love to you — might drive — me cra -




Bb




to *
on D.C. only

zy —

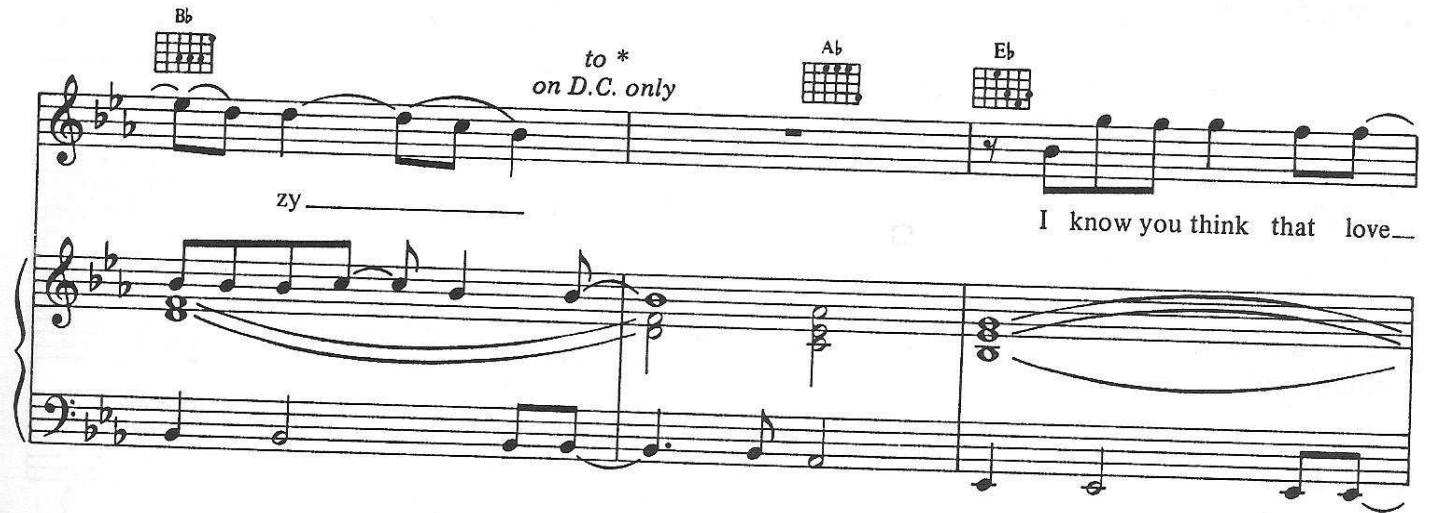
Ab



Eb



I know you think that love —




Ab




— is the way you make — it, —



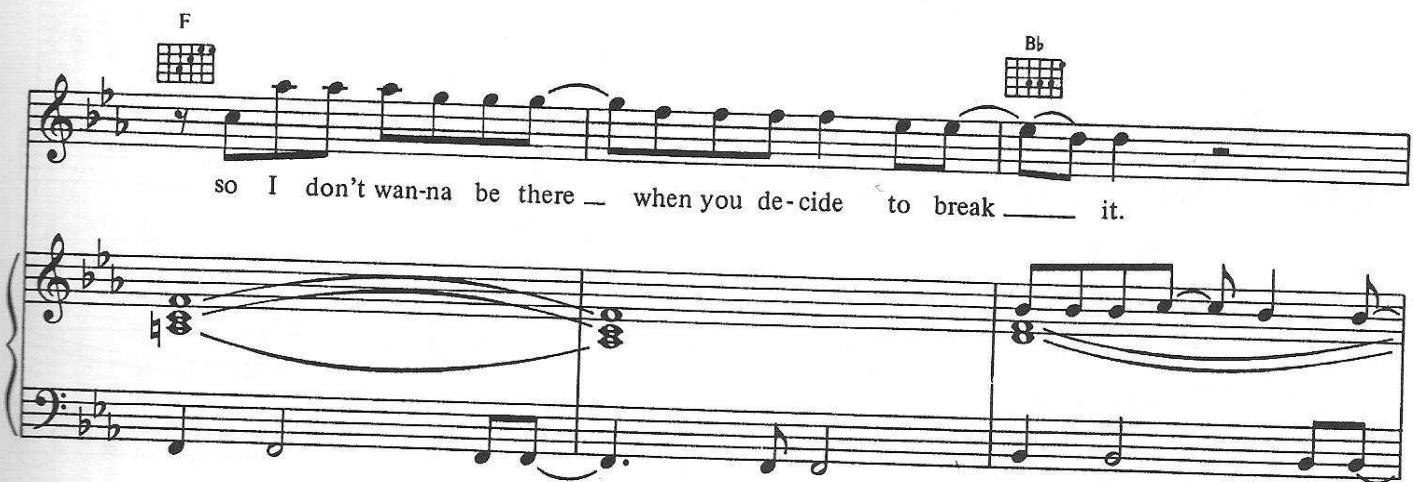
F





Bb

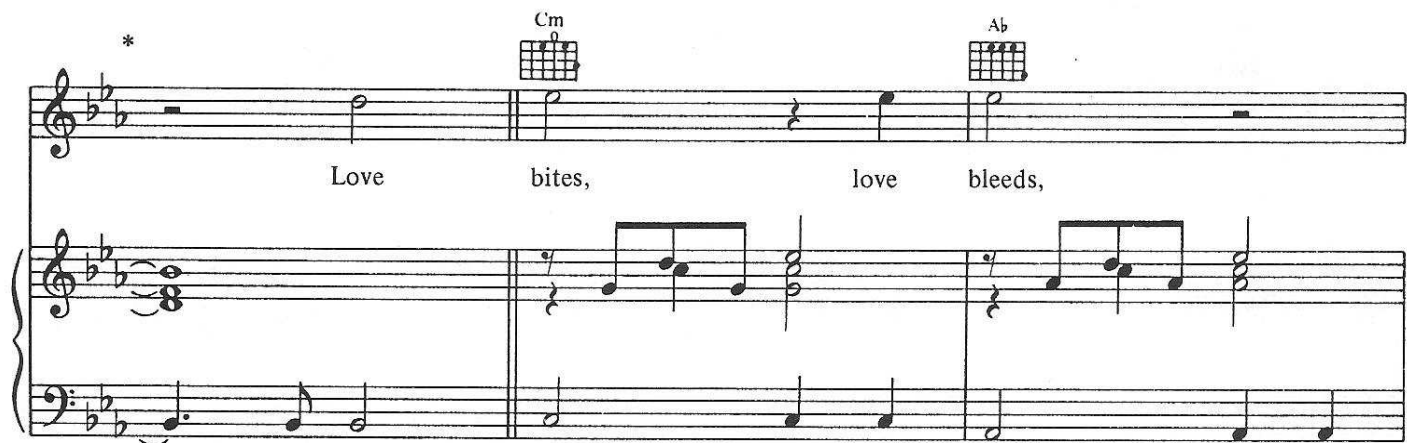





so I don't wan-na be there — when you de-cide to break — it.



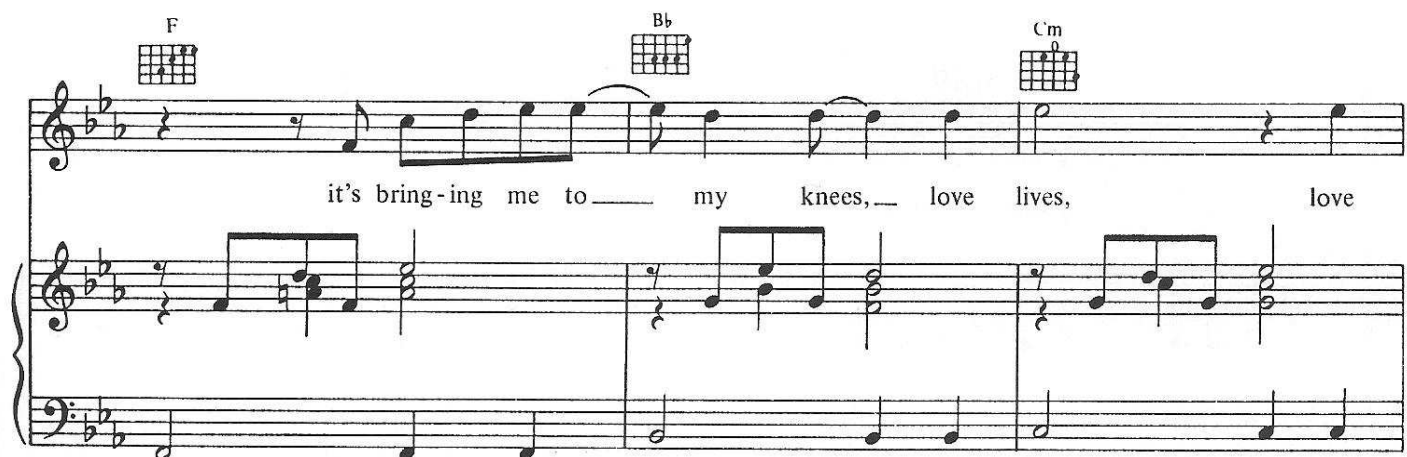
*  

Love bites, love bleeds,






it's bring-ing me to — my knees, — love lives, love



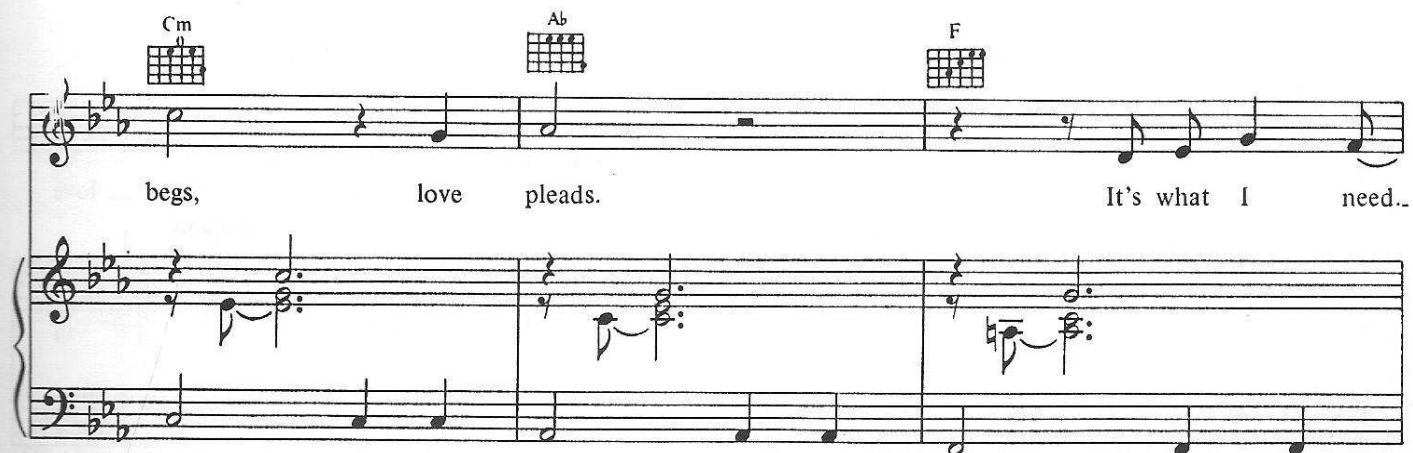
 *To Coda*  

dies, it's no — sur - prise, — love



begs, love pleads. It's what I need..



*D.C. al
SEGUE*

SEGUE



2^o Solo

C7sus4



D.S. al Coda

⊕ CODA



Love

Cm



F

Bb

bites,

love bleeds,

it's bring-ing me to — my knees, — love

LOVE IS A WATERFIELD

Cm Ab F

lives, love dies, it's no sur - prise,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a half note 'lives,' followed by a quarter rest, then a half note 'love' with a quarter rest, then a half note 'dies,' with a quarter rest, and finally a half note 'it's no' followed by a quarter rest, then a half note 'sur -' followed by a quarter rest, and finally a half note 'prise,' with a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bb Cm Ab

— love begs, love pleads.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest, then a half note 'love' with a quarter rest, then a half note 'begs,' with a quarter rest, then a half note 'love' with a quarter rest, and finally a half note 'pleads.' with a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.

F Bb Dm

It's what I need. —

The third system continues the vocal line and piano accompaniment. The vocal line has a half note rest, then a half note 'It's what I' with a quarter rest, then a half note 'need.' with a quarter rest, and finally a half note rest. The piano accompaniment continues with the same eighth-note bass line and chords.

Dm7

To Fade

The fourth system concludes the piece. The vocal line has a half note rest, then a half note rest, and finally a half note rest. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a double bar line. The text 'To Fade' is written at the end of the system.

LOVE IS A BATTLEFIELD

Words and Music by MIKE CHAPMAN
and HOLLY KNIGHT

Moderate Rock

Dm



C



Am



Bb



mf

Dm



C



Am



Bb



Dm



C



Am



Bb



(Spoken:) We are young.—

Heart-ache to heart-ache we

Dm



C



Am



Bb



stand;

no prom-is - es,

no de-mands..

Dm

C

Am

Bb

A musical staff in G major with a key signature of one flat (F major). It features guitar chord diagrams for Dm, C, Am, and Bb. The staff contains a vocal line with 'x' marks indicating muted notes and a piano accompaniment.

Love is a bat - tle-field.

Piano accompaniment for the first line of music, consisting of a treble and bass clef staff with chords and a melodic line.

Dm

C

Am

Bb

Dm

C

A musical staff in G major with a key signature of one flat. It features guitar chord diagrams for Dm, C, Am, Bb, Dm, and C. The staff contains a vocal line and a piano accompaniment.

We are_ strong.

Piano accompaniment for the second line of music, consisting of a treble and bass clef staff with chords and a melodic line.

Am

Bb

Dm

C

Am

Bb

A musical staff in G major with a key signature of one flat. It features guitar chord diagrams for Am, Bb, Dm, C, Am, and Bb. The staff contains a vocal line and a piano accompaniment.

No one can tell us we're wrong, _

search - ing_ our hearts for_ so

Piano accompaniment for the third line of music, consisting of a treble and bass clef staff with chords and a melodic line.

Dm

C

Am

Bb

A musical staff in G major with a key signature of one flat. It features guitar chord diagrams for Dm, C, Am, and Bb. The staff contains a vocal line and a piano accompaniment.

long; _

both of us_ know-ing _

Piano accompaniment for the fourth line of music, consisting of a treble and bass clef staff with chords and a melodic line.

Dm



Musical staff with treble clef and key signature of one flat. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The staff ends with a whole rest.

love is a bat - tle - field.

Piano accompaniment for the first system, including treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

C/D



Bb/D



Musical staff with treble clef and key signature of one flat. The staff contains whole rests.

Piano accompaniment for the second system, including treble and bass clefs. The right hand plays a continuous eighth-note accompaniment, and the left hand plays a bass line.

Dm



Musical staff with treble clef and key signature of one flat. The melody includes a fermata over the first measure and then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4.

You're beg - ging me to go, then
los - ing con - trol, will you

Piano accompaniment for the third system, including treble and bass clefs. The right hand plays chords and moving lines, and the left hand plays a bass line.

C



Bbmaj7



Gm



Musical staff with treble clef and key signature of one flat. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4.

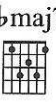


mak - ing me stay. Why do you hurt me so bad? It would
turn me a - way, or touch me deep in - side? And when

Piano accompaniment for the fourth system, including treble and bass clefs. The right hand plays chords and moving lines, and the left hand plays a bass line.

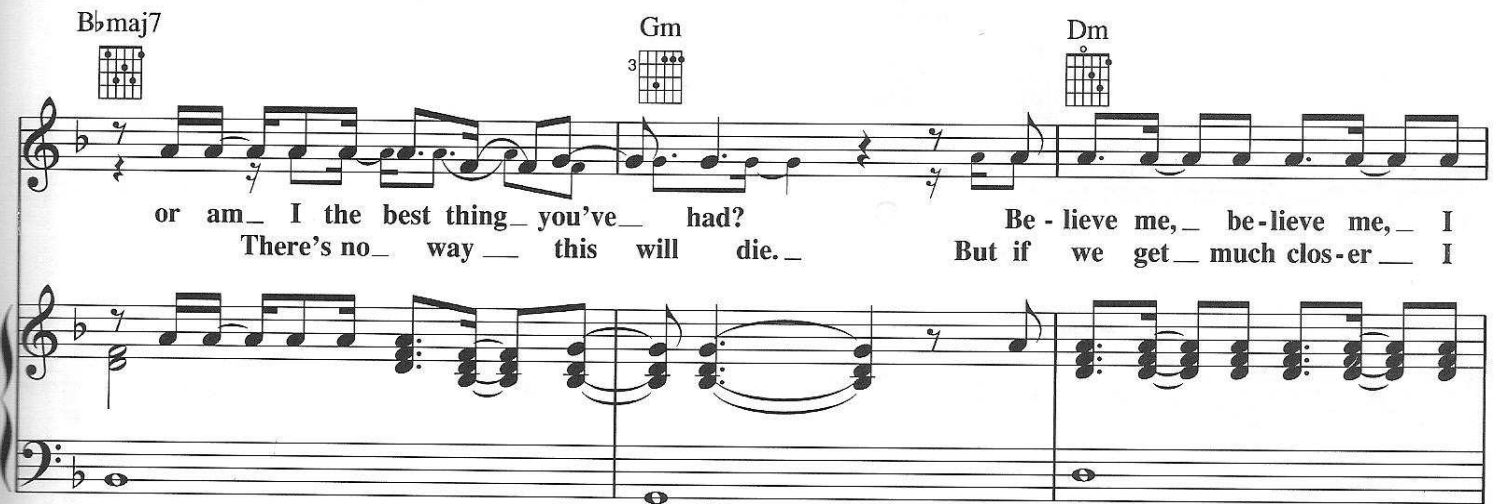
Dm  C 

help me to know ___ do I stand in ___ your way,
 all this gets old, ___ will it still feel the same?_



Bbmaj7  Gm  Dm 


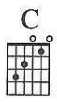
or am_ I the best thing_ you've_ had? Be - lieve me, _ be-lieve me, _ I
 There's no_ way _ this will die. _ But if we get _ much clos-er _ I



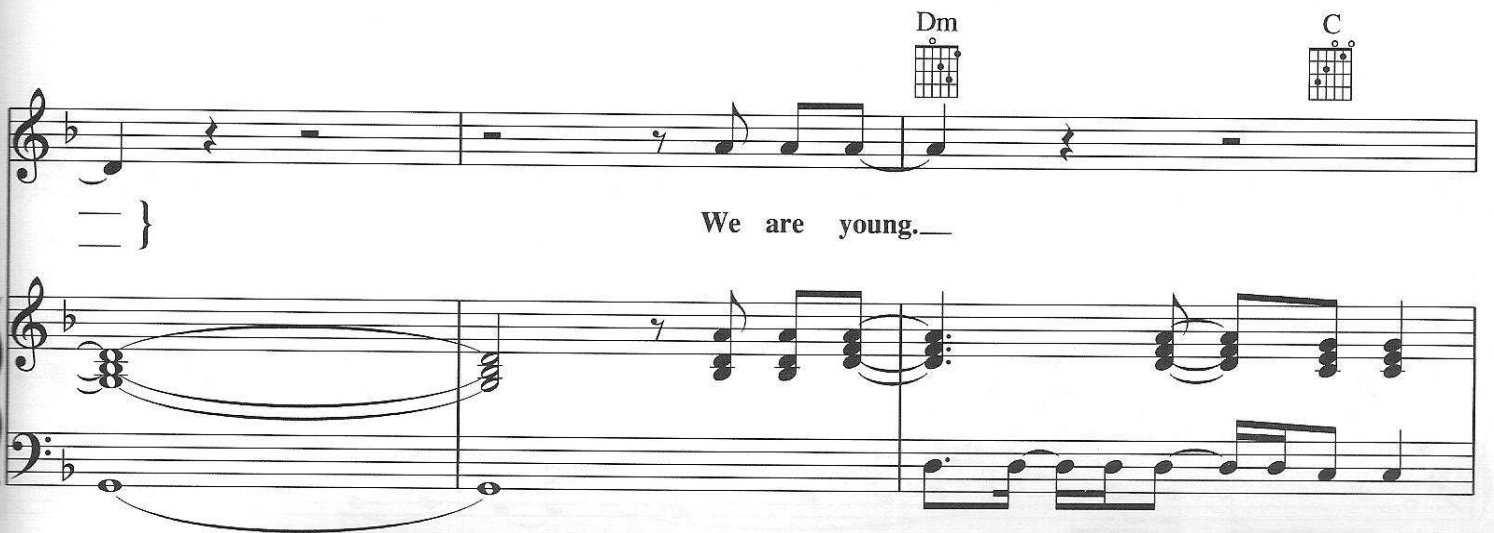
C  Bb  Gm 

can't_ tell _ you why, _ but I'm trapped by_ your love and I'm chained to _ your _ side._
 could lose_ con-trol and if your heart sur - rend - ers_ you'll need me _ to _ hold._



Dm  C 

— } We are young. —



Am Bb Dm C Am Bb

Heart-ache to heart-ache we stand; — no prom - is - es, — no de-mands.

Dm C Am Bb Dm C

— Love is a bat - tle-field.

Am Bb Dm C Am Bb

{ We are strong. — } No one can tell us we're wrong, —
We are strong.

Dm C Am Bb

search - ing — our hearts for — so

Dm

C

Am

Bb

long; _____

both of us _____ know-ing _____

To Coda ⊕

Dm

love is a bat - tle - field.

CODA ⊕

D.S. al Coda

When I'm

Repeat and Fade

C/D

Bb/D

NIKITA

Words and Music by ELTON JOHN
and TAUPIN

Moderately

mf

G **Bm** **C** **Am7** **G/B** **C**

G **Bm** **Bm7** **C** **C#dim** **Dsus**

G **Bm** **C** **F/C** **C**

G **C/G** **G** **D** **G/D**

Hey, Nik - it - a, is it cold — in your lit - tle corn - er
Do you ev - er dream of me? — Do you ev - er see the let - ters

of the world?
that I write?

You could roll a - round the globe, —
When you look up through the wire,

D **G** **C/G** **G7** **G7/B**

and nev - er find a warm - er soul to know. Oh, I saw you by the wall,
Nik - it - a do you count the stars at night? And if there comes a time

C **Dm/C** **F/C** **C** **G** **Am/G**

Ten of your tin sold - iers in a row;
guns and gates no long - er hold you in,

G **D** **G/D** **D7**

with eyes that looked like ice on fire, the hu - man heart a cap - tive in
and if you're free to make a choice, just look to - wards the west and find

G **C/G** **G7** **G7/B** **C** **Dm/G**

the snow. }
a friend. }

Oh Nik - it - a, you will nev - er know



an - y - thing a - bout my home. I'll nev - er know how good it feels to



hold you. Nik - it - a, I need you so.



Oh Nik - it - a, is the oth - er side of an - y giv - en



line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a you'll

G Bm Bm7 C C#dim Dsus D

To Coda

nev - er__ know...

This system contains the first system of music. It features a vocal line in treble clef with the lyrics "nev - er__ know...". Above the vocal line are guitar chord diagrams for G, Bm, Bm7, C, C#dim, Dsus, and D. A "To Coda" symbol is placed above the C#dim chord. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef.

G Bm Bm7 C

This system contains the second system of music. It features a piano accompaniment with a right-hand treble clef and a left-hand bass clef. Above the right-hand staff are guitar chord diagrams for G, Bm, Bm7, and C.

F/C C C G(add 9)/B G/B

This system contains the third system of music. It features a piano accompaniment with a right-hand treble clef and a left-hand bass clef. Above the right-hand staff are guitar chord diagrams for F/C, C, C, G(add 9)/B, and G/B.

F/A Bb Eb

This system contains the fourth system of music. It features a piano accompaniment with a right-hand treble clef and a left-hand bass clef. Above the right-hand staff are guitar chord diagrams for F/A, Bb, and Eb. A triplet of eighth notes is marked with a "3" above it.

Ab6/Eb

G7/D

Cm

Musical notation for the first system, including guitar chord diagrams for Ab6/Eb, G7/D, and Cm.

D7sus

Musical notation for the second system, including guitar chord diagrams for Ab and D7sus.

D7

D.S. al Coda

CODA

Am7

D7

G

Musical notation for the third system, including guitar chord diagrams for D7 and Am7.

Oh Nik - it - a, you will nev-

Musical notation for the fourth system, including guitar chord diagrams for D7 and G.

Count - ing ten - tin sold - iers in _ a row.

Bm

Bm7

C

Am7

D7

Repeat and Fade

Musical notation for the fifth system, including guitar chord diagrams for Bm, Bm7, C, Am7, and D7.

Nik - it - a. _____

Count - ing ten - tin sold - iers in _ a

NOBODY'S FOOL

Slowly, with a heavy beat

Words and Music by
TOM KEIFER

Am Dm/A Am G/B

The first system of music features a piano accompaniment in 4/4 time. The right hand plays a melody of quarter notes, while the left hand provides a bass line. Above the staff, four guitar chord diagrams are shown: Am, Dm/A, Am, and G/B, each with a quarter note below it.

Am Dm/A C Dsus Am Dm/A

The second system continues the piano accompaniment. It includes six guitar chord diagrams: Am, Dm/A, C, Dsus, Am, and Dm/A, each with a quarter note below it.

Am G/B Am Dm/A C D(no3rd)

The third system continues the piano accompaniment. It includes six guitar chord diagrams: Am, G/B, Am, Dm/A, C, and D(no3rd), each with a quarter note below it.

Am Dm/A Am G/B

The fourth system continues the piano accompaniment. It includes four guitar chord diagrams: Am, Dm/A, Am, and G/B, each with a quarter note below it.

I count the fall - ing tears, — they fall be - fore my eyes. —
 You take your road, I'll — take mine. — The paths have both been beat - en.

Instrumental

The fifth system continues the piano accompaniment. It includes four guitar chord diagrams: Am, Dm/A, Am, and G/B, each with a quarter note below it.

Am



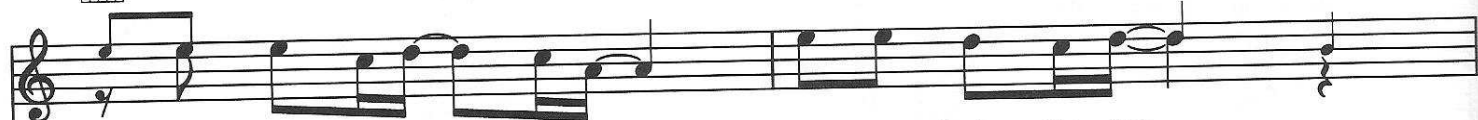
Dm/A



C



D(no3rd)



Seems like a thou - sand years_ since we broke the ties_ -
 Search - in' for a change_ of pace_ Love needs to be sweet - ened.



Am



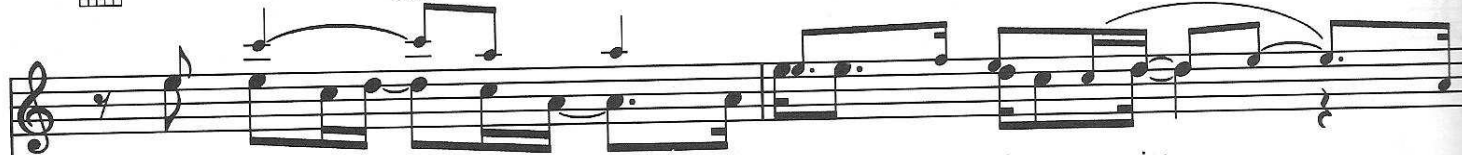
Dm/A



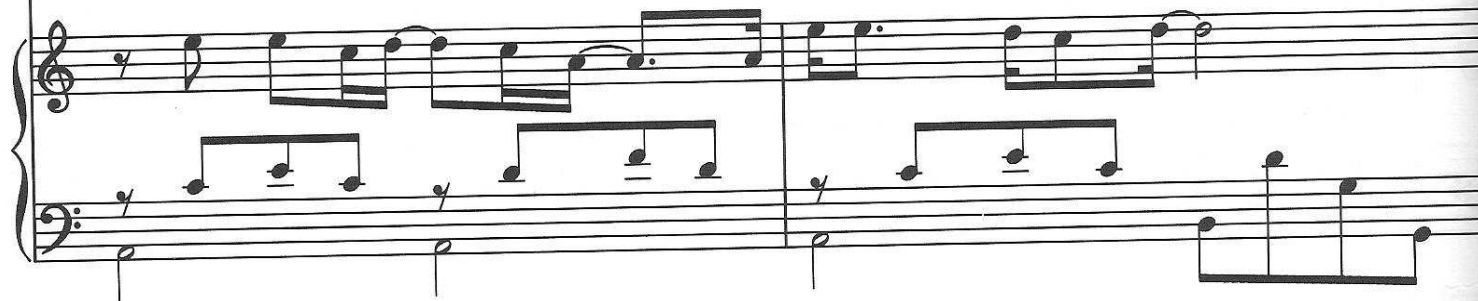
Am



G/B



I call you on_ the my phone_ but nev - er just get a rise_ -
 I strain_ my heart And to make a dime_ -



Am



Dm/A



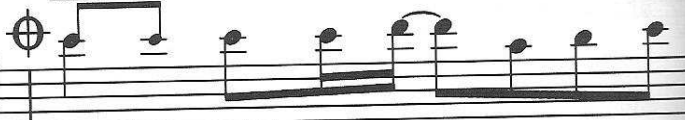
C



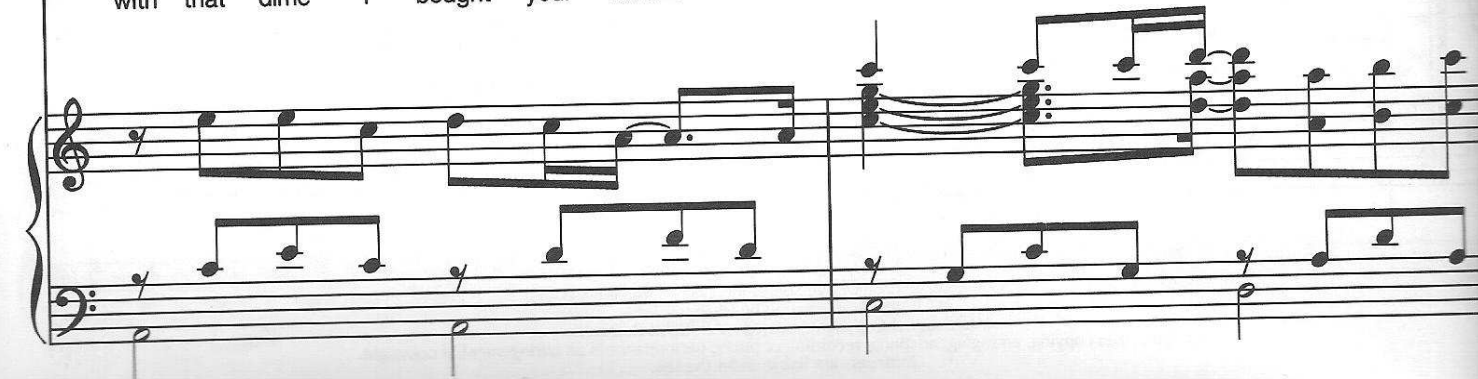
D(no3rd)



To Coda



So sit there all a - lone_ with tired now wea - ry eyes_ - } I'm not your
 with that dime I bought your love_ but now I've changed my mind_ - }



Am

F

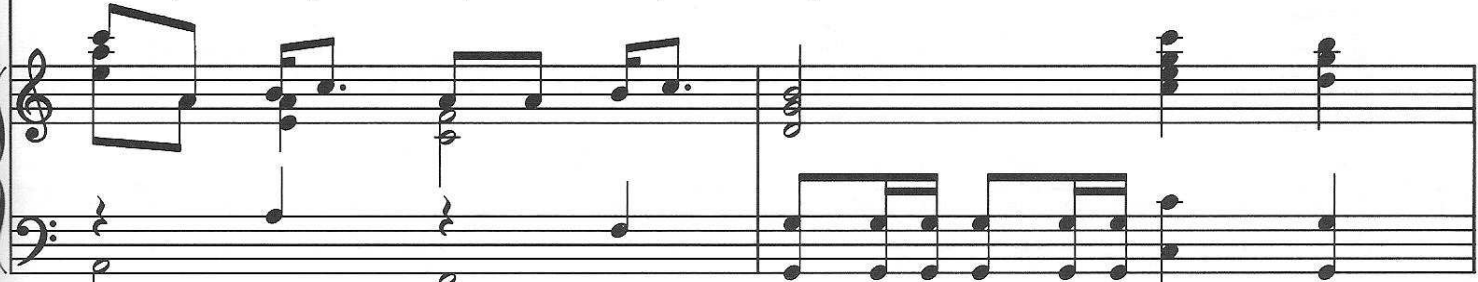
G

C

G



fool. (No - bod-y's fool, no - bod-y's fool.) I'm no



Am

F

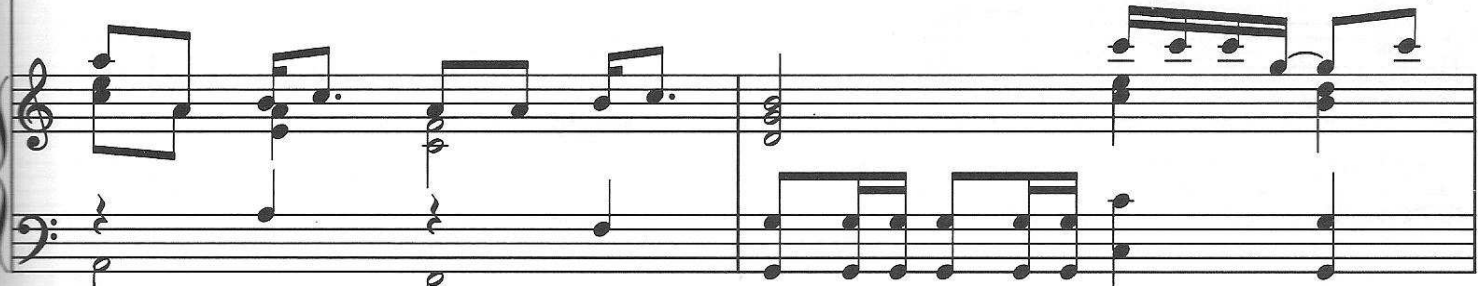
G

C

G



fool. (No - bod-y's fool, no - bod-y's fool.) Nev - er a - gain, — no,

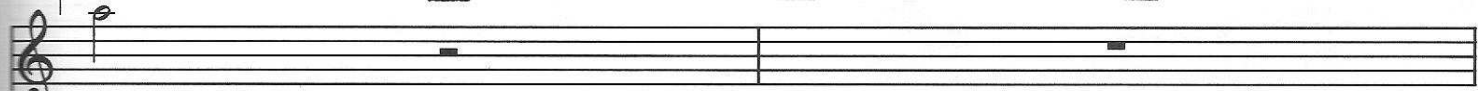


1 Am

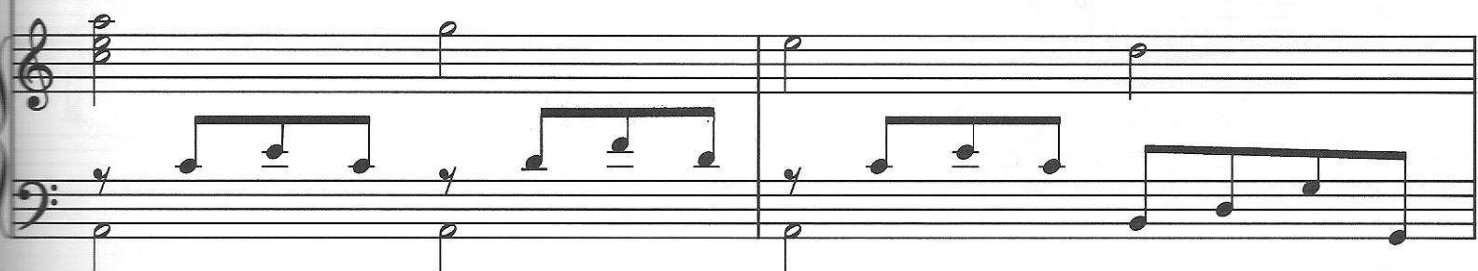
Dm/A

Am

G/B



no.

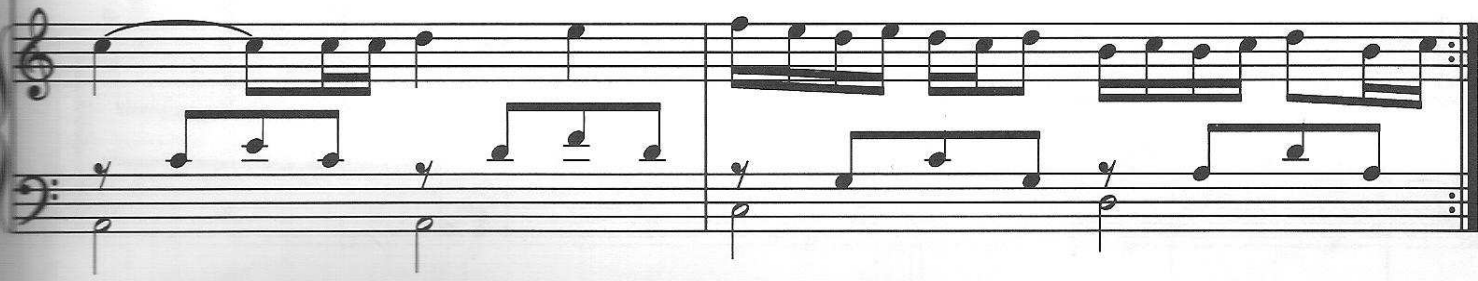
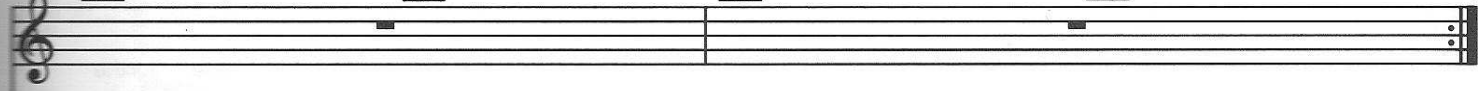


Am

Dm/A

C

D(no3rd)



2 **Am** **F** **G** **C** **G**

no. (No - bod-y's fool, no - bod-y's fool.) I'm no

fool. (No - bod-y's fool, no - bod-y's fool.)

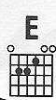
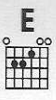
Am **F** **G** **C** **G**

I count the fall - ing tears, - they fall be - fore my eyes. _____

Am **Dm/A** **Am** **G/B**

Seemed like a thou - sand years - since we broke the

Am **Dm/A** **Am**

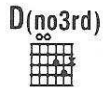


ties. Ah.

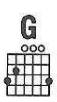
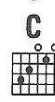
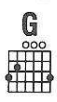
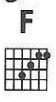
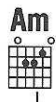


D.S. al Coda

CODA



I'm not your



Repeat and Fade

fool. (No - bod - y's fool, no - bod - y's fool.) I'm no

ONCE BITTEN TWICE SHY

Moderate Rock Beat

C(no3rd)



Words and Music by
IAN HUNTER

mf



§

Well the times are get - tin' hard for you — lit - tle girl. I'm a
 mid - dle of the night on the o - pen road. — The
 wom-an you're a mess, gon - na die in your sleep. There's
Instrumental

G(no3rd)



Dm

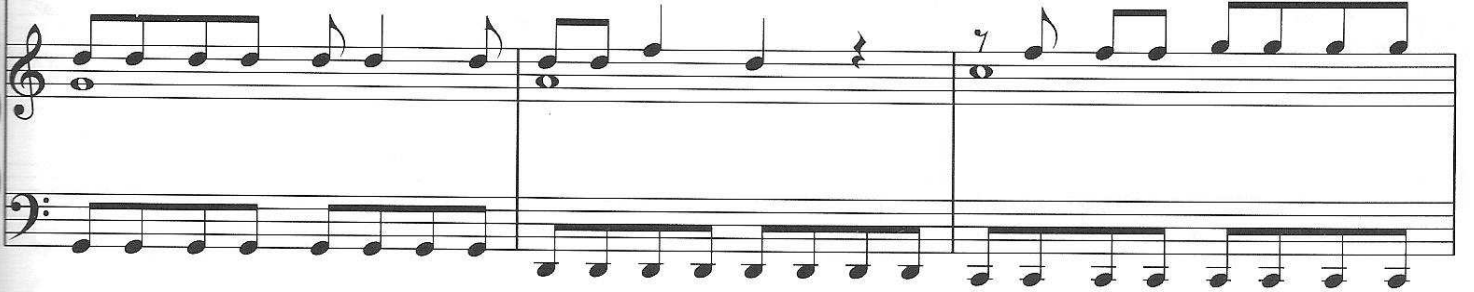


C(no3rd)



hum-min' and a strum-min' all o-ver God's world.
 heat-er don't work and it's oh so cold. _
 blood on my amp and my Les Paul's beat.

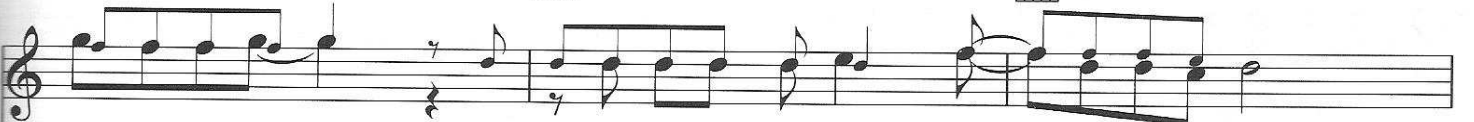
You can't re-mem-ber when you
 You're look-in' tired, you're
 Can't keep you home, you're



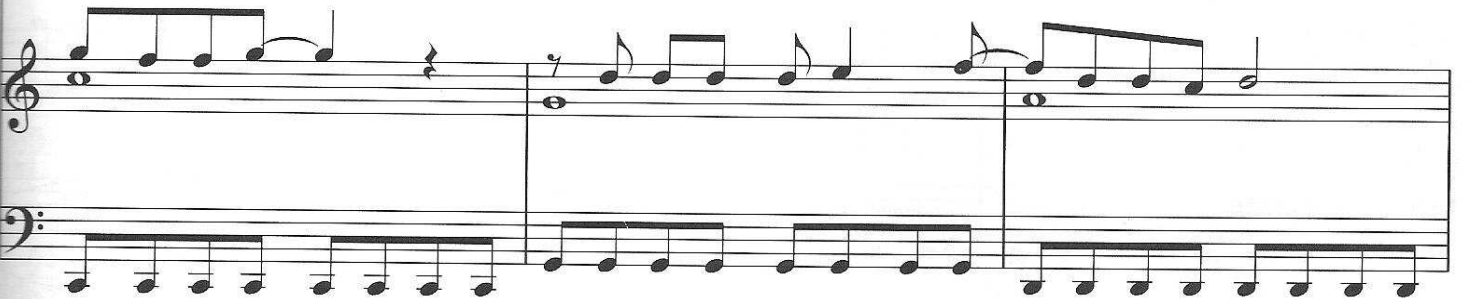
G(no3rd)



Dm



had your last meal, _ and you don't know just how _ a wom-an feels.
 look-in' kind-a beat. The rhy-thm of the street sure knocks _ you off your feet.
 mess-in' a-round. _ My best friend told me you're the best lick in town.



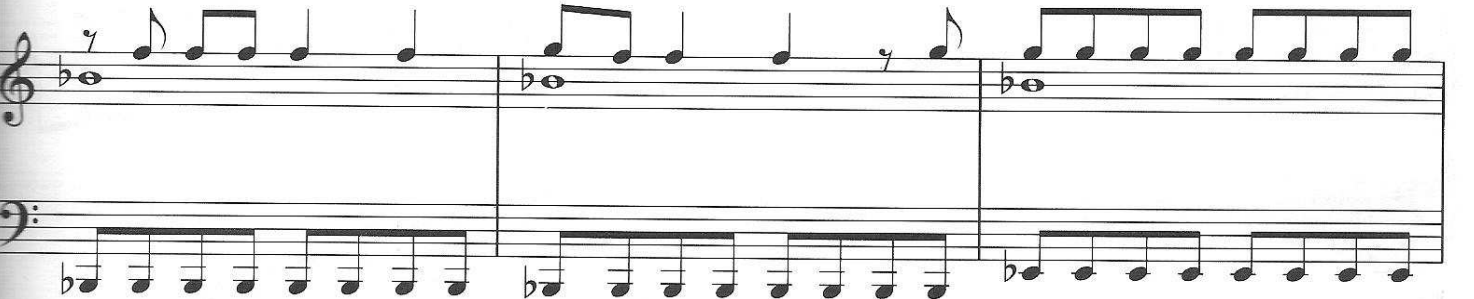
Bb(no3rd)



Eb



You did-n't know what rock and roll was un - til you met my drum-mer on the
 You did-n't know how rock and roll looked un - til you caught your sis-ter with the
 You did-n't know that rock and roll burned so you bought a can-dle and you
 I did-n't know you had a rock and roll record un - til I saw your pic-ture on an -



Bb(no3rd)



Grey tour_ bus. ___ I ___ got there ___ in the nick of time, ___ be -
 guys from the group. ___ Half - way home ___ in the park - ing lot, ___ by the
 lived and you learned. _ You got the rhythm. You got the speed.
 oth - er guy's jacket. _ You told me I was the on - ly one. ___ But

Eb



1 C(no3rd)



To Coda ⊕

fore he got his hands a-cross ___ your state line. Yeah.
 look in her eye ___ she was giv-in' what she got. I said
 Ma-ma's lit - tle baby likes it short and sweet. I said
 look at you now, it's as dark as it's gone I said

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

2,3
C

Now it's the My, My, — My, — I'm once bit - ten twice,

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

F

shy { babe. }
ba - by. My, My, — My, —

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

F

— I'm once bit - ten twice shy { ba - by. }
babe.

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



My, My, My, I'm once bit - ten twice shy ba - by.

G(no3rd)



1 2

D.S. al Coda

Oh,

Al - right!

gliss.

gliss.

CODA



My,

My,

My,

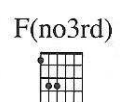
F(no3rd)



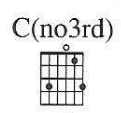
I'm once

bit - ten twice

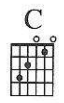
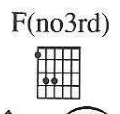
shy babe.



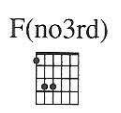
My, My, My, I'm once bit - ten twice shy ba - by.



My, My, My, I'm once bit - ten twice



shy ba - by. My, My, My,



I'm once bit - ten twice shy.

Repeat and Fade

POUR SOME SUGAR ON ME

Words and Music by STEVE CLARK, PHIL COLLEN,
JOE ELLIOTT, ROBERT JOHN LANGE, and RICK SAVAGE

N.C.

Step in - side, — walk this way! You and me — babe, Hey! Hey!

C#

1. 2.

C#

Love is like a bomb ba - by c'm - on get it on, liv - in' like a lov - er with a
 Raz - zle 'n' daz - zle 'n' flash a lit - tle light, te - le - vi - sion lov - er ba - by
 Red light yel - low light, green light go, cra - zy lit - tle wo - man in a
 Tacet 10 please a lit - tle, squeeze a lit - tle, tease a lit - tle more, ea - sy op - er - a - tor come a'

yeah. _____
yeah. _____

Give a lit - tle more c'm-on. Take a bot -

tle, shake it up, break the bub -

ble, break it up. Pour some

su - gar on me, ooh in the name of love. Pour some

A B E

su - gar on me, c'm - on fire me up, pour your

A B To Coda C#

su - gar on me, oh I can't get en - ough. I'm hot,

to * 4^o C#

stick-y sweet, from my head to my feet - yeah!

* 4^o cont.



First system of musical notation, including a single treble clef staff with a key signature of two sharps (F# and C#).

2^o (Lis-ten!)

Second system of musical notation, including a grand staff (treble and bass clefs) with a key signature of two sharps.



Third system of musical notation, including a single treble clef staff with a key signature of two sharps.

Fourth system of musical notation, including a grand staff with a key signature of two sharps.

N.C.

Fifth system of musical notation, including a single treble clef staff with a key signature of two sharps.

You got the peach-es, I

Sixth system of musical notation, including a grand staff with a key signature of two sharps.

Seventh system of musical notation, including a single treble clef staff with a key signature of two sharps.

got the cream, sweet to taste sac - cha-rine, 'cause I'm hot, say what,

Eighth system of musical notation, including a grand staff with a key signature of two sharps.



stick - y sweet_ from my head, my head, to my feet. Do you_

D.º. al Coda

_ take su - gar, one lump or two.

♩ CODA



Pour some su - gar on_ me. _____



PRIDE (IN THE NAME OF LOVE)

Words by BONO
Music by U2

Moderate Rock

mf

B

E

A

F#m

B

One man come in the name
One man caught on a

E

A

F#m

of love,
barbed wirefence,

one man come and go.
one man he re - sist.

B



E



A



Oneman come he to just - ti - fy,
Oneman washed on a emp - ty beach,

one man to o - ver - throw.
one man be - trayed with a

F#m



B



E



kiss. }

In the name _____ of love, _____ what more

A



F#m



B



_____ in the name of _____ love. _____

In the name _____ of love, _____

E



A



F#m



_____ what more _____ in the name of _____ love. _____

B

D

me.

Look out for me.

(Lyrics ad lib.)

E

Come back to

B

E

A

F#m

B

E

A

F#m

Hmm,

B

E

A

F#m

hmm, - hmm, - hmm, hmm, - hmm, - hmm, hmm, - hmm, - hmm, hmm. -

B

E

A

Ear - ly morn-ing Ap - ril four, — shot rings out — in the

F#m

B

E

Mem - phis sky. — Free at last, — they — took your life, they -

A

F#m

B

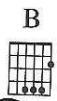
could not — take your — pride. — In the name — of love, —



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth and quarter notes.

what more in the name of love. In the name.

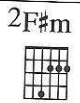
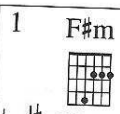
Piano accompaniment for the first system, featuring a right-hand melody of chords and a left-hand bass line of eighth notes.



Musical staff with treble clef, continuing the melody from the first system.

of love, what more in the name of love.

Piano accompaniment for the second system, continuing the harmonic support.



Musical staff with treble clef, including first and second endings marked with '1' and '2'.

In the name Oh, oh, oh, oh, Oo, oo, oo,

Piano accompaniment for the third system, including first and second endings.



Musical staff with treble clef, ending with a repeat sign and the instruction 'Repeat and Fade'.

oh, oh, oh, oh, oh, oh, oh, Oh, oo, oo, oo, oo, oo, oh, Oh,

Piano accompaniment for the fourth system, concluding the piece.

ROUND AND ROUND

Medium Rock

Words and Music by ROBBIN LANTZ CROSBY,
WARREN DEMARTINI and STEPHEN E. PEARCY

Piano introduction musical notation in 4/4 time, key of D minor. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Continuation of the piano introduction musical notation, maintaining the same rhythmic and melodic patterns.

Dm

Guitar chord diagram for Dm: x02321

F

Guitar chord diagram for F: xx3321

Vocal line musical notation for the first phrase, starting with a double bar line and a repeat sign.

Out on the streets,—
Look-in' at you,—

that's where we'll meet,—
look - in' at me,—

you make the night,
the way you move,

Piano accompaniment for the first phrase, corresponding to the vocal line above.

Vocal line musical notation for the second phrase, starting with a double bar line and a repeat sign.

I al - ways cross the line, ——— tight-ened our belts,
you know it's eas - y to see ——— The ne - on lights

a - buse our - selves,—
in me to - night,—

Piano accompaniment for the second phrase, corresponding to the vocal line above.

F



G



Dm



Get in the way,
I've got a way,

we'll put you on your shelf. — An - oth - er day,
we're gon - na prove it to - night. — Like Ro - me - o

F



G



Dm



some oth - er way —
to Ju - li - et —

we're gon - na go,
time and time —

but then we'll see you a - gain, —
I'm gon - na make you mine —

F



— I've had e - nough,
— I've had e - nough,

we've had e - nough —
we've had e - nough —

call it vain. — }
it's all the same. — }

G



C6



G



D



She said,

I knew it right from the be - gin - ning

that you would end up win -

C6



G



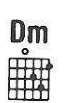
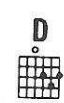
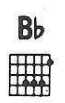
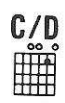
A



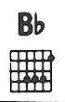
- ning, I knew right from the start_ you'd put an ar-row through my heart_



Round_ and round, well, love_



_ will find a way just give_ it time. Round_ and round, what goes_



1 Csus C 2

_ a - round goes a - round, I'll tell you why. Dig! Yeah!

Gm7

Bb

C

Dm

F

Out on the streets, — that's where we'll meet, — you make the night,

G

Dm

I al - ways cross the line, — tight - ened our belts, a - buse our - selves, —

F

G

A

Get in the way, we'll put you on your shelf. —

A/G



A



D



Dm



Round_ and round, well, love_

C/D



Bb



C



__ will find a way just give__ it time. Round_

D



Dm



Bb



__ and round, what goes __ a - round goes a - round, I'll tell you why

C



C



D



Round_

SAY SAY SAY

Words and Music by
McCartney/Jackson

$\text{♩} = 120$





Say, say, — say — what you want but don't play — games
Go, go, — go — where you want but don't leave — me
You, you, — you — can nev - er say that I'm not — the one



with my af - fect - ion. Take, take, — take — what you need but
here for - ev - er. You, you, — you — stay a - way, so
who real - ly loves you. I pray, pray, — pray — ev' ry day that

2

Bbm

(Orch.)

Bbm7

Eb

Ebm7

ooh.

Bbm

Bbm7

Eb

Ebm7

Bbm

Ab

You

Bbm

Ab

Bbm

nev-er ev-er wor-ry

and you nev-er shed a tear.

You're

SISTER CHRISTIAN

Words and Music by
KELLY KEAGY

Moderate Rock

C

Sis - ter Chris - tian oh the
Babe you know you're grow - ing

mp

F

G

C

F

G

time up so has come_ fast_ And you know that you're the on - ly one_ last to say_
And mom-ma's wor - ry - ing that you won't last to say_

F

C/E

Dm

F/G

C

O. K. _
Let's play _

Where you go - ing what_ you
Sis - ter Chris - tian there's so

F **G** **C** **F** **G**

look - ing for — You know those boys don't want to play no more with you —
 much in life — Don't you give it up be - fore your more time is due —

F **C/E** **Dm** **F/G** **C** **F/C** **G/C** **C**

It's true —
 It's true —

vec. *cresc.*

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

Yeah — You're } mo - tor - ing What's your price for flight — In

f

F/C **Bb** **C** **F** **Bb** **1 F/A G**

find - ing mis - ter right — You'll be all - right to - night —

2 **F/A** **G** **C** **F/C** **C** **F/C** **G**

C **F** **G** **C** **F** **G**

Sis - ter Chris - tian oh the time has come - And you know that you're the on - ly one - to say -

F **C/E** **Dm** **F/G** **C** **F/C**

O. K. - But you're mo - tor - ing - You're -

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

mo - tor - ing

rit.
mp

SOMEBODY SAVE ME

Driving rock

Words and Music by
TOM KEIFER





When I was a young boy
bod - y's got o - pin - ions,

They said, "You're
But no -



on - ly get - ting old - er."
bod - y's got the an - swers.

And But
the

F/A



how was I to know then _____
 shit you ate for break - fast, _____
 that they'd be
 well it - 'll

Dsus/A



Am



cry - ing on my should - er. _____
 on - ly give ya can - cer. _____
 Put your
 We're

F/A



mon - ey in a big house. _____
 run - ning in a cir - cle, _____
 Get your -
 run - ning

Dsus/A



Am



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

self a pret - ty wife.
to the morn - ing light.

And She'll col -
if ya

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

F/A



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

lect your life in - sur work - a - ance
ain't quite in - sur work - a - ble

When she con -
it's been one

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

Dsus/A



Am

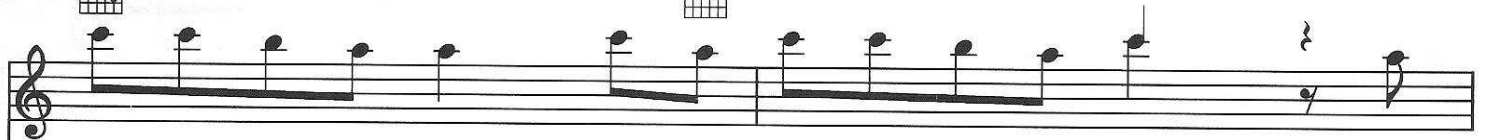


Musical notation for the third system, including a vocal line and piano accompaniment.

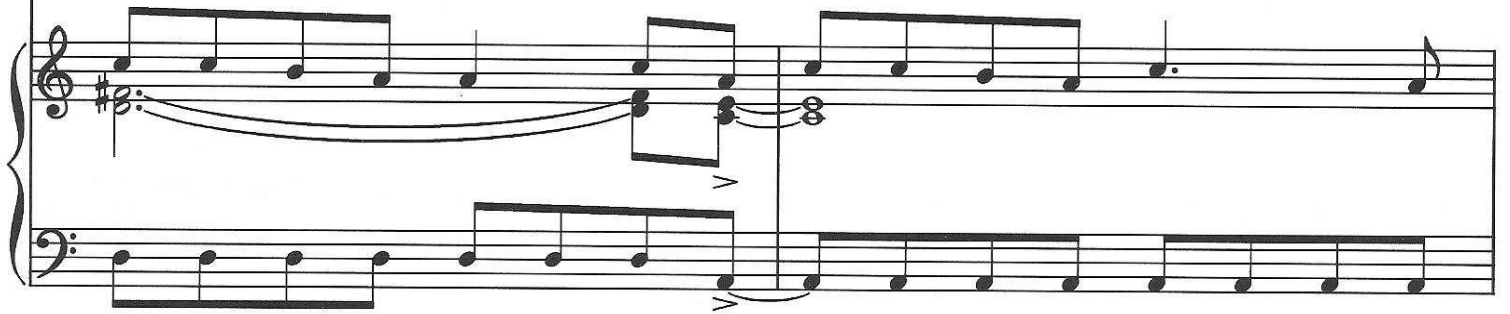
nects you with a knife.
hell of a night.

Some -
Some -

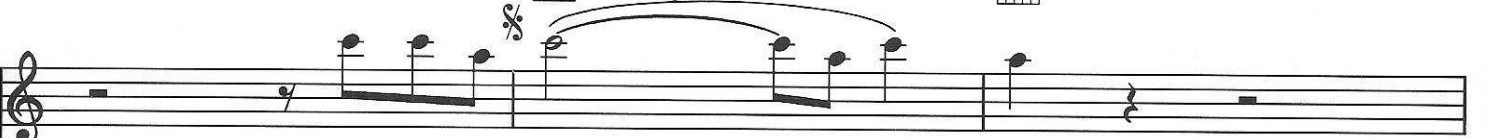
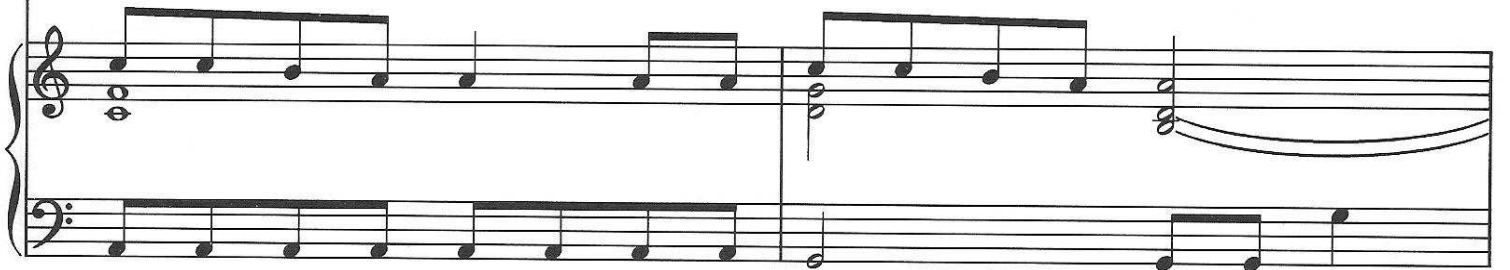
Piano accompaniment for the third system, including treble and bass staves.



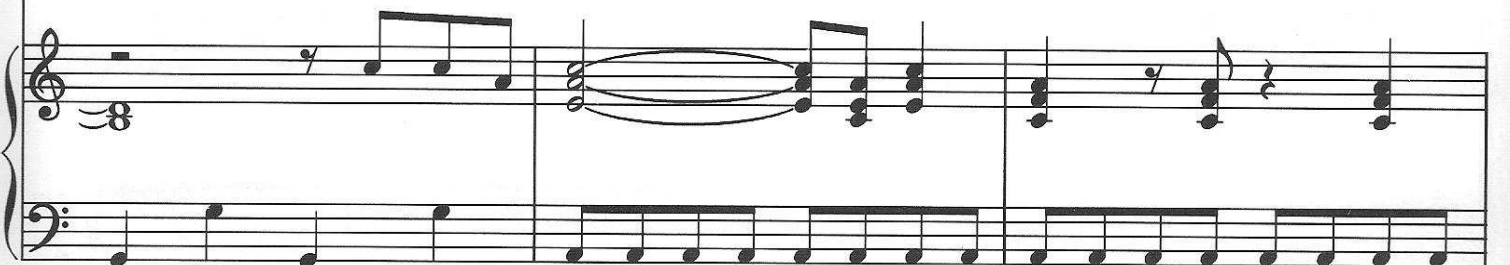
bod - y get the doc - tor. I'm feel - in' pret - ty poor. Some -
 bod - y get the doc - tor. I think I'm gon - na crash.



bod - y get the stretch - er be - fore I hit the floor. }
 Nev - er paid the bill be - cause I ain't got the cash. }



Some - bod - y save _____ me.



Dsus/A



Am



I lost my job they kicked me out of my tree. Some - bod - y

save me.

F/A



Dsus/A



1 Am



To Coda

Save me. Well, ev - 'ry -

2 Am



Bsus



B



me. (Scream:) Look out!



Staff 1: Treble clef, guitar accompaniment with rests.

Staff 2: Piano accompaniment (treble and bass clefs) with chords and a melodic line.



Staff 3: Treble clef, guitar accompaniment with rests.

Staff 4: Piano accompaniment (treble and bass clefs) with chords and a melodic line.



Staff 5: Treble clef, guitar accompaniment with rests.

Staff 6: Piano accompaniment (treble and bass clefs) with chords and a melodic line.



Staff 7: Treble clef, guitar accompaniment with rests.

D.S. al Coda


Staff 8: Piano accompaniment (treble and bass clefs) with chords and a melodic line.

CODA




me. Some - bod - y save

F/A



Dsus/A



me. I'm go - in' down for the last time.

Am



F/A



(Scream:) Look out! Save me. save,

Dsus/A



Am



save me.

SWEET DREAMS (ARE MADE OF THIS)

Words and Music by DAVID A. STEWART
and ANNIE LENNOX

Moderately steady beat

Dm



Bb



Asus



Dm



Sweet dreams are made
D.S. instrumental

mf

Bb



A7sus



Dm



Bb



A7sus



— of this. — Who am I — to dis - a - gree? — I

Dm



Bb



A7sus



Dm



tra - vel the world — and the sev - en seas, — Ev - 'ry - bod - y's

Bb A7sus Dm Bb A7sus

look - ing for some - thing. } Some of them want to use__ you.
end instrumental

Dm Bb A7sus

Some of them want to get used ___ by you. ___

Dm Bb Asus Dm

Some of them want to a - buse__ you. Some of them want to be _

Bb A7sus Bb A

___ a - bused. _

To Coda ⊕

Dm Gm Bb

The first system of music features three measures. Above the staff, guitar chord diagrams are provided for Dm, Gm, and Bb. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line.

A Dm Bb A7sus

Sweet dreams are made of this. —

The second system of music features four measures. Above the staff, guitar chord diagrams are provided for A, Dm, Bb, and A7sus. The lyrics "Sweet dreams are made of this. —" are written below the vocal line. The piano accompaniment continues with chords and a melodic line.

Dm Bb A7sus




Who am I to dis - a - gree? I

The third system of music features four measures. Above the staff, guitar chord diagrams are provided for Dm, Bb, and A7sus. The lyrics "Who am I to dis - a - gree? I" are written below the vocal line. The piano accompaniment continues with chords and a melodic line.

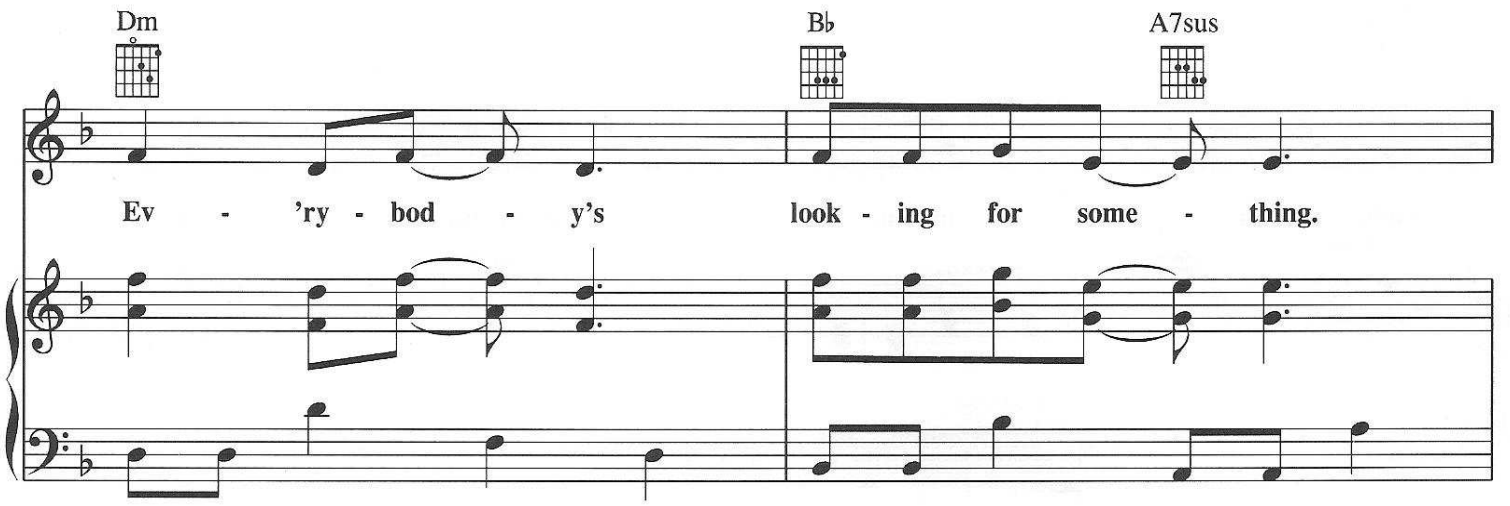
Dm Bb A7sus




tra - vel the world and the sev - en seas. —

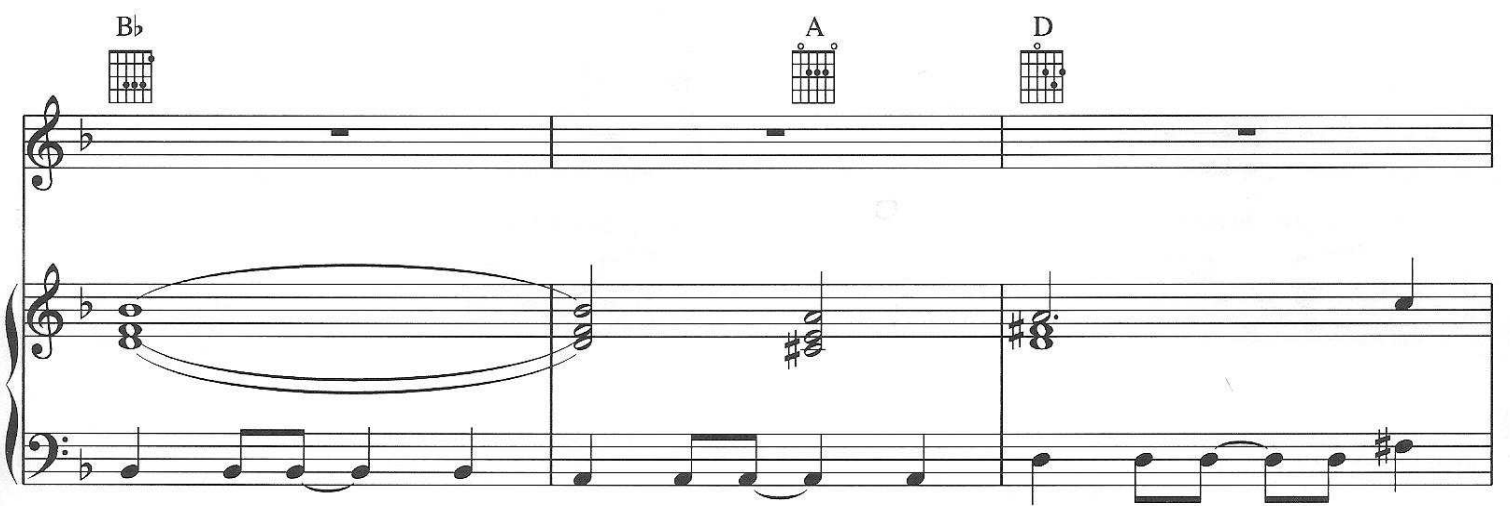
The fourth system of music features four measures. Above the staff, guitar chord diagrams are provided for Dm, Bb, and A7sus. The lyrics "tra - vel the world and the sev - en seas. —" are written below the vocal line. The piano accompaniment continues with chords and a melodic line.




Dm  Bb  A7sus 

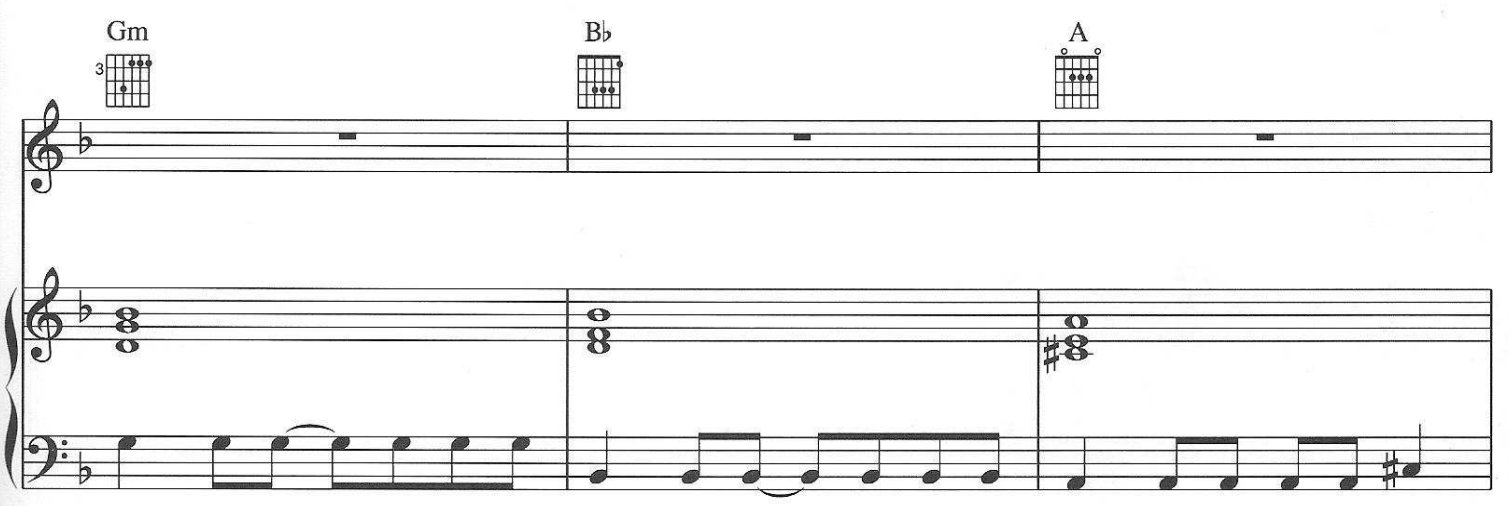
Ev - 'ry - bod - y's look - ing for some - thing.





Bb  A  D 

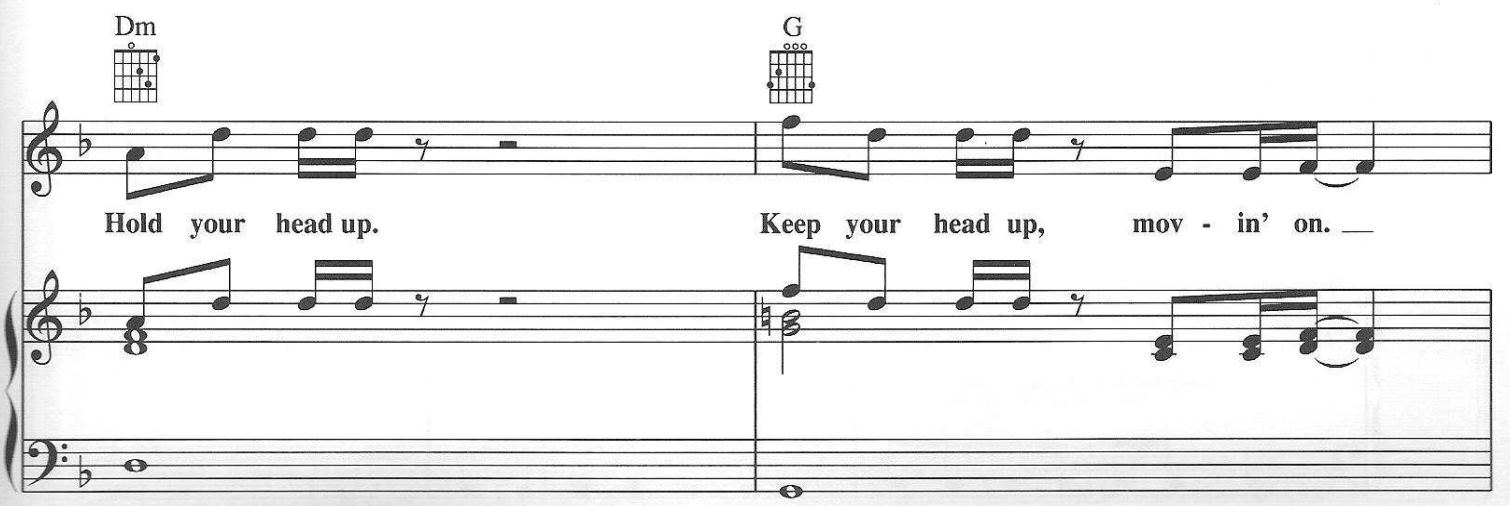


Gm  Bb  A 



Dm  G 

Hold your head up. Keep your head up, mov - in' on. —



Dm  G 

Hold your head up, mov - in' on. — Keep your head up, mov - in' on. —



Dm  G 





Hold your head up, mov - in' on. — Keep your head up, mov - in' on. —

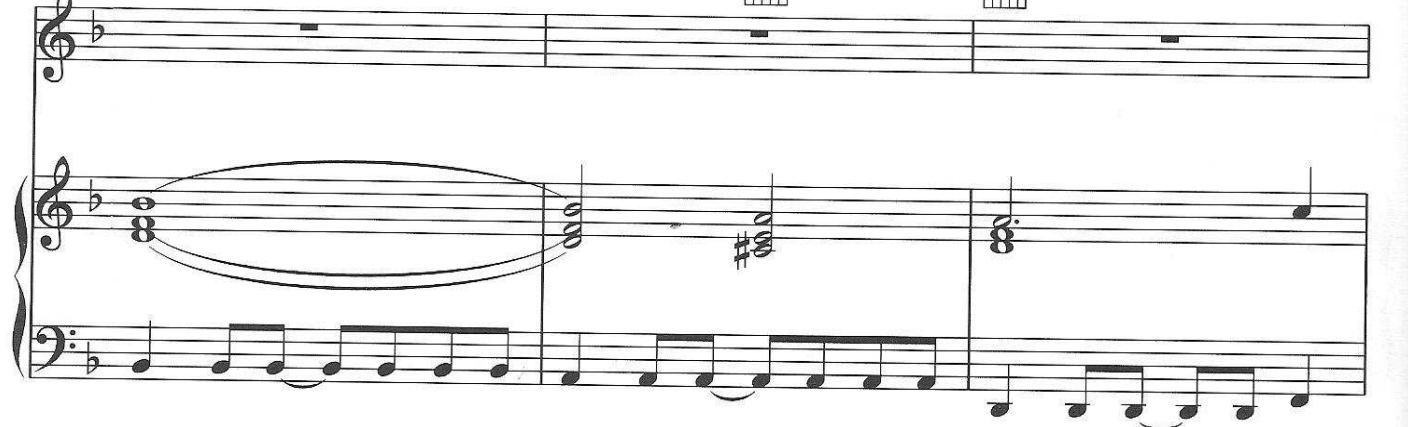


Dm7  G  D.S. al Coda

Hold your head up, mov - in' on. — Keep your head up.



CODA  Bb  A  Dm 



Gm

Bb

A

Musical notation for the first system, including guitar chords Gm, Bb, and A, and piano accompaniment.

Dm

Bb

A7sus

Dm

Sweet dreams are made of this. Who am I to

Bb

A7sus

Dm

dis - a - gree? I tra - vel the world and the

Bb

A7sus

Dm

Bb

A7sus

Repeat ad lib. and Fade

sev - en seas. Ev - 'ry - bod - y's look - ing for some - thing.

TALK DIRTY TO ME

Words and Music by B. DALL, C.C. DEVILLE,
B. MICHAELS and R. ROCKETT

Driving Rock

C(no3)



D(no3rd)



G(no3rd)



C



D



G(no3rd)



You know I

G



nev - er, | nev - er see you look so good. You
 nev - er, | nev - er ev - er stay out late. You
 call you, | call you on the tel - e - phone. I'm

D





nev - er act the way you should. But I like
 know that I can hard - ly wait. so just to see
 on - ly hop - in' that you're home. I can hear

C

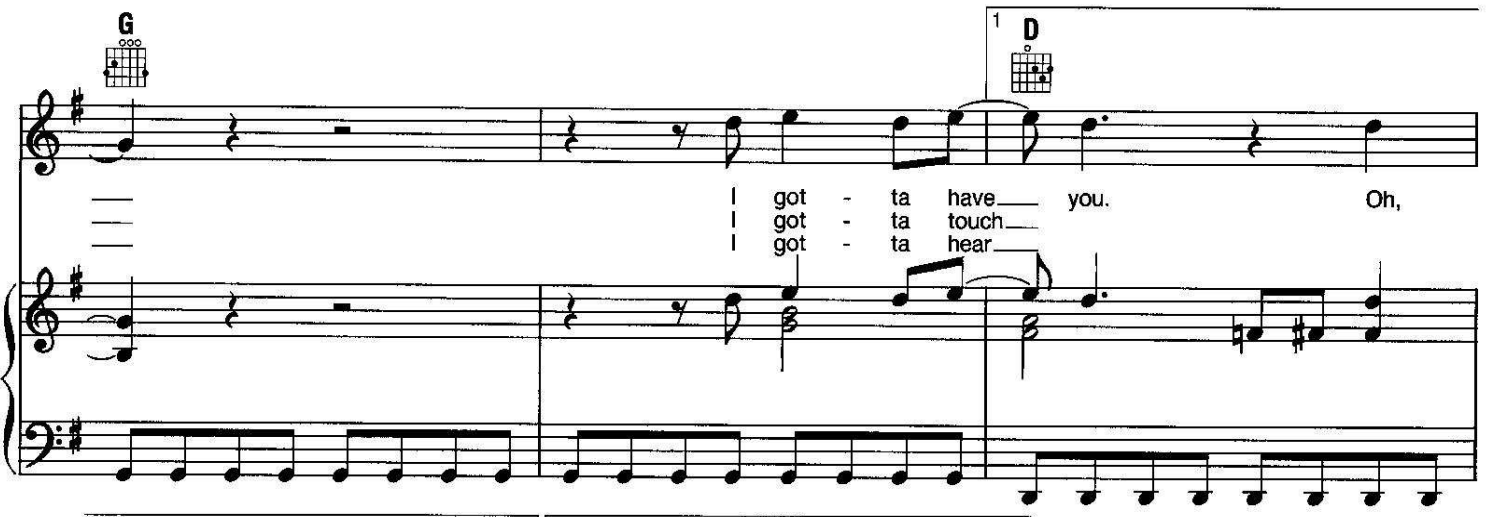



it. And I know you
 you. And I know you
 you when you know say those

like can words - it, not too, wait, the way that I want you
 oh, wait to see me, too.
 and whis - per so soft - ly.

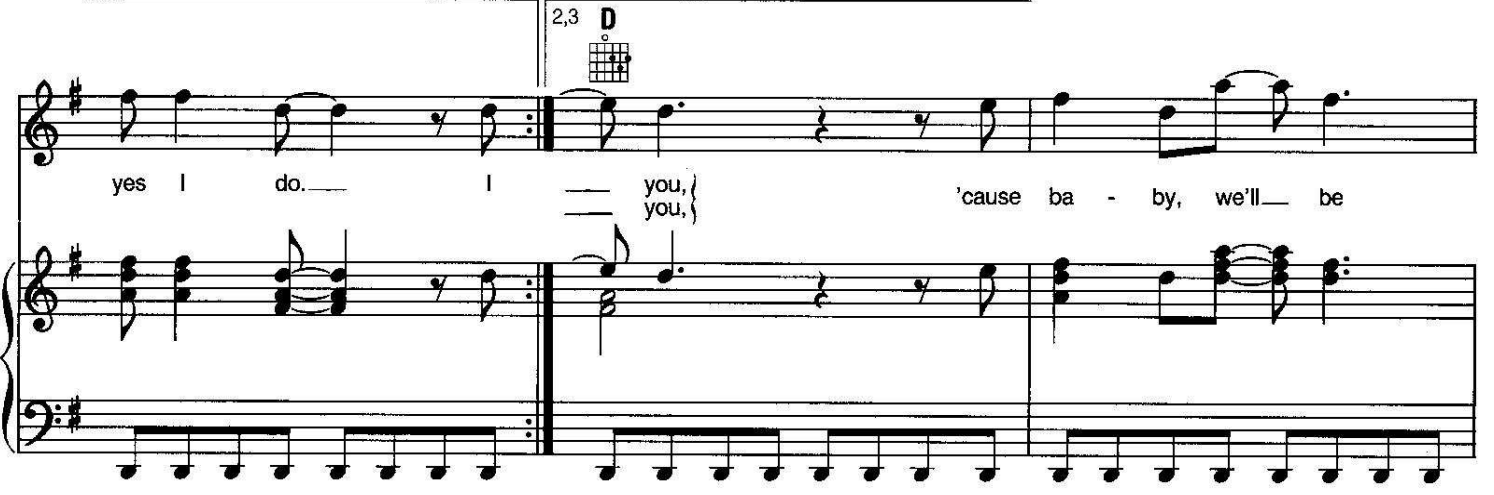
G  **D** 




got - ta have you. Oh,
 got - ta touch
 got - ta hear



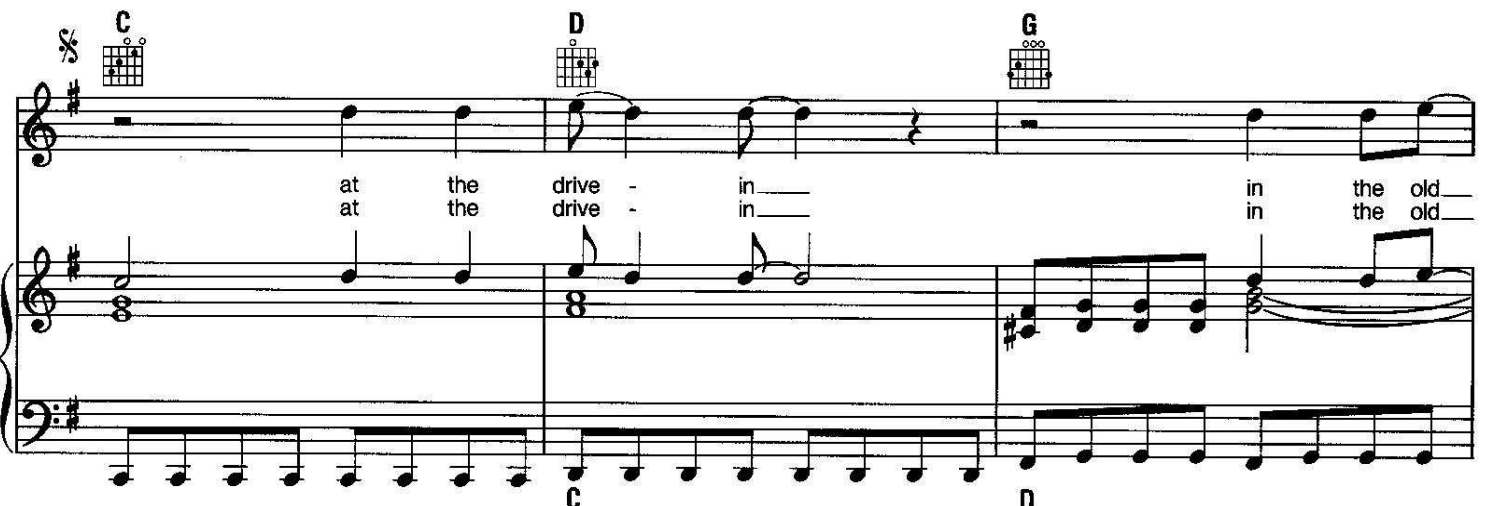
D 


yes I do. I you, 'cause ba - by, we'll be



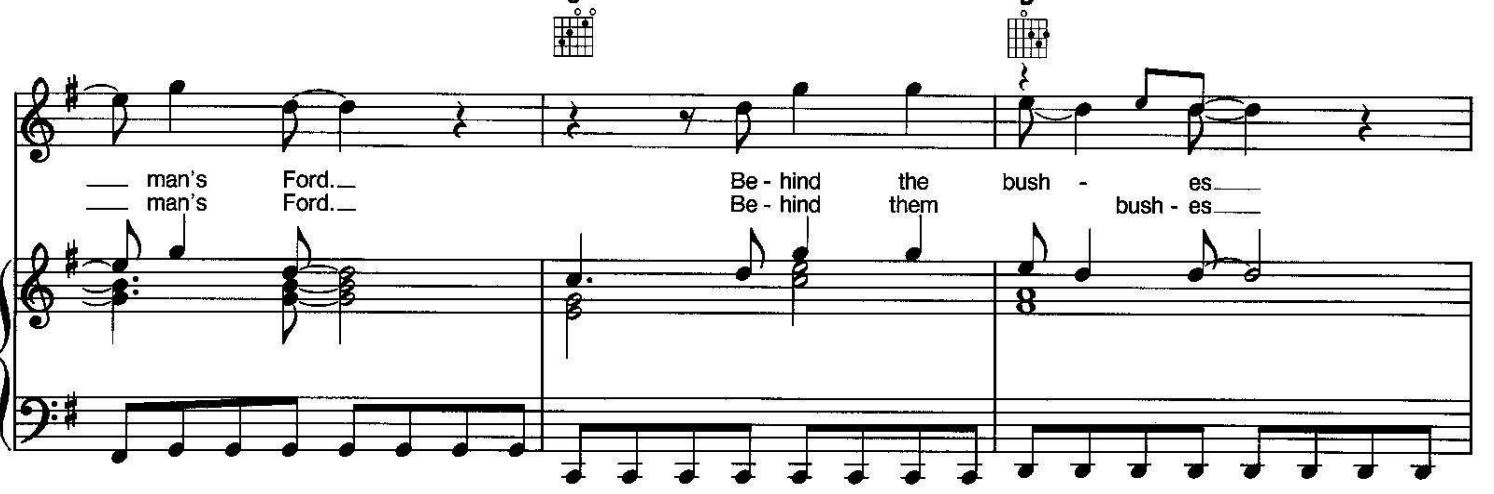
C  **D**  **G** 

at the drive - in in the old
 at the drive in the old



C  **D** 

man's Ford. Be - hind the bush - es
 man's Ford. Be - hind them bush - es



G




'til un - til I'm for scream - in' for more. more. more.


'til I'm scream - in' for more, more, more.




C



D

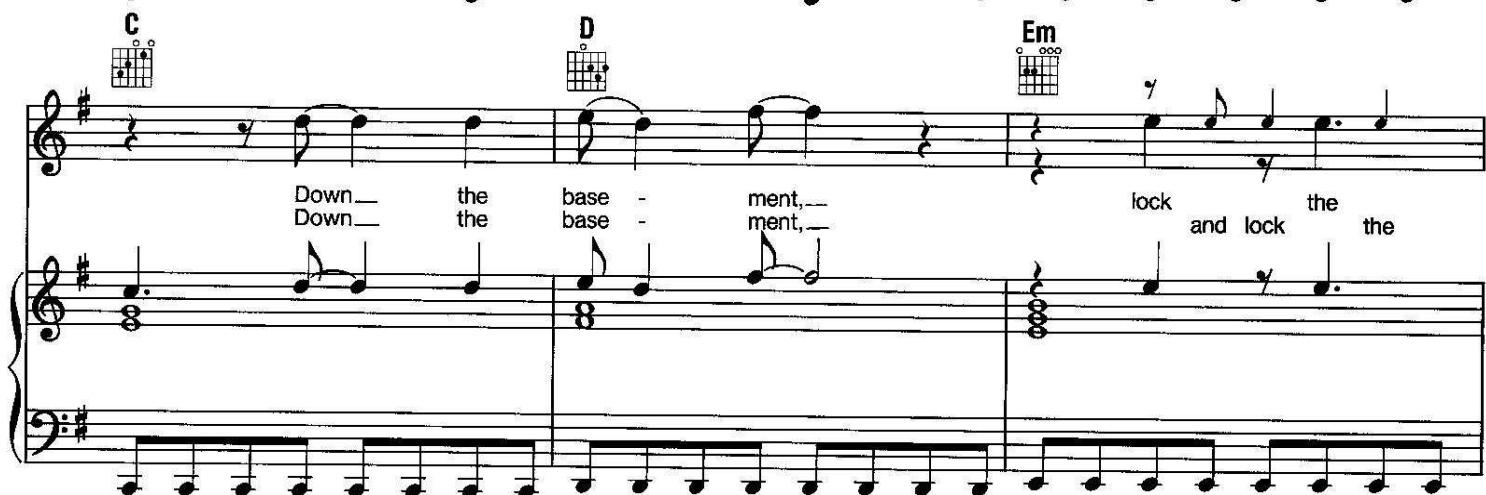


Em




Down the base - ment, lock and lock the the


Down the base - ment, lock and lock the the



C




A7



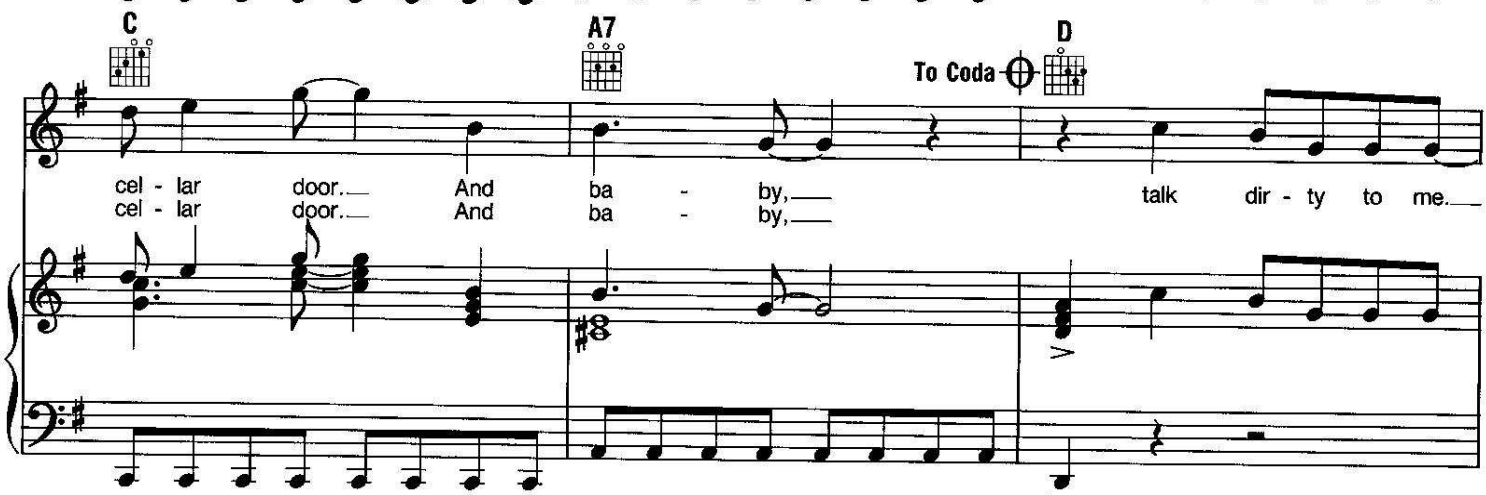
To Coda

D




cel - lar door. And ba - by, talk dir - ty to me.

cel - lar door. And ba - by, talk dir - ty to me.




1

G

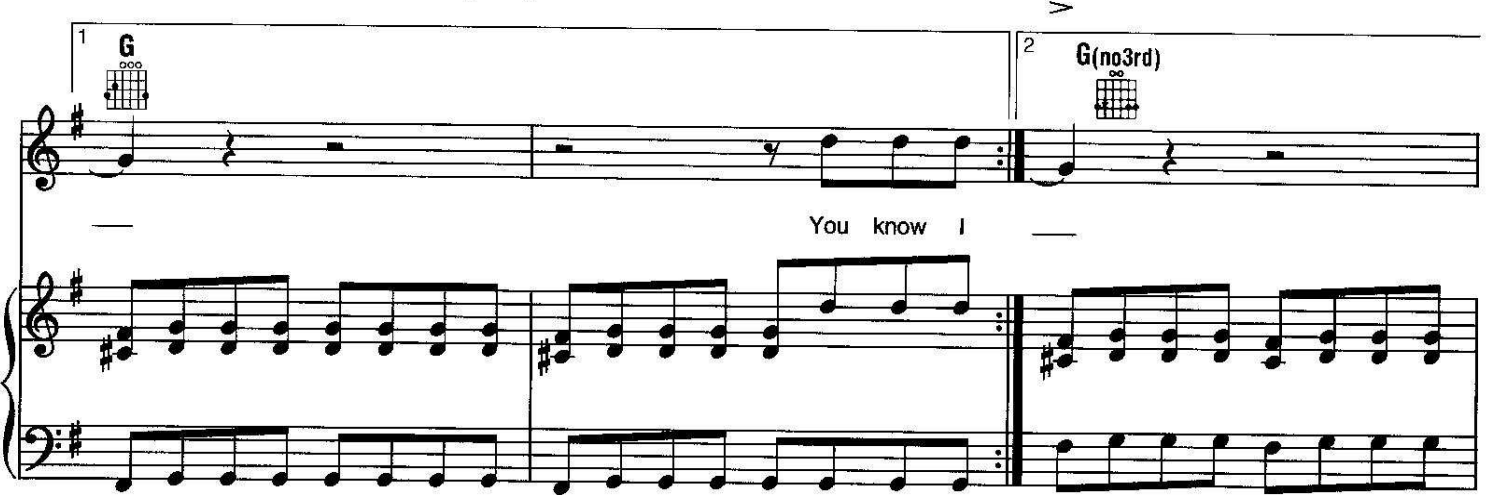


2

G(no3rd)



You know I



D



Musical staff with lyrics: C. C., pick up that gui - tar and talk to me!

C. C., pick up that gui - tar and talk to me!

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

C



G



Musical staff with lyrics: (scream:) Wooh, wooh_ wooh, wooh!

(scream:) Wooh, wooh_ wooh, wooh!

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

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

D



Em



D/F#



G



C



Musical staff with lyrics: (scream:) Wooh, wooh_ wooh, wooh!

(scream:) Wooh, wooh_ wooh, wooh!

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



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



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

D.S. al Coda

Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and vocal line with lyrics: 'Cause ba - by, we'll be

CODA



Musical notation for the CODA section, including treble and bass clefs, a key signature of one sharp (F#), and vocal line with lyrics: talk dir - ty to me, yeah... And



ba - by, — talk dir - ty to me, — yeah, yeah, yeah,



yeah. And ba - by, — (whisper:) talk dir - ty to me.



(grunt:) uh.



Wooh! (spoken:) That's the way I like it, baby.

tremolo

WHAT'S LOVE GOT TO DO WITH IT

Slow Rock

Words and Music by TERRY BRITTEN
and GRAHAM LYLE

mp

Gm7



You must un - der - stand, - though the touch of - your hand - Makes my
may seem - to you - that I'm act - ing - con - fused - When you're

F/G



Gm7



pulse re - act -
close to - me -

That it's on - ly - the thrill - of
If I tend to - look dazed - I

F/G



boy read meet - ing girl - op - po - sites at - tract - it's
it - some - place - I got - cause to - be - there's a

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Ebmaj7

F

Ebmaj7

F



phys - i - cal
name for it

On - ly log - i - cal
There's a phrase that fits

Ebmaj7



You must try to ig - nore that it
But what ev - er the rea - son you

F(add9)

Bb/F

Gm

Gm/F

Ebmaj9



means more than that. } Oh oh, What's love got to do, got to do -
do it for me. }

mf

F

Gm

F

Ebmaj9

Bb/F

Gm



with it? What's love but a sec - ond hand e - mo - tion? What's

Gm/F

Ebmaj9

F

Gm



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

love got to do, got to do with it? Who needs a

Musical notation for the second system, including piano accompaniment.

F(add9)

Ebmaj9

1 F(add9)

2 F(add9)



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

heart, when a heart can be broken? It broken

Musical notation for the fourth system, including piano accompaniment.

C

F

F/G

C



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

(Oh) Oh

Musical notation for the sixth system, including piano accompaniment.

F

Fmaj7/G

C

Fmaj7

Fmaj7/G



Musical notation for the seventh system, including piano accompaniment.

Musical notation for the eighth system, including piano accompaniment.

C6

Am/G

Am

Fmaj7

Bb/C



I've been tak - ing on a

C

Bb/C

C

F/C

C



new di - rec - tion _____ But I have _____ to say _____

Ab

Bb/Ab



I been think - ing a - bout my own pro - tec - tion It

Gm7sus

C

Am



scares me to feel this way _____ Oh _____ oh, what's

Am Am/G Fmaj9 G Am G Fmaj9

love got to do, got to do with it? } What's love but a sec-ond hand e-
 What's love but a sweet old-fashioned

C Am Am/G Fmaj9

mo - tion? } What's love got to do, got to do -
 no - tion?

G Am G(add 9) Fmaj9 1 G(add 9) Gsus (what's)

with it? Who needs a heart when a heart can be bro - ken?

2 G(add 9) Am7 Am7/G Fmaj9 Amsus



bro - ken?

WALK THIS WAY

Words and Music by STEVEN TYLER
and JOE PERRY

Moderately, in 2
no chord

mf
R.H.

A  C 

Back - stroke lov - er al - ways
See - saw swing - er with the
School girl sweet - ies with a
See - saw swing - er with the

hid - in' 'neath the cov - ers till I talked to your dad - dy, he say, —
boys in the school and your feet fly - in' up in the air, —
class - y, kind - a sass - y lit - tle skirts climb - in' way up their knees; —
boys in the school and your feet fly - in' up in the air, —

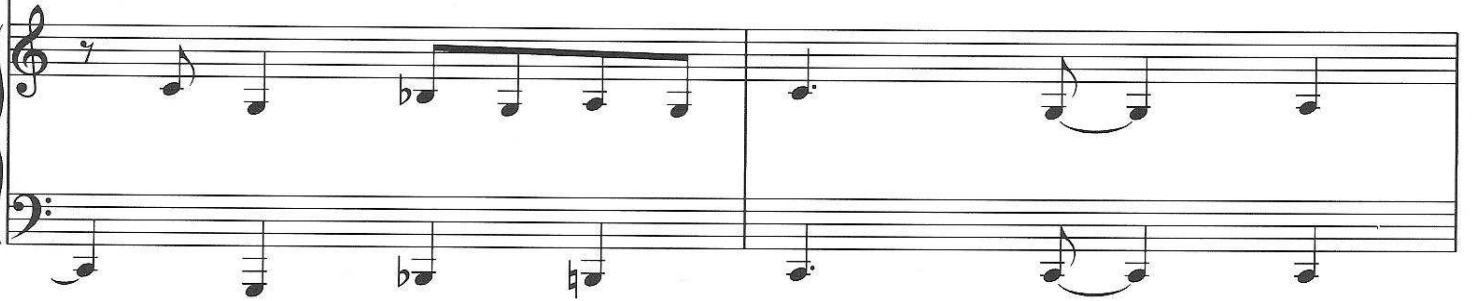
he said, "You ain't seen noth - in' till you're
 sing - in', "Hey, did - dle, did - dle, with your
 there was three young la - dies in the
 sing - in', "Hey, did - dle, did - dle, with your

down on a muffin, then you're sure to be a - chang - in' your ways."
 kit - ty in the middle of the swing like you did - n't care.
 school gym locker when I no - ticed they was look - in' at me.
 kit - ty in the middle of the swing like you did - n't care.

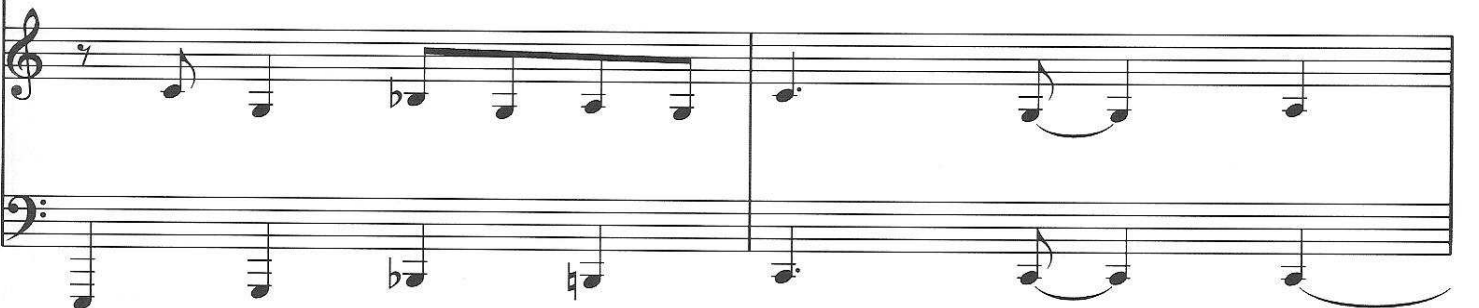
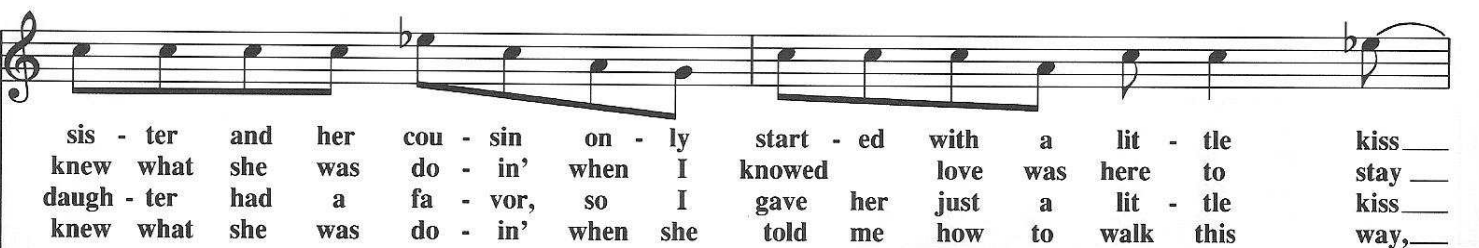
I met a cheer - leader, was a
 So I took a big chance at the
 I was a high school los - er, nev - er
 So I took a big chance at the



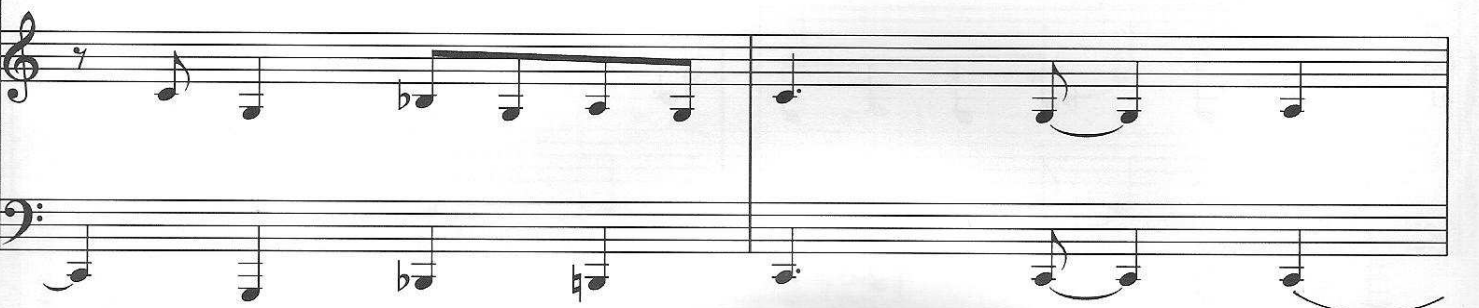
real young bleed - er, oh, the times I could rem - i nisce; —
 high school dance with a miss - y who was read - y to play. —
 made it with a la - dy till the boys told me some - thin' I missed. —
 high school dance with a miss - y who was read - y to play. —




— 'cause the best things of lov - in' with her
 — Was it me she was fool - in', 'cause she
 — Then my next - door neigh - bor with a
 — Was it me she was fool - in', 'cause she

sis - ter and her cou - sin on - ly start - ed with a lit - tle kiss —
 knew what she was do - in' when I knowed love was here to stay —
 daugh - ter had a fa - vor, so I gave her just a lit - tle kiss —
 knew what she was do - in' when she told me how to walk this way, —



1, 3



no chord

like this.
like this.

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

Musical notation for the second system, including piano accompaniment.



Musical notation for the third system, including piano accompaniment.

2, 4



when she told me to }
She told me to }

walk this way,

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

F7



1,2,3

4

walk this way, and just gim - me a kiss

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "walk this way," followed by a repeat sign and "and just gim - me a kiss". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

C



The second system of music shows piano accompaniment. The right hand plays chords and single notes, while the left hand plays a bass line. The key signature remains one flat (Bb).

The third system of music continues the piano accompaniment with similar chordal and bass line patterns.

A



To Coda ⊕

no chord

like this!

The fourth system of music includes the lyrics "like this!". It features piano accompaniment and a coda section indicated by a circled cross symbol (⊕). The coda consists of a short melodic phrase in the right hand and a bass line in the left hand.

WE BUILT THIS CITY

Musical notation for the first system, featuring a treble clef staff with whole rests and a grand staff with a bass line of eighth notes and chords.

Musical notation for the second system, continuing the bass line with eighth notes and chords.



D.S. (with repeats)
al Coda

Musical notation for the section following the D.S. instruction, including a treble clef staff with a whole rest and a grand staff with a bass line.

CODA

no chord

Musical notation for the CODA section, featuring a treble clef staff with a whole rest and a grand staff with a bass line.

Repeat and Fade

Musical notation for the final system, including a treble clef staff with a whole rest and a grand staff with a bass line.

WE BUILT THIS CITY

Words and Music by TAUPIN, MARTIN PAGE,
PETER WOLF and DENNIS LAMBERT

Medium rock
B♭maj9

F/A

We built this cit - y, we built this cit - y on

F **Gm7** **F/A** **B♭maj9**

F/A

rock and roll. Built this cit - y, we built this cit - y on

Am7

F/A

B♭maj7

With a driving beat

F

B♭

rock and roll.





Say — you don't know me or rec -
 Some - one al - ways play - ing cor -
 — counts the mon - ey un -



- og - nize my face.
 - por - a - tion games.
 - der - neath the bar?

Say — you don't care who goes —
 Who — cares, they're al - ways chang -
 Who rides the wreck - ing ball —

F

ing to that kind of place
in two cor por - a - tion names. -

Knee
We
Don't

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. A guitar chord diagram for F major is shown above the vocal line. The lyrics are: "ing to that kind of place in two cor por - a - tion names. -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bb/F

deep in the hoop - la,
just wants to dance here,
tell us you need us,

sink - ing in your fight,
some - one stole the stage.
'cause we're the ship of fools,

The second system of music continues with a vocal line and piano accompaniment. A guitar chord diagram for Bb/F major is shown above the vocal line. The lyrics are: "deep in the hoop - la, just wants to dance here, tell us you need us, sink - ing in your fight, some - one stole the stage. 'cause we're the ship of fools,".

Eb/F **C/F**

They too call us man - y run - a - ways
look - ing for ir - res - pon - si - ble,
A - mer - i - ca

The third system of music features a vocal line and piano accompaniment. Two guitar chord diagrams are shown above the vocal line: Eb/F major and C/F major. The lyrics are: "They too call us man - y run - a - ways look - ing for ir - res - pon - si - ble, A - mer - i - ca".



Musical staff with treble clef, key signature of one flat, and a 4/4 time signature. It contains a melody line with eighth and quarter notes.

eat - ing up the night. —
write us off the page. —
call - ing through your schools. } Mar - con - i plays the mam -

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef, continuing the melody from the first system.

- ba, lis - ten to the ra - di - o. — Don't you re -

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



Musical staff with treble clef, continuing the melody.

mem - ber? — We built this cit - y, we built this cit - y on

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



Musical staff with treble clef, continuing the melody.

rock and roll. — We built this cit - y, we

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

F/A



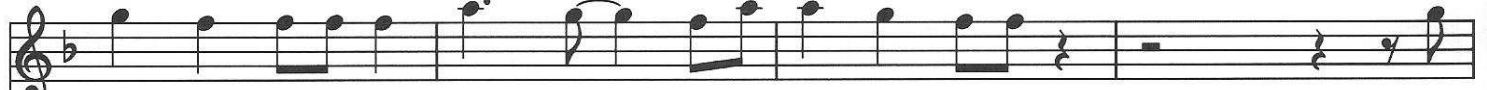
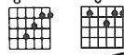
F



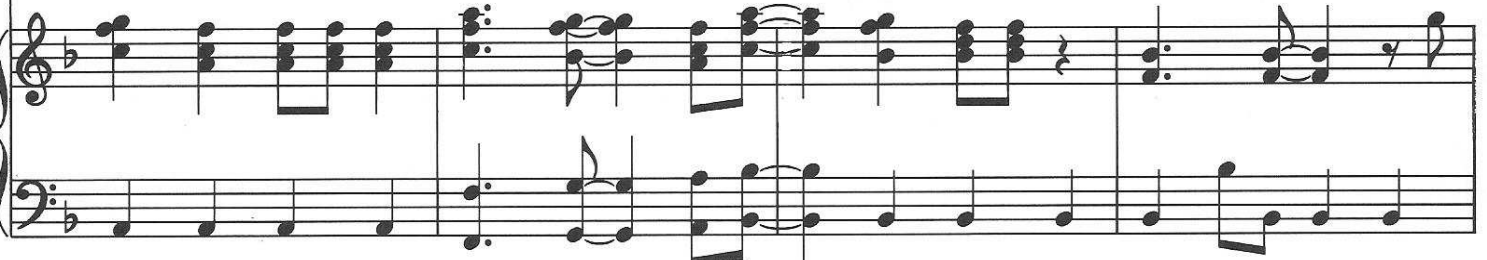
Gm7



F/ABbmaj9



built this cit - y on rock and roll. Built this cit - y. we



F/A



C



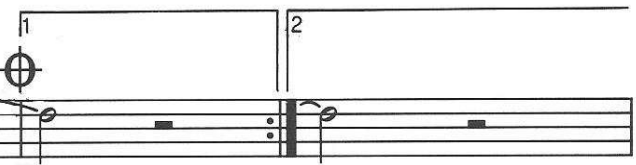
F/A



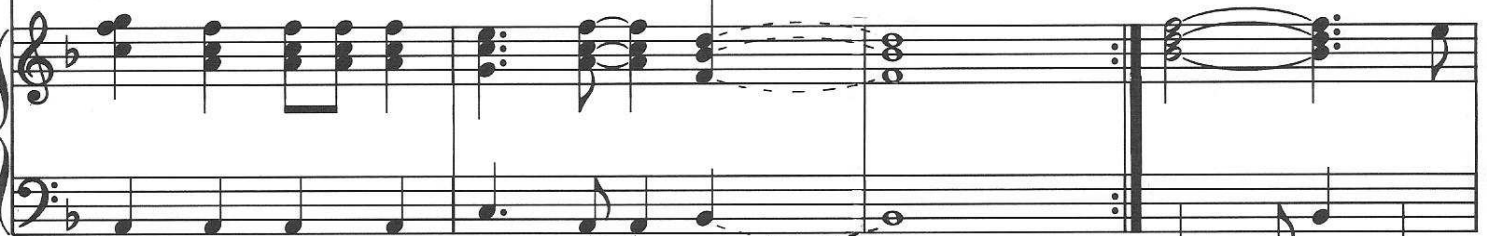
Bb



To Coda



built this cit - y on rock and roll.



C/Bb



Bb



C



F/A



Bb/F



F/A



It's just an - oth - er Sun - day



Bb



C/E



F



F/A



F



Bb



C



F





in a tired old street.

Po - lice have




F/A 

Bb/F 

F/A 

Bbmaj9 

C/E 

F 


F/A 

Bb/F 



got the choke - hold, oh, oh - oh - oh, but we



Bb 

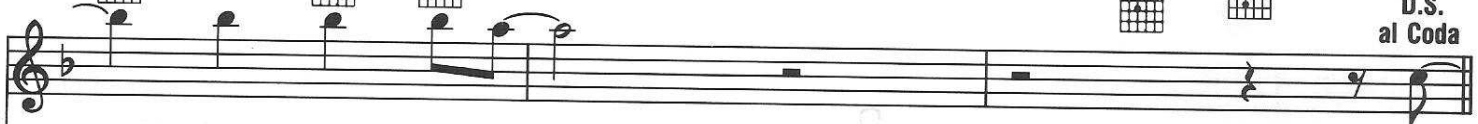
C/E 

F 

C/E 

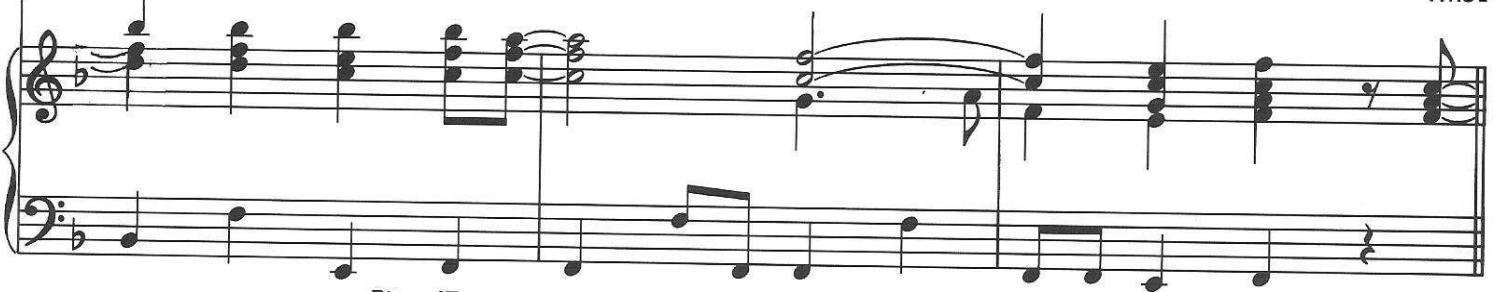
F 

D.S. al Coda



just lost the beat. —

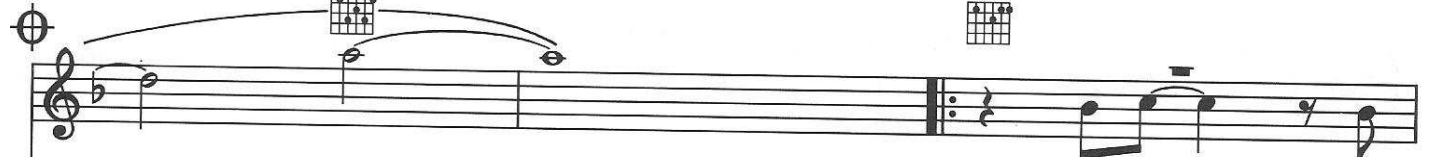
Who



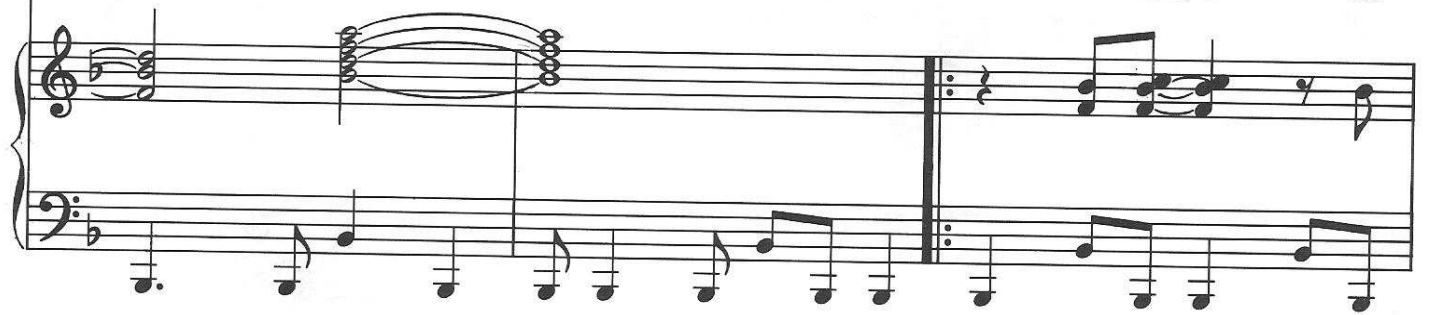
CODA

Bbmaj7 

Bbmaj9 



We built, — we



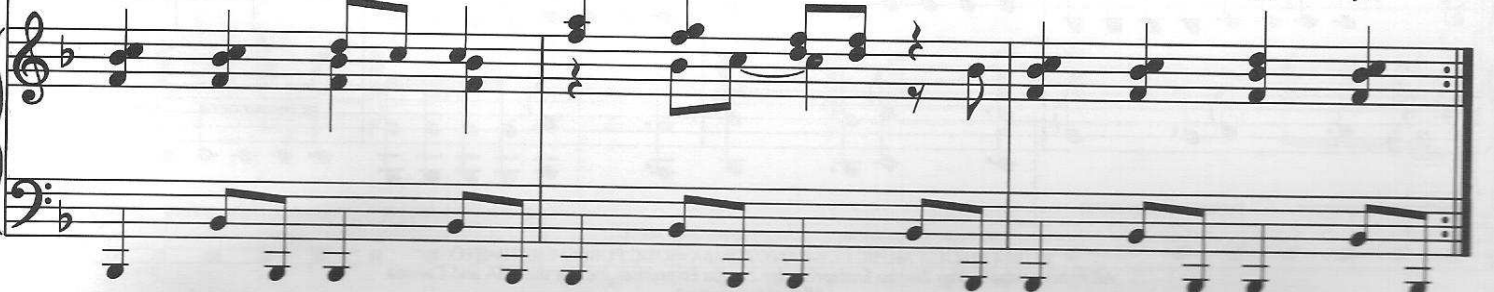
Built this cit - y

Repeat and Fade



built this cit - y, now.

we built, — we built this cit - y.



WE'RE NOT GONNA TAKE IT

Words and Music by
D. SNIDER

Fast Rock
Guitar Tacet

We're not gon - na take___ it. No, we ain't gon - na take_

mf

___ it. We're not gon - na take___ it an - y - more. ___

E_b
3

We've got the
Oh, you're so

Bb **Eb** **Ab**

right to choose_ and there ain't no way we'll lose_ it. —
con - de - scend - ing, your gall is nev - er end - ing. —

Eb **Bb** **Eb**

This is our life; — We don't want noth-in', not this is — our song. —
thing_ from you. —

Bb **Eb** **Bb** **Eb**

We'll fight the powers that be — just. Don't pick our
Your life is trite and jad - ed, bor - ing and

Ab **Eb** **Bb**

des - tin - y, — 'cause — you if don't know us, — you don't — be - long. —
con - fis - cat - ed. — that's your best, — your best won't do. —

E_b **B_b** **E_b** **B_b**

To Coda

We're not gon - na take — it.

E_b **A_b** **E_b**

No, we ain't gon - na take — it. We're not gon - na take —

B_b **E_b** **B_b/D** **Cm** **B_b**

— it an - y - more. —

D.S. al Coda

CODA **D_b** **Cm** **B_bm** **D_b**

Oh — Oh —

Cm

Bbm

Eb

E

F



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

We're right, yeah! We're free, yeah! We'll fight, yeah! You'll

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

Bb

Eb

Bb



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

see. Oh We're not gon - na take it.

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

Eb

Ab

Eb



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

No, we ain't gon - na take it. We're not gon - na take -

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

Bb

Eb

Bb/D

1 Cm

Bb

2 Cm

Bb

Eb



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

it an - y - more.

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

WITH OR WITHOUT YOU

Words by BONO
Music by U2

Moderately

E_b



E_b



E_b/B_b



mp

Left hand an octave lower throughout

Cm7



E_b/A_b



A_b(add9)



E_b



See the stone—

E_b/B_b



Cm7



E_b/A_b



— set in your eyes.— See the thorn— twist in your side.—

E_b



E_b/B_b



Cm7



A_b



— I'll wait— for you.—

E_b **E_b/B_b** **Cm7**

Sleight of hand... and twist of fate, on a bed of nails...
Through the storm... we reach the shore... You give it all...

E_b/A_b **E_b** **E_b/B_b**

— she makes me wait... And I wait... with - out -
— but I want more... And I'm wait - ing for...

Cm **A_b** **E_b**

— you, — with or with - out — you, —
— you, — with or with - out — you, —

B_bsus **Cm7** **A_b(add9)**

with or with - out — you.

2 **E \flat /B \flat** **Cm7** **A \flat (add9)**

with or with - out you, uh, huh. I can't live

E \flat **B \flat /E \flat** **Cm7**

with or with - out you.

A \flat (add9) **E \flat** **E \flat /B \flat** **Cm**

A \flat **E \flat** **B \flat 7sus**

And you give your - self a - way. And you

Cm7



Ab



Eb



give your - self a - way. And you give, and you give,

Bb7sus



Cm7



To Coda Ab



and you give your - self a - way.

Eb



Bb7sus



Cm7



My hands are tied, the bod - y bruised.

Ab



Eb



Bb7sus



You got me with noth - ing to win and

Cm7



Ab



D.S. al Coda

CODA

Ab



noth - ing left to lose. And you

with or with - out

Eb



Bb7sus



Cm7



— you, —

with or with - out you, — oh. —

Ab



Eb



Bb7sus



— I can't live —

with or with -

Cm



Ab



Eb



out — you. —

Oh. —

Bb7sus



Cm7



Ab



Musical staff with treble clef, key signature of two flats, and a melodic line with a long slur.

Oh.

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

Eb



Bb7sus



Cm



Musical staff with treble clef, key signature of two flats, and a melodic line with a long slur.

Oh oh, oh.

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

Ab



Eb



Bb7sus



Musical staff with treble clef, key signature of two flats, and a melodic line.

With or with-out you, with or with -

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

Cm7



Ab



Eb



Musical staff with treble clef, key signature of two flats, and a melodic line.

- out you, uh, huh. I can't live

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

B \flat 7sus



Cm



A \flat



with or with - out you,

with or with -

E \flat



out you.---

E \flat



Ah.---

Ah.---

E \flat



B \flat 7sus



Cm



A \flat (no3rd)



Repeat and Fade

YOU GIVE LOVE A BAD NAME

Words and Music by DESMOND CHILD,
JON BON JOVI and RICHIE SAMBORA

Medium Rock

Tacet

Shot through the heart _____ and you're to _____ blame. Dar - lin', you give love _____ a

mp

bad name.

f

Cm 3fr. Ab 4fr. Bb Cm 3fr. Ab 4fr. Bb

Eb Cm 3fr. Ab 4fr. Bb Cm 3fr. Ab 4fr. Bb

Cm 3fr.

An

Cm 3fr.

an - gel's smile — is what you sell. You prom - ise me heav - en, then
 paint your smile — on your lips. Blood - red nails on your

put me through hell. Chains of — love — got a hold on me. When
 fin - ger - tips. A school boy's — dream, — you act so shy. Your

pas - sion's a pris - on, you can't break free. }
 ver - y first kiss was your first kiss good - bye. } Oh, _____ you're a

load - ed gun. —

Oh, _____ there's no - where to run, no one can save me, the

dam - age is done. Shot through the heart — and you're to — blame.

Ab 4fr. Bb Eb5 Cm 3fr. Ab 4fr.

You give love a bad name, bad name. I play my part and you

Bb Cm 3fr. Ab 4fr. Bb Eb5x Cm 3fr.

play your game. You give love a bad name, bad name. Oh,

1.

Ab 4fr. Bb Cm 3fr.

you give love, a bad name.

2.

Bb/C Cm 3fr.

You

3

Cm 3fr. Ab 4fr. Bb Cm 3fr. Ab 4fr. Bb

Shot through the heart — and you're to — blame. You give love _____ a

Eb5x C Ab 4fr. Bb Cm 3fr.

bad name, bad name. I play my part — and you play your — game.

Repeat and fade

Ab 4fr. Bb Eb5x Cm 3fr. Ab 4fr. Bb

You give love _____ a bad name, bad name. You give love, _____

Eb5x Cm 3fr. Ab 4fr. Bb Eb5x Cm 3fr.

you give love _____ a bad name.

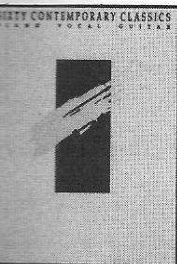
THE BEST IN

POP & ROCK

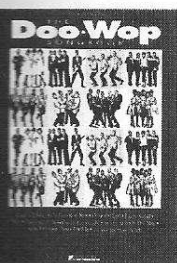
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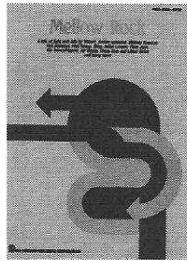
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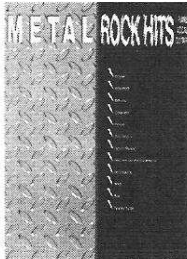
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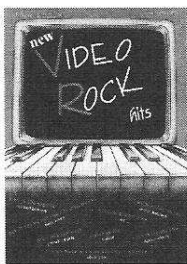
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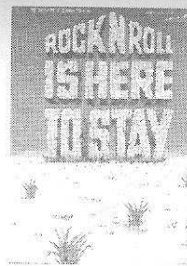
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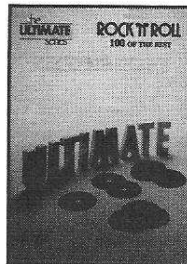
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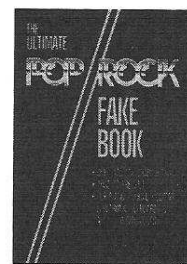
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Sister Christian

Somebody Save Me

SWEET DREAMS (Are Made Of This)

Talk Dirty To Me

Walk This Way

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We're Not Gonna Take It

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