

CLASSIC ROCK

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

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ALONE

Words and Music by BILLY STEINBERG
and TOM KELLY

Moderate Rock

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

mp

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

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








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

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

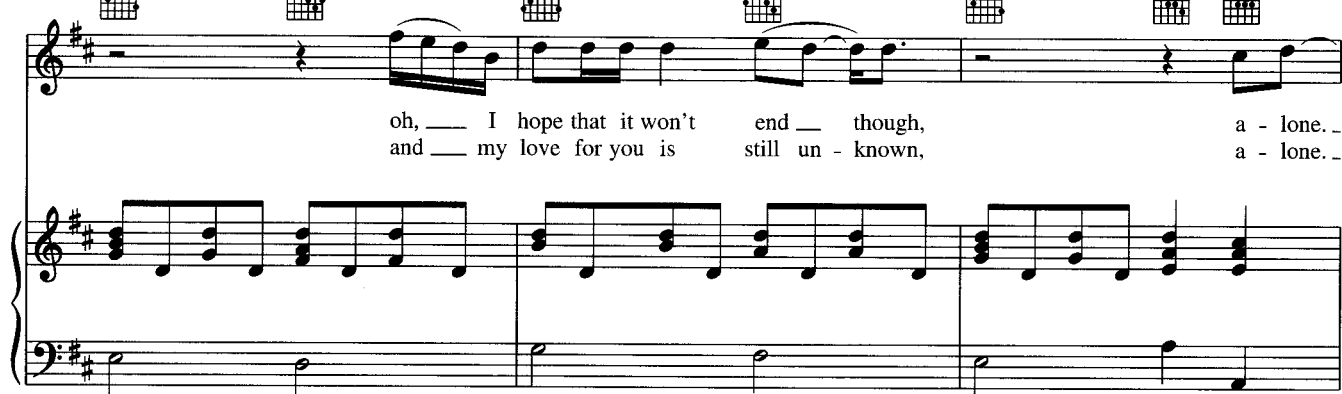
Bm **G(add2)** **A** **F#7/A#** **G** **D/F#**

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

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


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







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



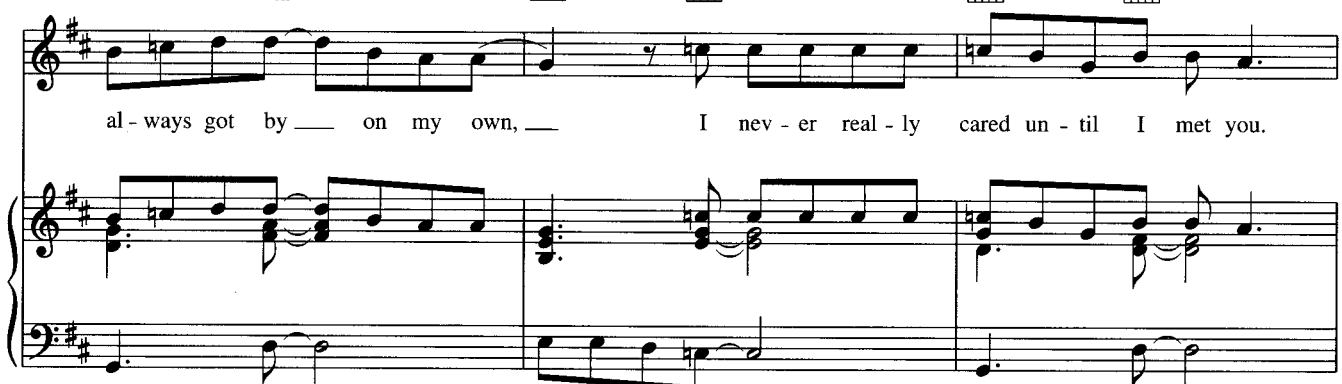
D  To Coda ⊕ Em  C 







'Til now — I



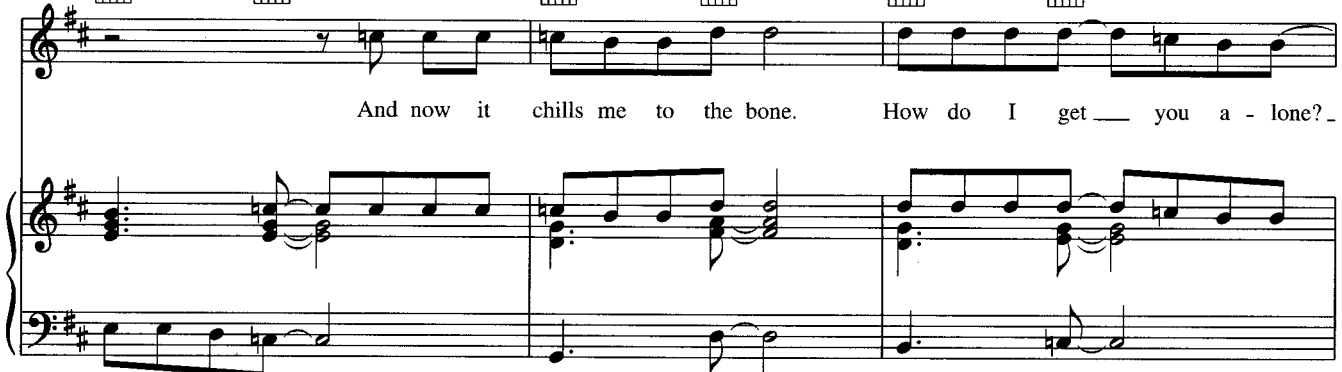
G  D  Em  C  G  D 

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



Em  C  G  D  G/B  C 

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



D G/B C D

How do I get you a - lone?

D.S. al Coda F#m

CODA Em C G D

Em C G D Em C

Oh, oh, oh. 'Til now I

G D Em C G D

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

Em C G D G/B C

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

This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Em, C, G, D, G/B, and C.

D G/B C D

How do I get — you a - lone? _

This system contains the next two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for D, G/B, C, and D.

Em C G D Em C G D

Guitar solo ad lib.

This system contains the third and fourth lines of music. The top line is a guitar solo with a 'Guitar solo ad lib.' instruction. The second line is a piano accompaniment. Above the guitar solo line, guitar chord diagrams are provided for Em, C, G, D, Em, C, G, and D.

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

This system contains the fifth and sixth lines of music. The top line is a guitar solo with a series of chords. The second line is a piano accompaniment. Above the guitar solo line, guitar chord diagrams are provided for C, G/B, Am7, G, D/F#, D/E, D, and D/C.

G/B C D G/B C

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

This system contains the first two measures of the piece. It features guitar chords G/B, C, D, G/B, and C. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "How do I get you a - lone? How do I get you a - lone,".

D G/B C D

a - lone, a -

This system contains the next two measures. The guitar chords are D, G/B, C, and D. The vocal melody continues with the lyrics "a - lone, a -".

G/D C D F#m

lone?

This system contains the next two measures. The guitar chords are G/D, C, D, and F#m. The vocal melody concludes with the word "lone?".

Bm G(add2) A G Bm

mp

This system contains the final two measures of the piece. The guitar chords are Bm, G(add2), A, G, and Bm. The piano accompaniment is marked *mp* and includes a fermata over the final chord.

BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Moderately

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

mp

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

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

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



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



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

But don't hes - i - tate, -



'cause your love _____ won't -



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



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



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



To Coda




2

G D/F# Em7 Cmaj7

F9 G D/F#

Em7 Cmaj7

F9 Bm7 E7

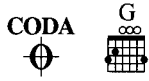
But don't hes - i - tate, — 'cause your

Am7 D7

love _____ won't _____ wait. _____

D.S. al Coda

CODA



Ooh ba-by, I love_ your way_ ev-'ry day._



Wan - na tell you I love_ your way._ Ooh._



Wan - na be with you night_ and day._



3

ALONE AGAIN OR

Moderately (with firm beat)

Words and Music by
BRIAN MacLEAN

D **G**
mp

Em/F# **F#** **Em6**
mf

F# **G**

Yeah, _____ said that it's all right _____ I won't_ for - get_

F# **Em7** **A**

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

D Bm A Bm

ly for you, And you'll do just

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords, and a piano accompaniment in bass clef with a rhythmic pattern. The chords are D, Bm, A, and Bm.

F# F#7 G A G A G A

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

mf

Detailed description: This system contains measures 5 through 10. The vocal line continues with lyrics. The piano accompaniment in the treble clef features chords and some melodic movement. The bass clef continues with the rhythmic accompaniment. A dynamic marking of *mf* is present.

A G F#m Em D G

gain to - night,— my dear,

mp

Detailed description: This system contains measures 11 through 15. The vocal line concludes with the lyrics. The piano accompaniment in the treble clef has chords and some melodic lines. The bass clef continues with the rhythmic accompaniment. A dynamic marking of *mp* is present.

Em/F# F# Em6

mf

Detailed description: This system contains the final measures of the piece. The piano accompaniment in the treble clef features chords and melodic lines. The bass clef continues with the rhythmic accompaniment. A dynamic marking of *mf* is present.

F# G

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

mf

F# Em7 A7

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

D Bm A Bm

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

F# F#7 G A G A

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

mf

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

to Coda ⊕

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

mp

G Em/F# F# Em6

D.S. al Coda ⊕

mf

Coda G Em/F# C#m7b5

Em/F# C#m7b5

rall.

AUTHORITY SONG

Words and Music by
JOHN MELLENCAMP

Moderately fast Rock
N.C.



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

mf

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

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

G A D G A

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

D G A D

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

G A D G A

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

D G A D

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

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

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

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

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

Guitar Chords:
 G: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 0 & 0 & 3 & 2 \\ \hline \end{array}$
 A: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
 D: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 0 & 2 & 3 & 2 \\ \hline \end{array}$

G A D G A

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains piano accompaniment with chords and melodic lines. Above the staff are guitar chord diagrams for G, A, and D, with the first two appearing twice. The lower staff is a bass clef with a common time signature, containing a bass line with eighth and quarter notes.

D

1 G A

2 G A

I call — I say oh —

The second system features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has lyrics "I call —" and "I say oh —". Above the vocal staff are guitar chord diagrams for D, and two boxes labeled "1" and "2" containing G and A chords. The piano accompaniment continues with similar patterns to the first system.

N.C.

no — no no. — I say oh — no —

The third system features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has lyrics "no — no no. — I say oh — no —" and is marked "N.C." (No Chords). The piano accompaniment consists of a simple bass line with eighth notes and rests.

D.S. and Fade

no no. — I say oh — no — no no no. — I —

The fourth system features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has lyrics "no no. — I say oh — no — no no no. — I —" and is marked "D.S. and Fade". The piano accompaniment continues with the same bass line pattern as the previous system.

BABA O'RILEY

Words and Music by
PETER TOWNSHEND

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The music consists of a series of chords in the right hand and single notes in the left hand.

F C Bb F C Bb

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

F C Bb F C Bb F C

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

Bb F C Bb F C Bb

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

F Bb F C Bb C

- en.

This system contains the first six measures of the piece. It features a vocal line with a dash and the word 'en.' below it. Above the vocal line are six guitar chord diagrams: F, Bb, F, C, Bb, and C. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some melodic lines.

NC

Don't cry; _____ don't

This system contains measures 7 through 10. The vocal line continues with the lyrics 'Don't cry; _____ don't'. Above the vocal line, the chord 'NC' (No Chord) is indicated for the final measure. The piano accompaniment continues with chords and melodic lines.

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

This system contains measures 11 through 14. The vocal line continues with the lyrics 'raise your eye. _____ It's on - ly teen - age waste-land.'. The piano accompaniment continues with chords and melodic lines.

F C Bb F C Bb

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

This system contains the final six measures of the piece. It features a vocal line with the lyrics 'Sal - ly, take my hand, — We'll tra-vel south,'cross land.'. Above the vocal line are six guitar chord diagrams: F, C, Bb, F, C, and Bb. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some melodic lines.

F C Bb F C Bb

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

Detailed description: This system contains the first line of music. It features a vocal line in the treble clef with lyrics, a guitar line with six chords (F, C, Bb, F, C, Bb) indicated by chord diagrams above the staff, and a piano accompaniment in the grand staff (treble and bass clefs).

F C Bb F C Bb

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

Detailed description: This system contains the second line of music. It features a vocal line in the treble clef with lyrics, a guitar line with six chords (F, C, Bb, F, C, Bb) indicated by chord diagrams above the staff, and a piano accompaniment in the grand staff.

F C Bb F C Bb

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

Detailed description: This system contains the third line of music. It features a vocal line in the treble clef with lyrics, a guitar line with six chords (F, C, Bb, F, C, Bb) indicated by chord diagrams above the staff, and a piano accompaniment in the grand staff.

F C Bb C F C Bb

CHORUS

Teen - age

Detailed description: This system contains the chorus of the song. It features a vocal line in the treble clef with the word 'CHORUS' and the lyrics 'Teen - age', a guitar line with seven chords (F, C, Bb, C, F, C, Bb) indicated by chord diagrams above the staff, and a piano accompaniment in the grand staff.

F C Bb C F C Bb C F C

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

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

Bb C F C Bb C

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

meno mosso

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

Bb C Bb F

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

Bb Bb

accel.

This system contains the fourth line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: Bb and Bb. The piano accompaniment features a more complex rhythmic pattern in the right hand and a bass line in the left hand. The tempo marking *accel.* is placed at the beginning of the piano part.

BACK IN THE U.S.S.R.

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Rock tempo

N.C. E7



f

E7sus A

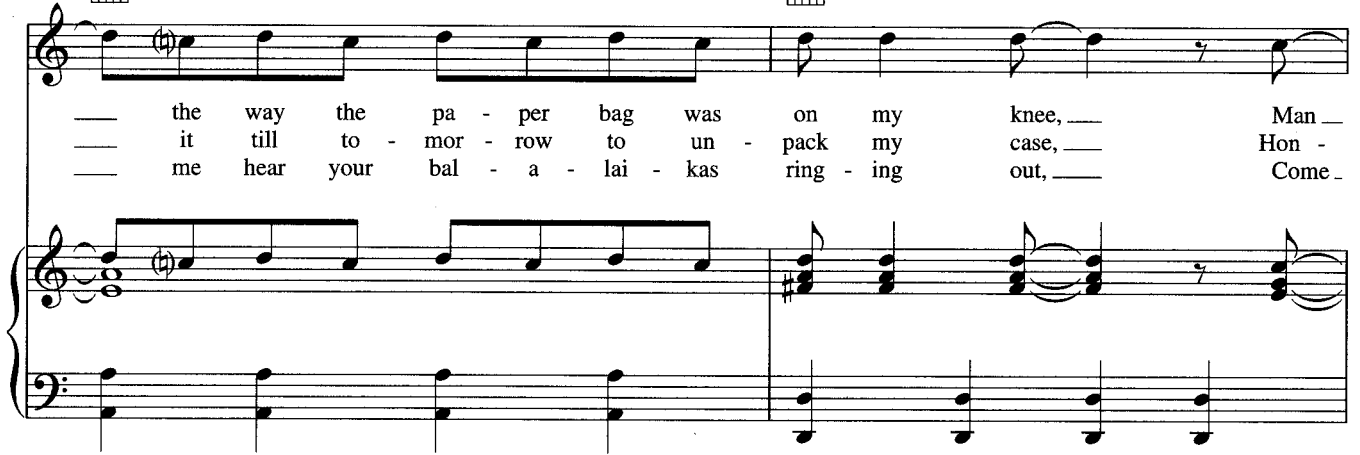
Flew in from Mi - a - mi Beach, B.
Been a - way so long I hard - ly
Show me 'round your snow - peaked moun - tains



D C D

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

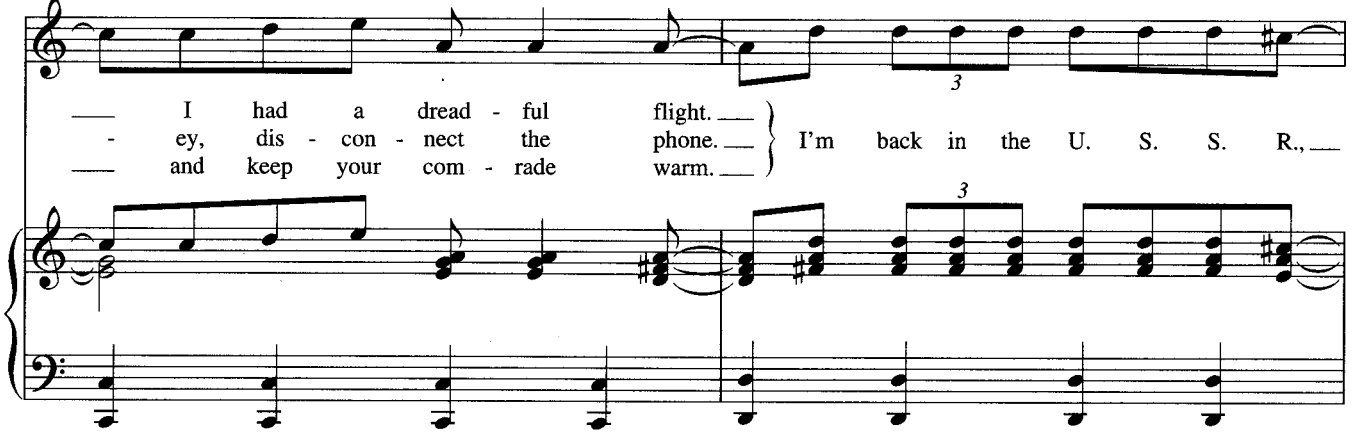
A  D 

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



C  D 

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



A  C  D  To Coda 

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



1

D A D Eb E

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

2

D/E G/E

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

A D

Well, the U - kraine girls real - ly

A

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

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

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

D7 A B7 E7 D.S. al Coda

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

CODA D A

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

D Eb E A Play 6 times

BADGE

Words and Music by ERIC CLAPTON
and GEORGE HARRISON

Moderately

Am D Am D

Am D Em

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

Am D

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

Em C

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

To Coda

Am Bm Am (addB) 1

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

2 D Cmaj7

G/B G D Cmaj7 G/B G

D Cmaj7 G/B G D Cmaj7

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

G/B G D Cmaj7 G/B G

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

This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the vocal line, six guitar chord diagrams are provided: G/B, G, D, Cmaj7, G/B, and G. The lyrics are: "- tice how the wheel goes 'round And you'd bet - ter pick your - self up".

D Cmaj7 G/B G D Cmaj7

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

This system contains the second two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the vocal line, six guitar chord diagrams are provided: D, Cmaj7, G/B, G, D, and Cmaj7. The lyrics are: "from the ground — be - fore — they bring the cur - tain down. — Yes, be - fore —".

G/B G D Cmaj7 G/B G

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

This system contains the third two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the vocal line, six guitar chord diagrams are provided: G/B, G, D, Cmaj7, G/B, and G. The lyrics are: "— they bring the cur - tain down. — Ooh."

D Cmaj7 G/B G D Cmaj7

Get up, get up, get up.

This system contains the final two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the vocal line, six guitar chord diagrams are provided: D, Cmaj7, G/B, G, D, and Cmaj7. The lyrics are: "Get up, get up, get up."

G/B G D Cmaj7 G/B G

This system contains the first six measures of the piece. The guitar part is written in treble clef with a key signature of one sharp (F#). The chords are G/B, G, D, Cmaj7, G/B, and G. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

D Cmaj7 G/B G D Cmaj7

Yeah yeah yeah.

This system contains measures 7-12. The guitar part has chords D, Cmaj7, G/B, G, D, and Cmaj7. A vocal line enters in measure 7 with the lyrics "Yeah yeah yeah." The piano accompaniment continues with the same rhythmic pattern as the first system.

G/B G D Cmaj7 G/B G

Yeah ___ yeah yeah. _

This system contains measures 13-18. The guitar part has chords G/B, G, D, Cmaj7, G/B, and G. The vocal line continues with "Yeah ___ yeah yeah. _". The piano accompaniment remains consistent.

D

D.S. al Coda

This system contains measures 19-24. The guitar part has a single D chord. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The instruction "D.S. al Coda" is written above the staff.

CODA

This system contains the coda, measures 25-28. It begins with a Coda symbol (a circle with a cross) and a treble clef. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand, ending with a double bar line.

BALLROOM BLITZ

Words and Music by MIKE CHAPMAN
and NICKY CHINN

Fast (♩ = ♩³)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system is an instrumental introduction. The second system includes the first line of lyrics. The third system includes the second line of lyrics. Chord diagrams are provided above the guitar part of each system.

System 1 (Instrumental):

- Chords: E, E6, E7, E6, E, E6

System 2 (Lyrics):

- Chords: E7, E6, E, E, E6, E7, E6, E
- Lyrics: Oh, it's been get - ting so -
I'm reach - ing out for some -

System 3 (Lyrics):

- Chords: E6, E7, E6, E, A
- Lyrics: - hard, liv - ing with the things you do to me.
- thing; touch - ing noth - ing's all I ev - er do.

E E6 E7 E6 E E6

Uh huh.

E7 E6 E A

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

E E6

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

E7 E6 E E6 E7 E6 E

Mm. Uh huh. Oh, ——— I see a
Now the

N.C.

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

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

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

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



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



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



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



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

F# A B

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

To Coda

E D Eb 1 E D Eb

blitz, ball - room blitz, ball - room

E D Eb E

blitz, ball - room blitz,

D Eb E

ball - room blitz.

First system of musical notation. The treble clef staff contains chords with guitar diagrams above them: E6, E7, E6, E, and E6. The bass clef staff contains a melodic line with eighth notes and rests.

Second system of musical notation. It begins with a double bar line and a '2' above it, indicating a second ending. The treble clef staff has guitar diagrams for E7, E6, E, and E, followed by 'N.C.'. The instruction 'blitz.' is written below the staff. The bass clef staff continues with a melodic line.

Third system of musical notation. The treble clef staff has guitar diagrams for D and Eb 3fr, followed by 'N.C.'. The bass clef staff continues with a melodic line.

Fourth system of musical notation. The treble clef staff has guitar diagrams for D and Eb 3fr, followed by 'N.C.'. The bass clef staff continues with a melodic line.

N.C. D N.C.

D Eb 3fr D

N.C. D Eb 3fr E

D.S. al Coda
(verse 1)

Oh, _____ yeah. It was like

CODA

E D Eb 3fr E

blitz, ball - room blitz,

D Eb E D Eb E

ball - room blitz, ball - room blitz.

D E

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

D E D E

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

E E6 E7 E6 E E5

ball - room blitz.

Repeat and Fade **Optional Ending**

BETH

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

Rock Ballad, with feeling

Musical notation for the first system, including guitar chords (C, F/C, G/C) and piano accompaniment. The tempo is marked *mf*.

Musical notation for the second system, including guitar chords (F/C, G/C, C, Dm/C, Cmaj7, C/B, Am, G) and vocal melody with lyrics:

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

Musical notation for the third system, including guitar chords (F, G/F, C/E, Esus, E7) and vocal melody with lyrics:

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

Am G F Em

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

This system contains the first two lines of music. The top line is the vocal melody with guitar chords Am, G, F, and Em indicated above it. The lyrics are "Just a few more hours, _____ and I'll be right home to you. _ I". The bottom two lines are the piano accompaniment, featuring a 7/8 time signature.

D7 F F/G Am G

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

This system contains the next two lines of music. The top line is the vocal melody with guitar chords D7, F, F/G, Am, and G indicated above it. The lyrics are "think I hear them call - in'. _ Oh, Beth, what can _ I do? _". The bottom two lines are the piano accompaniment.

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

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

This system contains the third and fourth lines of music. The top line is the vocal melody with guitar chords F, F/G, C, G7sus/C, F, F/G, and C indicated above it. The lyrics are "Beth, what can _ I do? _ Beth, what can _ I do? _". The bottom two lines are the piano accompaniment, which includes a key signature change to D major and a time signature change to 4/4.

F/C G/C C

This system contains the final two lines of music. The top line is the vocal melody with guitar chords F/C, G/C, and C indicated above it. The bottom two lines are the piano accompaniment, continuing in 4/4 time.

F/C Esus E7 Am G F Esus E7

This system contains the first two measures of music. The guitar part features chords F/C, Esus, E7, Am, G, F, Esus, and E7. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

This system contains the next two measures. The guitar part features chords D7, F, G, Am, G, F, F/G, C, and G7sus/C. The piano accompaniment continues with the same rhythmic pattern.

C Dm/C Cmaj7 C/B Am G

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

This system contains the third and fourth measures. The guitar part features chords C, Dm/C, Cmaj7, C/B, Am, and G. The lyrics are: "Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause". The piano accompaniment includes a fermata over the final note of the fourth measure.

F F/G G7sus C

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

rit. *a tempo*

This system contains the fifth and sixth measures. The guitar part features chords F, F/G, G7sus, and C. The lyrics are: "me and the boys — will be play - in' all night.". The piano accompaniment includes a fermata over the final note of the sixth measure, with markings for *rit.* and *a tempo*.

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

rit. 3

This system contains the seventh and eighth measures. The guitar part features chords F/C, G/C, C, F/C, G/C, and C. The piano accompaniment includes a fermata over the final note of the eighth measure, with markings for *rit.* and a triplet of eighth notes.

BROWN EYED GIRL

Words and Music by
VAN MORRISON

Moderately

Chord diagrams: Eb (3), Ab (4), Eb (3), Bb

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Chord diagrams: Eb (3), Ab (4), Eb (3)

Hey, where did we go? Days when the rains

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Hey, where did we go? Days when the rains'. The piano accompaniment includes a bass line and chords in the right hand.

Chord diagrams: Bb7, Eb (3), Ab (4)

— came, down in the hol - low

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are '— came, down in the hol - low'. The piano accompaniment maintains the same rhythmic and harmonic structure.

Chord diagrams: Eb (3), Bb7, Eb (3), Ab (4)

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'play-in' a new game, laugh - ing and a - run - ning, hey, hey,'. The piano accompaniment continues with the same rhythmic and harmonic pattern.



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

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

girl. You, my brown eyed girl.

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







E \flat A \flat E \flat

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

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

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

B \flat 7 E \flat 1 A \flat 2 A \flat E \flat

la te da.

Additional Lyrics

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

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

BLAZE OF GLORY

featured in the film YOUNG GUNS II

Words and Music by
JON BON JOVI

Moderate Rock

D5





mf smoothly

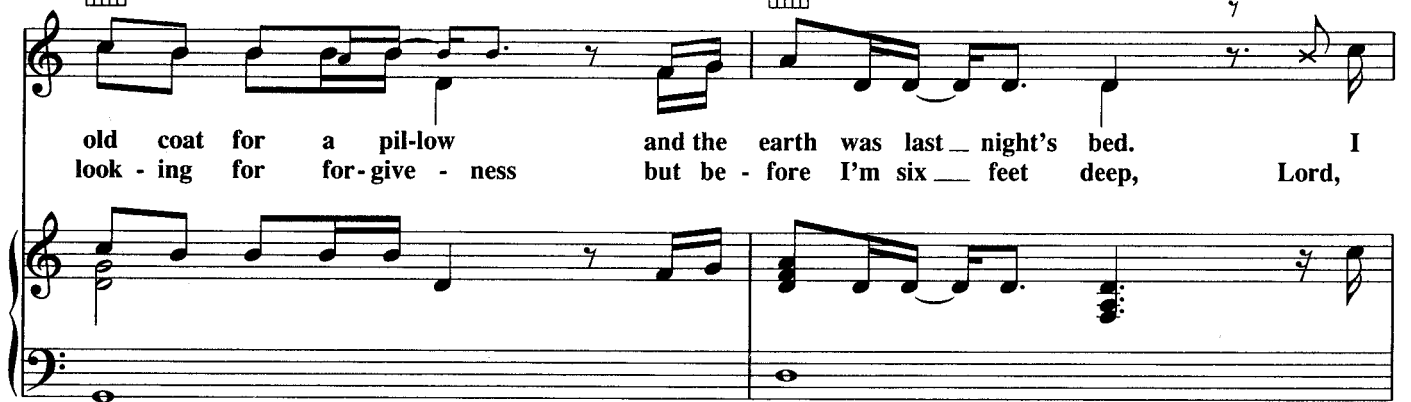
Dm

C

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

G  Dm 



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



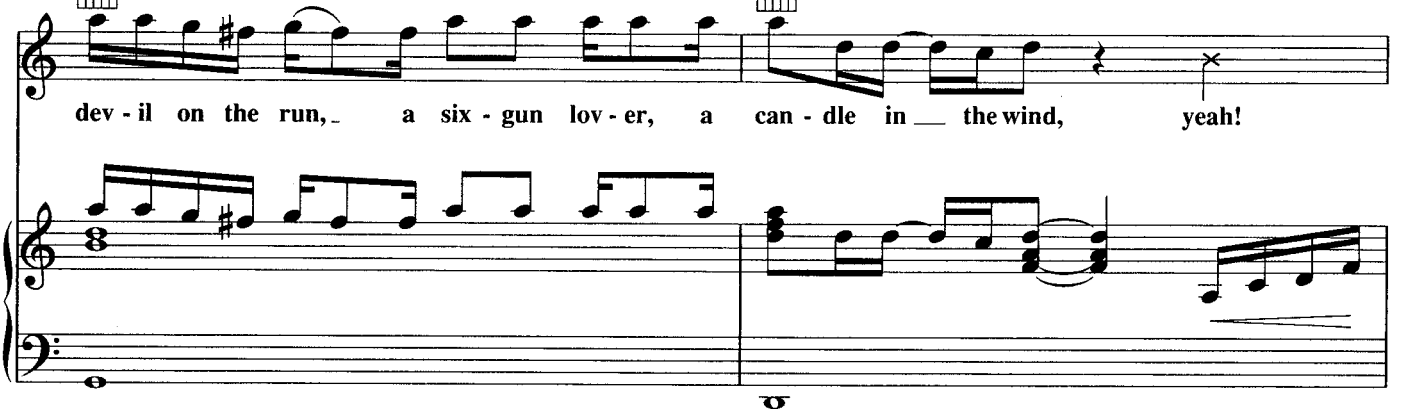
F  C  To Coda ⊕

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



G  Dm 

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



D5  mf



Dm



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





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



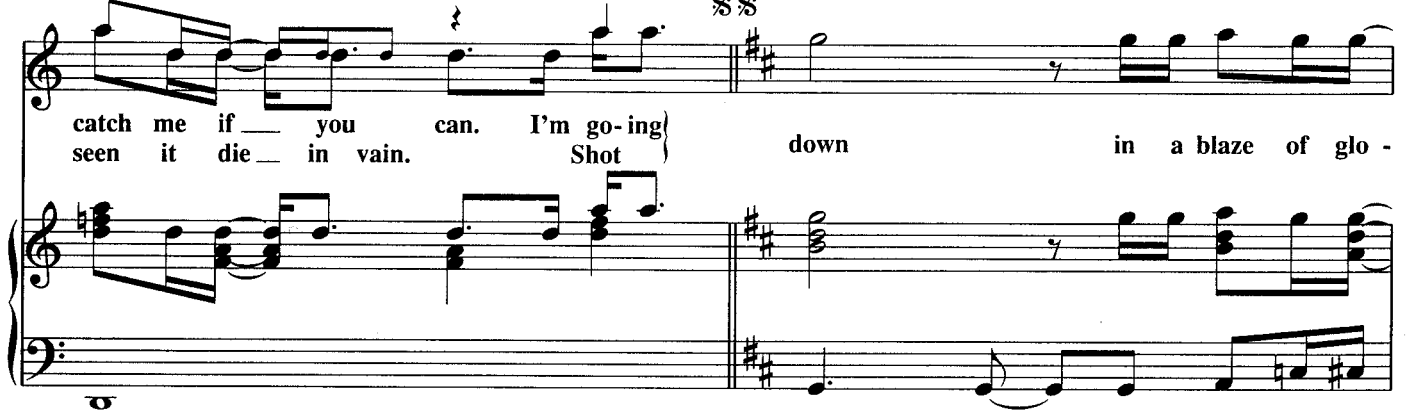
steal or have_ to win. Well, they tell me that_ I'm want - ed, yeah,
ask if I'll _ grow old. You ask me if_ I've known love and what it's like to



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

Dm  G 



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



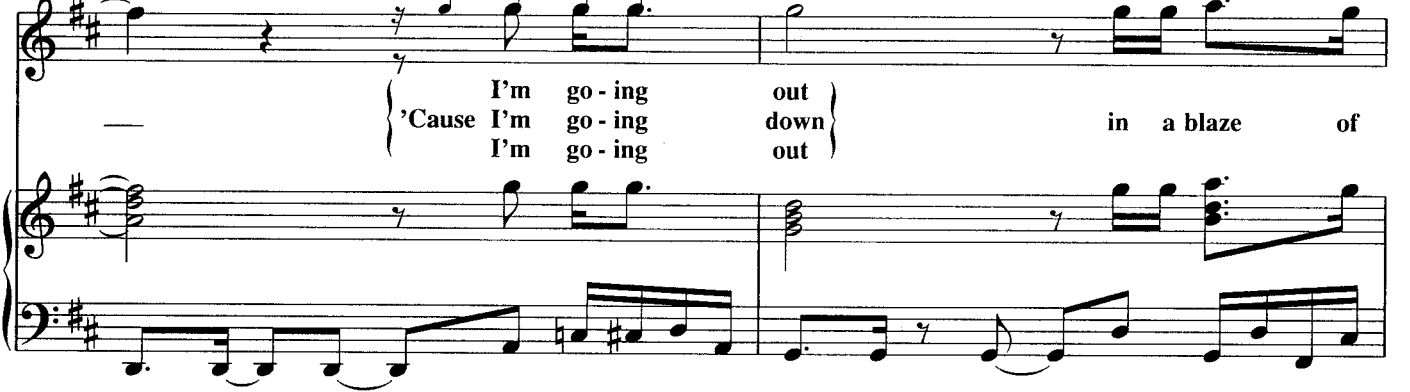
D  G 

- ry. Take me now but know the truth...



D  G 

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



D  C 


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

To Coda II ⊕ ⊕




G  1 




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



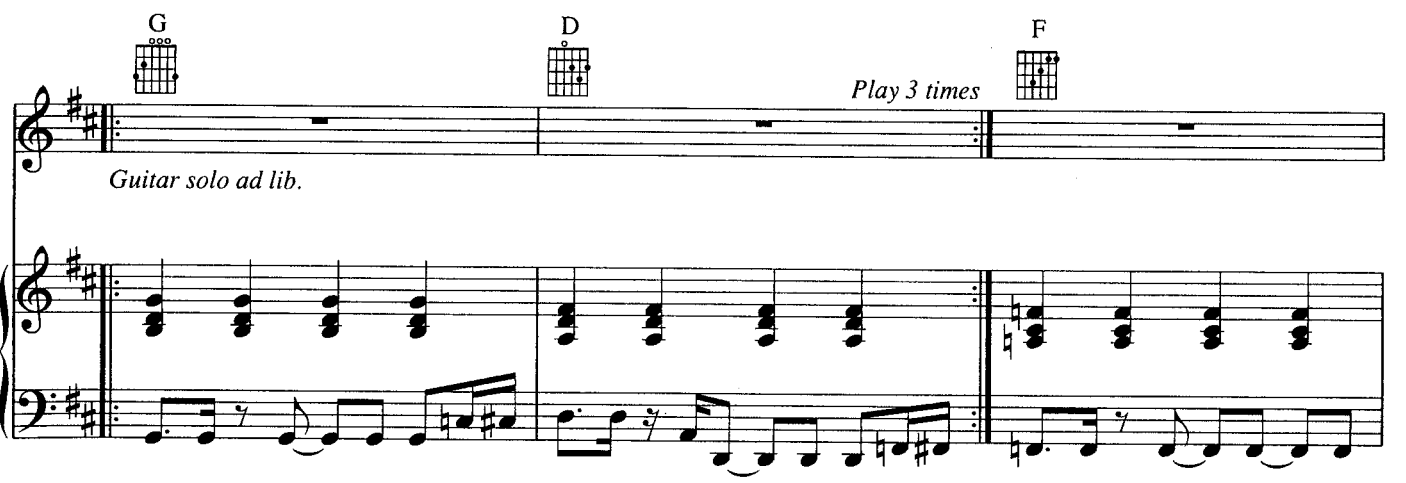
2 

You gun.



G  D  F  Play 3 times

Guitar solo ad lib.



G  no chord  D5



Solo ends




D.S. al Coda



Each



CODA  G  Dm

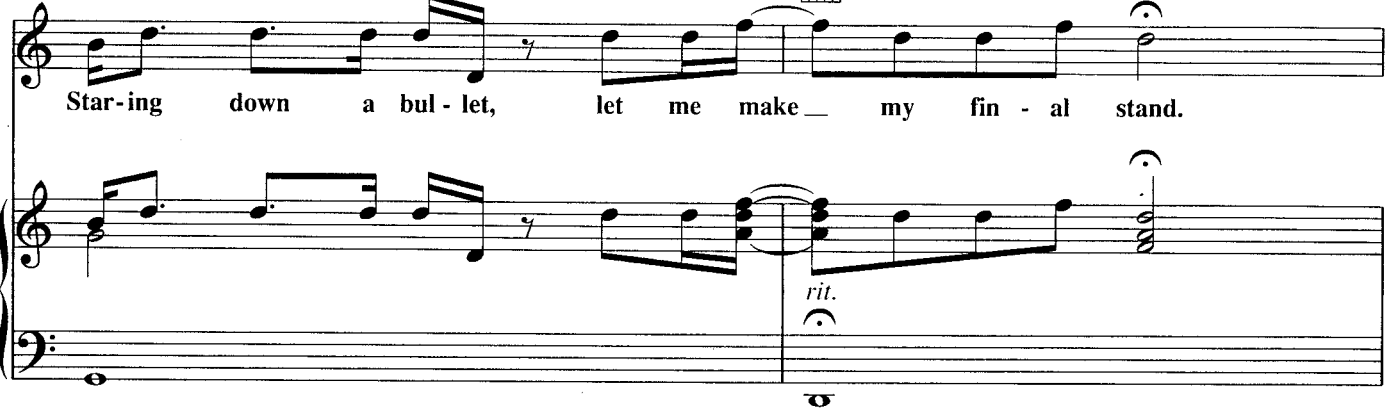
lived life to the full-est let this boy _ die like a man.



G  G  Dm

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

rit.



D.S.S. al Coda II

CODA II



Shot

a tempo **f**

no - one's son, call me young



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



Young



gun, yeah, — yeah, yeah, — young

G

D5

gun.

Additional Lyrics (Album version)

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

BURNING LOVE

Words and Music by
DENNIS LINDE

Fast

Eb7

Eb

Eb Ab Bb

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

Ab 4fr Bb

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

Eb 3fr

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

Ab 4fr Bb Eb 3fr

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

Ab 4fr Bb Eb 3fr

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

Cm 3fr Bb Ab 4fr

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

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

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

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

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






1 Eb 3fr 2 Eb 3fr

(Burn - ing love.) —


Detailed description: This system contains the next two measures, marked with first and second endings. The vocal line has a half rest in the first measure, followed by a quarter note (Burn - ing), a quarter note love.), and a quarter rest. The piano accompaniment features a steady eighth-note bass line and a right-hand melody that includes a trill in the second measure.

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

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with the eighth-note bass line and the right-hand melody, which concludes with a final chord in the right hand.

Cm  3fr Bb  Ab  4fr Bb7sus  Eb  3fr

(Burn - ing love.) —



Ab  4fr Bb 




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




Eb  3fr

- y. Won't you help — me? I



Ab  4fr Bb  Eb  3fr

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



Ab 4fr Bb Eb 3fr

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

Ab 4fr Bb

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

Eb 3fr Cm 3fr Bb Ab 4fr

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

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

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

E_b 3fr

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

E_b 3fr **A_b** 4fr

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

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

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

E_b 3fr **A_b** 4fr

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

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

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

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

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

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

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

Very slowly, freely

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

love. — Spoken: Oh, that's good.

CALL ME THE BREEZE

Words and Music by
JOHN CALE

Medium - fast rock

mf

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

mp-mf

Bb

Bb7

Eb7

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

Eb7

Bb

I keep blow - in' down the road.

Bb F7 Eb7

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

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a Bb chord and an F7 chord. The lyrics are "I ain't get me no - bod - y I don't car - ry me no". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Bb Fine

load.

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

Detailed description: This system contains the third line of music. The vocal line ends with a "Fine" marking. The lyrics are "load." followed by two alternative endings: "1. Ain't no change in the" and "2. 3. (See additional lyrics)". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Bb

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

Detailed description: This system contains the fourth line of music. The vocal line starts with a Bb chord. The lyrics are "weath - er Ain't no chang - es in me.". The piano accompaniment continues with the same style as the previous systems.

Bb Bb7 Eb7

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

Detailed description: This system contains the fifth line of music. The vocal line starts with a Bb chord, followed by Bb7 and Eb7 chords. The lyrics are "There ain't no change in the weath - er, ain't no". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line.

Eb7 **Bb**

chang - es in me And I ain't

F7 **Eb7** **Bb**

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

Bb

1 This may be repeated **2,3** **4**
ad lib. for instr. (To Verses) *D. S. al Fine* $\text{\textcircled{S}}$

2. I got that They

ADDITIONAL LYRICS

Verse 2.

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

Verse 3.

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

COME SAIL AWAY

Words and Music by
DENNIS DEYOUNG

Moderately slow, with feeling

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into four systems, each with guitar chord diagrams above the vocal line. The first system shows the introduction with a *mf* dynamic. The second system contains the first line of lyrics: "I'm sail - ing — a - way;". The third system contains the second line: "set an o - pen course for the vir - gin sea. 'Cause I've got to — be". The fourth system contains the third line: "free, free to face the life that's a - head of me." The piano accompaniment includes a *tr* (trill) marking in the second system.

Chord Diagrams:

- C:** x02321
- Dm:** xx0232
- Em:** 022500
- G:** 023200
- Am:** x02211
- Am/G:** x02211
- F:** xx0231
- Em/B:** x02211

Am G Am

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

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'On board I'm the cap - tain, —', a quarter rest, eighth notes for 'so climb a - board.', a quarter rest, eighth notes for 'We'll search for to - mor - row, —', and a quarter rest. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

G C Em/B Am Am/G

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

This system contains the next three measures. The vocal line has a quarter rest, eighth notes for 'on ev - 'ry shore. —', a quarter rest, eighth notes for 'And I'll try,' with a triplet '3' above, a quarter rest, eighth notes for 'oh Lord, —', a quarter rest, eighth notes for 'I'll try', and a quarter rest. The piano accompaniment continues with similar rhythmic patterns.

F G C Dm Em Dm

to car - ry on.

This system contains the next three measures. The vocal line has a quarter rest, eighth notes for 'to car - ry on.', and a quarter rest. The piano accompaniment continues with similar rhythmic patterns.

C G7 C Em/B Am Am/G

I look to — the sea.

This system contains the final three measures. The vocal line has a quarter rest, a quarter note for 'I', a quarter rest, eighth notes for 'look to —', a quarter rest, eighth notes for 'the sea.', and a quarter rest. The piano accompaniment includes a trill in the treble line and a forte 'f' dynamic marking in the bass line.



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



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



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



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

C Em/B Am Am/G F G

try best that we can, to car - ry

This system contains the first line of music. The vocal line starts with a C chord, followed by Em/B, Am, Am/G, F, and G. The lyrics are "try best that we can, to car - ry". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

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

on.

This system contains the second line of music. The vocal line has a whole rest followed by the word "on.". The piano accompaniment continues with a consistent eighth-note bass line and a right-hand accompaniment of chords and moving lines.

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

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

ff

This system contains the third line of music. The vocal line begins with a whole rest, followed by the lyrics "A gath - er - ing of an - gels ap - peared a - bove my head. They". A forte (*ff*) dynamic marking is placed above the piano accompaniment. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

C F/C G5/C F/C

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

This system contains the fourth line of music. The vocal line has the lyrics "sang to me this song of hope and this is what they said. They said". The piano accompaniment maintains the same rhythmic accompaniment as the previous systems.

C F/C G5/C F/C

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

C F/C G5/C F/C

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

C F/C G5/C F/C To Coda

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

C F/C G5/C Ab

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

C F/C G5/C F/C

I

C F/C G5/C F/C

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

C F/C G5/C F/C

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

D.S. al Coda

CODA

C F/C G5/C F/C

Optional Ending

Repeat and Fade

C

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

COME TOGETHER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately slow, with a double-time feeling

Dm7



mf



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



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

A



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

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




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Dm7



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

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

A

G7

N.C.

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

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



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



1,2

3

Repeat and Fade

Come to-geth - er, —

Optional Ending

Yeah!

Come to-geth - er, — Yeah!

DON'T DO ME LIKE THAT

Words and Music by
TOM PETTY

Moderately



G Fmaj9

C D G

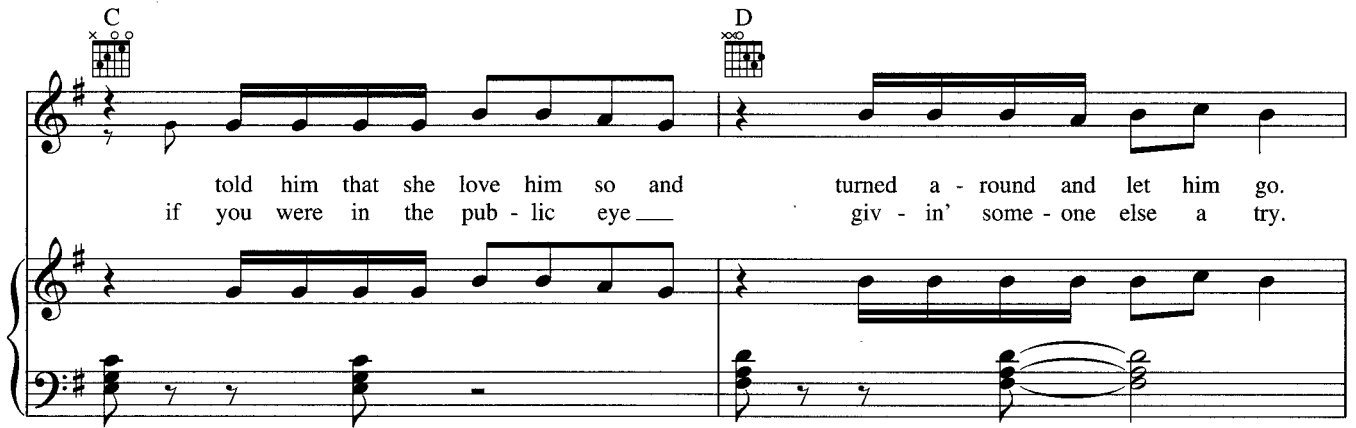
Fmaj9 C D



G Fmaj9

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

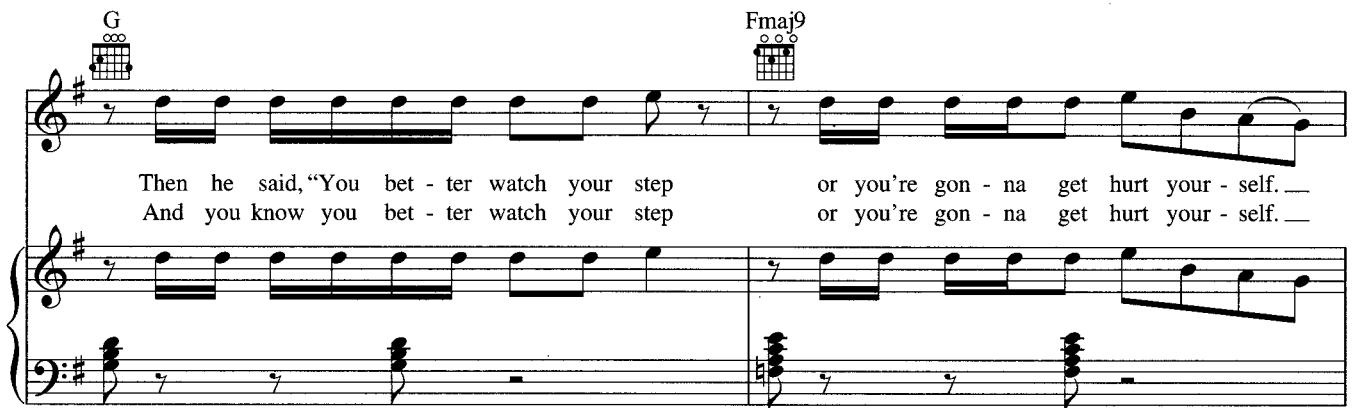
C  D 

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



G  Fmaj9 

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



C  D  To Coda 

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



G  Fmaj9 

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



Em C D

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

G Fmaj9

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

1 Em C D

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

2 Em C D

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

G7 C7

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

G7 C7

— does - n't last — that — long." —



G7 C7

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

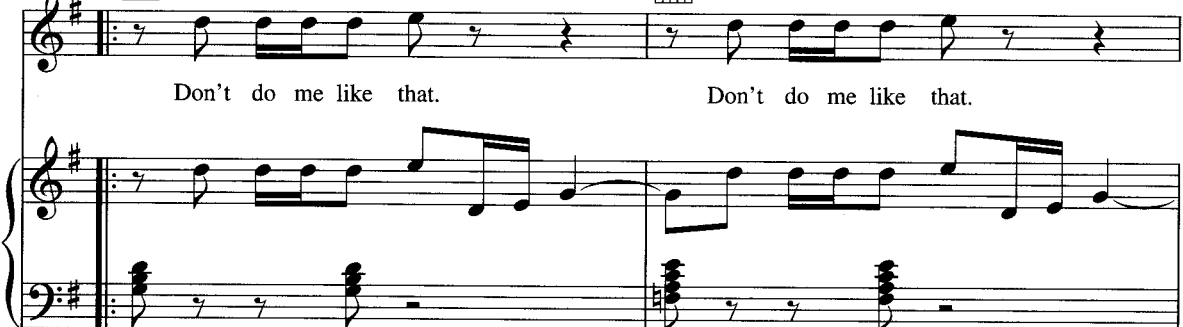
Cm D




ba - by I can't take — it no more. —

D.S. al Coda

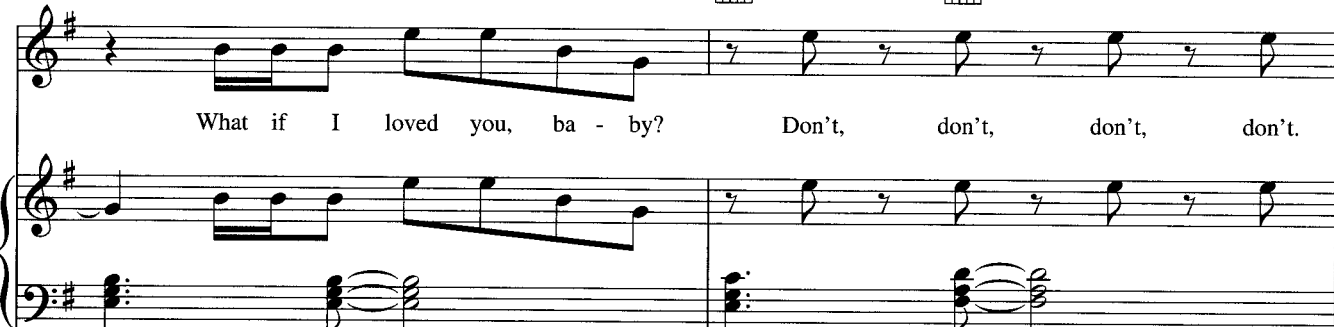
CODA  

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



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



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



   **Optional Ending** 

Repeat and Fade

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



DAY TRIPPER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Rock

f

E7



Got a good rea - son for
She's a big tea - ser,
Tried to please her,

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A7



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

E7



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

F#



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



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



To Coda

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

no chord



Ah

cresc.

F#m/B



B6



A/B



B7



D.S. al Coda

The first system of music features a vocal line with a long note in each of the four measures, corresponding to the chords F#m/B, B6, A/B, and B7. The piano accompaniment consists of a bass line with eighth notes and a treble line with block chords.

CODA

B



no chord

out.

The CODA section begins with a vocal line that has a whole rest in the first measure, followed by a melodic phrase in the second measure. The piano accompaniment continues with a bass line and treble line.

E7



Play 3 times

The second system features a vocal line with a double bar line and repeat sign in the first measure, followed by the lyrics "Day Trip - per,". The piano accompaniment includes a melodic line in the treble and a bass line.

Repeat and Fade

The third system features a vocal line with the lyrics "Day Trip- per, yeah!_" and a double bar line with repeat sign. The piano accompaniment continues with a bass line and treble line.

DON'T FEAR THE REAPER

Words and Music by
DONALD ROESER

Medium Rock beat

The musical score is written in 4/4 time with a medium rock beat. It consists of four systems, each with a guitar chord line at the top, a piano accompaniment (piano and bass clefs) in the middle, and a vocal line at the bottom. The piano part starts with a mezzo-forte (*mf*) dynamic. The guitar chords are: Am, G, F, G, Am, G in the first system; F, G, Am, G, F, G in the second; Am, G, F, G, Am, G in the third; and F, G, Am, G, F, G in the fourth. The vocal line lyrics are: "All our times have come. Here, but now they're gone."

F G Am F E

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

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords F, G, Am, F, and E. The lyrics are: "Sea - sons don't fear the reap - er, nor do the wind, the sun or the rain. _"

Am G F G Am G

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

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords Am, G, F, G, Am, and G. The lyrics are: "— (We can be like they — are.) Come on, ba - by. (Don't fear the reap -"

F G Am G F G

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

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords F, G, Am, G, F, and G. The lyrics are: "- er.) Ba - by, take my hand. — (Don't fear the reap - er.) We'll be a - ble to fly. _"

Am G F G Am G F G

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

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords Am, G, F, G, Am, G, F, and G. The lyrics are: "— (Don't fear the reap - er.) Ba - by, I'm your man. _"

Am G F G Am G

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

F G Am G F G

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

Am G F G F G

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

Am F E

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

Am G F G Am G

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

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

F G Am G

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

li - et. Re - de - fine hap -

F G Am G F G

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

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

Am G F G

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

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

Am G F G

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

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

Am G F G To Coda

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

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

Am G F G Am

The first system of music features a vocal line and piano accompaniment. Above the staff, guitar chord diagrams are provided for Am, G, F, G, and Am. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole note chord in the first measure, followed by a melodic line in the second and third measures. The bass clef has a rhythmic accompaniment of eighth notes with rests.

NC.
mp

The second system of music features a piano accompaniment. The treble clef has a melodic line starting with a 'NC.' (No Chords) marking and a 'mp' (mezzo-piano) dynamic marking. The bass clef has a rhythmic accompaniment of eighth notes with rests.

The third system of music shows piano accompaniment for the first three measures. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment of eighth notes with rests.

Fm G7
f

The fourth system of music features a piano accompaniment. Above the staff, guitar chord diagrams are provided for Fm and G7. The treble clef has a melodic line starting with a 'f' (forte) dynamic marking. The bass clef has a rhythmic accompaniment of eighth notes with rests.

Fm G7

The fifth system of music features a piano accompaniment. Above the staff, guitar chord diagrams are provided for Fm and G7. The treble clef has a melodic line. The bass clef has a rhythmic accompaniment of eighth notes with rests.

D.S. al Coda

Am G F G Am G F G

This system contains the first four measures of the piece. The guitar part consists of a sequence of chords: Am, G, F, G, Am, G, F, G. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

CODA Am G F G

Come on, ba -

She had be - come like they are.

The CODA section begins with a double bar line and a 'CODA' symbol. It contains four measures. The guitar part has chords Am, G, F, G. The piano accompaniment continues with the same eighth-note pattern. Two vocal lines are present: the upper line has the lyrics 'Come on, ba -' and the lower line has 'She had be - come like they are.' The piano accompaniment provides harmonic support for the vocal lines.

Am G F G

by.

Don't fear the reap - er.

This system contains the next four measures. The guitar part has chords Am, G, F, G. The piano accompaniment continues. The vocal lines continue with the lyrics 'by.' and 'Don't fear the reap - er.' The piano accompaniment provides harmonic support for the vocal lines.

Repeat and Fade

Am G F G Am G F G

The final system contains the last four measures. The guitar part has chords Am, G, F, G, Am, G, F, G. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, ending with a double bar line.

DON'T LOOK BACK IN ANGER

Words and Music by
NOEL GALLAGHER

$\text{♩} = 84$



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a common time signature. It features four measures of chords: C major, F major, C major, and F major. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "1. Slip in - side— the eye of your mind, don't you know you might— find—". Below the first line of lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "a bet - ter place to play.". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

C G Am E

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

F G C Am G

slow - ly fade a - way.

§ F Fm6 C


(instr. on §)

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


F Fm6 C F Fm6

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

C G



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




A^bdim Am G




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



F G

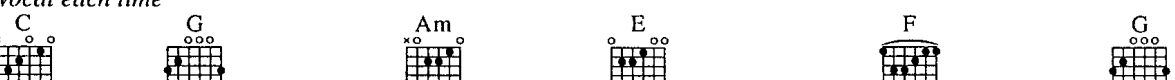


— heart — out. —

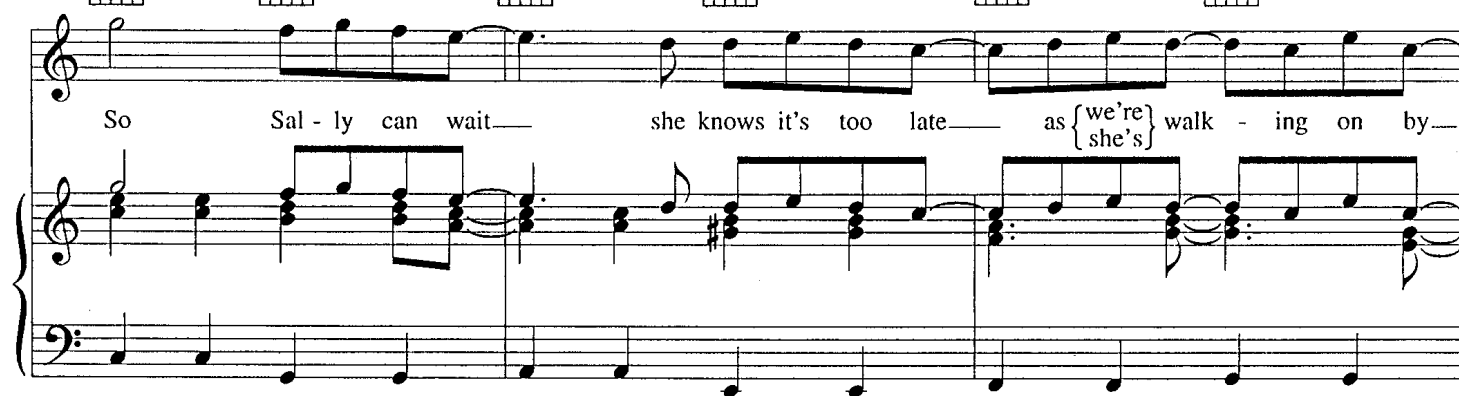


Vocal each time

C G Am E F G



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



C Am G C G Am E

{ her } soul slides a - way. — But don't — look back —
my

F G 1. C G

in an - ger, I heard you say. —

2, 3. *D.%. al Coda To Coda* Ⓞ

Am E F G C Am G C Am G

Ⓞ *Coda*

C G Am E F G

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

C Am G C G Am

rall.

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

F Fm6

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

a tempo *rall.*

C G Am E F Fm6 C

it's not too late.

Verse 2:

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

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

DON'T STAND SO CLOSE TO ME

Written and Composed by
STING

Steadily

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

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

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

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

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

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

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

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

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

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

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

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

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

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

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

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

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

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

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

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

CHORUS

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

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

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

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

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

D.S. al Coda

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

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

Repeat to Fade

Repeat to Fade

DON'T STOP

Words and Music by
CHRISTINE McVIE

Moderate Rock shuffle

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

mf

E A/E E D

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

A E D

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

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

A E D

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

A B

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

E D/E

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

A E D/E

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

A E D/E

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

A B

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

1,2 3 E D/E

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

A E D/E A Repeat and Fade

don't you look _ back.

DREAM ON

Words and Music by
STEVEN TYLER

Moderately slow

Chord Diagrams:
 Fm:
 Cm/F:
 Fm6:
 Bbm6/F:
 C7sus/F:
 Fm7:
 Fm6:

mp
mf

Ev'ry time that I look in the mir - ror,
 all these lines on my face get-tin' clear - er.
 The past - is gone;

Fm Fm7 Fm6 Bbm6/F

it went by like _____ dusk to dawn. _____

Dm7b5 C Dm7b5 Bbm6/Db

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

C Dbmaj7/C D7/C C7 Fm Eb

I know no-bod - y knows

cresc. *f*

Db Eb Fm Eb

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

Db Eb Fm Fm7

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

mp

Fm6 Bbm6/F Fm Fm9 Fm

Fm Fm7 Fm6 Bbm6/F Fm Fm7

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

mf

Fm6 Bbm6/F Fm Fm7

fools and from sag - es. You know_ it's

Fm6 Bbm6/F Fm Fm7

true, all these things —

cresc.

Fm6 Bbm6/F Fm Eb

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

f

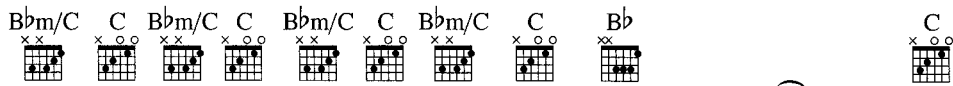
Db Eb Fm Eb

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

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



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

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





Dream on, — dream on, —

Db Eb 3fr Fm





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

Bb C



Dream on, — dream on, —

Db Eb 3fr Fm



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

Bb C

Dream on, — dream on, —

This system features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Db Eb Fm G

8va

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

This system continues the musical piece. The vocal line has a dotted quarter note G4, a quarter note A4, a dotted quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern. A dashed line labeled '8va' is positioned above the vocal staff.

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

(8va)

dream on, — ah. Ah. —

This system features a vocal line with a dotted quarter note G4, a quarter note A4, a dotted quarter note Bb4, and a half note G4. The piano accompaniment continues with the eighth-note pattern. A dashed line labeled '(8va)' is positioned above the vocal staff.

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

(8va)

loco

Sing with me, sing for the years, —

This system concludes the piece. The vocal line has a dotted quarter note G4, a quarter note A4, a dotted quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern. A dashed line labeled '(8va)' is positioned above the vocal staff. The word 'loco' is written above the vocal staff.

Db Eb Fm Eb

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

1 Db Eb 2 Dm7b5 Db

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

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

way.

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

Repeat and Fade

mf

DREAMER

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately fast

The musical score is written in G major and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "Dream - er, you know you are a dream - er. Well, can you put your hands in your head, oh no! I said dream - er, you're noth - ing but a".

Chord Diagrams:

- D:
- A7sus:
- A7:
- C:
- Fmaj7:
- G:
- D:
- A7sus:
- A7:

D A7sus A7 C

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

Fmaj7 G Fmaj7 G Ab 4fr

no! I said "Far _____


Bb(add9) 6fr Gm 3fr C

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


Ab 4fr Bb(add9) 6fr Gm 3fr

You _____ know, well you know you had it

C Gm C



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



D A7sus A7(add4) D



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



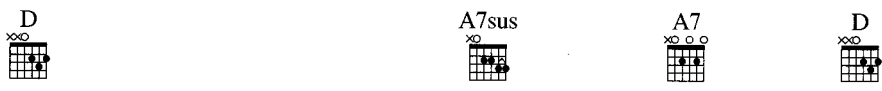
A7sus A7(add4) C Fmaj7 G



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



D A7sus A7 D





I said



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



laugh it is." You know, well you



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

C
x 0 0 0

lot I can do.

mp

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics "lot I can do." are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The first measure has a C major chord (x 0 0 0) above it. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present. The system ends with a double bar line.

Bb/C
x x

b.d.

Detailed description: This system contains the next two measures. The vocal line is empty. The piano accompaniment continues in the grand staff. The key signature changes to one sharp (F#) and the time signature changes to 4/4. A *b.d.* (basso continuo) marking is present above the first measure. The piano part features a complex chordal texture in the right hand and a simple bass line in the left hand. The system ends with a double bar line.

C
x 0 0 0

(Work it out some - day.)

Detailed description: This system contains the next two measures. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "(Work it out some - day.)" are written below the notes. The piano accompaniment is in grand staff with the same key signature and time signature. A C major chord (x 0 0 0) is indicated above the first measure. The piano part features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

Bb/C
x x

Detailed description: This system contains the final two measures. The vocal line is empty. The piano accompaniment continues in the grand staff with a key signature of one sharp (F#) and a 4/4 time signature. A *b.d.* marking is present above the first measure. The piano part features a complex chordal texture in the right hand and a simple bass line in the left hand. The system ends with a double bar line.

If

I could see some - thing... (You can see an - y - thing you want, boy.)

If I could be some - one. — (You can be an - y - one.

Cel - e - brate, boy.) Well, if I can do some - thing... (Well,

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

Bb/C

out _____ of this world?) _____

C

Gm7/C

Take a dream on a Sun - day.

cresc. little by little

I'll take a life, take a

hol - i - day.

Take a lie, take a dream - er.

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

C F/C C F/C C

First system of musical notation. It consists of a vocal line with a long note, a piano right-hand line with chords, and a piano left-hand line with a rhythmic pattern. Chord diagrams for C, F/C, and C are shown above the vocal line.

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

Second system of musical notation. It consists of a vocal line with a long note, a piano right-hand line with chords, and a piano left-hand line with a rhythmic pattern. Chord diagrams for Bbmaj7, C/Bb, Bb, C/Bb, Bb, and C/Bb are shown above the vocal line.

Bb C/Bb Bb C

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

Third system of musical notation. It includes the vocal line with lyrics, piano right-hand line with chords, and piano left-hand line with a rhythmic pattern. Chord diagrams for Bb, C/Bb, Bb, and C are shown above the vocal line.

Bbmaj7

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

Fourth system of musical notation. It includes the vocal line with lyrics, piano right-hand line with chords, and piano left-hand line with a rhythmic pattern. A chord diagram for Bbmaj7 is shown above the vocal line.

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

cresc.

D A7sus A7 D

D: x02232, A7sus: x02023, A7: x02022, D: x02232

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

f

A7sus A7 C Fmaj7 G

A7sus: x02023, A7: x02022, C: x32311, Fmaj7: x23211, G: 320332

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

D A7sus A7 D

D: x02232, A7sus: x02023, A7: x02022, D: x02232

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

A7sus A7 C Fmaj7 G

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

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

Fmaj7 G N.C.

no!

gva

Detailed description: This system contains measures 4-6. It includes guitar chords for Fmaj7, G, and N.C. (No Chords). The piano accompaniment continues, with a *gva* (glissando) marking in the treble staff. The vocal line has the lyric 'no!'.

(gva)

Fade out

Detailed description: This system contains measures 7-9. It features a piano accompaniment with a *(gva)* marking in the treble staff. The piece concludes with the instruction 'Fade out'.

(gva)

Optional Ending

rit.

Detailed description: This system contains an optional ending for measures 10-12. It includes a piano accompaniment with a *(gva)* marking and a *rit.* (ritardando) instruction. The section is enclosed in a box.

DRIVE MY CAR

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

N.C. D7

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

mf

G D7 G

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

D7 G Dm(sus)/A

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

Bm G7

in be - tween: ___
bet - ter time: ___
that's a start: ___

Ba - by, you can drive my car, ___

Bm G7 Bm

Yes, I'm gon - na be a star, ___

Ba - by, you can drive my car, ___

E7 Am D G To Coda 1 A

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

2 A D7 G D7

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

G D7 G Dm7/A

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The system includes guitar chord diagrams for G, D7, G, and Dm7/A.

Bm G7 Bm

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

Musical notation for the second system, including guitar chord diagrams for Bm, G7, and Bm. The system contains the lyrics: "Ba - by, you can drive my car, — Yes, I'm gon - na be a star, —". It features triplets in the piano accompaniment.

G7 Bm E7 Am D G

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

Musical notation for the third system, including guitar chord diagrams for G7, Bm, E7, Am, D, and G. The system contains the lyrics: "Ba - by, you can drive my car, — and may - be I'll love — you.".

A

D.S. al Coda

Musical notation for the D.S. al Coda section, including a guitar chord diagram for A.

CODA

Repeat and Fade

A D G

Beep, beep, mm beep, beep. Yeah. —

Musical notation for the CODA section, including guitar chord diagrams for A, D, and G. The system contains the lyrics: "Beep, beep, mm beep, beep. Yeah. —". It is marked "Repeat and Fade".

EVERY BREATH YOU TAKE

Written and Composed by
G.M. SUMNER

Moderate Rock

G

mf

Em

C

D

G

Ev - 'ry breath you —

Em

take, ev - 'ry move you — make,

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

C D Dsus

Ev - 'ry sin - gle — day,

Em D7sus G

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

Em

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

C D Dsus G

Oh, can't you — see you be - long to

This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by the lyrics "Oh, can't you — see" in the first measure and "you be - long to" in the second. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided for C, C/Bb, and Am7.

me? How my poor heart — aches —

This system contains the next two measures. The vocal line begins with "me?" in the first measure and "How my poor heart — aches —" in the second. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G and A7 are shown.

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

This system contains the next two measures. The vocal line has "with ev - 'ry step — you take." in the first measure and "Ev - 'ry move you —" in the second. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for D and D7sus are provided.

make, ev - 'ry vow you — break,

This system contains the final two measures. The vocal line starts with "make," in the first measure and "ev - 'ry vow you — break," in the second. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for G and Em are shown.

C D Dsus

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

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. Chord diagrams for C, D, and Dsus are provided above the vocal line.

Em To Coda ⊕ Eb

Since you've gone, _ I been lost _

Detailed description: This system contains measures 4-6. Measure 4 is a whole rest for the vocal line. Measure 5 is a double bar line with a coda symbol. Measure 6 begins in a new key signature of two flats (Bb). Chord diagrams for Em and Eb are provided.

F


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

Detailed description: This system contains measures 7-9. The key signature remains Bb. Chord diagrams for F are provided.

Eb F

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

Detailed description: This system contains measures 10-12. Chord diagrams for Eb and F are provided.



E \flat  3fr


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



G  Em 





C  D 

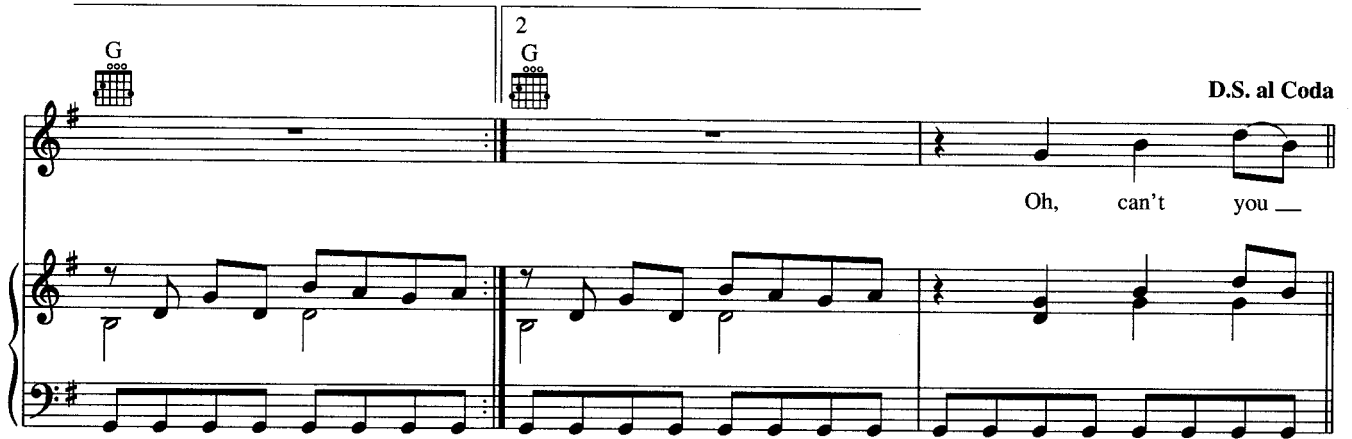




¹ Em  D 



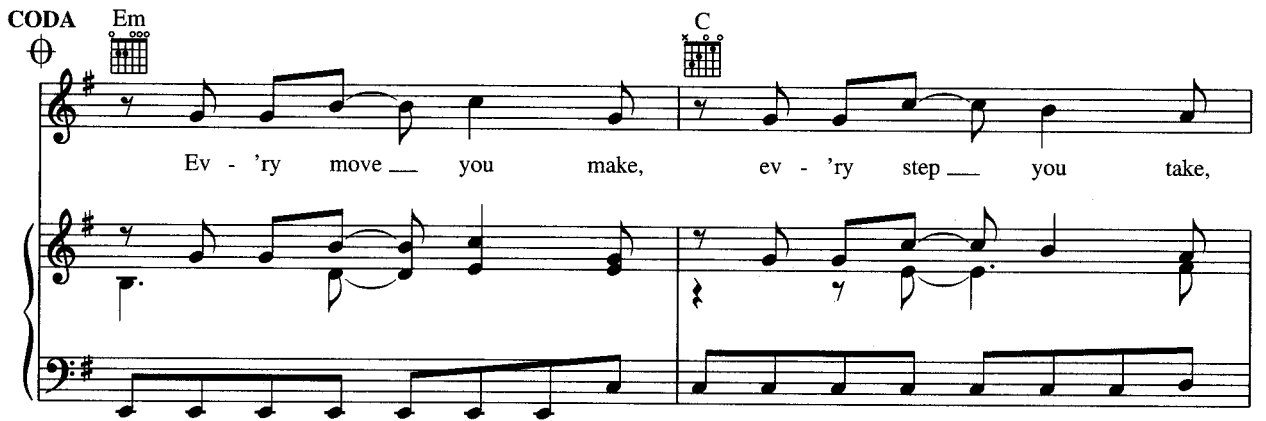
G  2 G  D.S. al Coda

Oh, can't you —



CODA Em  C 

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



D  Dsus  Em 

I'll be watch-ing you.



D7sus 

I'll be watch - ing



G Em

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

C G

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

Em

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

<p>Repeat and Fade</p> <p>C</p> <p>ev - 'ry night_ you stay.) I'll be watch - ing you. _____ I'll be watch - ing</p>	<p>Optional Ending</p> <p>C G</p>
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EYE IN THE SKY

Words and Music by ALAN PARSONS
and ERIC WOOLFSON

Moderately

mp

D(add9)

D

D(add9)

D



1. Don't think — sor - ry's eas - i - ly said. —
2.,3. (See additional lyrics)

mf

Bm9 D(add9) D

don't try

D(add9) D Bsus Bm9

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

G Gm Bm9

Sva 2nd & 3rd time

tak - en lots of chanc - es be - fore. but I ain't gon - na give an - y more.

E9 D

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



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

1

2,3

I am the

D(add9)

D

D9

D



eye in the sky, — look - ing at you;

F#m7

D(add9)

D



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

D(add9)

D

F#m7



deal-ing with fools; _____ I can cheat - you blind. _____ And

G

Gm

Bm7



I don't need to see an - y more _____ to know - that I can read _____ your mind. _____

G

(Look-ing at you. _____ I can read _____ your mind. _____ Look-ing at you. _____

Bm7

G



I can read _____ your mind. _____ I can read _____ your mind. _____
 (Look-ing at you. _____)

1 D.S. 2

I am the

3 Bm9

(Begin instrumental solo, ad lib.)

G Repeat ad lib. and Fade

Additional Lyrics

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

GIVE A LITTLE BIT

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *mf*. The piano accompaniment consists of a steady bass line and a treble line with chords. The vocal line starts with the lyrics "Give a lit - tle bit,". The guitar chords are indicated by diagrams above the staff: A7, D, A7, D, G, A7, G, A7, G, D, A7, D, G, A7, G. The lyrics continue: "give a lit - tle bit ___ of your love ___ to me." and "I'll give a lit - tle bit, ___ I'll give a lit - tle bit ___ of my { love - life ___".

A7 G A7 G Bm

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

Esus E To Coda G Bm/A A7

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

D/A A7 D A7

I'll give a lit - tle bit, —

D G A7 G

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

A7 G D A7

So, give a lit - tle bit, _____

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one sharp (F#). It features guitar chord diagrams for A7, G, D, and A7 above the staff. The lyrics "So, give a lit - tle bit, _____" are written below the vocal line. The bottom two staves are a piano accompaniment, with the right hand playing chords and moving lines, and the left hand playing a simple bass line.

D G A7 G

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

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with guitar chord diagrams for D, G, A7, and G above it. The lyrics "oh, give a lit - tle bit _____ of your time _____ to me." are written below. The piano accompaniment continues with similar harmonic support.

A7 G Bm Esus E

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

Detailed description: This system contains the third two staves of music. The top staff has guitar chord diagrams for A7, G, Bm, Esus, and E above it. The lyrics "See the man _ with the lone - ly eyes? _ Oh," are written below. The piano accompaniment features more complex chordal textures, including the use of the Esus (suspected) chord.

G Bm/A A7 D/A A7

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

Detailed description: This system contains the final two staves of music on the page. The top staff has guitar chord diagrams for G, Bm/A, A7, D/A, and A7 above it. The lyrics "take his hand; _ you'll be _____ sur - prised. _" are written below. The piano accompaniment concludes the piece with sustained chords and a final melodic flourish.

F#m7 Bm F#m7

Sax solo ad lib.

This system contains the first three measures of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a saxophone solo with eighth-note patterns. The bottom staff is a bass clef with piano accompaniment. Chord diagrams for F#m7, Bm, and F#m7 are shown above the staff.

Bm F#m7 G

This system contains the next three measures. The saxophone solo continues with eighth-note patterns. The piano accompaniment provides harmonic support. Chord diagrams for Bm, F#m7, and G are shown above the staff.

C G A D/A A D/A

(Ah. _____)

This system contains measures 7-9. The top staff has a vocal line with a long note and a slur, with the text "(Ah. _____)" below it. The middle staff has piano accompaniment. Chord diagrams for C, G, A, D/A, A, and D/A are shown above the staff.

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

Ah. _____ Ah.) _____

This system contains the final three measures. The top staff has a vocal line with a long note and a slur, with the text "Ah. _____ Ah.) _____" below it. The middle staff has piano accompaniment. Chord diagrams for A, D/A, A, D/A, A, and D/A are shown above the staff.

A A7

D.S. al Coda

Solo ends

CODA

G

find your - self; we're on

C G A D/A A D/A

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

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

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

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

Oh, yeah, we got - ta sing.

FAITHFULLY

Words and Music by
JONATHAN CAIN

Slow Rock

B **G#m**
x   4fr

mf

B/F# **E**
 

High - way,

B **G#m**
x   4fr

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

E **B**
 

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



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



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



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



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

B E

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

B F# D#m 6fr

s'posed to be. _ }
cov - 'ring you. _ }

Oh girl, you stand_ by

F# C#m 4fr

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

E B

faith - ful - ly. _

mp

G#m 4fr B/F#

This system contains the first two measures of the piece. The guitar part has two measures with chords G#m 4fr and B/F#. The piano accompaniment consists of a treble and bass clef with a melodic line in the treble and a bass line in the bass.

1 E 2 E

Cir - cus

This system features a first ending bracket. The guitar part has two measures with chord E. The vocal line has the lyrics 'Cir - cus'. The piano accompaniment continues with a treble and bass clef.

B G#m 4fr

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

This system contains two measures of music. The guitar part has chords B and G#m 4fr. The vocal line has two parts: '1. Oh, oh,' and '2.-5. (Vocal ad lib.)'. The piano accompaniment includes a forte 'f' dynamic marking.

B/F# 1-4 E 5 E

oh.

This system contains two measures. The guitar part has chords B/F#, E (labeled 1-4), and E (labeled 5). The vocal line has the lyric 'oh.'. The piano accompaniment continues with a treble and bass clef.

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

The pack on my back is ach - ing, the

To Coda ⊕

straps seem to cut me like a knife.—



1.

2.

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

down. Down down— down—

— down, da down, down, down.



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



I'm stand - ing a - lone,





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



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



- ing. Fool's gold.

D.%. al Coda

3. These

♠ Coda



The first system of the Coda section. The vocal line consists of three measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a consistent harmonic accompaniment.

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

The second system of the Coda section. The vocal line begins with the lyrics "Some-times you have to try — to get a - long dear,". The piano accompaniment continues with the same rhythmic and harmonic pattern as the first system.

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

The third system of the Coda section. The vocal line continues with the lyrics "I know the truth and I — know what you're think - ing." The piano accompaniment remains consistent.

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

The fourth system of the Coda section. The vocal line concludes with the lyrics "Down, down, — down, — down, da down, down." The piano accompaniment continues until the end of the system.

N.C.

down.

Drums

Drums



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

— I'm see - ing you sink - ing.

I'm stand - ing a - lone, —



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

Fool's————— gold.



Repeat to fade

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

FREE BIRD

Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Slowly



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



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

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

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

F **C** **D**

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

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

But if I stayed here with you, girl,

F **C** **D**

things just could - n't be the same.



'Cause I'm as free — as a bird now,



And this bird you'll nev - er change,



And this bird you can - not change,



And this bird you can - not change.

To Coda

F **C** **D**

Lord knows I can't change...

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

(Instrumental)

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

D.C. al Coda

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

Lord, help me, I can't change.

GLORIA

Words and Music by
VAN MORRISON

Steady Rock

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

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

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

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

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

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

right. — } Her name is G l
 right. — }

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

o r i a,

C Bb F C Bb F C Bb F

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

C Bb F C Bb F C Bb F

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F. The bottom two lines are piano accompaniment.

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

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The bottom two lines are piano accompaniment.

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

a.)

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The bottom two lines are piano accompaniment, featuring triplets in the right hand.

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

Yeah, she comes a - round

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F in two measures. The bottom two lines are piano accompaniment, featuring triplets in the right hand.

GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, in 2

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some rhythmic variation.

Gm **C** **F**

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

This system contains the first vocal line. It features a treble clef with a key signature of one flat and a 2/4 time signature. The melody is supported by piano accompaniment. Chord diagrams for Gm, C, and F are provided above the staff.

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

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

This system contains the second vocal line. It continues the melody and piano accompaniment. Chord diagrams for Bb, Eb, C7, and F are provided above the staff.

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

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

This system contains the third and final vocal line on this page. It concludes the musical phrase with a final chord. Chord diagrams for Gm7, Bb, C7, and F are provided above the staff.

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

I'm not a present for your friends to open this boy's too young to be
mon-grels who ain't got a penny Sniff-ing for tit-bits like

Db **Eb7** **Ab**

sing-ing you On the blues ground Ah

Db **Bbm** **C7** **F**

Ah So good-bye yel-low brick

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

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

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

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

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

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

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

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

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

Ah Ah

C7 **F** **F**

Ah Ah

GREEN-EYED LADY

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

Moderate rock

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderate rock' and 'mp'. The piano part features a rhythmic bass line with eighth notes and chords in the right hand. The vocal line enters in the second measure. The first system of piano accompaniment includes first and second endings. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: 'Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly'. The piano accompaniment for this system is marked 'mf'. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics: 'towards the sun. Green-Eyed La - dy, o - cean la -'. The piano accompaniment continues with chords Em and Em7.

A9 C6 Em

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a grand staff with a treble clef and a key signature of one sharp. The lyrics are: "dy, Sooth-ing ev-ry rag-ing wave that comes." There are three triplet markings over the notes "ing", "ing", and "comes".

Em Em7 A9 C6

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

This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a grand staff with a treble clef and a key signature of one sharp. The lyrics are: "Green-Eyed La-dy, pas-sion's la-dy, dressed in love she lives".

Em Em7

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

This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a grand staff with a treble clef and a key signature of one sharp. The lyrics are: "for life to be. Green-Eyed La-dy feels".

A9 C6 Em

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

This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a grand staff with a treble clef and a key signature of one sharp. The lyrics are: "life I nev-er see set-ting sons and lone-ly lov-ers free." There are three triplet markings over the notes "er", "ing", and "ers".

This system contains the ninth and tenth staves of music, which are piano accompaniment staves. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music consists of arpeggiated chords and melodic lines.

Em Em7 A9 C6

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

Em Em7 A9

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

C6 Em

na - ture _____ friend of man. _____

D.S. al Coda

Coda Em9(maj7)

HEART AND SOUL

Words and Music by MIKE CHAPMAN
and NICKY CHINN

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

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

A6 G6 A6

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

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

G6 G

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

A G

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

A G A

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

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

A6 G6 A6 G6

night.

night.




This system contains measures 4-7. The guitar part has chords A6, G6, A6, and G6. The vocal line has the lyric 'night.'. The piano accompaniment continues with a rhythmic pattern.

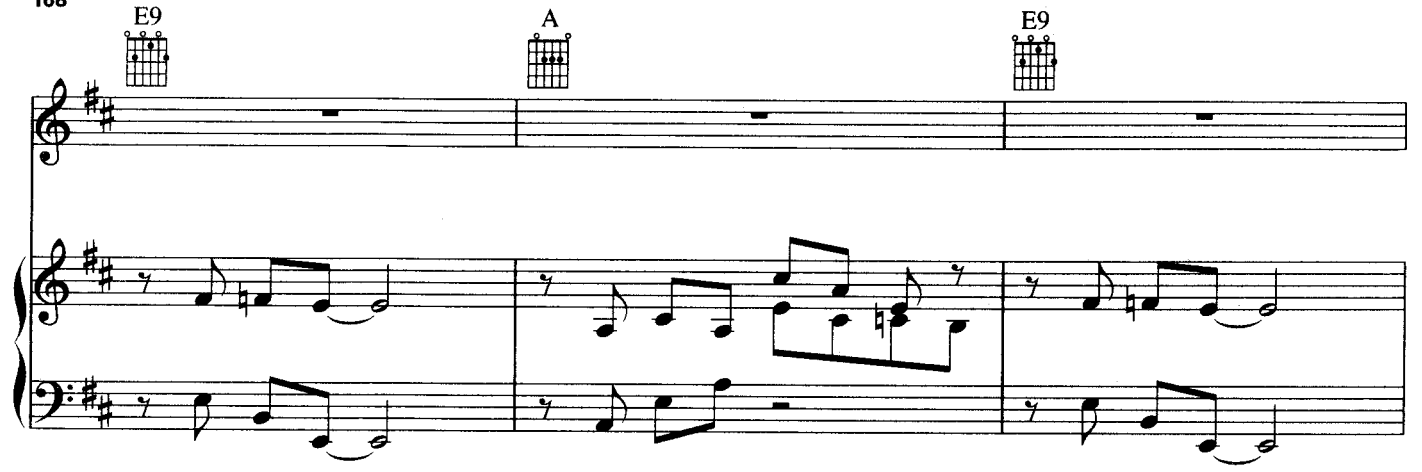
A6 G6 D

This system contains measures 8-11. The guitar part has chords A6, G6, and D. The piano accompaniment features a more complex rhythmic pattern with some sustained notes.

A E9 A

This system contains the final three measures of the piece. The guitar part has chords A, E9, and A. The piano accompaniment concludes with a final rhythmic flourish.

E9  A  E9 






This system contains the first three measures of the piece. It features a guitar part with chord diagrams for E9, A, and E9. The piano accompaniment is written in treble and bass clefs, with a key signature of two sharps (F# and C#).

A  E9  G 

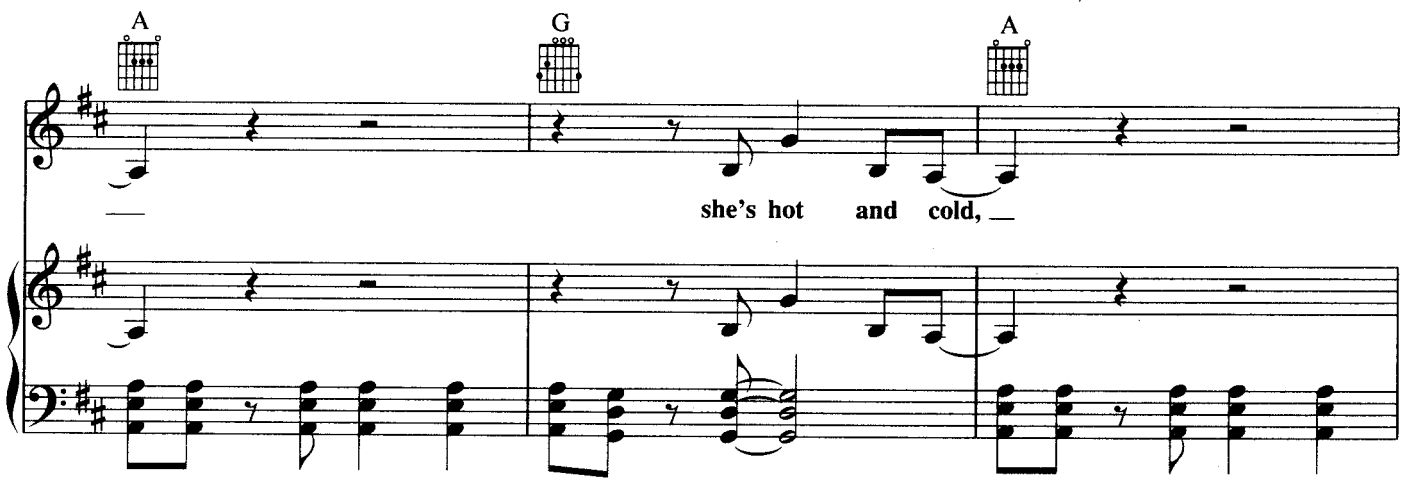
Yeah, she's heart and soul, -



This system contains measures 4-6. The guitar part has chord diagrams for A, E9, and G. The piano accompaniment continues. The lyrics "Yeah, she's heart and soul, -" are written under the vocal line.

A  G  A 

she's hot and cold, -



This system contains measures 7-9. The guitar part has chord diagrams for A, G, and A. The piano accompaniment continues. The lyrics "she's hot and cold, -" are written under the vocal line.

G  A  G 

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



This system contains measures 10-12. The guitar part has chord diagrams for G, A, and G. The piano accompaniment continues. The lyrics "she's got it all. She's heart and" are written under the vocal line.

A G A G

soul, _ Yeah!

A G A G

A G A6

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

G6 A6 G6

Repeat and Fade

HEAT OF THE MOMENT

Words and Music by GEOFFREY DOWNES
and JOHN WETTON

Moderately bright

Ab Bbm Gb Ab Db

mf

Ab Bbm Gb Ab Db

Ab Bbm Gb Ab Db

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

Ab Bbm Gb Ab Db

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

Detailed description: The score is for guitar and piano. It consists of three systems. Each system has a guitar staff with chord diagrams and a piano staff. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 3/4. The first system is an instrumental introduction starting with a mezzo-forte (mf) dynamic. The second system contains the first line of lyrics: 'I nev - er meant to be so bad__ to you,'. The third system contains the second line of lyrics: 'one thing I said that I would nev - er do.' Above each system, the guitar chords are listed: Ab, Bbm, Gb, Ab, and Db. The piano accompaniment features a steady bass line and chords that support the guitar and vocal lines.

Ab Bbm Gb Ab Db

A look from you and I would fall from grace,

Ab Bbm Gb Db/F Gb

and that would wipe the smile right from my face.

Ab Bbm Gb Ab Db

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

Ab Bbm Gb Ab Db

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

Ab Bbm Gb Ab Db

stance?
you.
phone.

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

Ab Bbm Gb Db/F Gb

young.
things.
self?

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

Db Ab

sung. _____
wings. _____
well. _____

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

Gb Ab Db Ab Bbm Gb

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

Db Ab/C 1 Bbm Ebm Absus

To Coda

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Db, Ab/C, Bbm, Ebm, and Absus are provided above the staff. A 'To Coda' symbol is placed above the Bbm chord.

Ab 2 Bbm Ebm Absus

- ment shows in your eyes.

Detailed description: This system contains the third and fourth lines of music. It features a repeat sign with a 3/4 time signature. The piano accompaniment continues with the same style as the first system. Chord diagrams for Ab, Bbm, Ebm, and Absus are provided above the staff.

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

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features more complex chordal textures. Chord diagrams for Ab/Gb, Db/F, Ab7/Eb, and Ab/Bb are provided above the staff.

Bbm6

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment concludes with sustained chords. A chord diagram for Bbm6 is provided above the staff.

Ab/Bb



Bbm6



Ab/Bb



Bbm6



Ab/Bb



Gb



D.S. al Coda

CODA

Bbm Ebm Absus Ab/Gb

- ment shows in your eyes.

Db/F Ab7/Eb Db Ab

Heat of the mo -

Gb Ab Db Ab Bbm Gb

- ment. Heat of the mo - ment.

Db Ab/C Bbm Ebm Absus Ab

Heat of the mo - ment. Repeat and Fade

HEAVEN

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Slow Rock

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

mf

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

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

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

G **Dm** **Am**

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

Bb(add2)



Gsus



G



C



Am7



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

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

G



Dm



Am



way from me. ___
mean to me. -

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

Bb(add2)



F/A



Gsus



G



o - ver now. -
hold me now, -

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

F



G



Am



C



F



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

G Am G

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

F G Am C F

love is all_ that I need, and I found it there_ in your heart. It

G Am

is - n't too hard_ to see_ we're in heav - en.

1 G5 3fr




C Am C/G F(add2)

2

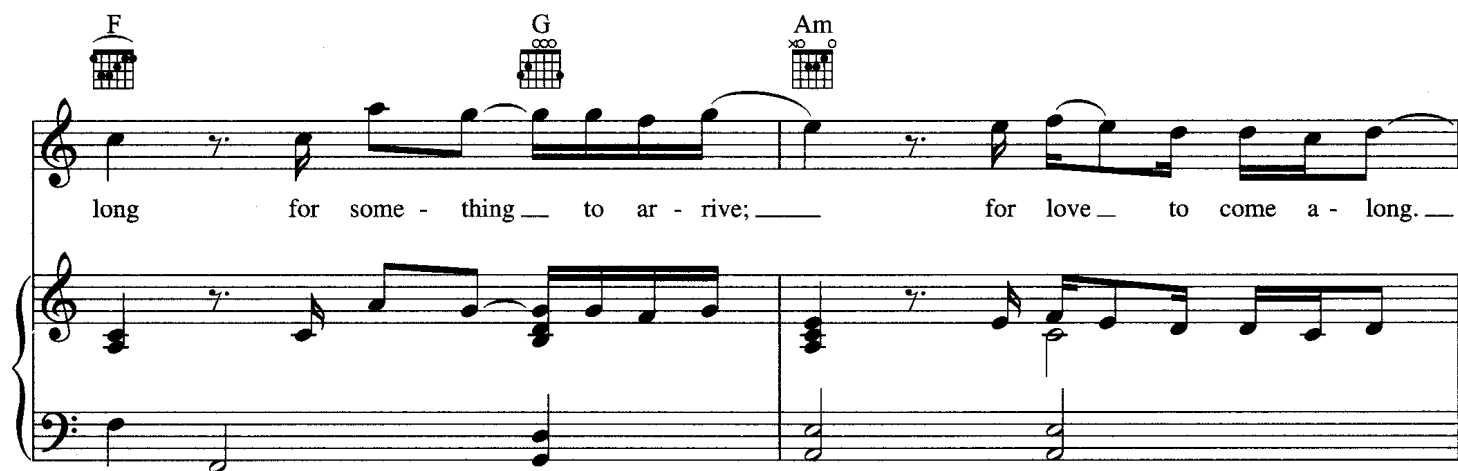
G  Dm  C/E 





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



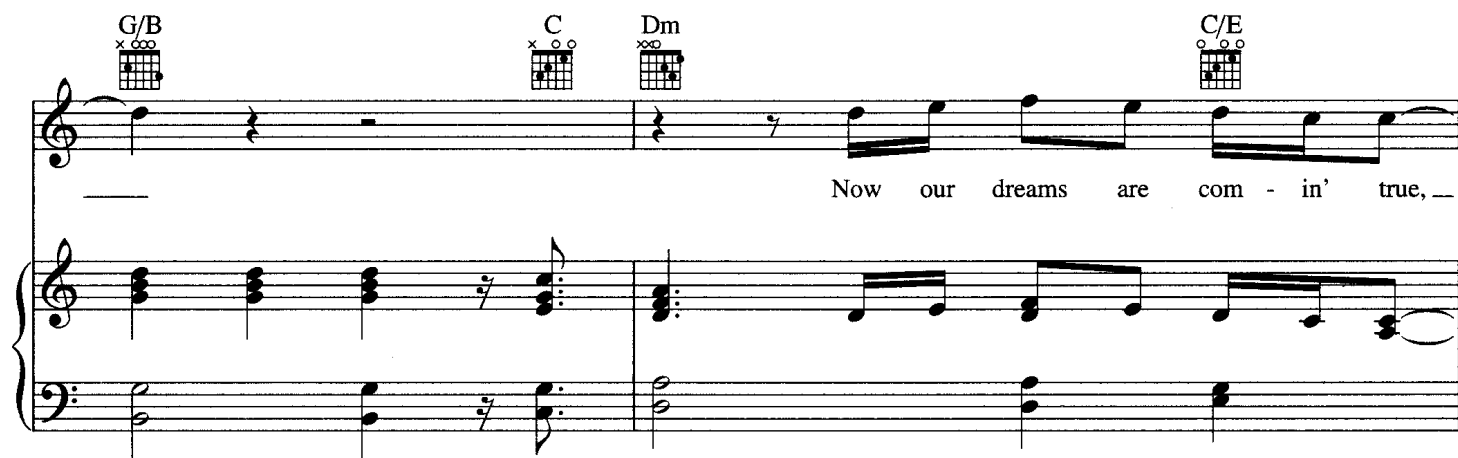
F  G  Am 



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



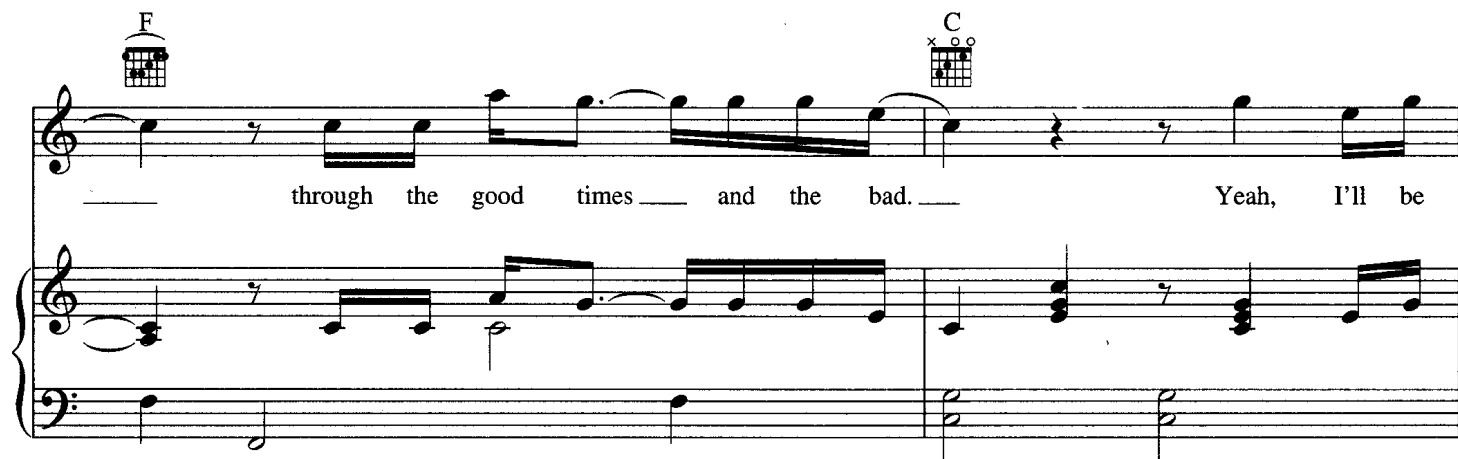
G/B  C  Dm  C/E 

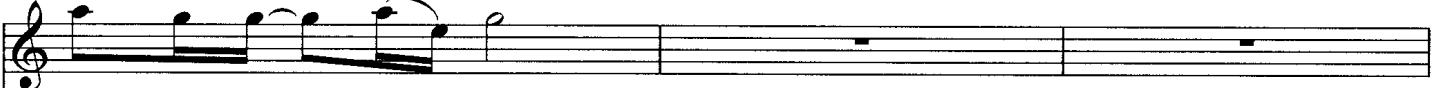
— Now our dreams are com - in' true, —



F  C 

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





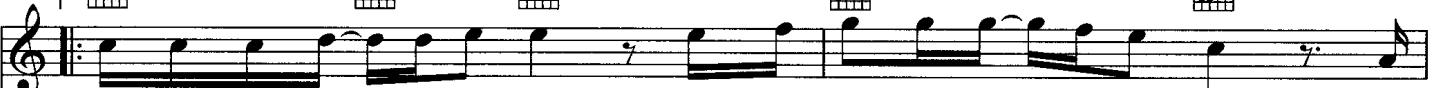
stand - in' there _ by _ you.



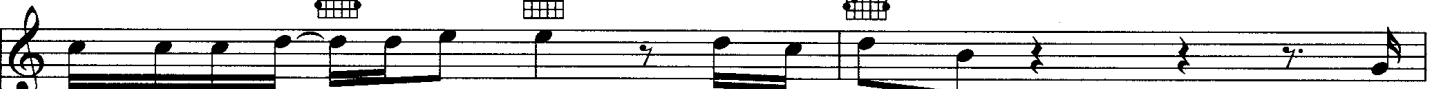
And



Repeat and Fade



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



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



F G Am C F

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

G Am G

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

Optional Ending

F G Am C F

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

G Am G

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

I FEEL FINE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

f

G7

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

D

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

C Bb/C G7

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

2,3 G7 G Bm

I'm so glad that

C D G Bm

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

C D G7

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

D



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

C



To Coda

G7



D.S. al Coda

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

CODA

G7



D



C



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

G7



no chord

Repeat and Fade

IF YOU LEAVE ME NOW

Words and Music by
PETER CETERA

Moderately slow

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

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The chords are C, G/C, C, G/C, C, G/C, C, G/C, C, G/C, C.

Cmaj7 Am7

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The chords are Cmaj7 and Am7.

Em7 Am7 D7

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

The second line of the song continues the vocal melody and piano accompaniment. The chords are Em7, Am7, and D7.

G 1 C G C 2 C

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

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The chords are G, C, G, C, and C.

Am7 D7 G C G C

girl, I just want you to stay.

F9sus Bbm/F

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

F Am7

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

F G 1,3 C Am7 E7 2,4 C

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

Em7 Am7 Dm Em

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

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the staff, guitar chords are indicated: Em7, Am7, Dm, and Em. The piano part consists of chords in the right hand and a simple bass line in the left hand.

Fm Cmaj7

To Coda ⊕

This system contains the next four measures. It includes guitar chords Fm and Cmaj7. A 'To Coda' symbol is placed above the staff. The piano accompaniment continues with chords and a bass line.

Am7 Em7

This system contains the next four measures. It includes guitar chords Am7 and Em7. The piano accompaniment features a triplet in the right hand and continues with chords and a bass line.

Am7 D G C

This system contains the final four measures. It includes guitar chords Am7, D, G, and C. The piano accompaniment features triplets in the right hand and continues with chords and a bass line.

Am7 D7 G C G C

D.S. al Coda
(with repeats)

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The vocal line has a whole rest. The piano accompaniment features triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. The time signature changes from 2/4 to 4/4.

CODA

Cmaj7

Musical notation for the CODA section with lyrics. The system consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The lyrics are: "If you leave me now, you'll". The piano accompaniment continues with the same rhythmic pattern as the first system.

Am7

Em7

Musical notation for the second system with lyrics. The system consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The lyrics are: "take a - way the big - gest part of me. Ooh,". The piano accompaniment continues with the same rhythmic pattern.

Am7

D7

G

Musical notation for the third system with lyrics. The system consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The lyrics are: "no, ba - by, please don't go." The piano accompaniment continues with the same rhythmic pattern.

C Am7 D7 G

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

C G C G C G C Am7 D7

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

This system contains the first vocal line. The guitar chords are C, G, C, G, C, G, C, Am7, and D7. The lyrics are "Ooh, — girl, — just" and "Ooh, ma - ma, — I just". The piano accompaniment continues with a steady bass line and treble accompaniment.

G C Am7 D7

got to have _ you by my side. _____
got to have _ your lov - in'. _____ }

This system contains the second vocal line. The guitar chords are G, C, Am7, and D7. The lyrics are "got to have _ you by my side. _____" and "got to have _ your lov - in'. _____". The piano accompaniment features triplets in the treble line.

G C G C G C G C Repeat and Fade

Ooh, —

This system contains the final vocal line. The guitar chords are G, C, G, C, G, C, G, and C. The lyrics are "Ooh, —". The piano accompaniment ends with a final chord and a repeat sign.

I WANT TO KNOW WHAT LOVE IS

Words and Music by
MICK JONES

Moderately

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams and a piano accompaniment with right-hand (R.H.) and left-hand (L.H.) staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part includes dynamic markings such as 'mf' and 'f'. The lyrics are: 'I've got - ta take a lit - tle time, a lit - tle time to think things o - ver.' The guitar chords are: Em (0 000), D (0 2020), G (x000), C (0 000), Em (0 000), and D (0 2020).

D 0 G x000

I bet-ter read be-tween the lines,— in case I

C 0 0 Em 0 000

need it when I'm old - er.—

D 0 Em 0 000

Em 0 000 D 0 G x000 C 0 0

Now, this moun-tain I— must climb— feels like the world up - on— myshoul -
I'm gon-na take a lit - tle time,— a lit-tle time to look— a - round—

Em 0 000 D 0 G x000

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

C 0 0 Em 0 000

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

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

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

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

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

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

G x 0 0 0

Em 0 0 0

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

D 0 0

Am 0 0

Em 0 0 0

D 0 0

I want you to show me.

G x 0 0 0

Em 0 0 0

D 0 0

Am 0 0

Em 0 0 0

1. D 0 0

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

D7 0 0 0

Em 0 0 0

2. D 0 0

D.S. and fade

me.

IN THE SUMMERTIME

Words and Music by
RAY DORSET

With a steady beat

§ E

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

mf

A

E

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


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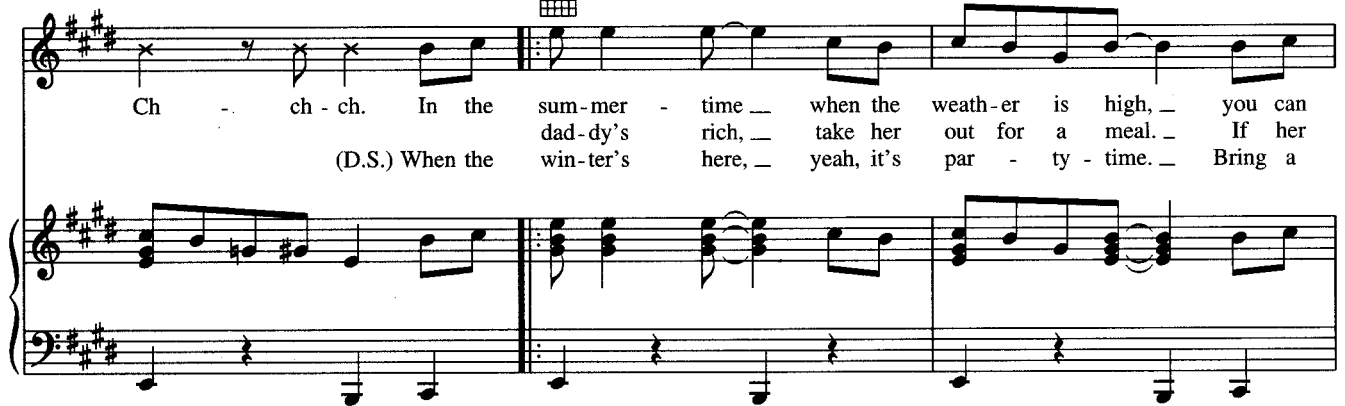
B  A  E 


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



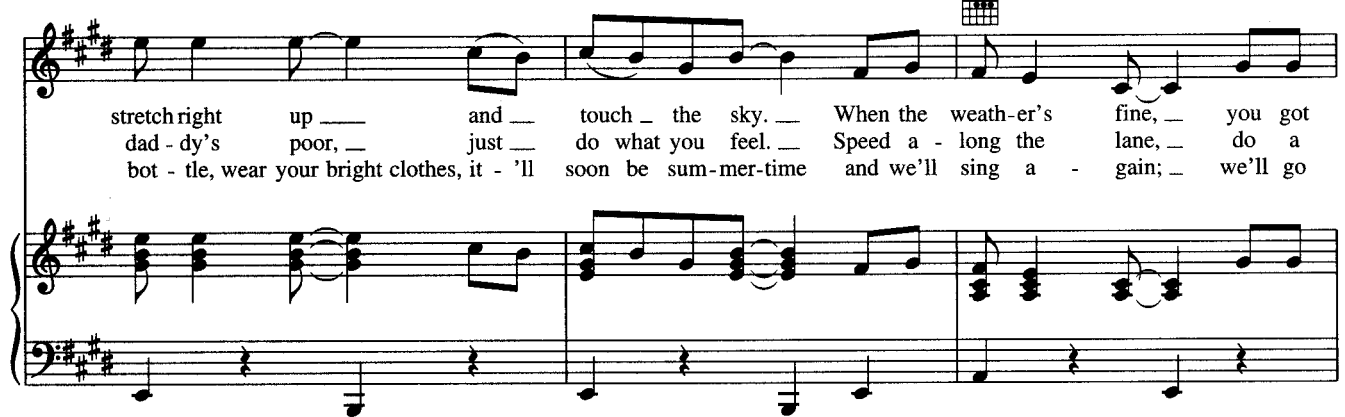
E 


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



A 




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



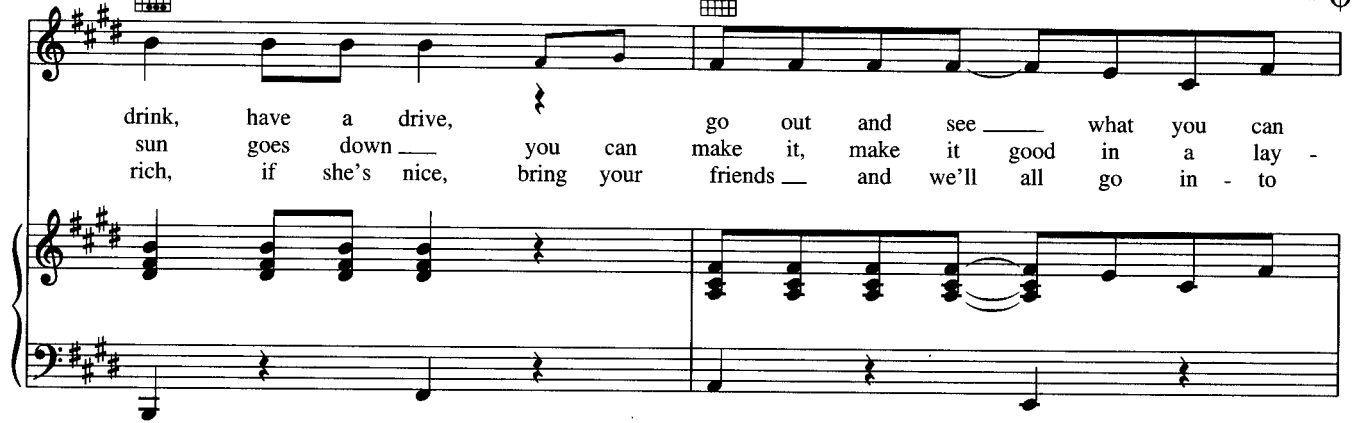
E 

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



B  A  To Coda 

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

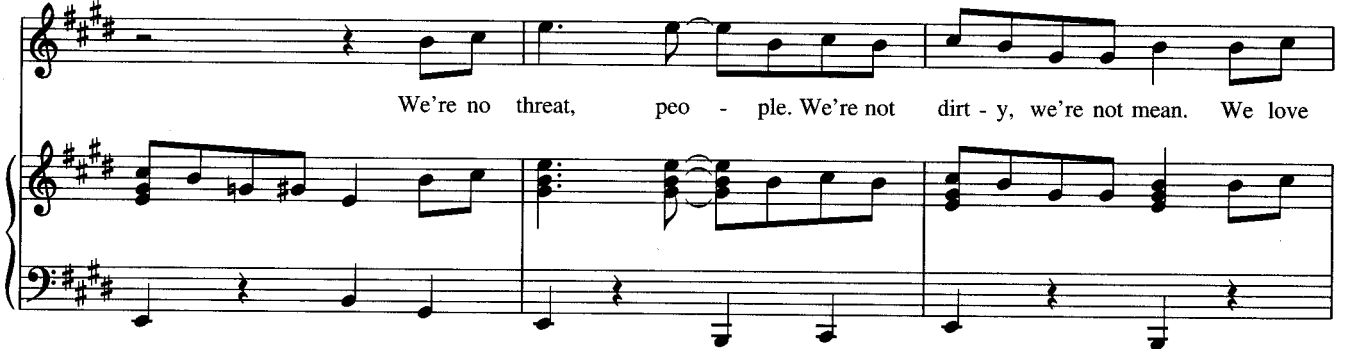


1  2 

find. If her by.



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





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




A  

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



B  A 

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

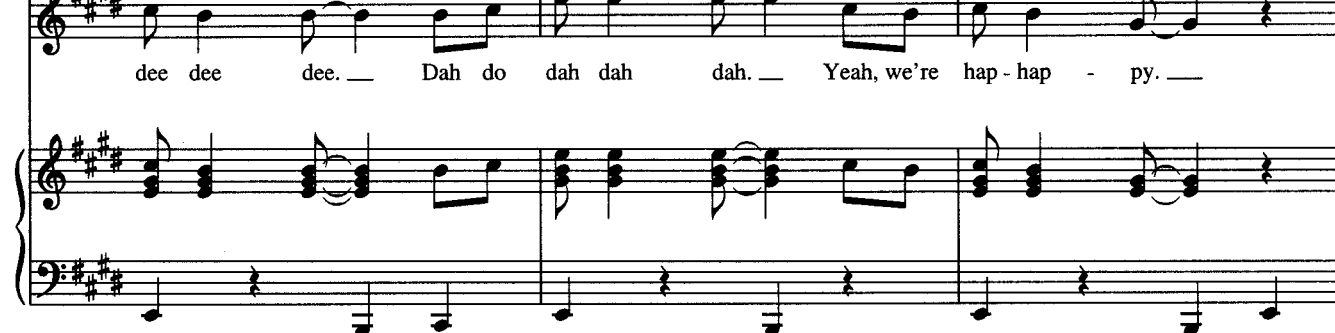


E 

phy. Sing a - long with us, — dee dee



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



A E

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

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for A and E are shown above the vocal line.

B A

Dah do dah dah dah — dah dah dah — do dah dah. —

This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for B and A are shown above the vocal line.

E

D.S. al Coda

This system contains the third line of music, which is piano accompaniment in treble and bass clefs. It ends with a double bar line. The instruction "D.S. al Coda" is written to the right of the staff.

CODA

E

town.

This system contains the coda section. It starts with a treble clef staff containing a whole note chord and the word "town." below it. The bottom two staves are piano accompaniment in treble and bass clefs. A chord diagram for E is shown above the first staff.

LIKE A ROLLING STONE

Words and Music by
BOB DYLAN

Moderately

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



mf

C F/C C Dm

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

Em F G

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

C  Dm  Em  F 




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



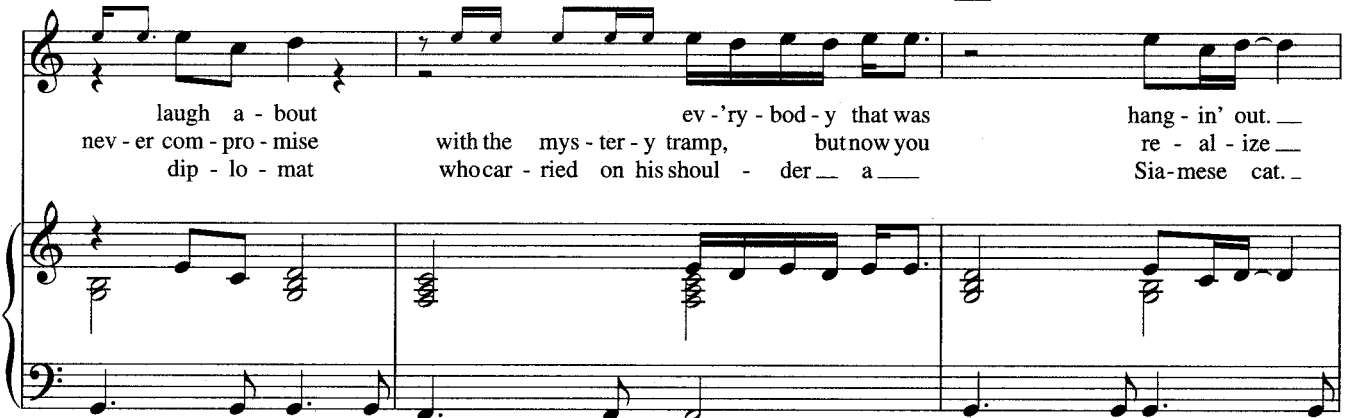
G  F 

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



G  F  G 

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



F Em Dm C F Em

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

Dm C Dm F

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

G C F G

Chorus

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

C F G C F

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

G C F | 1 G C F

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

G C F G

Oh, you've

2, 3 G C F G C F

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

G C F G

Oh, you

4

G C F G C F

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

Detailed description: This system contains the first four measures of the song. The guitar part is in the key of G major and features a simple chord progression: G, C, F, G, C, F. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.

Repeat and Fade

Optional Ending

G C F G C

Detailed description: This system contains the final three measures of the song. It includes a 'Repeat and Fade' section with chords G, C, and F, and an 'Optional Ending' section with chords G and C. The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a final chord in the right hand.






Additional Lyrics

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

IT'S ONLY LOVE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately

D  C(add9)  A  Bb  F 



1, 2

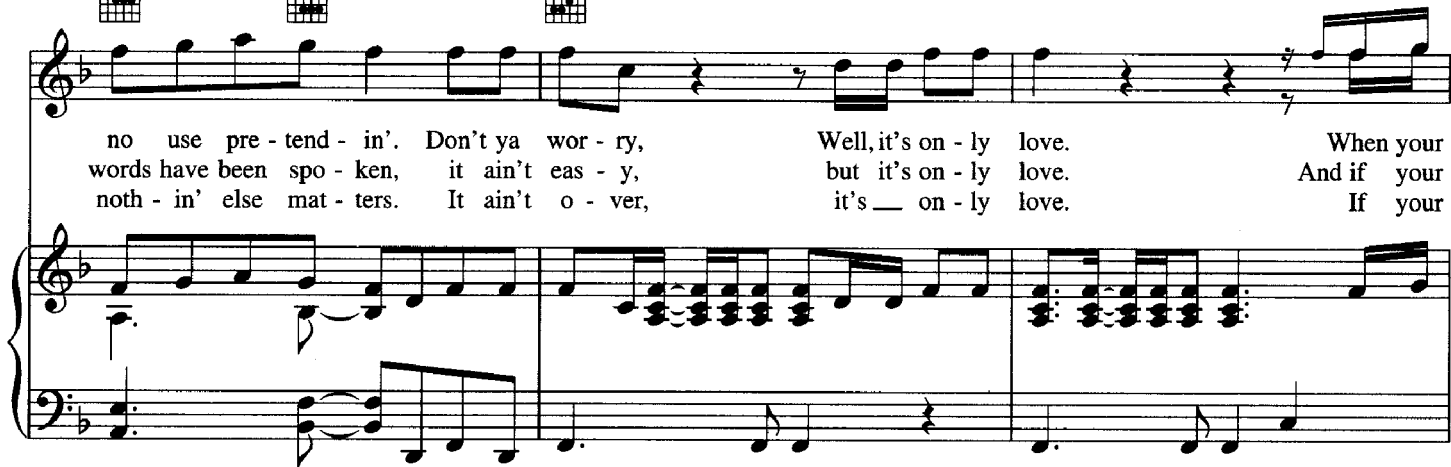
3

D  C(add9) 



When the feel - in' is end - ed, there ain't
heart has been bro - ken, hard __
shat - tered, __ ain't __

A  Bb  F 



no use pre - tend - in'. Don't ya wor - ry, Well, it's on - ly love. When your
words have been spo - ken, it ain't eas - y, but it's on - ly love. And if your
noth - in' else mat - ters. It ain't o - ver, it's __ on - ly love. If your

D C(add9) A Bb F

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

To Coda D C(add9) A Bb

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

F

1 2

If your

D C(add9) A Bb F



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



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



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



o - ver _ and o - ver _ and o - ver _ a - gain.

A Bb F

1, 2

3

D.S. al Coda

When your world is

CODA

D C(add9) A Bb

F

D C(add9)



A Bb F

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

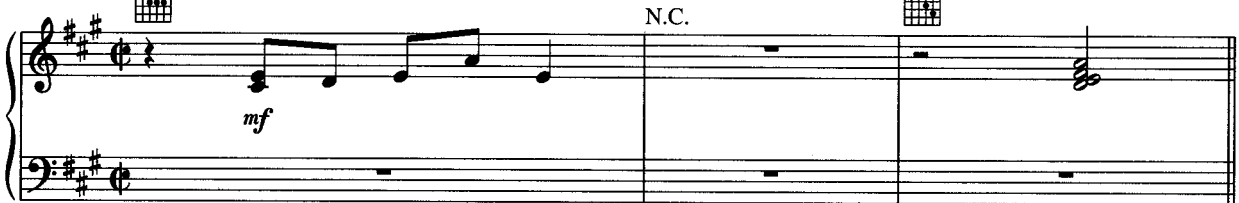
THE JOKER

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

Slowly


A  N.C. 





mf



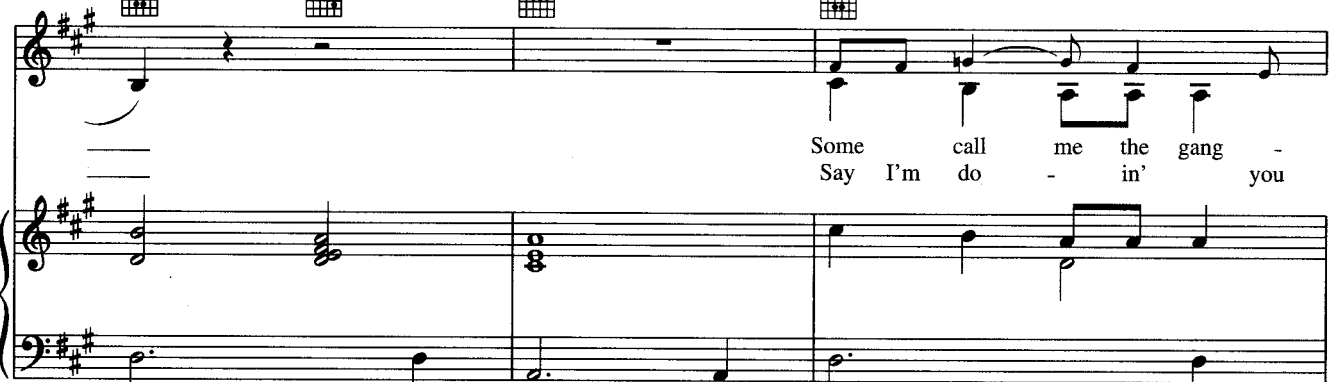
A5  5fr D5  5fr E5 





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




D5  5fr D(add2)  A  D5  5fr

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



E5  D5  5fr D(add2)  A5  5fr

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



D5 5fr E5 D

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

A D5 5fr E5





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

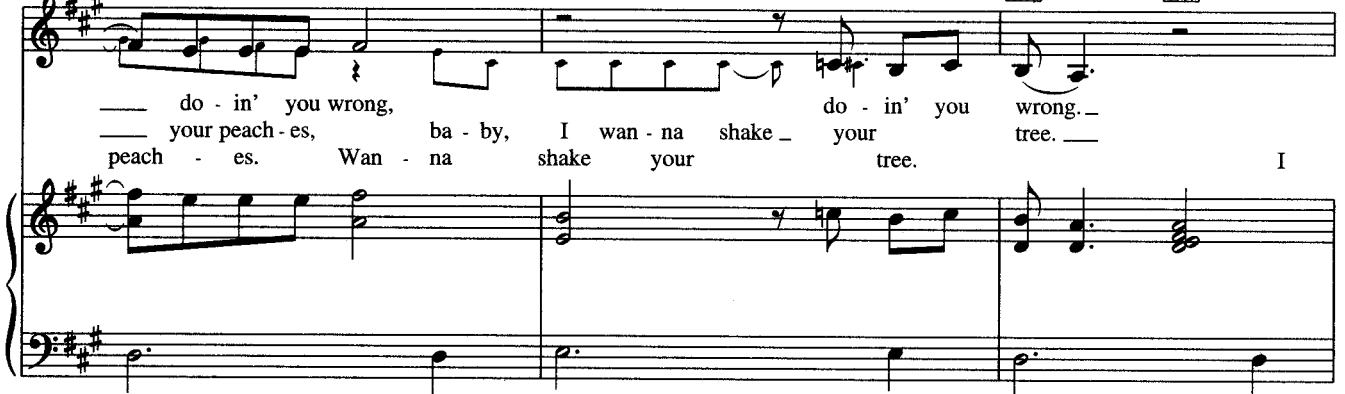
D5 5fr D(add2) A5 5fr D5 5fr

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

E5 D5 5fr D(add2) A5 5fr

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

D5  5fr
E5 
D5  5fr
D(add2) 






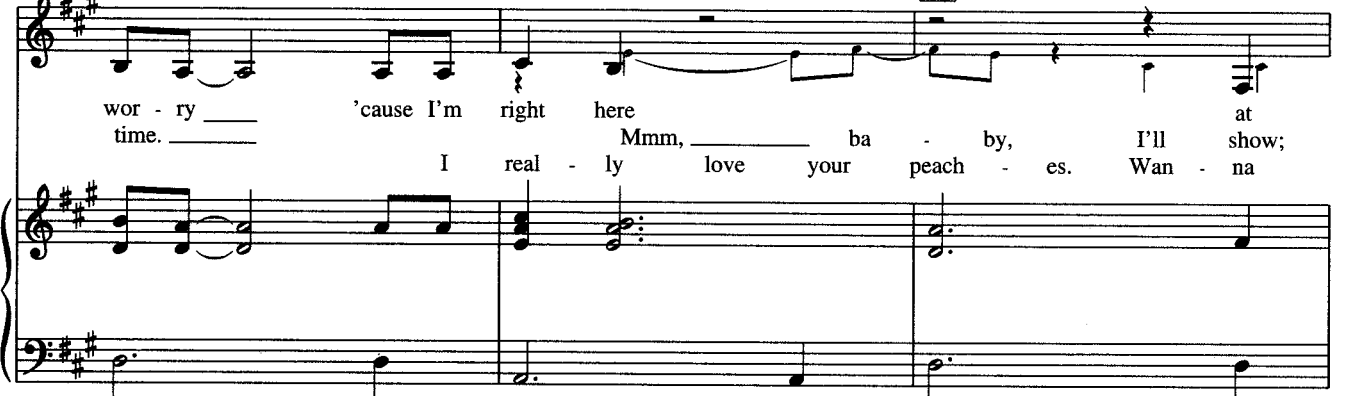
do - in' you wrong, do - in' you wrong.
 your peach - es, ba - by, I wan - na shake your tree.
 peach - es. Wan - na shake your tree. I

A5  5fr
D5  5fr
E5 



Lov - ey - dov Don't you wor - ry, don't wor - ry, ba - by. Please don't
 real - ly love your peach - es. ey, lov - ey - dov - ey all the
 Wan - na shake your tree.

D5  5fr
A5  5fr
D5  5fr



wor - ry _____ 'cause I'm right here at
 time. _____ Mmm, _____ ba - by, I'll show;
 I real - ly love your peach - es. Wan - na

B5 To Coda D5 A

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

D A D

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

A D E D

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

A D A D

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

A D E

I get my lov ing on the run.

1

Ooh, ooh.

2

A D5 5fr

Ooh.

Esus2 D A

D5 Esus D D.S. al Coda

This system contains three measures of music. The guitar part has chords D5 (5th fret), Esus, and D. The piano accompaniment consists of a treble and bass staff with various notes and rests.

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

This system is labeled 'CODA' and contains three measures. It features guitar chords D5, A, and D. A vocal line is present with the lyrics 'tree.' and 'Vocal - 1st time only'. The piano accompaniment continues with notes in both staves.

E5 D A

This system contains three measures of music. The guitar part has chords E5, D, and A. The piano accompaniment continues with notes in both staves.

D E5 D Repeat and Fade

This system contains three measures of music. The guitar part has chords D, E5, and D. The piano accompaniment continues with notes in both staves. The section ends with the instruction 'Repeat and Fade'.

KNOCKIN' ON HEAVEN'S DOOR

Words and Music by
BOB DYLAN

Slowly



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

I can't use it an - y more.
I can't shoot them an - y more.

It's get - tin' dark, too dark for me to see,
That long black cloud is com - in' down,

G D C

x000 xx0 x 0 0

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

G D Am7 G D C

x000 xx0 x0 0 0 x000 xx0 x 0 0

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

G D Am7 G D

x000 xx0 x0 0 0 x000 xx0

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

1. C 2. C G D Am7

x 0 0 x 0 0 x000 xx0 x0 0 0

Repeat and fade

mp

THE LOVECATS

Words and Music by
ROBERT SMITH

♩ = 92 



N.C.






move like ca - gey ti - gers, oh, we could-n't get clos-er than this. The
(Verses 2 & 3 see block lyrics)



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



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



To Coda ◊

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



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

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

1.



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



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

2.



love - cats.

We miss you hissed the

love - cats.

We miss you hissed the

love - cats.

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

love cats.

Yes. —

3. We're so

♣ Coda



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



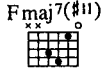
- ways the right - way round. — Not bro - ken in piec - es like



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



this. Missed you hissed the



love - cats. We miss



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



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





Ooh. — So - lid gone.


Repeat ad lib.



MATTHEW AND SON


By CAT STEVENS


♩ = 140

B  A 

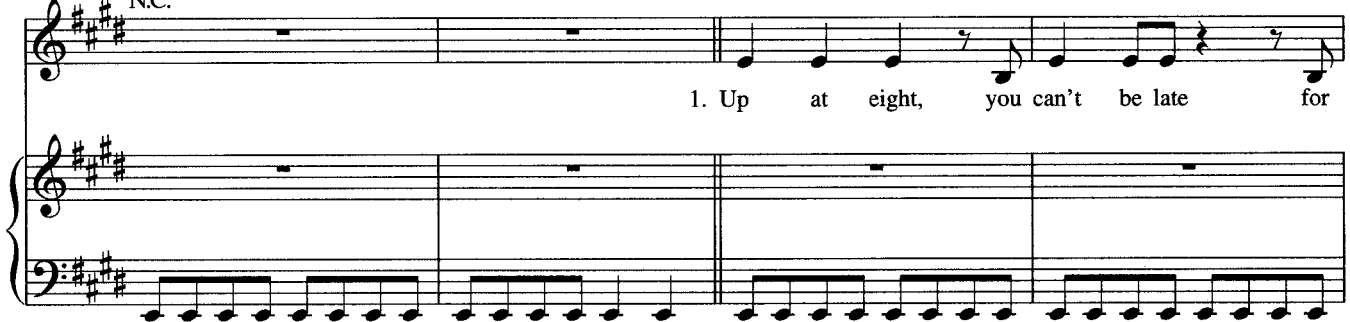


B  A 



NC. 

1. Up at eight, you can't be late for



D  Em 

Mat-thew and Son, he won't wait.





2. Watch them run down to plat - form one and the eight thir - ty train_ to Mat-thew and Son.
(Verse 3 see block lyric)



Mat-thew and Son, the work's nev-er done, there's al-ways some-thing



new. The files in your head, you take them



to bed, you're nev - er ev - er through. And they've been

E A B E A B E

work - ing all day, - all day, - all day. -

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chord diagrams are shown for E, A, B, E, A, B, and E. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

1 Em 2 Em

3. And there's a

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams for Em are shown, labeled '1' and '2'. The piano accompaniment includes a treble clef with sustained chords and a bass clef with a rhythmic pattern. A double bar line with repeat dots is present in the middle of the system.

A Em

He's got peo - ple who've been work - ing for fif - ty years. - No - one asked for more

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams for A and Em are shown. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

A Em A

mo - ney 'cause no - bo - dy dares. - Ev - en though they're pret - ty low and the rent's in ar - rears. -

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams for A, Em, and A are shown. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

Em A Em D

The first system of music features a vocal line with a whole note rest in the first measure, followed by a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Above the staff, guitar chord diagrams are provided for Em, A, Em, and D.

B A

Mat - thew and Son. _ Mat - thew and Son. _

The second system continues the vocal and piano parts. The vocal line has two measures of lyrics: "Mat - thew and Son. _". The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for B and A are shown above the staff.

B A

Mat - thew and Son. _ Mat - thew and Son. _

The third system is identical to the second, featuring the same vocal and piano parts and guitar chord diagrams for B and A.

E A B E

And they've been work - ing all day, _ all day, _ all day. _

The fourth system features a vocal line with lyrics: "And they've been work - ing all day, _ all day, _ all day. _". The piano accompaniment changes to a more active melody in the right hand. Guitar chord diagrams for E, A, B, and E are shown above the staff.

A B E Em

The first system of music features a guitar part with four measures, each corresponding to a chord diagram: A (x02023), B (x22212), E (02210), and Em (02210). The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with a steady eighth-note accompaniment.

B A

(Mat - thew and Son.)

The second system continues the guitar part with chords B (x22212) and A (x02023). The piano accompaniment features a vocal line in the treble clef with lyrics "(Mat - thew and Son.)" and a bass line in the bass clef.

B A

Repeat to fade

Mat - thew and Son. _ Mat - thew and Son. _

The third system shows the guitar part with chords B (x22212) and A (x02023). The piano accompaniment includes a vocal line with lyrics "Mat - thew and Son. _" repeated twice, and a bass line. The instruction "Repeat to fade" is placed at the end of the system.

Verse 3:
 And there's a five minute break
 And that's all you take
 For a cup of cold coffee
 And a piece of cake.
 Matthew and Son etc.

OLIVER'S ARMY

Words and Music by
ELVIS COSTELLO



Moderately

Chords: A, D, E, A, D, E, A


mf

Don't start me talk - ing;
There was a check - point Char - lie,

he I could talk all night. My mind goes
did - n't crack a smile. But it's no

D  C#7  4 fr.






sleep - walk - ing while I'm put - ting the world — to right. —
 laugh - ing par - ty when you've been on the mur - der mile. —




F#m  B  F#m 






— Called ca - reers — in - for - ma - tion. — Have you got your - self —
 — On - ly takes one itch - y trig - ger, — one more wid - ow, one



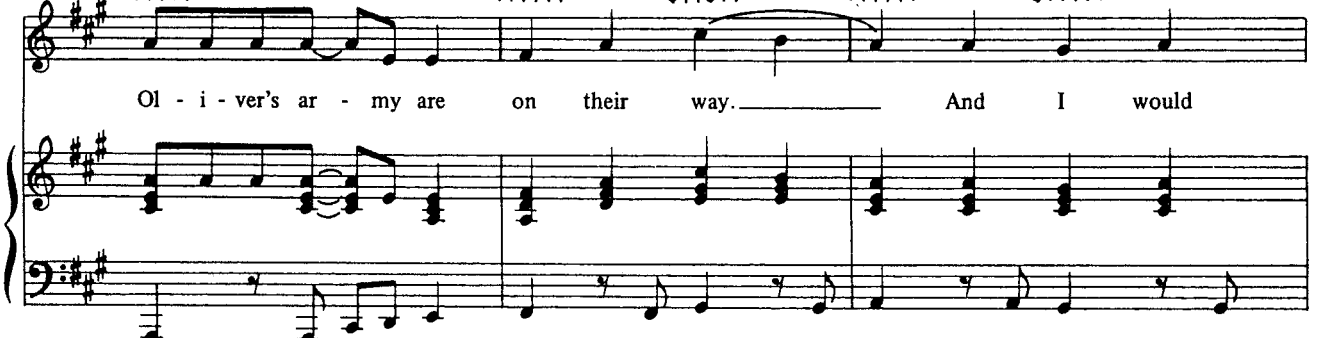
B  E  A  D  E 

— less an oc - cu - pa - tion? }
 white nig - ger. Ol - i - ver's ar - my is here to stay. —



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

Ol - i - ver's ar - my are on their way. — And I would



F#m A/E D D/C# E

rath - er be an - y-where else but — here to -

This system contains five guitar chord diagrams: F#m, A/E, D, D/C#, and E. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "rath - er be an - y-where else but — here to -". The piano accompaniment is in bass clef with a key signature of two sharps, featuring a steady eighth-note bass line.

A

day.

This system contains three guitar chord diagrams: A, D, and D/C#. The vocal line continues with the lyrics: "day.". The piano accompaniment continues with the same eighth-note bass line.

E6 E7 2. D E6 E

This system contains five guitar chord diagrams: E6, E7, D (marked with a '2.'), E6, and E. The piano accompaniment continues with the eighth-note bass line.

G#m 4fr. F# E/B

Hong Kong is up for grabs; — Lon - don is

This system contains three guitar chord diagrams: G#m (labeled "4fr."), F#, and E/B. The vocal line continues with the lyrics: "Hong Kong is up for grabs; — Lon - don is". The piano accompaniment continues with the eighth-note bass line.


full of — Ar - abs. We could be in Pal - es - tine, —

o - ver - run — by a Chi - nese line with the boys from the Mer - sey and the


Thames and the Tyne. ——— But there's no dan - ger.

It's a pro - fes - sion - al — ca - reer, though it could

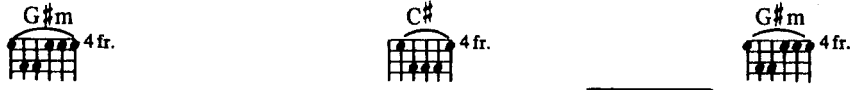
E D#7



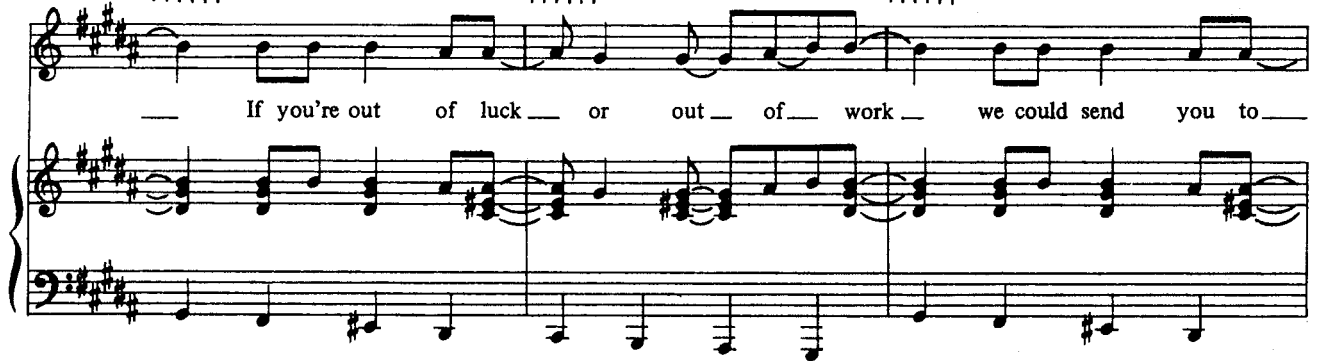
be ar - ranged_ with just a word_ from Mis - ter Church - ill's ear. —




G#m 4fr. C# 4fr. G#m 4fr.



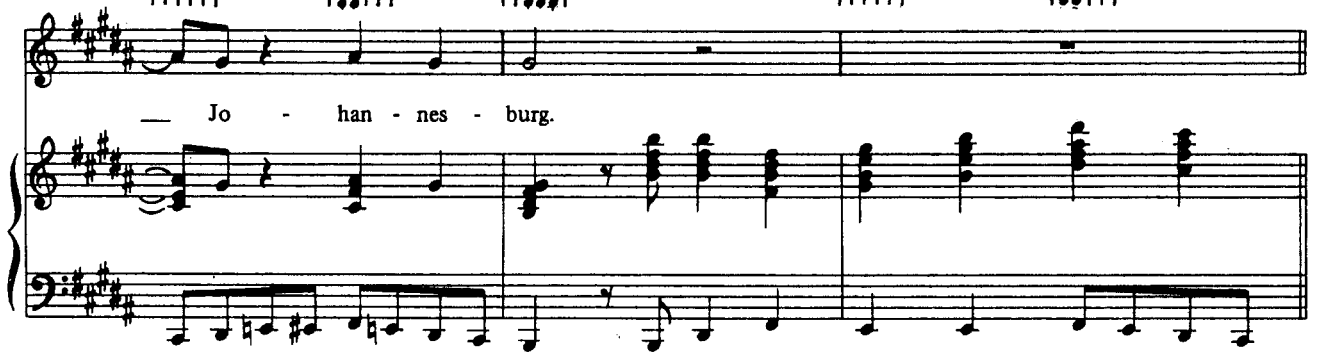
— If you're out of luck — or out — of — work — we could send you to —




C# 4fr. F# B E 000 F#




— Jo - han - nes - burg.



B E 000 F# B



Ol - i - ver's ar - my is here to stay. — Ol - i - ver's ar - my are



E/G# F#/A# B B/A# 4fr. G#m B/F#

on their way. And I would rath - er be an - y - where

E E/D# F# B B/A# 4fr.

else but — here to - day. And I would

G#m 4fr. B/F# E E/D# F#

rath - er be an - y - where else but — here to -

Repeat and fade

B E E/D# F#

day. — } Oh, oh, oh, oh, — oh, oh, oh, —

PAPERBACK WRITER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

Pa - per- back wri - ter, pa - per- back wri - ter.

mf

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes a dynamic marking of *mf* and features a melodic line in the bass clef and a chordal accompaniment in the treble clef.

The second system of music continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a prominent melodic line, while the treble clef staff contains a chordal accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C).

Dear — Sir or Mad - am will you read my book? It took me
It's a thou - sand pag - es, give or take a few; I'll be

G7

The third system of music includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. A guitar chord diagram for G7 is shown above the vocal line. The piano part includes a dynamic marking of *mf* and features a melodic line in the bass clef and a chordal accompaniment in the treble clef.

years to write, will you take a look? It's based on a novel by a
 writ - ing more in a week or two. I can make it long - er if you

man like named the Lear style, and I can need change a job so I
 like the style, I can change it round and I

C
 want to be a pa - per - back writ - er, pa - per - back
 want to be a pa - per - back writ - er, pa - per - back

G7
 writ - er. It's the dir - ty sto - ry of a
 writ - er. If you real - ly like it you can

dirt - y man, — and his cling - ing wife — does - n't un - der-stand. His
 have the rights, — it could make a mil - lion for you o - ver-night. If you

son must is work - ing for the Dai - ly Mail; — It's a
 re - turn — it you can send it here, — But I

stead - y job — but he wants to be a pa - per-back writ - er, —
 need a break — and I want to be a pa - per-back writ - er, —

C

— pa - per-back writ - er. —
 — pa - per-back writ - er. —

G7

no chord

Pa - per - back writ - er, pa - per - back

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'Pa', followed by a quarter note 'per', a quarter note 'back', a quarter rest, a quarter note 'writ', a quarter note 'er', a quarter rest, a quarter note 'pa', a quarter note 'per', and a quarter note 'back'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note chord (G4, B4, D5) with a slur over it. The bass line has a whole rest in the first measure, followed by a quarter note G2, a quarter note F#2, and a quarter note E2 in the second measure.

writ - er.

This system contains the next two measures. The vocal line has a quarter note 'writ', a quarter note 'er', and a quarter rest. The piano accompaniment continues with a treble clef and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure, followed by a quarter note D2, a quarter note C2, and a quarter note B1 in the second measure.

G7

Pa - per - back

This system contains the next two measures. The vocal line has a quarter rest in the first measure, followed by a quarter note 'Pa', a quarter note 'per', and a quarter note 'back'. The piano accompaniment continues with a treble clef and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure, followed by a quarter note D2, a quarter note C2, and a quarter note B1 in the second measure. A guitar chord diagram for G7 is shown above the second measure, with a treble clef and a 2/4 time signature. The diagram shows the following fret positions: 3 on the 2nd string, 2 on the 3rd string, 0 on the 4th string, 2 on the 5th string, and 3 on the 6th string.

Repeat and Fade





writ - er.

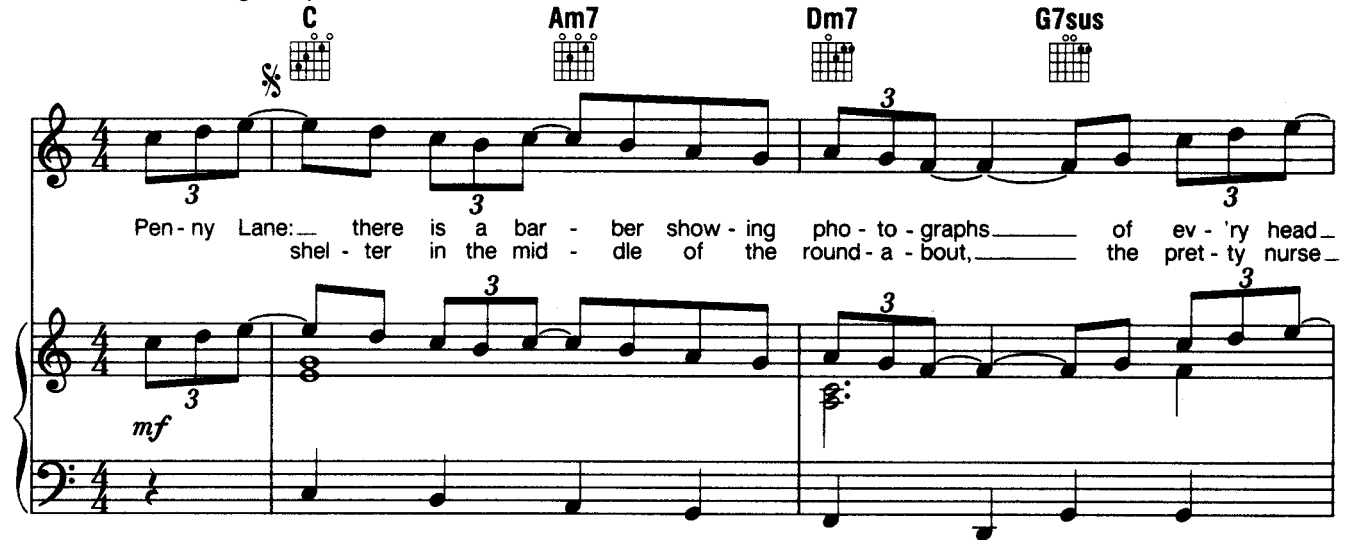
This system contains the final two measures. The vocal line has a quarter note 'writ', a quarter note 'er', and a quarter rest. The piano accompaniment continues with a treble clef and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure, followed by a quarter note D2, a quarter note C2, and a quarter note B1 in the second measure. The system ends with a double bar line and repeat dots.

PENNY LANE





Words and Music by JOHN LENNON
and PAUL MCCARTNEY

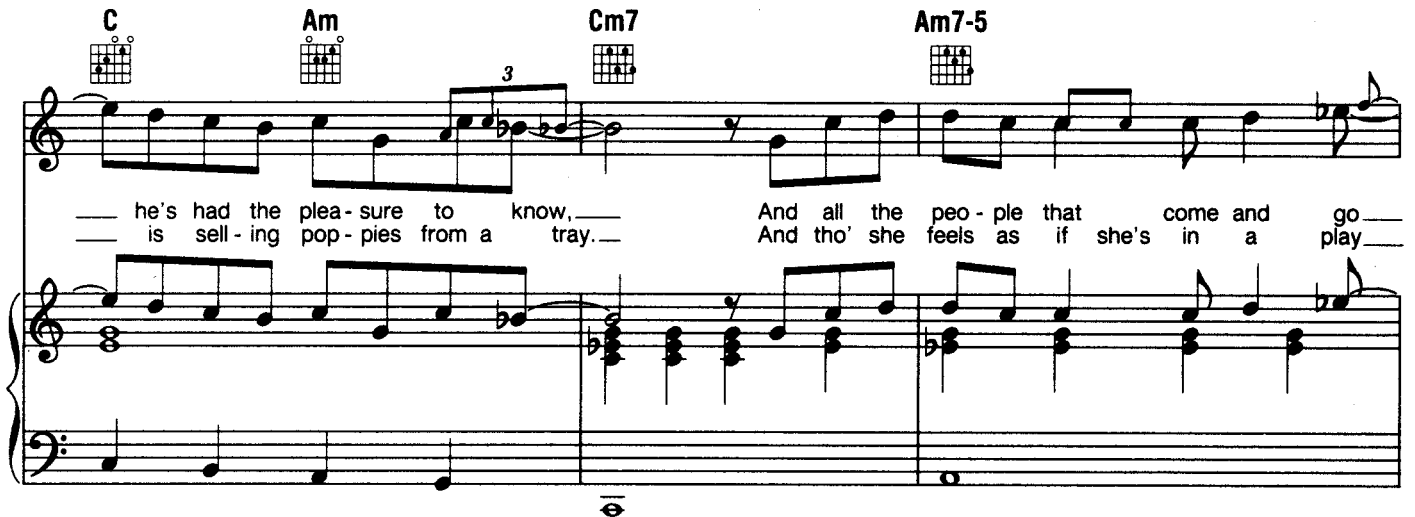
Medium Swing Tempo (♩ played as $\frac{3}{4}$)

C

Am7

Dm7

G7sus









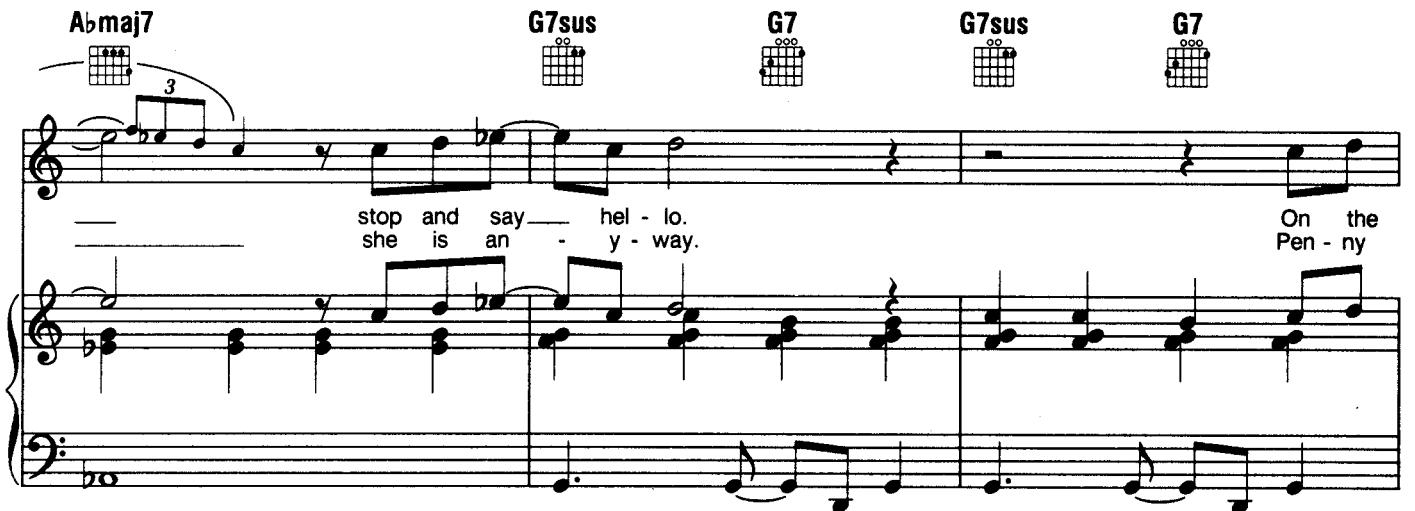
Pen-ny Lane: there is a bar - ber show - ing pho - to - graphs of ev - 'ry head -
shel - ter in the mid - dle of the round - a - bout, the pret - ty nurse -

C

Am

Cm7

Am7-5




— he's had the plea - sure to know, — And all the peo - ple that come and go —
— is sell - ing pop - pies from a tray. — And tho' she feels as if she's in a play —

Abmaj7

G7sus

G7

G7sus

G7




— stop and say — hel - lo. On the
— she is an - y - way. Pen - ny

C Am7 Dm7 G7sus C Am

cor - ner is a bank - er with a mo - tor - car; — The lit - tle chil - dren laugh at him be - hind his
Lane: the bar - ber shaves an - oth - er cus - tom - er, — We see the bank - er sit - ting wait - ing for a

Cm7 Am7-5 Abmaj7

back. trim. And the bank - er nev - er wears a mac — in the pour -
And then the fire - man rush - es in — from the pour -

G7sus G7 F Bb

- ing rain, ve - ry strange! Pen - ny Lane — is in my ears —
- ing rain, ve - ry strange! Pen - ny Lane — is in my ears —

Bb/D Eb Bb

— and in my eyes, — wet be - neath the blue —
— and in my eyes, — there be - neath the blue —

Bb/D



Eb



To Coda

G



sub - ur - ban skies | sit. And mean - while back in Pen - ny Lane

sub - ur - ban skies | sit. sit. And



there is a fire - man with an hour - glass, And in his pock - et is a por - trait of the



Queen. He likes to keep his fire - en - gine clean; It's a clean



ma - chine!

Dm7 **G** **C** **Am** **Cm**

This system contains five guitar chord diagrams: Dm7, G, C, Am, and Cm. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand.

Am7-5 **Abmaj7** **G7sus** **F**

Pen-ny Lane

This system contains four guitar chord diagrams: Am7-5, Abmaj7, G7sus, and F. The piano accompaniment continues with triplets and includes the lyrics "Pen-ny Lane" at the end of the system.

Bb **Bb/D** **Eb**

is in my ears and in my eyes

This system contains three guitar chord diagrams: Bb, Bb/D, and Eb. The piano accompaniment supports the vocal line with chords and a bass line.

Bb **Bb/D**

Full of fish and fin - ger pies

This system contains two guitar chord diagrams: Bb and Bb/D. The piano accompaniment continues with chords and a bass line.

E_b

G

D.S. al Coda

CODA

G

in sum - mer. Mean - while back be - hind the

mean - while back... Pen - ny Lane

C

C/E

F

is in my ears and in my eyes.

C

C/E

There be - neath the blue sub - ur - ban skies

F

C

Pen - ny Lane.

RENEGADE

Words and Music by
TOMMY SHAW

Moderately
N.C.

Oh mam-ma I'm in fear for my life from the long arm of the law.
Law - man has put an end to my run - ning and I'm so far from my home.

mp

1 2

Oh mam - ma I can
Hang - man is com - ing

1

hear you a - cry - ing, you're so scared and all a - lone.
down from the gal - lows and I don't have ver - y long.

2

Gm7 C/G Gm7 C/G

Yeah! The jig is up, the news is out, they've

mf

Gm7 C/G Gm7 C/G Gm7 C/G

fi - nal - ly found me, the ren - e - gade who had it made re -

Gm7 C/G Gm7 Dm

trieved for a boun - ty. Nev - er more to go a - stray,

Gm7/C Gm7 C/G Gm7 C/G

{ this will be the end to - day of the } want - ed man.
 { the judge will have re - venge to - day on the }

To Coda \oplus



Oh mam - ma I've been years on the lam — and had a



high price on my head. Law - man said get him



dead or a - live, — now it's for sure he'll see me — dead.

Dear mam - ma I can hear you a - cry - ing, — you're so —

Gm7/C

Gm7

scared and all a - lone.

Hang - man is com - ing down from the gal - lows and I don't

Gm7/C

Gm7

D.S. al Coda

have ver - y long. The

CODA

N.C.

Ad lib. Guitar

Gm7



Guitar solo ad lib.

1-3

4

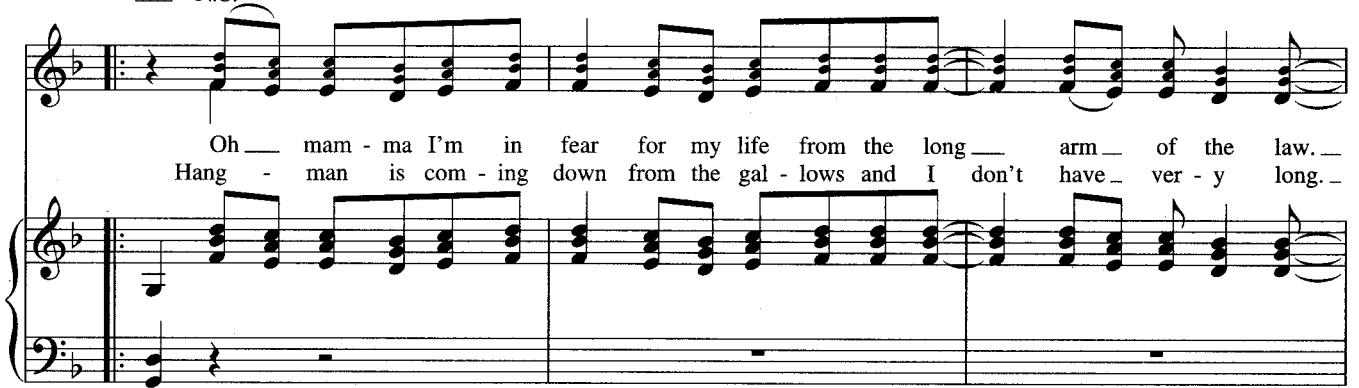
Cm7



D

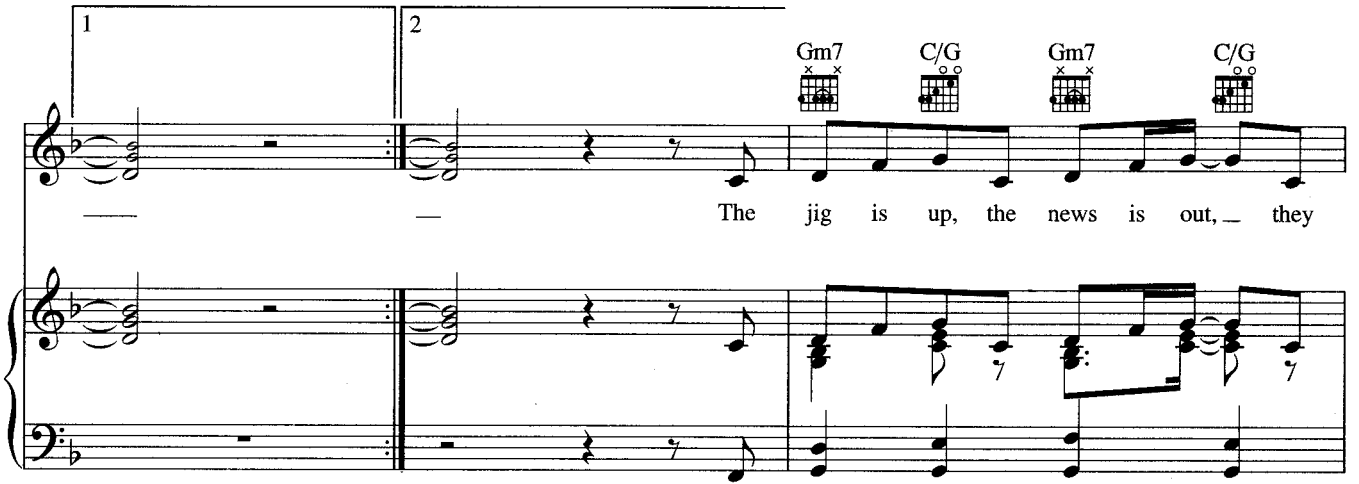


Gm
 3fr N.C.

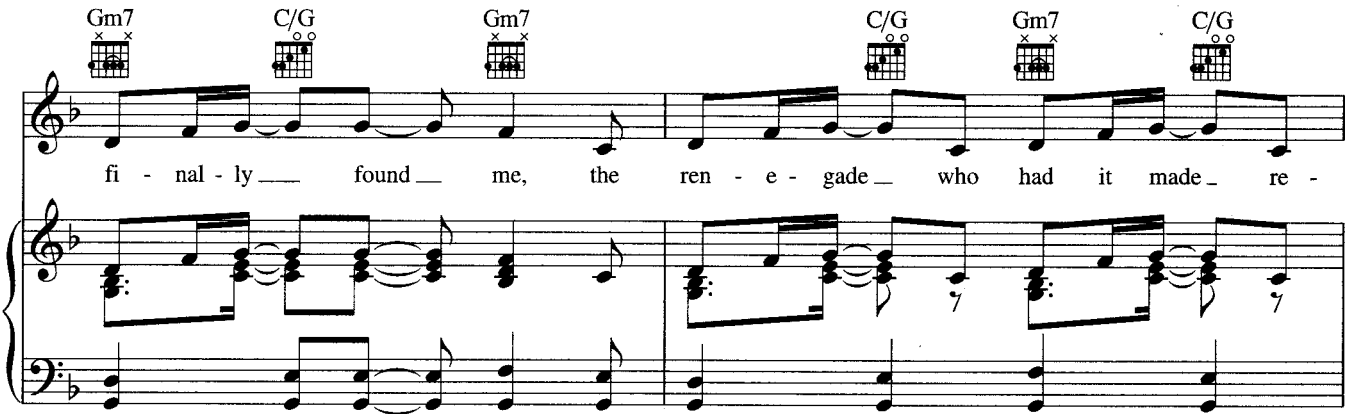


Oh mam - ma I'm in fear for my life from the long arm of the law.
 Hang - man is com - ing down from the gal - lows and I don't have ver - y long.

1 2



The jig is up, the news is out, they



fi - nal - ly found me, the ren - e - gade who had it made re -



trieved for a boun - ty. Nev - er more to go a - stray,

Guitar chord diagrams: Gm7/C, Gm7, C/G, Gm7, C/G, Gm7, C/G, Gm7.

this will be the end - to - day of the want - ed man, — want - ed man. —

Continuation of the musical score for the second system.

Guitar solo ad lib.

	Repeat and Fade	Optional Ending
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Continuation of the musical score for the fourth system, including the 'Repeat and Fade' and 'Optional Ending' sections.

PICTURES OF LILY

Words and Music by
PETER TOWNSHEND





I used to wake up in the mornings I used to feel so bad—
 And then one day things weren't quite so fine I fell in love with Li-





ly I got so sick of hav - ing sleep - less nights—
 I asked my dad where Li - ly I could find. He said





I went and told my dad, He said, "Son, now here's some lit - tle
 "Son, now don't be sil - ly. She's been dead since Nine-teen





some - thing." And stuck them on my wall
 Twen - ty Nine Oh how I cried that night!

C Cmaj7 Am7 C G

And now my nights ain't quite so lone-ly In fact I- I don't feel bad at all—
 If on-ly I'd been born in Lily's time, It would have been al- right—

1. To Next Strain 2.

I don't feel bad at all—

CHORUS

C Cmaj7 Am G F C

Pic-tures of Li - ly made my life so won - der - ful

F G C Cmaj7 Am G

Pic-tures of Li - ly helped me sleep at night

F Em D E

2nd time to Coda

A Amaj7

Pic-tures of Li - ly

This system contains the first line of music. The guitar part is on a single staff with chords F, Em, D, E, A, and Amaj7. The piano accompaniment is on two staves. The lyrics 'Pic-tures of Li - ly' are written below the vocal line.

F#m A D C#m7 Bm E A Amaj7

solved my child-hood prob - lems

Pic-tures of Li - ly

This system contains the second line of music. The guitar part has chords F#m, A, D, C#m7, Bm, E, A, and Amaj7. The piano accompaniment continues. The lyrics 'solved my child-hood prob - lems' and 'Pic-tures of Li - ly' are present.

F#m A D E

helped me feel al - right

This system contains the third line of music. The guitar part has chords F#m, A, D, and E. The piano accompaniment features a long sustained chord. The lyrics 'helped me feel al - right' are written below the vocal line.

NC

Pic-tures of Li - ly

Li - ly of Li - lies

This system contains the fourth line of music. It starts with 'NC' (No Chords). The piano accompaniment features triplets. The lyrics 'Pic-tures of Li - ly' and 'Li - ly of Li - lies' are written below the piano part.

Li - ly, Oh Li - ly. Pic-tures of Li - ly

G

⊕ Coda

A Amaj7 F#m A D A Bm E

For me and Li-ly are to - ge-ther in — my dreams —

A Amaj7 F#m A D E

And I ask you, hey Mis-ter have you ev-er seen — Pic-tures of Li - ly?

PINK HOUSES

Words and Music by
JOHN MELLENCAMP

Moderate Rock

mf
R.H.

G C G

C G G

There's a black man with a black cat
young man in a T-shirt
peo - ple and more peo - ple.

liv - in' in a black neigh - bor - hood. He's got an
lis - t'nin' to a rock - in' roll - in' sta - tion. He's got
What do they know?

in - ter - state — run - nin' through — his front yard. — You know, he
 greas - y hair — and a greas - y smile — that says, "Lord,
 Go to work — in some high - rise and va - ca - tion down at

F C G

thinks he's got it so good. — And there's a
 this must be my des - ti - na - tion." 'Cause they
 the Gulf of Mex - i - co. — And there's

wom - an in the kitch - en clean - in' up the eve - nin' slop. —
 told me when I was young - er, "Boy, you gon - na be Pres - i -
 win - ners and there's los - ers, but they ain't no big deal. —

dent.”

And he looks at her and says, “Hey dar - lin’,
 But just like ev - ‘ry - thing else, those old
 ‘Cause the sim - ple man, ba - by, pays for the

I can re - mem - ber when you could stop a clock.”
 cra - zy dreams just kind - a came and went.
 thrills, the bills, the pills that kill.

Oh, but ain’t that A - mer - i - ca, for you and me! Ain’t that A - mer -

- i - ca some - thin’ to see, ba - by! Ain’t that A - mer - i - ca, home of the free!

F

C

G

C

G

C

G

C

D C

Yeah, lit - tle pink hous - es for you and me, oh

This system contains the first two measures of the piece. The vocal line starts with a whole note 'Yeah,' followed by a half note 'lit - tle pink hous - es' and another half note 'for you and me,' ending with a whole note 'oh'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G C G

— yeah, for you and me.

This system contains the next two measures. The vocal line continues with a whole note '— yeah, for you and me.' The piano accompaniment continues with the same rhythmic pattern.

1, 2 3

C G C G

{ There's a
Well, there's

This system contains the next two measures. The vocal line has a repeat sign over the first measure, with the lyrics '{ There's a' and '{ Well, there's' written below. The piano accompaniment continues with the same rhythmic pattern.

C G C G

This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

RADAR LOVE

Words and Music by GEORGE KOOYMANS
and BARRY HAY

Slowly
N.C.

Eb5



mf

Driving shuffle (♩ = ♪♩♩)

§ N.C.

1, 2, 3

Fm7



4

I've been driv - in' all night. My hand's wet on the wheel.
ra - di - o was play-in' some for - got - ten song. -
No more speed, I'm al - most there.


There's a voice _ in my head _ that
Bren - da Lee _ is
I got - ta keep cool now, I

drives my heel. — It's my ba -
 com-in' on strong. — The road -
 got - ta take care. — Last -

- by call - in', said, "I need - you here." -
 - has got - me hyp-no - tized. -
 - car to pass, here - I go. -

And it's half past four and I'm shift - in' gear. —
 And I'll be spit - ting in - to a new sun - rise. —
 And the line of cars drove down real slow. —

To Coda I ⊕

E_b
 3fr

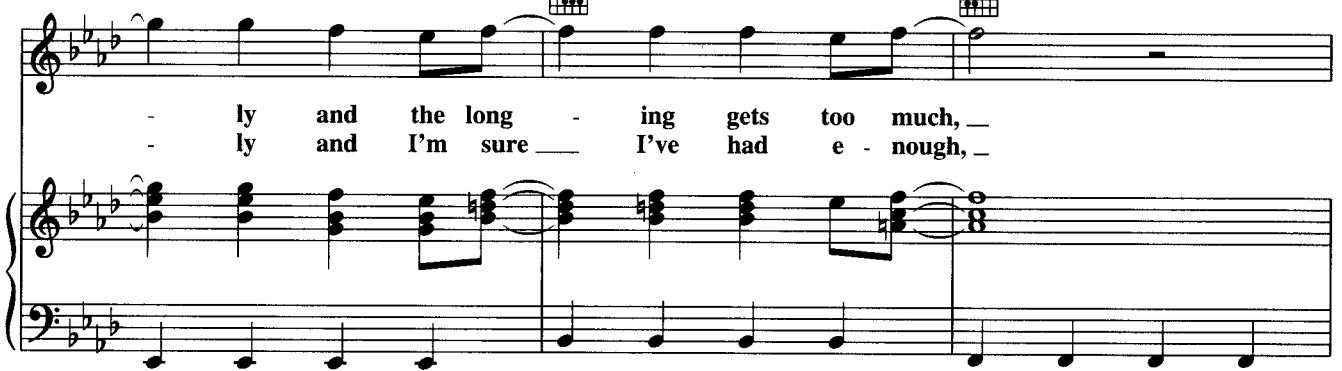
(1.) When she is lone -
 (2., D.S.S.) When I get lone -



B_b


F


ly and the long - ing gets too much, -
 ly and I'm sure I've had e - nough, -



E_b
 3fr

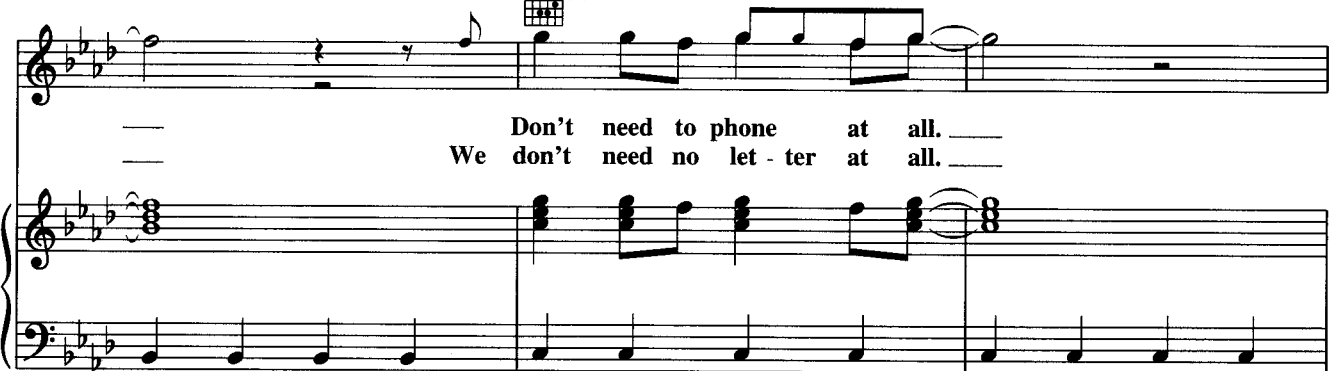
B_b


she sends a ca - ble com - ing in from a - bove. -
 she sends a com - fort com - ing in from a - bove. -



C_m
 3fr

Don't need to phone at all. -
 We don't need no let - ter at all. -



Db Ab Eb Fm

We've got a thing — that's called — ra - dar love. —
 We've got a thing — that's called — ra - dar love. —

Db Ab Eb

To Coda II ⊕ ⊕

We've got a wave — in the air, —
 We've got an eye — in the sky, —

1 N.C.

ra - dar love. —

2 N.C.

The ra - dar

love. _

Play 4 times

N.C.

1

2 Eb5 D.S. al Coda I (with repeats)

CODA I ⊕ The

Fm7

ra - di - o played _ that for - got - ten song. ___
news - man sang _ his same song. ___

Bren - da Lee _ is com - in' on strong. ___
One more ra - dar lov - er is gone. ___

1 2 **D.S.S. al Coda II**

And the

CODA II ⊕ ⊕

E_b 3fr

in the sky.

F_m **D_b** **A_b** 4fr

We've got a thing that's

E_b 3fr **F_m** **D_b**

called ra - dar love. We've got a thing

E \flat 3fr

N.C.

that's called ra - dar love. _

p *cresc. poco a poco*

Fm

cresc.

f

RHIANNON


Words and Music by
STEVIE NICKS

Moderately


Am  F 



mf




Am 

Rhi - an - non rings — like a bell through the night, and
She is ——— like a cat in the dark, and



F  Am 

would - n't you love to love — her? — Takes to the sky like a
then she is the dark - ness. — She rules her life like a



F

bird in flight, and who will be her lov -
fine sky - lark and when the sky is

This system contains a guitar chord diagram for F major (x23111) and a musical score with a vocal line and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

C

- er? }
star - less. } All your life you've nev - er seen a wom - an -

This system contains a guitar chord diagram for C major (x32010) and a musical score with a vocal line and piano accompaniment. The piano accompaniment continues with a consistent rhythmic pattern.

F

tak - en by the wind. Would you stay if she prom -

This system contains two guitar chord diagrams: F major (x23111) and C major (x32010). It includes a musical score with a vocal line and piano accompaniment, concluding the page's musical content.

F



- ised you heav - en? Will you ev - er win? ³




Am




Will you ev - er win? ³



F




Am




Rhi - an - non.

Play 4 times



Am9



Am



F



Dreams un - wind; love's a state of mind.

Repeat and Fade



RIDERS ON THE STORM

Words and Music by
THE DOORS

Easy Rock

The musical score is written for guitar and piano. It consists of four systems of music, each with a guitar part and a piano accompaniment. The guitar part includes chord diagrams for Em and A, and dynamic markings like *mf*. The piano part is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and an *8va* marking for the piano part.

Chord diagrams shown above the staffs:

- System 1: Em, A, Em, A
- System 2: Em, A, Em, A, Em, A
- System 3: Em, A
- System 4: Em, A, Em, A

Em A Em A Em A

Em A Em A Em A

Rid - ers on the storm. _____

Em A Em A Am Bm/A

Rid - ers on the storm. _____ In - to this house we're born.

C/A D/A Em A Em A

In - to this world we're thrown like a

D C Em A To Coda

dog with - out a bone, an act - or out on loan. Rid - ers on the storm.

Em7 A Em A Em7 A

There's a kill - er on the road, his brain is
got - ta love your man. Girl, you

Em A Em7 A Am Bm/A

squirm - ing like a toad. Take a long hol - i - day,
got - ta love your man. Take him by the hand,

C/A D/A Em A Em7 A

let your chil - dren play. If you
make him un - der - stand. The

D C Em A

give this man a ride, sweet fam - i - ly will die. Kill - er on the road.
 world on you de - pends, our life will nev - er end. Got - ta love your man.

Em7 A Em A Em7 A

1 Em Em7 A 2 Em A

Girl, you

Em7 A D.S. al Coda

CODA Em7 A

Em A Em7 A Em A

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords: Em, A, Em7, A, Em, and A. The lower staff is a bass clef with the same key signature, providing a piano accompaniment with a steady eighth-note bass line.

Em7 A Em9 A Em9

Rid - ers on the storm. —

The second system features a vocal melody line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Rid - ers on the storm." with a long dash indicating a sustained note. The piano accompaniment continues with the same bass line as the first system, with chords Em7, A, Em9, A, and Em9 indicated above the staff.

A Em9 A

Rid - ers on the storm. — Rid - ers on the storm. —

The third system continues the vocal melody and piano accompaniment. The vocal line has two phrases: "Rid - ers on the storm. —" and "Rid - ers on the storm. —". The piano accompaniment remains consistent with the previous systems, with chords A and Em9 indicated above the staff.

Em9 A Em9

Rid - ers on the storm. —

The fourth system shows the final vocal phrase "Rid - ers on the storm. —" and the concluding piano accompaniment. The chords Em9, A, and Em9 are indicated above the vocal staff.

Repeat and Fade

The final system shows the piano accompaniment with a repeat sign (double bar line with dots) and a fade-out. The bass line continues with eighth notes, and the treble staff features chords that fade out.

ROCK 'N' ROLL STAR

Words and Music by
NOEL GALLAGHER

$\text{♩} = 138$

B E B

This system contains the first three measures of the piece. The guitar chord diagrams are: B (x24321), E (022100), and B (x24321). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E C#m7 A add9

This system contains the next three measures. The guitar chord diagrams are: E (022100), C#m7 (fr4: 234543), and A add9 (x02020). The piano accompaniment continues with a consistent rhythmic pattern.

B E B




1, 2. I live my life in the ci -

This system contains the next three measures, including the start of the vocal line. The guitar chord diagrams are: B (x24321), E (022100), and B (x24321). The vocal line begins with the lyrics "1, 2. I live my life in the ci -".


E B E


ty, there's no ea - sy way out. —

This system contains the final three measures of the page. The guitar chord diagrams are: E (022100), B (x24321), and E (022100). The vocal line continues with the lyrics "ty, there's no ea - sy way out. —".


The day's mov - ing just — too fast — for me.





I need some time in the sun - shine,








I got - ta slow it right down. — The day's mov - ing just —





— too fast — for me. I



G[#]m fr4 **E**

live my life — for the stars that shine, —

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chord diagrams for G#m (fr4) and E are shown above the staff.

B

peo - ple say — it's just a waste of time. —

This system contains the next two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. A chord diagram for B is shown above the staff.

G[#]m fr4 **E** **B**



Then they said — I should feed my head, — that to me — was just a

This system contains the next two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chord diagrams for G#m (fr4), E, and B are shown above the staff.

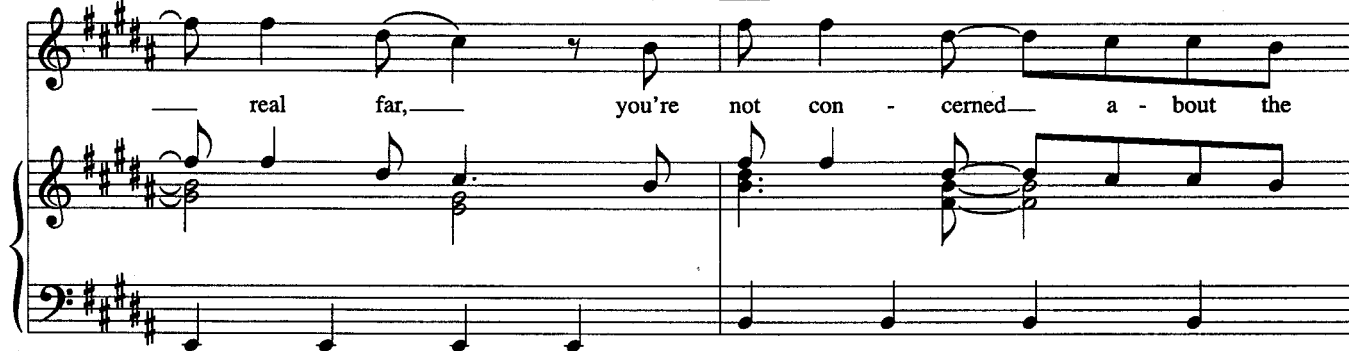
G[#]m fr4


day in bed. — I'll take my car — and drive —

This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. A chord diagram for G#m (fr4) is shown above the staff.


E  B 


real far, — you're not con - cerned — a - bout the



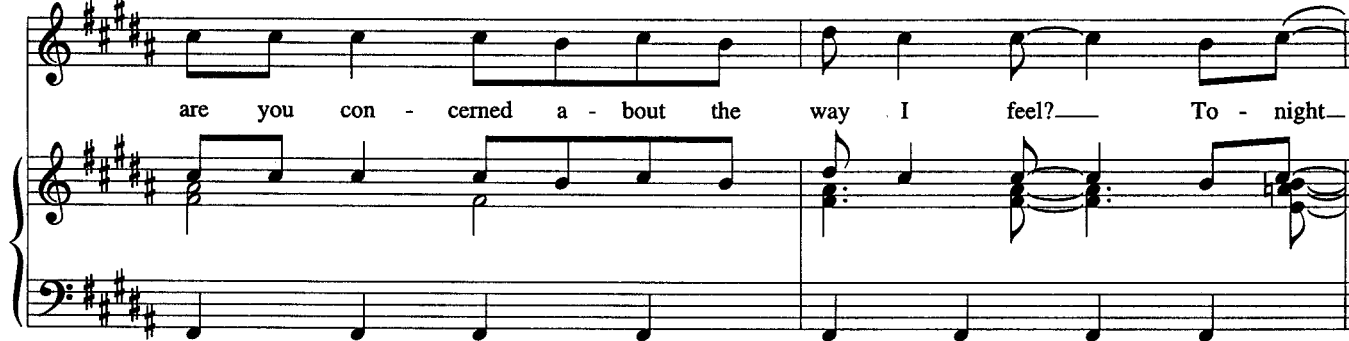
Aadd⁹ 

way we are. — In my mind — my dreams — are real, —



F# 

are you con - cerned a - bout the way I feel? — To - night —



⌘ Aadd⁹  E  B 

I'm a rock 'n' roll — star.



A add⁹ E

To - night I'm a rock 'n' roll

B E

1. | 2, 3(%)

star. To - night

A add⁹ E

I'm a rock 'n' roll

B A add⁹

To Coda ⊕

star. You're not down with who

E





I am, — look at you now, you're all in my hands — to - night..




B E B



E C#m7 A add9




B



D.%. al Coda

To - night..



⊕ Coda



Repeat to fade

SHOW ME THE WAY

Words and Music by
PETER FRAMPTON

Moderately

D
x00
x00

Dmaj7
x00
x00

Bm
x
x00

Bb6
x
x00

C
x
x00

mf

D
x00
x00

Dmaj7
x00
x00

Bm
x
x00

Bb6
x
x00

C
x
x00

D
x00
x00

Dmaj7
x00
x00

Bm
x
x00

1
Bb6
x
x00

C
x
x00

2
Bb6
x
x00

C
x
x00

D
x00
x00

I wonder how you're feeling. There's
I can see no reason. You're

Dmaj7

Bm

ring - ing in my ears, and no one to re - late
 liv - ing on your nerves, when some - one drops a cup,

Bb6

C

to 'cept the sea. I'm
 and I sub - merge.

D

Dmaj7

Who can I be - lieve in? I'm kneel - ing on the floor.
 swim - ming in a cir - cle; I feel I'm go - ing down.

Bm

There has to be a force; who do
 There has to be a fool to play

Bb6



A7sus



I phone? — The stars a - round me shin -
 my part. — Well, some - one thought of heal -

G



ing, } but all I real - ly want to know: — Oh, won't
 ing, }

Bm



G



you — show me the way, ev - 'ry day? —

Bm



I want you; — show me the

1

G G/A D Dmaj7

way. _____

2

Bm Bb6 C G

Well, way. Oh, _____ I want

Bm G G/A

you _____ day af - ter day, _____ yeah. _____

D Dmaj7

Bm

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A guitar chord diagram for Bm is shown above the vocal line.

Bb6 C D

I won - der if I'm dream - ing.

The second system continues the musical piece. It includes guitar chord diagrams for Bb6, C, and D. The vocal line has the lyrics "I wonder if I'm dream-ing." The piano accompaniment continues with a steady bass line and chords.

Dmaj7

I feel so un - a - shamed; I

The third system features a guitar chord diagram for Dmaj7. The vocal line has the lyrics "I feel so un-a-shamed; I". The piano accompaniment provides harmonic support with chords and a bass line.

Bm Bb6

can't be - lieve this is hap - pen - ing to me.

The fourth system includes guitar chord diagrams for Bm and Bb6. The vocal line has the lyrics "can't believe this is hap-pen-ing to me." The piano accompaniment concludes the system with a final chord and bass line.

A7sus

I watch you when — you're sleep - ing; well then I —

G

— want to take — your love. — Oh, won't you —

Bm


G

show me the way, ev-'ry day? — I want you; —

Bm


G

show me the way. One more time! — I want


Bm  G 




you _____ day af - ter day. _____




Bm 

Yeah, I want you _____ day af - ter



G  G/A  3fr D 

day, _____ hey, _____ hey. _____



Dmaj7  Bm  Bb6  C  D 

rit.



ROXANNE

Written and Composed by
STING

Moderately fast

Gm Gm Dm/F Ebmaj7 Dm Cm

Fmaj7 Gsus4 Gm Dm/F Ebmaj7

Dm Cm Fmaj7 Gsus4

Gm Dm/F Ebmaj7 Dm Cm

Fmaj7 Gsus4 Cm Fmaj7

Gm Dm/F Ebmaj7 Dm Cm

Fmaj7 Gsus4 Cm Fmaj7

mon - ey_ you don't care_ if it's wrong or if it's right Rox - anne_ you don't have to
tell you again it's a crime_ the way

Gaug4 Cm Faug4 Gaug4

put on the red__ light__ Rox - anne__ you don't have to put on the red__ light__

To Coda ♦ G7sus4 Cm Bb Eb F F Gm

Rox - anne (put on the red__ light) Rox - anne (put on the red__ light) Rox - anne

F/C Bb F/C Eb F Gaug4

(put on the red__ light) Rox - anne (put on the red__ light) Rox - anne (put on the red__ light) Oh__

D.% al Coda Cm Gm/F Gm Gm/F

I

CODA Bb

(-anne) (put on the red__ light)

Repeat to fade Eb F F Gm F/C Bb

Rox - anne (put on the red__ light) Rox - anne (put on the red__ light) Rox - anne

RUNNING ON FAITH

Words and Music by
JERRY WILLIAMS

Slowly

mf

G D/F# Em7

G D/F# Em7 G7 C

D G C D

G D/F# Em7

Late-ly, I've been run-nin' on _____ faith. _____
Late-ly, I've been talk - in' in _____ my sleep.

G D/F# Em7 G7/D

What else *3* can a poor boy do? But my
 Can't im-ag - ine what I'd have - to say 'cept my

C D

world - will be right - when love comes o ver
 world - will be right - when love - comes back - your

G C 1 D 2 G G7

you. -
 way. -

C B7

I've *3* al - ways been
 Well, I've *3* al - ways been



one to take each and ev - 'ry day. —
 the one to take each and ev - 'ry day. —



Seems like 'bout now I'd find a love who
 Seems like 'bout now I'd find a love who



cares just for me. —
 cares just for me. —



Then we'd go run-nin' on faith. —
 And then we'd go run-nin' on faith. —

G D/F# Em7 G7

3 All of our dreams will come true
 All of our dreams would come true

3 and our
 and our

C D To Coda ⊕

world would be right
 world would be right

3 when love comes o-ver me and
 when love comes o-ver me and

G G7 C D

you.

G D/F# Em7



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 with triplets.



D.S. al Coda

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

CODA



Musical notation for the CODA section, including a treble clef, a key signature of one sharp (F#), and lyrics: "you, — yes".



Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and lyrics: "it would, — when love comes o - ver".

C F F

you. Said, "When love comes o ver

C F G F

you." Love comes o ver
(Lead vocal ad lib.)

C F G F

you. Love comes o ver

C F G F C

Play 5 times

you. Love comes o ver you.

SHAKEDOWN

from the Paramount Motion Picture BEVERLY HILLS COP II

Words and Music by KEITH FORSEY,
HAROLD FALTERMEYER and BOB SEGER

Bright Rock



mf

No mat-ter what you think you've pulled
how the race is won
town where ev - 'ry - one

— you'll find — it's not e - nough. — No mat-ter
— it al - ways ends the same. — An - oth - er
— is reach - in, for the top. — This is a

E7 A/E E7

who you think you know, — you won't get through.
 room with-out a view — a — waits down - town.
 place where sec - ond best — will nev - er do.

A D/A

It's a giv - en L. — A. law; — some-one's
 You can shake me for — a while; —
 It's O. K. to want — to shine, — but once you

A7sus G/A D/A E7 A/E

fast - er on the draw. No mat - ter where you hide — I'm com -
 live it up in style. No mat - ter what you do — I'm going -
 step a - cross that line, no mat - ter where you hide — I'm com -

To Coda ⊕

E7 A/E

- in' af - ter you. —
 — to take you down. —
 - in' af - ter you. —

E7

No mat-ter

This system contains a guitar chord diagram for E7 (0 2 2 1 0 0) above the first staff. The vocal line begins with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

2

E7

Shake - down, break down, take - down; eve -

This system starts with a measure rest marked '2'. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

- ry - bod - y wants in - to the crowd - ed light.

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

Break - down, take down; you're bust - ed.

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

G A E7 D

Let down your guard, hon - ey, just _

E7 D

_ a - bout the time you think that it's al - right. _

E7 D E7

Break - down, take - down; you're bust - ed. _

A/E E7 A/E E7

A/E  E7 



A/E  E7  D.S. al Coda
This is the

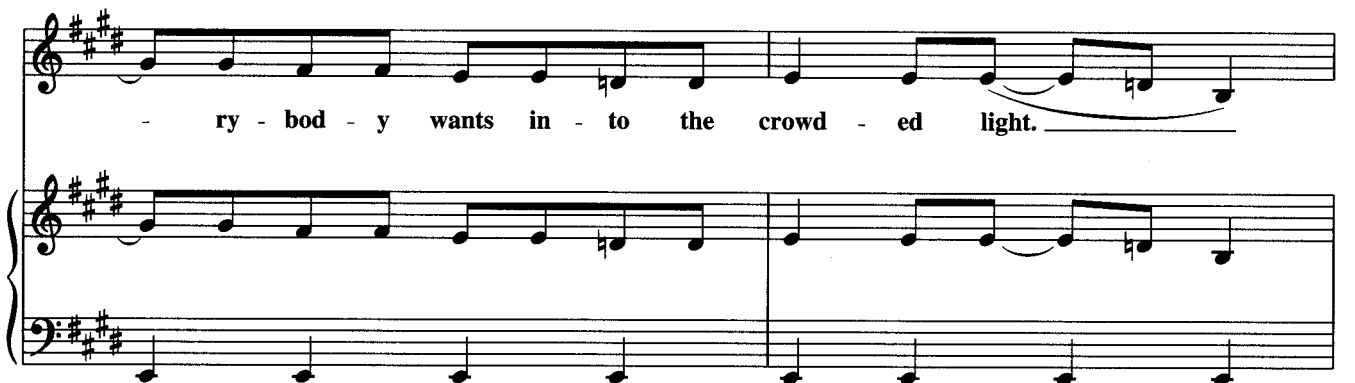


CODA  E7 

Shake-down, break down, take-down; eve-



- ry - bod - y wants in - to the crowd - ed light.



Break - down, take - down; you're bust - ed.

G A E7 D

{ Shake - down, break down; } hon - ey, just -
 { Let down your guard, }

E7 D E7

a - bout the time you think that it's al - right. Break - down, take -

D E7 G A Repeat ad lib. and Fade

down; you're bust - ed.

(She's)
SOME KIND OF WONDERFUL

Words and Music by
 JOHN ELLISON

Moderate Rock Shuffle (♩ played as )



mf



I don't need _____ a whole lot's of mon - ey. I don't need _____
 her in my arms _____ you know she



_____ sets my a big fine car. I got ev - 'ry - thing _____ that _____ a
 soul on fire. _____ Ooh _____ when my ba - by kiss -



man es me could want. I got more my heart be - comes filled than I could de ask

3

for. When she wraps her I, I don't have to

sire. a - round

lo - in' arms a - round

G

run a - round. I don't have to stay out all night.

me it 'bout drives me out of my mind.

D



'Cause I got me a sweet
Yeah, when a sweet lov - in' kiss -

wo - es man me and she knows just how to treat me my right.
chills run up and down my spine.

A



Well my ba - by, she's al - right.

G



Well, my ba - by she's clean out of

D



sight. Don't you { know know that she's, she is, } she's some kind of

G



D



won - der - ful. She's some kind of

G



D




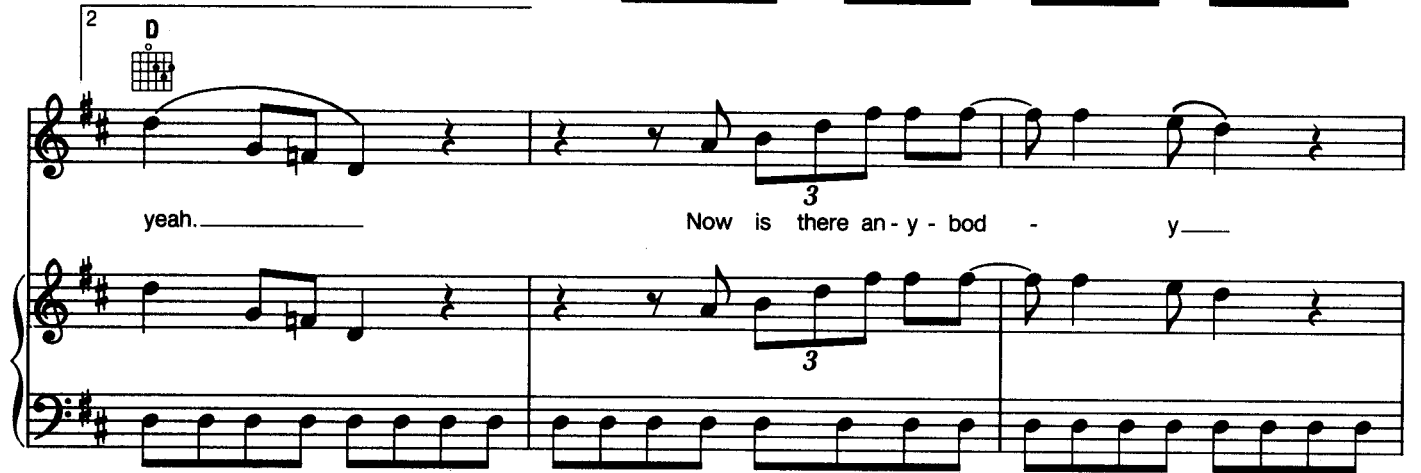
won - der - ful. Yeah, she is, she's, she's some kind of

G  1 

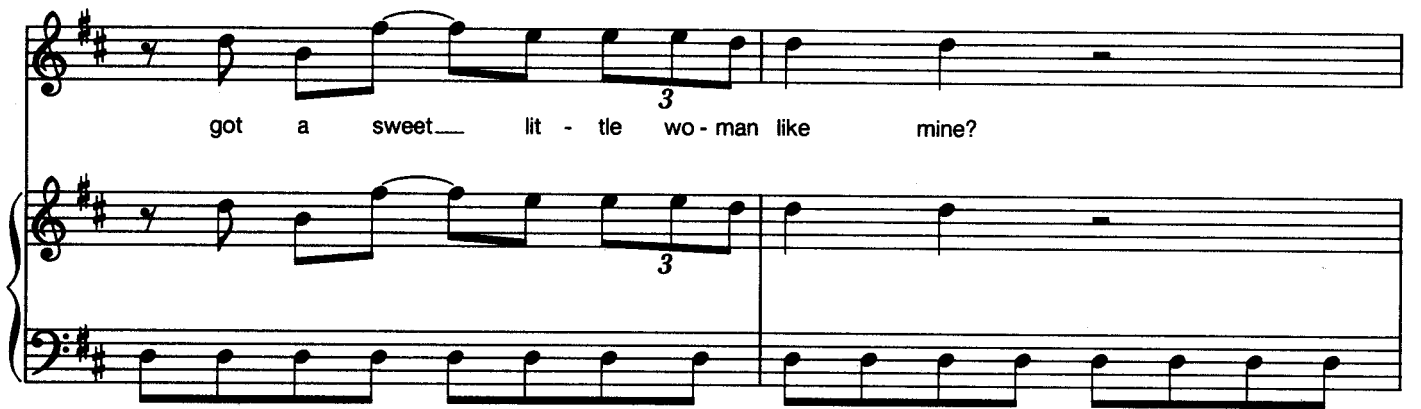


won - der - ful. Yeah, yeah yeah yeah. When I hold_

2 



yeah. Now is there an - y - bod - y



got a sweet lit - tle wo - man like mine?



There's got to be some - bod - y got

a, got a sweet... lit - tle wo - man like mine. Yeah.

3

3

Now can I get a wit - ness? Can I get a

wit - ness? Well, can I get a

Bm

wit - ness? Can I get a wit - ness?

D

Bm



Can I get a wit - ness? Can I get a

Bm



wit - ness I'm talk - in', talk - in' 'bout my



ba -

by.



Talk - in' 'bout my

She's some kind of won - der - ful.

ba - by.



Repeat ad lib. and Fade

Talk - in' 'bout my

She's some kind of won - der - ful.

SOMETHING IN THE AIR

Words and Music by
JOHN KEEN

$\text{♩} = 90$



Call out the in - sti - ga - tors be - cause - there's some - thing in the air, -



we got to get - to - geth - er soon - er or lat - er be - cause - the

B7sus4 E E/D E/C# E/B

re - vo - lu - tion's here and you know it's right.

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: B7sus4, E, E/D, E/C#, and E/B. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

E E/D E/C# E/B B7sus4

And you know that... it's right. We have got to

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: E, E/D, E/C#, E/B, and B7sus4. Below the vocal line is a piano accompaniment consisting of two staves.

get it to - geth - er, we have got to get it to - geth - er

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Below it is a piano accompaniment consisting of two staves.

E E/D E/C# E/B E E/D E/C# E/B

now. —

This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are eight guitar chord diagrams: E, E/D, E/C#, E/B, E, E/D, E/C#, and E/B. Below the vocal line is a piano accompaniment consisting of two staves.

F# C#7sus4/F# F# C#7sus4 fr4

Block off the streets and houses because there's something in the air.

F# C#7sus4 fr4

Block off the streets and houses because there's something in the air.

F#

We got to get together sooner or later because the

C#7sus4 fr4 F# F#/E F#/D# F#/C#

re - vo - lu - tion's here and you know it's right.

F# F#/E F#/D# F#/C# C#7sus4

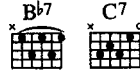
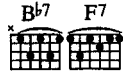
And you know that_ it's right. We have got to get it to-ge-th - er,

C#m/F# D#m/F# C#m/F# D#m/F#

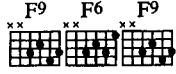
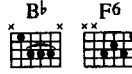
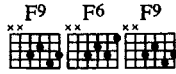
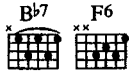
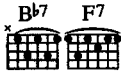
we have got to get it to - geth - er now.---

C#m/F# D#m/F# C#m/F# D#m/F# E7 E aug E7 E aug E7 E aug E7 E aug

F7 F13 F7 F13 F7 F13 F7 F13 G7 G13



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



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



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



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

C⁹ A^b G⁷ A^b G⁷ C⁹ F⁷ A^b

This system contains the first system of music. It features a guitar part with chord diagrams for C⁹, A^b, G⁷, A^b, G⁷, C⁹, F⁷, and A^b. The piano accompaniment includes a treble clef staff with a complex rhythmic pattern and a bass clef staff with a simpler line. The key signature has three flats.

A^b E^b7sus4 A^b

This system contains the second system of music. It features a guitar part with chord diagrams for A^b and E^b7sus4. The piano accompaniment continues with similar rhythmic patterns in both treble and bass clefs.

E^b7sus4 A^b

Hand out the arms and am - mo we're gon - na


This system contains the third system of music. It features a guitar part with chord diagrams for E^b7sus4 and A^b. The piano accompaniment continues. The vocal line is introduced with the lyrics "Hand out the arms and am - mo we're gon - na".

E^b7sus4 A^b


blast our way through here, — we got to get — to - geth - er soon - er or lat -

This system contains the fourth system of music. It features a guitar part with chord diagrams for E^b7sus4 and A^b. The piano accompaniment continues. The vocal line continues with the lyrics "blast our way through here, — we got to get — to - geth - er soon - er or lat -".


E^b7sus4




- er be-cause the re - vo - lu - tion's here and you know it's right.



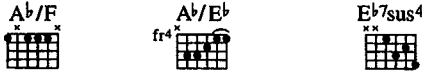
A^b A^b/G^b A^b/F A^b/E^b A^b A^b/G^b



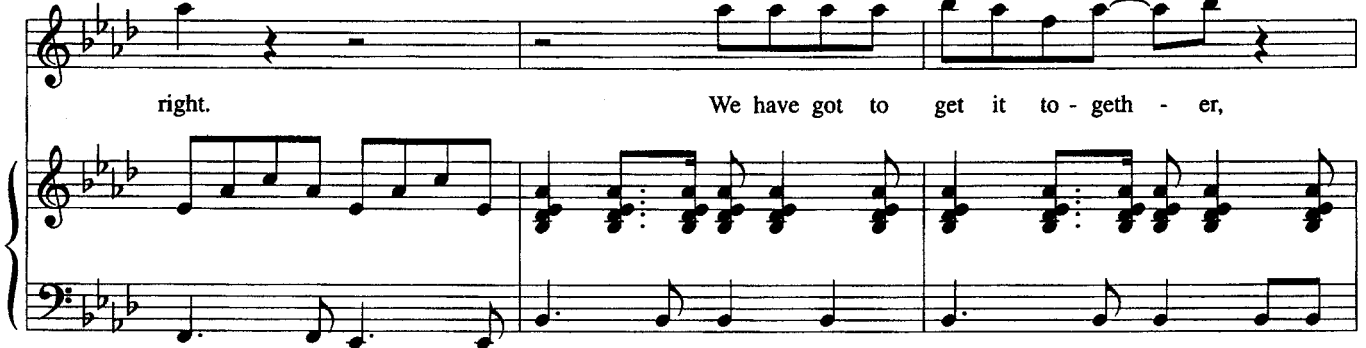
And you know that— it's



A^b/F A^b/E^b E^b7sus4



right. We have got to get it to - geth - er,



A^b



we have got to get it to - geth - er now.



SUMMER OF '69

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately bright

D

I got my


A

first real six - string; - bought - it at the five and dime;

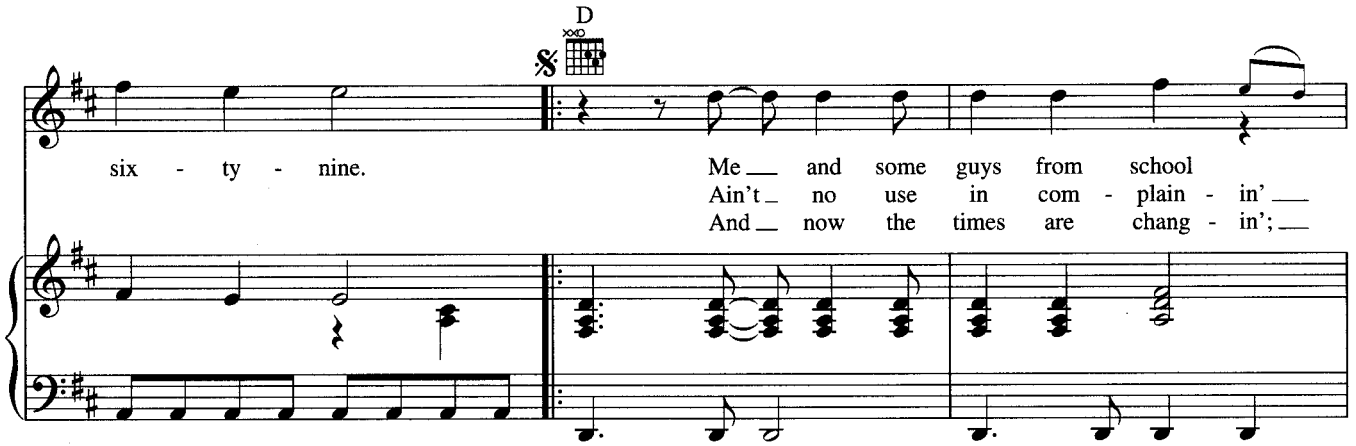
D A

played - it 'til my fin - gers - bled; was the sum - mer of

D



six - ty - nine. Me ___ and some guys from school
 Ain't ___ no use in com - plain - in' ___
 And ___ now the times are chang - in'; ___



A




D



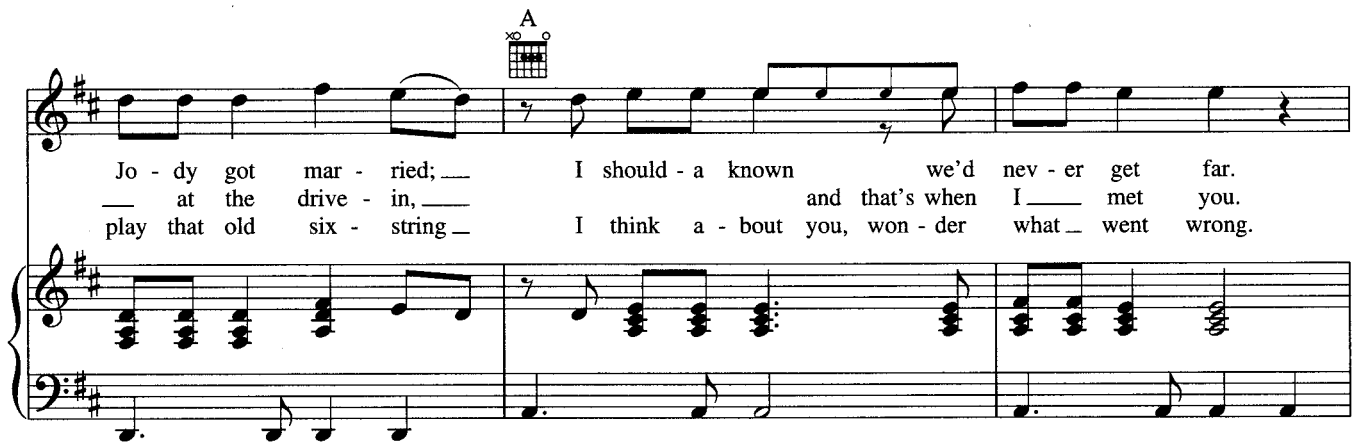
had a band and we tried real hard. Jim - my quit and
 when you got a ___ job to do. Spend my eve - nin's down ___
 look at ev - 'ry - thing that's come and gone. Some - times when I




A




Jo - dy got mar - ried; ___ I should - a known we'd nev - er get far.
 ___ at the drive - in, ___ and that's when I ___ met you.
 play that old six - string ___ I think a - bout you, won - der what ___ went wrong.




Bm



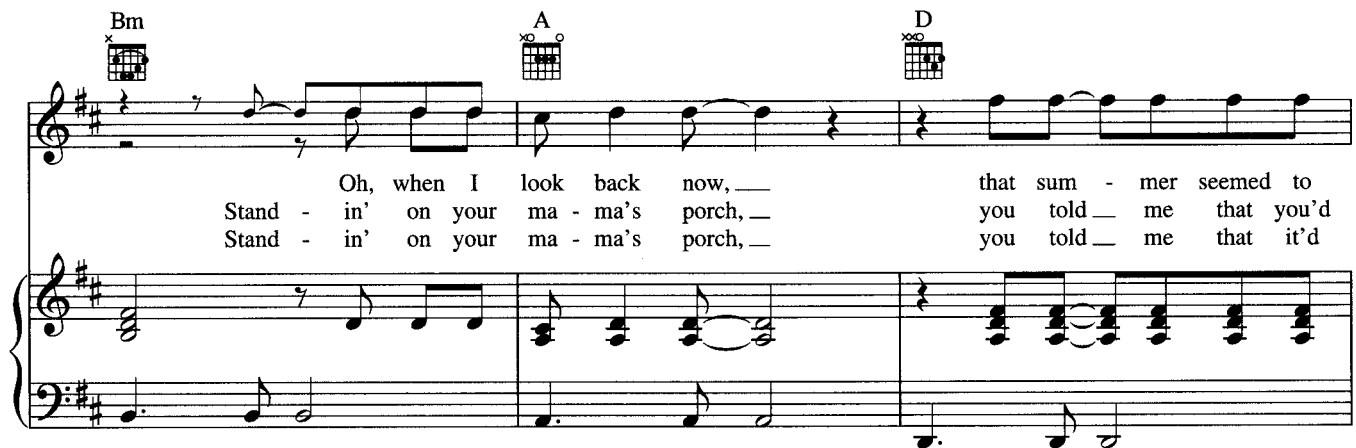
A




D

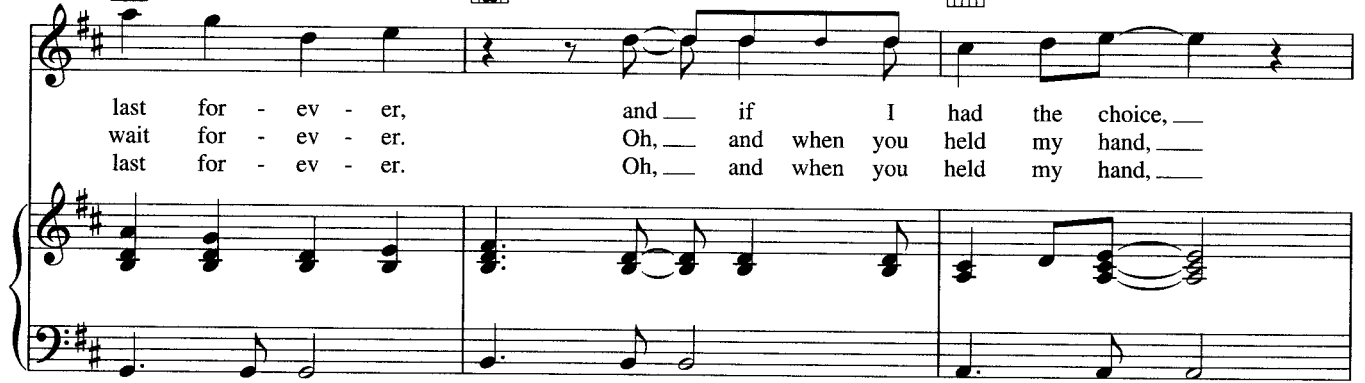





Oh, when I look back now, ___ that sum - mer seemed to
 Stand - in' on your ma - ma's porch, ___ you told ___ me that you'd
 Stand - in' on your ma - ma's porch, ___ you told ___ me that it'd



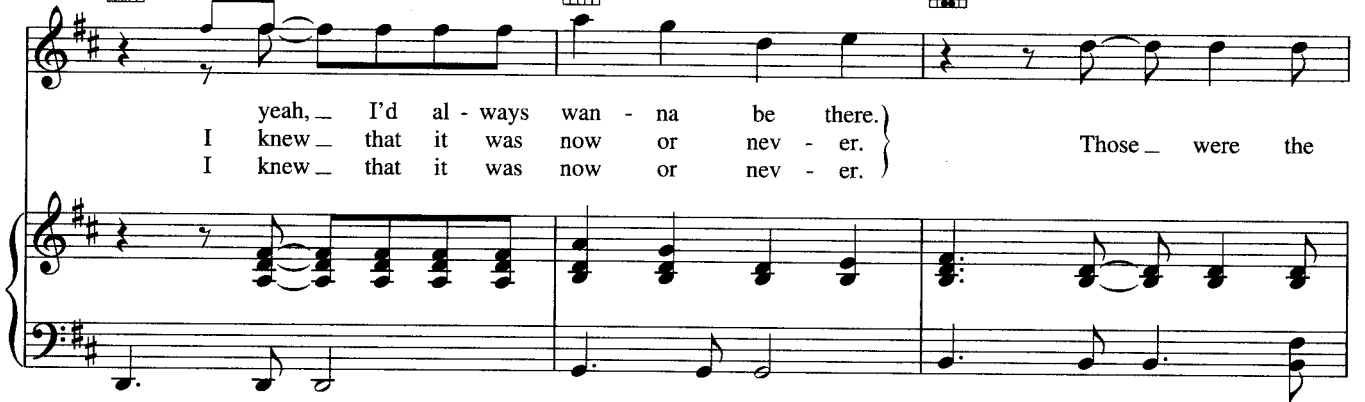
G  Bm  A 

last for - ev - er, and — if I had the choice, —
 wait for - ev - er. Oh, — and when you held my hand, —
 last for - ev - er. Oh, — and when you held my hand, —



D  G  Bm 

yeah, — I'd al - ways wan - na be there.)
 I knew — that it was now or nev - er. } Those — were the
 I knew — that it was now or nev - er. }



A  D 

best days of my — life.



A  To Coda  1 2

Back in the sum - mer of





six - ty - nine. —



Man, — we were kill - in' time, — we were






young and rest - less, we need - ed to — un - wind. I guess






noth - in' can last — for - ev - er, for - ev - er, — no!

cresc.


D  A 




D  A 




D.S. al Coda

CODA 

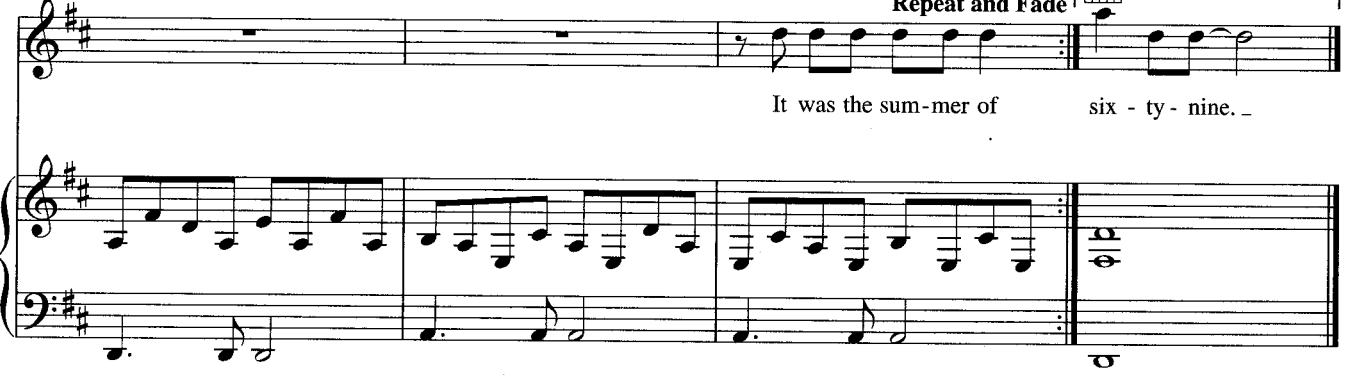
Back in the sum-mer of six - ty - nine. _



Optional Ending

Repeat and Fade 

It was the sum-mer of six - ty - nine. _



THROWING IT ALL AWAY

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

♩ = 88

Db Gb/Db Db

mf

Ab/Db Fm/D

Db Gb/Db Db

Need I say I love you need I say I care
 can-not live to- geth- er we cannot live a- part
 Someday you'll be sor- ry someday when you're free

Db Gb/Db Fm

need I say that e- mo- tion's something we don't share
 that's the sit- u- a- tion I've known it from the start
 memories will re- mind you that our love was meant to be



I don't want_ to be sit-ting here_ try-ing to de- ceive_ you cos
 eve-ry time_ that I look at you_ I can't see the fu - ture cos
 late at night when you call my name_ the on-ly sound you'll hear_ is the



you know I know ba - by that I don't wan-na go. We
 you know I know ba - by
 sound of your voice call - ing



I don't wan - na go.
 call-ing af - ter me.



Just throwing it all _ a - way_ throwing it all _ a - way._
 Just throwing it all _ a - way_ throwing it all _ a - way._

To Coda ♦ Gbadd9



Is there nothing that I can say to
And there's nothing that



make you change your mind _____ I watch the world — go



round and round — and you see — mine turn - ing up —



— side down oo oo oo — oo oo oo — oo oo

Ab/Db

Cb/Db

Db



oo ——— oo oo oo ——— oo oo oo ——— oo oo

throwing it all — a-way —

Gb/Db

Ab/Db

Cb/Db



oo ——— oo oo oo ——— oo oo oo. ——— Now

Db

Gb/Db

Db



who will light up the dark - ness and who will hold _ your hand —

Gb/Db

Db

Fm



who will find you the ans - wers — when you don't un - der-stand —



why should I — have to be the one — who has to con - vince — you cos



D.% al Coda

you know I know ba - by that I don't wan - na go.

♩ CODA



I can say — ay ay — oo oo oo — Ad lib to FADE oo oo




oo — oo oo oo — oo oo oo — we're throwing it all a - way.. oo oo

SWEET EMOTION

Words and Music by STEVEN TYLER
and TOM HAMILTON



Moderately, in 2

N.C. Repeat 4 times 

Sweet _____

mf

e _____

D/A  A 

mo _____ tion, _____

sweet _____ e -

D/A A

mo _____ tion. _____ {You} {I}

A

talk a - bout things that no - bod - y cares, _____
 sweet talk - in' ma - ma with a face like a gent, _____
 pulled in - to town in a po - lice car, _____
 Stand in the front just a - shak - in' your ass; _____

you're wear - in' out things that no - bod - y wears. _____
 said my get - up - and - go must have got up and went. _____
 your dad - dy said I took you just a lit - tle too far. _____
 I'll take you back - stage, you can drink from my glass. _____

You're call - in' my name but I
 Well, I got good news, she's a
 You're tell - in' her things but your
 I'm talk - in' 'bout some-thin' you can

got - ta make clear. _____ I
 real good li - ar, 'cause my
 girl - friend lied; _____ you
 sure un - der - stand, _____ 'cause a

can't say, ba - by, where I'll be in a year. _____
 back - stage boo - gie set your pants on fire. _____
 can't catch me 'cause the rab - bit done died. _____
 month on the road and I'll be eat - in' from your hand. _____

N.C.

The first system of music features a vocal line in the upper staff with a whole rest across four measures. Below it, the piano accompaniment consists of two staves. The right hand plays a sequence of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

To Coda ⊕

The second system continues the piano accompaniment from the first system. The vocal line remains empty with whole rests across four measures.

1,3

2

D.C. al Coda
(with repeats)

CODA

The third system is divided into two parts. On the left, the vocal line has a note with a repeat sign and first/second endings. The piano accompaniment also has a repeat sign. On the right, the CODA section begins with a circled cross symbol and a short piano accompaniment.

E7

Repeat and Fade

Optional Ending

The fourth system shows the vocal line with a whole rest and a circled cross symbol. The piano accompaniment includes a guitar chord diagram for E7 and concludes with a circled cross symbol.

TAKIN' CARE OF BUSINESS

Words and Music by
RANDY BACHMAN

With a steady beat

C7 Bb7 F7

mf

1 C7 2 C7 C7

(1., D.S.) They get up ev - 'ry morn - in' from the
eas - y as fish - in', you could

Bb7 F7

'Iarm be a clock's warn - in', take the eight you can fif - teen in - to the
be a mu - si - cian if you can make sounds loud or

G7



ci - ty.
mel - low.

There's a whis - tle up a - bove and peo - ple
Get a sec - ond hand gui - tar _____ chanc - es



Bb7



F7



push - in', peo - ple shov - in' and the girls get in with who try to look
are you'll go _____ far. If you get in with the right bunch of fel -



C7



pret - ty.
lows.

And if your train's on hav - in' time, you can
Peo - ple see you on hav - in' fun, just a



B \flat 7



F7



get to work by nine, and start your slav - in' job to get your
 ly - in' in the sun. Tell them that you like it this way.

C7



pay. If you ev - er that get an - noyed look at
 It's the work we a - void and we're

B \flat 7



F7



me, I'm self em - ployed, I love to work at noth - in' all day.
 all self em - ployed. We like to work at noth - in' all day.

C7



And I've been tak - in' care of busi - ness,
 And we been

Bb7



F7



ev - 'ry day. Tak - in' care of busi - ness,

C7



ev - 'ry way. (I've) We been tak - in' care of busi - ness.
 (I've)

Bb7



F7



To Coda

It's all mine. Tak - in' care of busi - ness and

C7



{ work - in' o - ver - time, work - out. }
{ work - in' o - ver - time. }

Bb7



F7



C7



Bb7



F7



1 C7



2 C7



There's work

no chord

Woo.---

Spoken: Alright!

Ow!

Spoken: Take good care of my

D.S. al Coda

business when I'm away every day. Woo. They

CODA

C7

no chord

work - in' o - ver - time.

Tak - in' care of busi - ness.

1-3 4

C(no3rd) Bb(no3rd)

Tak - in' care of busi - ness,

F(no3rd) C(no3rd)

ev - 'ry day. — Tak - in' care of busi - ness,

C(no3rd)

Bb(no3rd)

F(no3rd)

ev - 'ry way. — Tak - in' care of busi - ness. It's all mine. — Tak -

C(no3rd)

in' care of busi - ness and work - in' o - ver - time.

C7

Bb7

F7

Tak - in' care of busi - ness. Tak - in' care of busi - ness.

C7

Bb7

Repeat and Fade

We been tak - in' care of busi - ness. We been tak -

THESE EYES

Written by BURTON CUMMINGS
and RANDY BACHMAN

Moderately

Dm7 **Cmaj7**

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a Dm7 chord (x20232) and moving to a Cmaj7 chord (x02232). The left hand plays a simple bass line with a melodic line. The dynamic marking is *mf*.

Dm7



(1.) These eyes
(2., D.S.) eyes

The first system shows the vocal line and piano accompaniment. The vocal line has two versions: a first ending and a second ending marked 'D.S.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A Dm7 chord (x20232) is indicated above the second ending.

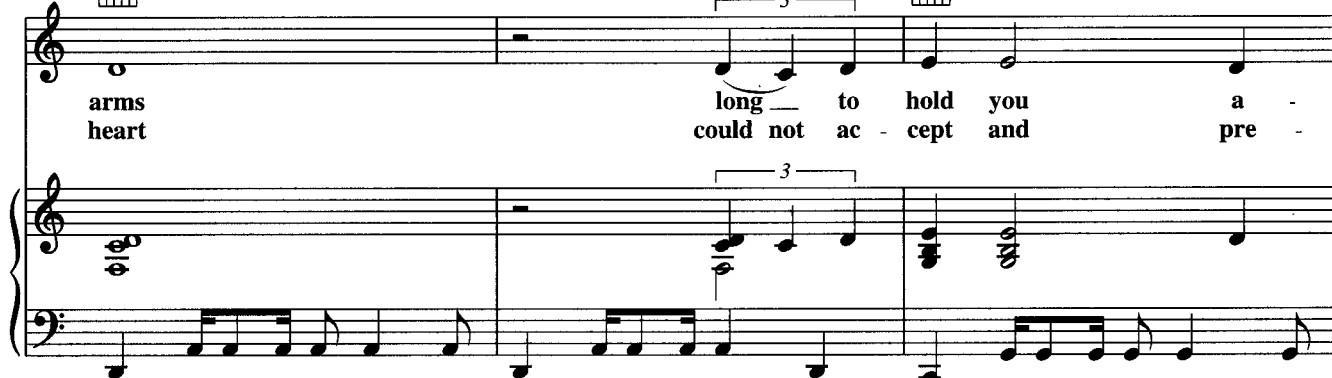
Cmaj7

cry ev - 'ry night for you. These
watched you bring my world to an end. This

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a consistent bass line and chords. A Cmaj7 chord (x02232) is indicated above the first measure of the second line.

Dm7  Cmaj7 

arms heart long — to hold you a —
could not ac - cept and pre -



C  Am  C 



gain. The hurt-in's on me, —
tend. The hurt-in's on me. —




Am  C  Am 

but I will nev - er be free. — You gave a prom - ise to me —
but I will nev - er be free. — You took the vow — with me —



C  G  To Coda ⊕ ¹

— and you broke — it, and you broke — it. These
— when you spoke — it, when you spoke —



2

G7sus Cmaj7 G7sus

it. These eyes _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'it.' followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G7sus, Cmaj7, and G7sus are provided above the staff.

Cmaj7 G7sus Cmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

Detailed description: This system contains measures 3 through 6. The vocal line continues with 'are cry - in'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for Cmaj7, G7sus, and Cmaj7 are provided above the staff.

D Dmaj7 A7sus

one like I had with you. These eyes _____

Detailed description: This system contains measures 7 through 10. The vocal line has a whole note 'one like I had with you.' followed by a half rest. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for D, Dmaj7, and A7sus are provided above the staff.

Dmaj7 A7sus Dmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

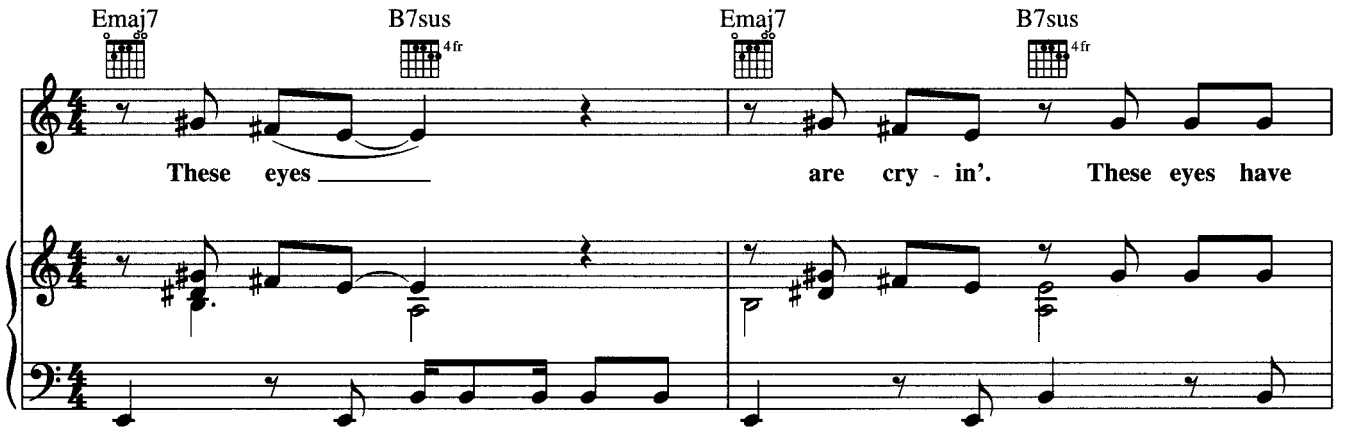
Detailed description: This system contains measures 11 through 14. The vocal line continues with 'are cry - in'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for Dmaj7, A7sus, and Dmaj7 are provided above the staff.

E



one like I had with you.

Emaj7 B7sus Emaj7 B7sus



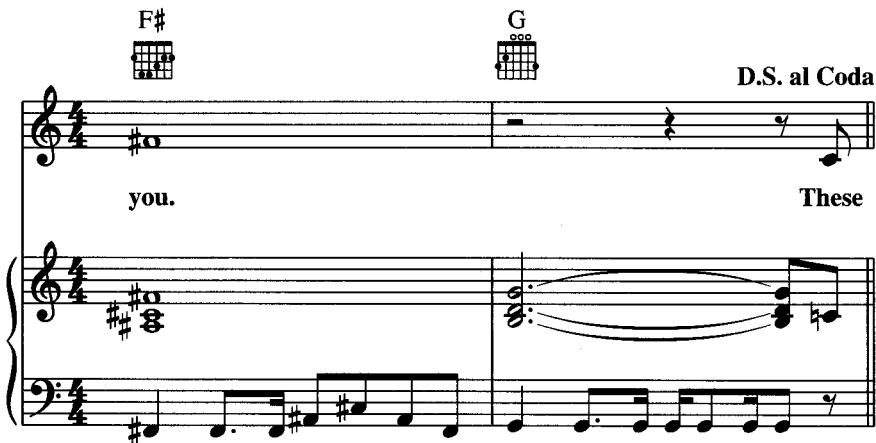
These eyes are cry-in'. These eyes have

Emaj7



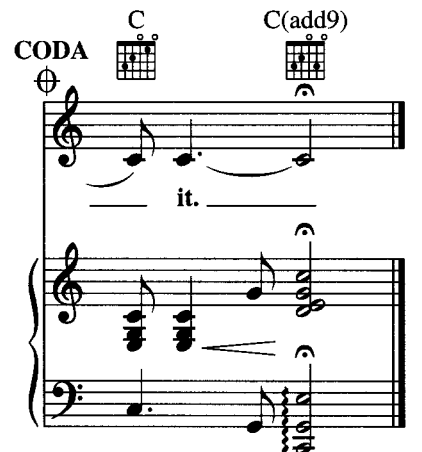
seen a lot of love, but they're never gonna see another one like I had with

F# G D.S. al Coda



you. These

CODA C C(add9)



it.

TIME FOR ME TO FLY

Words and Music by
KEVIN CRONIN

Moderately slow, in 2

Chord diagrams: D, G, A(add4), G

Chord diagrams: D, G/D, A(add4)/D, G/D

Chord diagrams: D, A/C#

I've been a - round for you, been up and down for you; but
You said we'd work it out. You said that you had no doubt that

Chord diagrams: G/B, D

I just can't get an - y re - lief. I've
deep down we were real - ly in love. But

A/C#
x x x x 2fr

swal - lowed my pride — for you, lived and lied — for you; but
I'm tired of hold - ing on to a feel - ing I know — is — gone. I

G/B
x x 0

D
x 0 0

you still make me feel like a thief. — You got me
do be - lieve that I've had e - nough. — I've had e -

Asus
x 0 0

G
0 0 0

D
x 0 0

steal - in' your love — a - way 'cause you nev - er give — it;
nough of the false - ness of a worn - out re - la - tion; e -

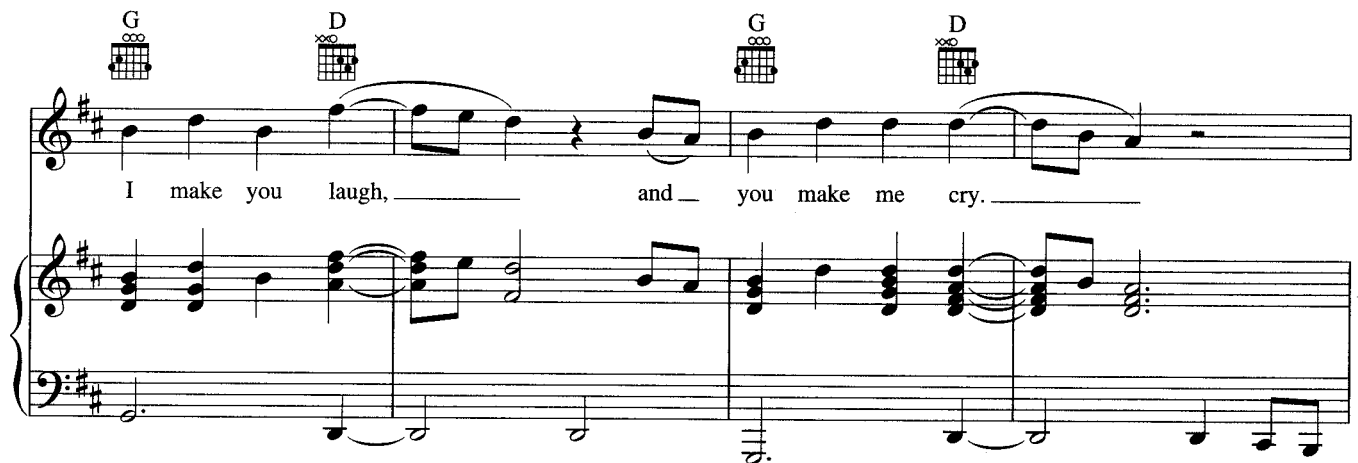
Asus
x 0 0

G
0 0 0

D
x 0 0

peel - in' the years — a - way and we can't re - live — it. }
nough of the jeal - ous - y and the in - tol - er - a - tion. }

G D G D



I make you laugh, and you make me cry.

Asus D



I be - lieve it's time for me to fly.


1 Asus G 2 D NC.



A G D



Time for me to fly. I've got to set myself free.

A  G  D 

Time for me — to fly. ————— That's just how it's got to — be. —



G  Asus 


I know it hurts to say — good - bye, — but it's



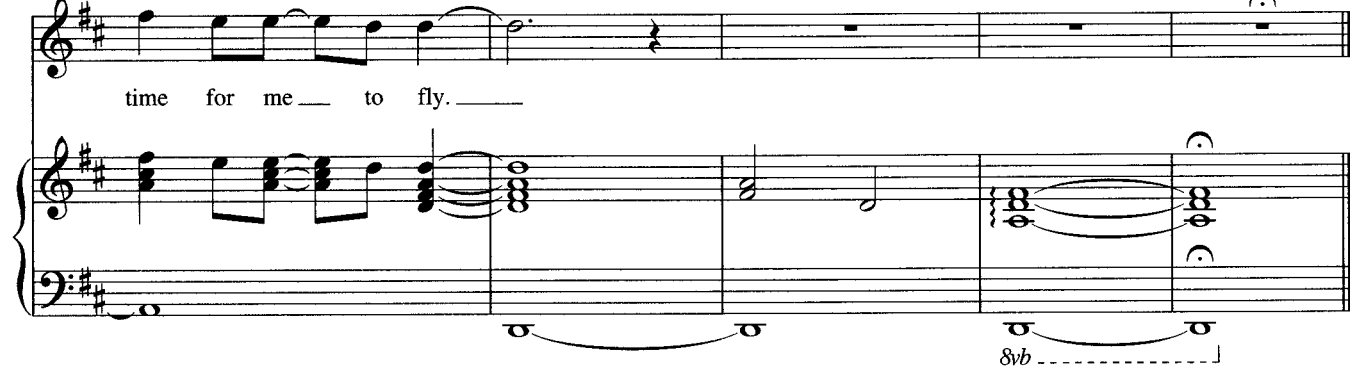
G  A 

time for me — to fly. ————— It's



D 

time for me — to fly. —————



8vb

TWO OUT OF THREE AIN'T BAD

Words and Music by
JIM STEINMAN

Moderately slow, with a beat

Chords: A, C#m/G# (4fr), D/F#, Dmaj7/E, E, A, A/G#, D, A, A/G#, F#m, D/E, E.

Lyrics:
 Ba - by, we can talk all night,
 but that ain't get - ting us no - where. I've told you ev - 'ry - thing I
 pos - si - bly can; there's noth - ing left in - side of here. And

A A/G# D

may - be you can cry all — night, — but that - 'll nev - er change — the way —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: A (x02232), A/G# (x02232 with a sharp on the G string), and D (xx0232). The bottom two lines are piano accompaniment in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

A A/G# F#m

— that I feel. — The snow is real - ly pil - ing up out - side; — I

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: A (x02232), A/G# (x02232 with a sharp on the G string), and F#m (232123). The bottom two lines are piano accompaniment in treble and bass clefs, continuing the eighth-note accompaniment.

D/E E D E

wish you would - n't make — me leave — here. I poured it on and I poured —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: D/E (xx0232), E (022100), D (xx0232), and E (022100). The bottom two lines are piano accompaniment in treble and bass clefs.

A Bm7 A/C# D E A Bm7 A/C#

— it out, — I tried to show you just how much I care. —

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are eight guitar chord diagrams: A (x02232), Bm7 (x24432), A/C# (x02232 with a sharp on the C string), D (xx0232), E (022100), A (x02232), Bm7 (x24432), and A/C# (x02232 with a sharp on the C string). The bottom two lines are piano accompaniment in treble and bass clefs.

D E A F#m G

I'm tired of words and I'm too hoarse to shout, — but you've been cold to

D E

me so long, — I'm cry - ing i - ci - cles in - stead of tears. — And

D/E E D/E E

all I can do — is keep on tell - ing you, I

A C#m/G# F#m D E

want you, — I need you, — but there ain't no way — I'm ev -

C#m 4fr F#m Bm

- er gon - na love _ you. Now don't be sad, _ (don't _ be sad, 'cause)

D Fdim 8fr F#m Bm To Coda

two out of three _ ain't bad. Now don't be sad, 'cause

D Fdim 8fr A D E

two out of three _ ain't bad. _ You'll nev - er find your gold _ on a

A Bm A/C# D E A Bm A/C#

sand - y beach. You'll nev - er drill for oil _ on a cit - y street. I know you're

D E A D/A A

look - ing for a ru - by in a moun - tain of rocks, — but there

G E

ain't no Coupe de Ville hid - ing at the bot - tom of a Crack - er Jack box.

N.C. C#m 4fr

I can't lie, I can't tell you that I'm

D C#m 4fr

some - thing I'm not, — no mat - ter how I try. I'll nev - er be a - ble

to give you some - thing, some-thing that I just have-n't got. — There's

D E

on - ly one girl — that I will ev - er love, and that was so man - y years a - go. —

A A/C# D D/E

— And though I know I'll nev - er get her out of my heart, she nev - er

A A/G# F#m

loved me back, ooh, — I know. Well, I re - mem - ber how she left me on a

D/E E A

A/C# D E A

storm - y night, And she kissed me and got out of our bed. — And though I

A/G# F#m D/E

plead - ed and I begged her not to walk out that door, — she packed her bags and turned right a - way. —

E D/E E D/E E

And she kept on tell - ing me, she kept on tell - ing me, she

D/E E A C#m/G# F#m

kept on tell - ing me, — "I want you, — I need you, — but there

D E C#m F#m Bm

ain't no way_ I'm ev - er gon - na love_ you. Now don't be sad, _

Detailed description: This system contains the first five measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams: D, E, C#m (4fr), F#m, and Bm. The key signature has three sharps (F#, C#, G#).

D Fdim A

D.S. al Coda

(don't be sad, 'cause) 'cause two out of three_ ain't_ bad." I

Detailed description: This system contains the next five measures. It features a vocal line with lyrics and a piano accompaniment. Guitar chords shown are D, Fdim (8fr), and A. The instruction 'D.S. al Coda' is placed at the end of the system.

CODA D Fdim A

two out of three_ ain't bad. _ Ba - by we can talk all

Detailed description: This system contains the next five measures, starting with a 'CODA' section. It features a vocal line with lyrics and a piano accompaniment. Guitar chords shown are D, Fdim (8fr), and A.

A/C# D E A

night, _ but that ain't get - ting us no - where.

rit.

Detailed description: This system contains the final five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Guitar chords shown are A/C#, D, E, and A. The instruction 'rit.' (ritardando) is placed at the beginning of the piano accompaniment.

WALK OF LIFE

Words and Music by
MARK KNOPFLER



Fast

E  A 

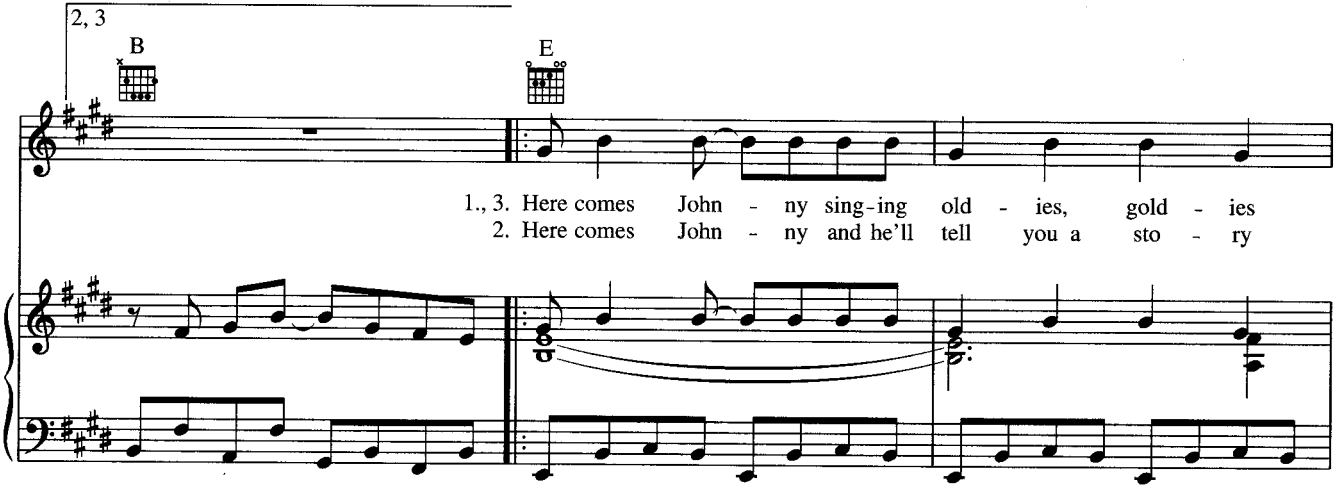


B  E/G#  A  1 B 



2, 3 B  E 

1., 3. Here comes John - ny sing-ing old - ies, gold - ies
2. Here comes John - ny and he'll tell you a sto - ry



be - bop - a - lu - la ba - by what I say — here comes John - ny sing-ing
hand me down my walk-in' shoes — here comes John - ny with the



I got - ta wom - an down in the tun - nels trying to make it pay. }
 power and the glo - ry back beat the talk - in' blues. }

He got the ac - tion he got the mo - tion yeah the

boy can play — de - di - ca - tion — de - vo - tion

turn - ing all the night time in - to the day —

1. he do the song a - bout the sweet lov - in'
 2. he do the song a - bout the sweet lov - in'
 3. and af - ter all the vio - lence and



wom - an he do the song a - bout the knife _____ he do the
 wom - an he do the song a - bout the knife _____ he do the
 dou-ble talk there's just a song in all the trou-ble and the strife he do the



walk he do the walk of life yeah _
 walk he do the walk of life yeah _
 walk you do the walk of life mmm _



_____ he do the walk of life. _____
 _____ he do the walk of life. _____
 _____ you do the walk of life. _____



To Coda ⊕

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

CODA **A** **B**

E **A**

B **E/G#**

B **Optional Ending** **E**
Repeat and Fade

THE WEIGHT

By J.R. ROBERTSON

♩ = 72

N.C.

A

Asus4

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a 'N.C.' (Natural Chord) instruction. The guitar part is indicated by two chord diagrams: 'A' (x02220) and 'Asus4' (x02240). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A

C#m

D

A

Asus4

1. I pulled in - to Na - za - reth, was feel - in' 'bout half - past dead.
(Verses 2-5. see block lyrics)

The second system continues the musical notation with guitar chords A, C#m (4fr), D, A, and Asus4. The lyrics are: "1. I pulled in - to Na - za - reth, was feel - in' 'bout half - past dead." A note below the lyrics reads "(Verses 2-5. see block lyrics)".

A

C#m

D

A

Asus4

I just need some place _ where I can lay _ my head. _____

The third system continues the musical notation with guitar chords A, C#m (4fr), D, A, and Asus4. The lyrics are: "I just need some place _ where I can lay _ my head. _____".

A C#m D A Asus4

“Hey, mis - ter can you tell me — where a man might find a bed?”

A C#m D A

He just grinned and shook my hand, “No” was all — he said.

E D A E D

Take a load off Fan - ny, take a load for free. —

A E D Dmaj7 D

Take a load off Fan - ny and — and — and — you

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. Above the first system, guitar chords are listed: A, A/G#, F#m7, A/E, and D. A 'To Coda' symbol is placed above the end of the first system. The second system continues the piano accompaniment, with a 'D.S. al Coda' instruction at the end. Above the second system, guitar chords are listed: A, A/G#, F#m7, A/E, D, D/E, A, A/G#, F#m7, A/E, and D. The third system is the Coda, marked with a diamond symbol and the word 'Coda'. Above it, guitar chords are listed: A, A/G#, F#m7, A/E, and D. The piano accompaniment in the Coda features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Verse 2:

I picked up my bag, I went looking for a place to hide
 When I saw Carmen and the Devil walking side by side
 I said "Hey, Carmen, come on, let's go down town."
 She said, "I gotta go but my friend can stick around."

Take a load off Fanny etc.

Verse 3:

Go down, Miss Moses, there's nothing you can say
 It's just ol' Luke and Luke's waiting on the judgement day
 "Well, Luke my friend, what about young Anna Lee?"
 He said "Do me a favour son, won't you stay
 and keep Anna Lee Company?"

Take a load off Fanny etc.

Verse 4:

Crazy Chester followed me and he caught me in the fog
 He said "I will fix your rack if you'll take Jack, my dog."
 I said "Wait a minute Chester, you know a peaceful man."
 He said "That's O.K. boy, won't you feed him when you can."

Take a load off Fanny etc.

Verse 5:

Catch a cannonball now, to take me down the line
 My bag is sinking low and I do believe it's time
 To get back to Miss Fanny, you know she's the only one
 Who sent me here with her regards for everyone.

Take a load off Fanny etc.

YOU REALLY GOT ME

Words and Music by
RAY DAVIES

Moderately

The musical score is arranged in four systems. Each system includes a guitar chord chart at the top, a piano accompaniment in grand staff (treble and bass clefs), and a vocal line in a single treble clef. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately'. The guitar chords are: Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr).

Vocal Lyrics:

Girl, you real - ly got me go - ing, you got me
 See, don't ev - er set me free, I al - ways
 See, don't ev - er set me free, I al - ways

so I don't know what I'm do - ing.
 wan - na be by your side.
 wan - na be by your side.

Yeah, }
 Girl, } you real - ly got me now. You got me
 Girl, }

F Eb F Eb F Eb F Eb

so I can't sleep at night.

G F G F G F G F

Yeah, you real - ly got me now, you got me

G F G F G F G F

so I don't know what I'm do - ing. — Oh

C Bb C Bb C Bb C Bb

yeah, you real - ly got me now. — You got me

C Bb C Bb C Bb C Bb

so I can't sleep at night. You real - ly got me. — You

Detailed description: This system contains the first two measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Bb, and C are shown above the vocal staff.

C Bb C Bb C Bb C Bb

real - ly got me. — You real - ly got me. —

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C, Bb, and C are shown above the vocal staff.

1 2 C

Oh, oh. —

Detailed description: This system contains the third and fourth measures. The vocal line has a rest in the first measure and then the lyrics 'Oh, oh. —'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A first ending bracket is shown above the vocal staff, and a second ending bracket is shown below it. A chord diagram for C is shown above the vocal staff.

3 C

Detailed description: This system contains the fifth and sixth measures. The vocal line has a rest in the first measure and then a whole note chord in the second measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A chord diagram for C is shown above the vocal staff.

YOU'RE THE DEVIL IN DISGUISE

Words and Music by BILL GIANT,
BERNIE BAUM and FLORENCE KAYE

Fast

N.C. B \flat C/B \flat

This system contains the first three measures of the piece. The guitar part starts with a natural chord (N.C.) in the first measure, followed by B-flat and C/B-flat chords in the second and third measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Half time (♩ = ♪)

F F

You look like an an - gel,

This system contains measures 4 through 7. The tempo changes to half time. The guitar part has a single F chord in the first measure and another F chord in the fifth measure. The vocal line begins with the lyrics 'You look like an an - gel,'. The piano accompaniment continues with a similar rhythmic pattern.

walk like an an - gel,

This system contains measures 8 through 10. The vocal line continues with the lyrics 'walk like an an - gel,'. The piano accompaniment maintains the same rhythmic and harmonic structure.

Bb C

talk like an an - gel but I got wise:

Double time (♩ = ♩)

F

You're the dev - il in dis - guise, oh yes you

Dm F


are. — Dev - il in dis - guise, mm -

Dm F

hmm. You I fool thought me — that —

Guitar solo ad lib.

Dm



with your kiss - es. You cheat - ed
I was in heav - en, but I was

F




and sure you schemed. Heav - en knows how you
sure sur - prised. Heav - en help me; I

1, 2
Bb




lied to me; you're not the
did - n't see the dev - il

C/Bb



F



way in you seem. You
in your eyes. You

3

Bb C F N.C.

(Solo ends) You're the dev - il in dis -

F Dm

guise, oh yes you are. — Dev - il in dis -

Repeat and Fade

guise, mm. — Dev - il in dis -

Optional Ending

Bb C/Bb F

guise.

Alone
Alone Again Or
Authority Song
Baba O'Riley
Baby, I Love Your Way
Back in the U.S.S.R.
Badge
Ballroom Blitz
Beth
Blaze of Glory
Brown Eyed Girl
Burning Love
Call Me the Breeze
Come Sail Away
Come Together
Day Tripper
Don't Do Me Like That
Don't Fear the Reaper
Don't Look Back in Anger
Don't Stand So Close to Me
Don't Stop
Dream On
Dreamer
Drive My Car
Every Breath You Take
Eye in the Sky
Faithfully
Fools Gold
Free Bird
Give a Little Bit
Gloria
Goodbye Yellow Brick Road
Green-Eyed Lady
Heart and Soul
Heat of the Moment
Heaven
I Feel Fine
I Want to Know What Love Is

If You Leave Me Now
In the Summertime
It's Only Love
The Joker
Knockin' on Heaven's Door
Like a Rolling Stone
The Lovecats
Matthew and Son
Oliver's Army
Paperback Writer
Penny Lane
Pictures of Lily
Pink Houses
Radar Love
Renegade
Rhiannon
Riders on the Storm
Rock 'N' Roll Star
Roxanne
Running on Faith
Shakedown
Show Me the Way
(She's) Some Kind of Wonderful
Something in the Air
Summer of '69
Sweet Emotion
Takin' Care of Business
These Eyes
Throwing It All Away
Time for Me to Fly
Two Out of Three Ain't Bad
Walk of Life
The Weight
You Really Got Me
You're the Devil in Disguise

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