

PIANO / VOCAL / GUITAR ARRANGEMENTS

CHRIS DE BURGH

GREATEST HITS



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GREATEST HITS

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PATRICIA THE STRIPPER

WORDS & MUSIC BY CHRIS DE BURGH

x = spoken
Tempo ad lib

F A7 Dm

Den-nis is a men-ace with his 'An-y-one for tennis?' and beseech-ing me to come and keep the

F7 (+6) Bb Bbm

score. And Maud says 'Oh Lord, I'm so ter-ri-bly bored. I

F Dm G7/D C7 F

real-ly can't stand it an-y-more.' I'm go-ing out to din-ner with a

A7 Dm F7

gor-geous sing-er to a lit-tle place I found down by the quay her

Bb Bbm F Dm

name is Pa-tri - cia, she calls her-self De-li - cia and the rea-son is-n't ve-ry hard to

G9 C7 F A7

see. She says 'God made her a sin - ner just to keep fat men thin-ner as they de-tes-t-ed the tri - cia was ar - rest - ed and everyone de-tes-t-ed the

Dm F7 Bb

tum-ble down in heaps be-fore her feet they hang a-round in groups like man-ner in which she was ex - posed la - ter on in court well

Bbm F Dm G9 C7

bat-tle wear-y troops one can of - ten see them queue right down the street. You see Pa- ev-'ry - bo-dy thought a sum - mer run in jail would be pro - posed. But the

Bb A7 Dm

tri - cia (or De - li - cia) not on - ly is a sing - er she al - so re - moves all her cloth -
 judge said 'Pa - tri - cia, or may I say De - li - cia, the facts of this case lie be -

G7 C7 Bb C

rit. *a tempo*

ing for Pa - tri - cia is the best — strip - per in town.
 fore me case dismissed this girl was in her work - ing clothes.

F Bb F C7 F

CHORUS

And with a swing of her hips she

D7 Gm C7

start - ed to strip — to tre - men - dous ap - plause — she took off her drawers and with a

F D7 Gm

lick of her lips she un-did — all her clips — and threw it — all — in the air ev' -

C Bb A7

ry - bo - dy stared — and as the last piece of cloth - ing fell — on the floor — the po - lice —

F D7 Gm

— were bang - ing on the door — on — a Sat - ur - day night — in
— yell - ing out for more —

2nd time
To Coda

C F Bb F C7 F

nine - teen - twen - ty - four. — Take it a - way boys. — Instrumental

D7 Gm(7) C7 F

D7 Gm C F C7 *D.S. al Coda*

But poor Pat -

CODA C7 F F7 D7 Gm7

nine-teen - twen-ty-four _____ on _____ a Sat-ur-day night _____ in

C7 F F7 Bb Bbm C7 F7

nine - teen - twen-ty - four _____ oh yeah! _____

A SPACEMAN CAME TRAVELLING

WORDS & MUSIC BY CHRIS DE BURGH

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of piano accompaniment and one system of vocal melody with lyrics. Each system includes guitar chord diagrams for the right hand and piano accompaniment for the left hand.

System 1: Chords: Dm, C, Bb, Dm, F, C.

System 2: Chords: Bb, C, Dm, Am, Bb, Dm.

System 3: Chords: F, C, Bb, Bb, C, Dm.

System 4: Chords: Dm, F, C, Dm.

Vocal Melody:

1. A space-man came trav-'ling on his ship from a-far, 'twas
 2. foll-owed a light and came down to a shed where a
 3. stran-ger spoke he said do not fear I

F C Bb C Dm Am

light years of time since his mis - sion did start and ov - er a vil - lage he
 moth - er and child were lying on a bed a bright light of sil - ver he
 come from a plan - et a long way from here and I bring a mes - sage for

Bb Dm F C Bb

halt - ed his craft, — and it hung in the sky like a star —
 shone round his head, — and he had the face of an an - gel
 man - kind to hear, — and sud - den - ly the sweet - est mu - sic

Bb C Dm 1, 2, 4.

just like a star —
 and they were afraid —

2. He
 3. Then the
 4. This
 5. And

3, 5. Dm Dm Bb C Dm Am Bb Dm

air. — and it went la, la, la, la, la, la, la, la, la,
 (cry)

F C Bb C Dm Am

la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Bb Dm F C Bb

la, la, la, la, peace — and good will to all men —

C Dm Bb C

and love for the child.

Dm Am Bb Dm F C

La, la, la, la, la, la, la, la, la, la, la, la, la, la,

Bb C Dm Am Bb Dm F C

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Peace and good-will to all

Bb Dm

To Coda \diamond *D.%. al Coda*

la. men. This

\diamond CODA Bb C Dm Dm Bb C

— and love for the child. Oh ^{*gva*} the whole world is wait - ing

Dm Am Bb Dm F C

^{*gva*} wait - ing for that song a - gain — there are thou-sands stand-ing on the

Bb

Dm

Am

sva
edge of the world and a star is mov - ing some-where, the

Bb

Dm

F

C

Bb

sva
time is near-ly here — this song will be-gin once a - gain —

Bb

C

Dm

to a ba - by's. cry.

VERSE 4

This lovely music went trembling through the ground
 And many were wakened on hearing sound
 And trav'lers on the road the village they found
 By the light of that ship in the sky which shone all around.

VERSE 5

And just before dawn at the paling of the sky
 The stranger returned and said now I must fly
 When two thousand years of your time has gone by
 The song will begin once again to a baby's cry.

SATIN GREEN SHUTTERS

WORDS & MUSIC BY CHRIS DE BURGH

Am D Em

Am B7 Em Am Em

Em G Am B7

Where your love is put your heart, — guard these mo-ments well —

Em G Am B7

where your dreams are, put your hopes — you know they will not fail — you. When the

Em A Am7 B7

sun ri - ses _ in the morn - ing you will wake up and find _ her yawn - ing, when the

Em Am C B7



wind blows _ strong and cold she'll be with you un - til you grow old.

Em G Am

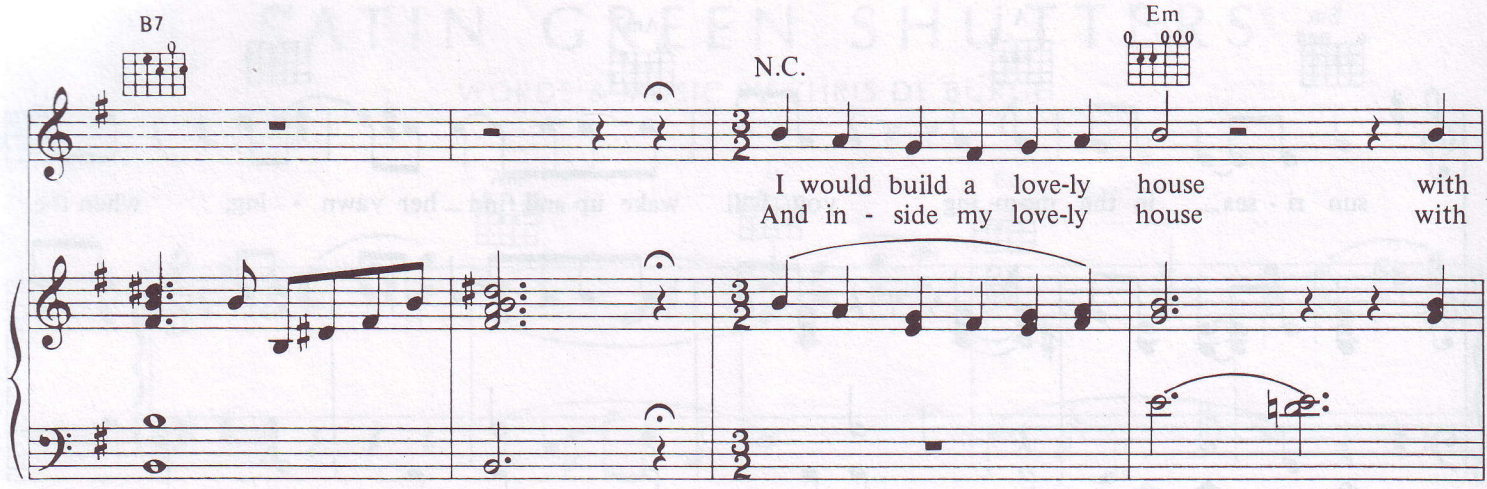
Where your love is, put your heart. Oh what would you do
Where your love is, put your heart. Oh what would you do

B7 Em Am D

if your dreams _ came true?
if your dreams _ came true?

B7  N.C. 




I would build a love-ly house with
And in - side my love-ly house with



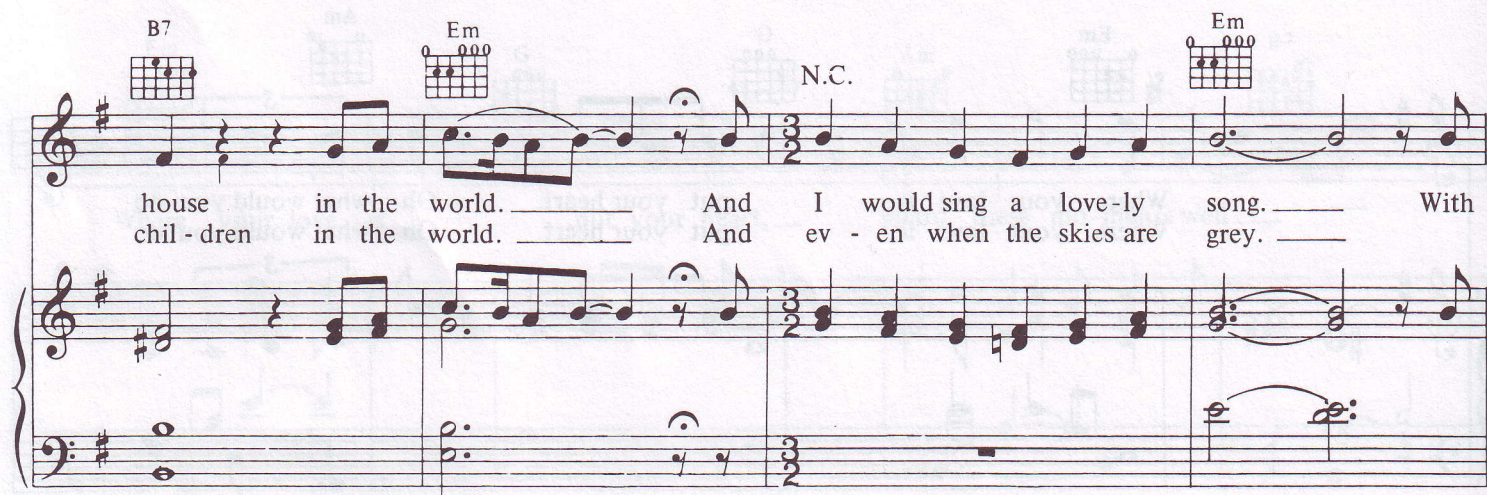
Am  Em  Am  Em  D 




sa - tin green shut - ters, it would be love - ly, the most love - ly
sa - tin green shut - ters, there would be chil - dren, the most love - ly



B7  Em  N.C. 

house in the world. And I would sing a love-ly song. With
chil - dren in the world. And ev - en when the skies are grey.



Am  Em  Am  Em  D 

you in my mind and you in my eyes the most love - ly
We would be hap - py for we have love the most love - ly



B7 Em C

song in the world. I would write it down
 love in the world. I would write it down

D G




on the wall just for you. Just for
 on the wind just for you. Just for

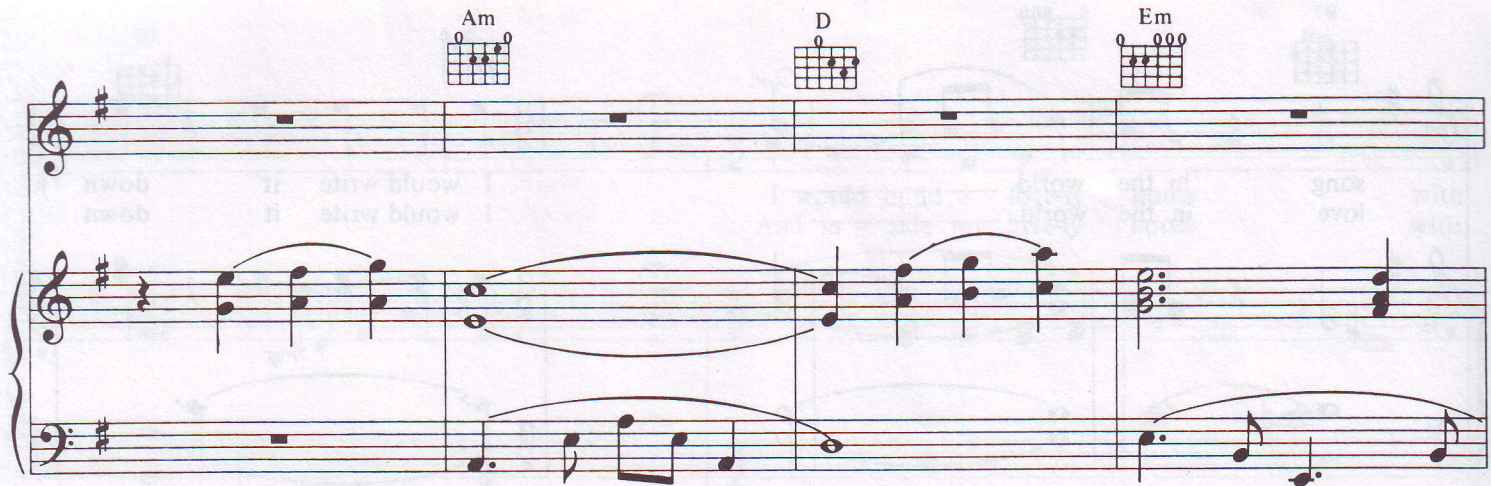
B7 Em





you. And I would hold you in my
 you. And I would hold you in my

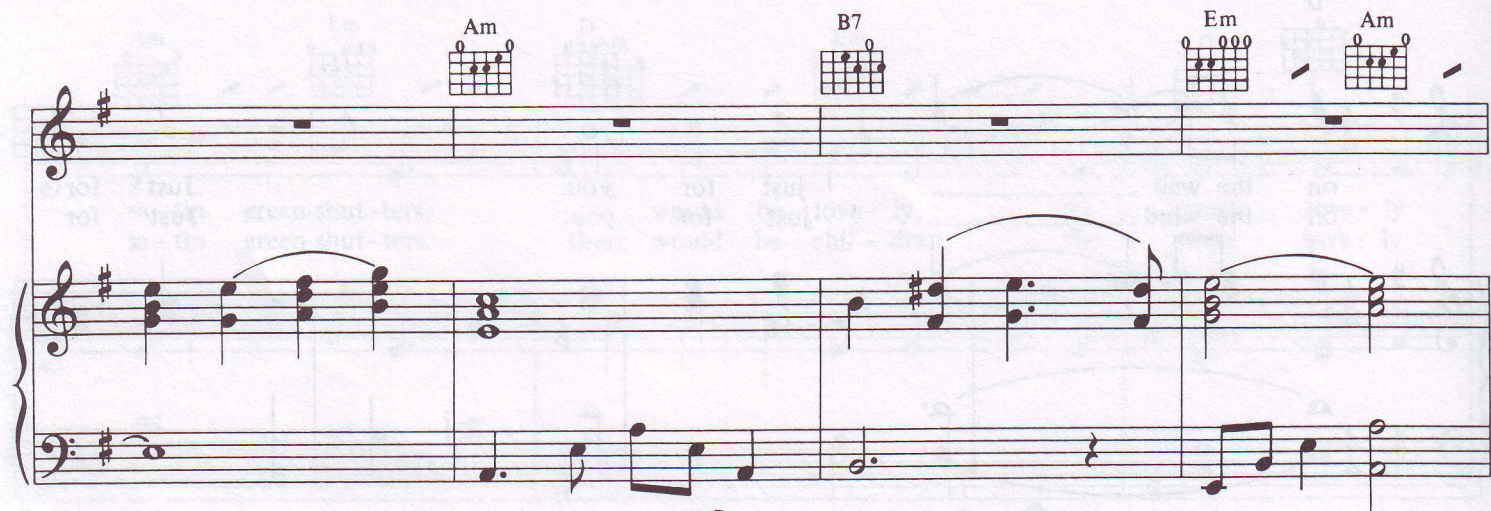
D To Coda Em

arms for the rest of my days.
 arms for the rest of my

Am  D  Em 




Am  B7  Em  Am 



Em  G  Am 

When you're sad — and feel - ing low, — you're on your own — with no -



B7  Em  G  Am 

- where to go. — Make be - lieve — that she is — gone — play your gui - tar — and



B7



Em



Am



Em



write a song — for her.

Write — down the words — a - bout

A



C



B7



how you cried — when you woke up weep-ing 'cos you thought that she'd died, and you

Em



Am



C



B7



heard her breath-ing through your pain, — and you held her close — and cried all ov - er a - gain —

D.S. al Coda

⊕ CODA

Emaj



days. —

SPANISH TRAIN

WORDS & MUSIC BY CHRIS DE BURGH

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature has one flat (B-flat).

System 1: The guitar line features chords Dm, Em, Dm, C, Dm, C, Dm, and Em. The piano accompaniment consists of a steady eighth-note bass line and a melody of eighth notes in the right hand.

System 2: The guitar line features chords Dm, Em, Dm, C, Dm, C, Dm, Em, and Dm. The piano accompaniment continues with the same rhythmic pattern.

System 3: The guitar line features chords Dm and Bb. The piano accompaniment continues with the same rhythmic pattern.

Lyrics:

There's a
Span - ish train that runs be - tween Quad - el - qui - dir and old Seville and at
Span - ish train still runs be - tween Quad - el - qui - dir and old Seville and at
dead of night the whis - tle blows and peo - ple hear she's running still. And then the
dead of night the whis - tle blows and peo - ple fear she's running still. An

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Dm Bb

hush their chil - dren back to sleep lock the doors up - stairs they creep, for
 far a - way in some re - cess the Lord and the devil are now playing chess. The

C 2nd time To Coda A7 Dm

it is said that the souls of the dead fill that train, ten thousand deep. Well a
 devil still cheats and wins more souls and as for the

Dm Bb C Dm

rail - way - man lay dy - ing with his peo - ple by his side. His
 railway man he cut the cards and he dealt such a hand of five. And

Bb A7

fam - i - ly were cry - ing knelt in prayer be - fore he died, But a -
 for the Lord he was praying hard for that train he'd have to drive, Well the

B \flat C A7 Dm

bove his head just a wait-ing for the dead was the de-vil with a twin-kle in his eye, Well
 de - vil he had 3 a - ces and a king, and the Lord he was running for a straight he had the

B \flat C C Dm

God's not a-round look what I've found? This one's mine! Just
 queen and the knave and the ten of spades all he needed was the eight,

B \flat C Dm

then the Lord him - self appeared in a burn - ing flash of light. And
 and then the Lord, he called for one more card but he drew the dia - mond eight. And the

B \flat A7

shou-ted at the de - vil, get thee hence to end - less night. But the
 devil said to the Son of God, I be - lieve you've got it straight, so

Bb C Am Dm

de-vil just grinned and said I may have sinned but there's no need to push me a - round, I
deal me one for the time has come to see who'll be King of this place, But

Bb C C Dm

got here first so you can do your worst, he's going under ground. Well I
as he spoke from beneath his cloak he slipped another ace. Ten

Bb C Dm

think I'll give you one more chance said the de - vil with a smile, so
thou-sand souls was the open - ing bid, but soon went up to 59, but the

Bb A7

throw a - way that stu - pid lance. It's real - ly not your style,
Lord didn't see what the devil did and he said 'that suits me fine' I'll

B \flat C A7 Dm

bove his head just a wait-ing for the dead was the de-vil with a twin-kle in his eye, Well
de - vil he had 3 a - ces and a king, and the Lord he was running for a straight he had the

B \flat C C Dm

God's not a-round look what I've found? This one's mine! Just
queen and the knave and the ten of spades all he needed was the eight,

B \flat C Dm

then the Lord him - self appeared in a burn - ing flash of light. And
and then the Lord, he called for one more card but he drew the dia - mond eight. And the

B \flat A7

shou-ted at the de - vil, get thee hence to end - less night. But th
devil said to the Son of God, I be - lieve you've got it straight, so

B \flat C A7 Dm

jo - ker is the name, po-ker is the game, we'll play right here on this bed. An
 raise you high to 105 and for - ev - er put an end to your sin. But th

B \flat C C Dm

then we'll bet for the big - gest stakes yet the souls of the dead...
 devil let out a mighty shout. My hand wins.

CHORUS

B \flat C Dm

And I said, look out — Lord he's gon-na win! — The
 And I said, Lord, oh — Lord you let him win. — The

B \flat C Dm B \flat A7

sun is down and the night's rid - ing in. That train is dead on time, many
 sun is down and the night's rid - ing in. That train is dead on time, many

1

Dm Gm Bb A7 Dm

souls are on the line, oh Lord, he's gonna win.
souls are on the line, oh Lord, he's gonna win.

2 Dm *D.S. al Coda*

Now the

CODA A7 Dm

Lord, well, he's just doing his best, and I said
rall.
rall.

Bb C Dm Bb C Dm

Lord, oh— Lord you've gotta win,— the sun is down and the nights riding in. That

Bb A7 Dm Gm Bb C Dm

train is still on time, oh my soul is on the line, oh Lord, you got to win.
rall.
rall.

BORDERLINE

WORDS & MUSIC BY CHRIS DE BURGH

Musical notation for the first system, including guitar chords Dm, /C, Bb, and Dm.

Musical notation for the second system, including guitar chords Bb, F/C, and C.

Musical notation for the third system, including guitar chords F and C.

stand - ing at the sta - tion I am waiting for a train_ to

Musical notation for the fourth system, including guitar chords Gm, Dm, and Gdim.

take me to the bor-der and my loved one far a-way I warned a bunch of sol-diers head-in

Dm Gm C C7

for the war I could hard - ly ev - en bear — to see them go. —

Dm F/C


2. Roll - ing through the coun - try - side —
walk - ing past the bor - der guards —

C Gm

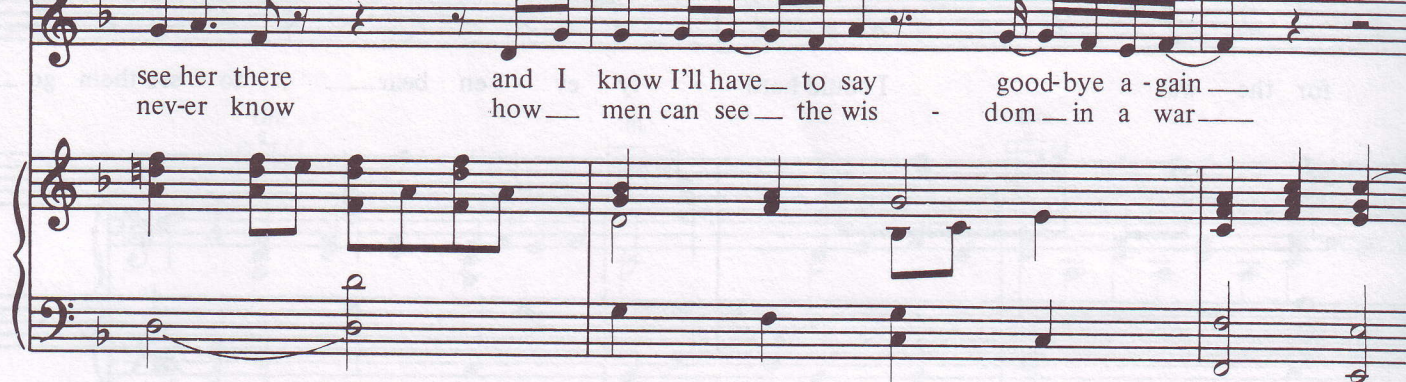
tears are in — my eyes — we're com - ing to the bor - der - line, — I'm
reach - ing for — her hand — showing no e - mo - tion — I want to

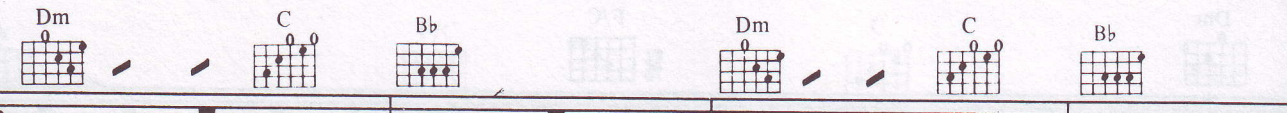
Dm Gdim


rea - dy with my lies and in the ear - ly morn - ing rain — I
break in - to a run but these are on - ly boys and I — will



see her there and I know I'll have__ to say good-bye a - gain__
 nev-er know how__ men can see__ the wis - dom__ in a war__










And it's break-ing__ my heart__





know what I must do. I hear my country call me but I want__ to be__ with you



F C/E Dm Gm

tak - ing — my side — one of us will lose don't let go I want to know that

E♭ Dm /C B♭

you will wait for me — un - til the day — there's no bor - der line —

Dm /C B♭ 1. F/C

no bor - der line —

C D.% 2. F/C C

(line) — rit.

F C/E Dm Gm /D C

The first system of music features a guitar chord diagram row at the top with chords F, C/E, Dm, Gm, /D, and C. Below this is a grand staff with a treble clef staff and a piano grand staff. The piano part consists of a right-hand melody and a left-hand accompaniment.

F /E Dm Gm

The second system continues the musical notation with guitar chord diagrams for F, /E, Dm, and Gm. The piano part continues with a right-hand melody and a left-hand accompaniment.

Eb Dm C Bb

The third system includes guitar chord diagrams for Eb, Dm, C, and Bb. The piano part continues with a right-hand melody and a left-hand accompaniment.

Dm C Bb Dm rit. no bor-der line. rit.

The fourth system includes guitar chord diagrams for Dm, C, Bb, and Dm, and the instruction "rit.". The piano part continues with a right-hand melody and a left-hand accompaniment.

DON'T PAY THE FERRYMAN

WORDS & MUSIC BY CHRIS DE BURGH

Em C

The first system of the piano accompaniment is in 4/4 time and the key of D major. The right hand features a melody of eighth notes with slurs, while the left hand plays a simple bass line with long notes and slurs. Chord diagrams for Em and C are provided above the staff.

Em C

The second system continues the piano accompaniment with the same melodic and bass line patterns. Chord diagrams for Em and C are provided above the staff.

D Em D Em

The third system of the piano accompaniment features a more active bass line with eighth notes. The right hand continues with slurred eighth notes. Chord diagrams for D, Em, D, and Em are provided above the staff.

Em G

1. It was late at night on the open road, Speeding like a man on the run,
Roaming mist then he gets on board, now there'll be no turning back.

The fourth system includes the vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment provides harmonic support for the lyrics. Chord diagrams for Em and G are provided above the staff.

C G/B Am G D

A life time spent pre - par - ing for the jour - ney.
 Be - ware that hood - ed old man at the rud - der.

Em G

He was clo - ser now and the search was on
 And then the light - ning flashed and the thun - der roared.

C C G/B

read - ing from a map in the mind, yes! There's the rag - ged hi
 peo - ple cal - ling out his name and danc - ing bows th

Am G D

and there's a - boat on the ri - ver. And when
 jab - bered and a moaned on the wa - ter. And then

Em D Em D/F#

rain_ came down, he heard a wild dog howl. There were voi -
 fer-ry-man said, there is trouble a - head, so you -

C G/B C G/D

_ ces in_ the night,_(Don't do it!) voi - ces out of sight._ (Don't do it)
 _ must pay me now,_(Don't do it) you must pay me now._ (Don't do it)

C B7

Too ma - ny men_ have failed_ be - fore what ev - er you do,_
 And still that voice_ came through the air what ev - er you do,_

CHORUS

Em D Em

Don't pay_ the fer - ry man. Don't ev - en fix_

3



Yeh, yeh, yeh, yeh,



yeh! Don't pay the fer - ry man.

(side)

Don't ev-en fix a price.



1 2



Don't pay the fer - ry man un-til he gets you to the oth-er side.

3



Don't pay the fer - ry man.

HIGH ON EMOTION

WORDS & MUSIC BY CHRIS DE BURGH

Dm Bb/D C/D Dm Bb/D C/D Dm

Dm Bb/D C/D Dm Dm Bb/D

Oh my heart is spin-ning like a wheel on - ly she can see the
Oh my heart is burn-ing like a fire clos - er now and she is

C/D Dm Dm Bb/D C/D Dm

way that I feel eyes are hold - ing right a - cross the room
breath-ing de - sire take my hand and give it all your light

Dm Bb/D C/D Dm G

high ex - plo - sion com-ing out of the blue } Well here we go a - gain } liv-ing
take com - mand I am your rhy - thm to - night }

B \flat C Dm B \flat

in a world that others can-not share yeah here we go a - gain_ we are

Dm C G E \flat B \flat

mov-ing from a spark to a flame. I am high _____ on e - mo-

F E \flat B \flat F

tion _____ high _____ a - gain _____

E \flat B \flat F G \flat A \flat

high _____ on e - mo - tion _____ your love will find the _____

1. 2.

Bb Bb Dm Bb/D

way _____ hey! _____ *Instrumental (Repeat x2)*

C/D Dm Bb/D 1. C/D Dm 2. C/D Dm

Dm C Bb Dm C G

I am

Eb Bb F Eb Bb

high _____ on e - mo - tion _____ high _____ a - gain _____

F Eb Bb F

high on e - mo - tion. Your

Gb Ab 1. Bb 2. Bb

love will find the way. way.

Dm Bb/D C/D Dm Bb/D C/D Dm

Dm Bb/D C/D Dm Bb/D C/D Dm

High on e - mo - tion high a - gain.

Repeat ad lib to FADE

THE LADY IN RED

WORDS & MUSIC BY CHRIS DE BURGH

INTRO

B \flat B \flat /D E \flat maj7

VERSE

F B \flat E \flat maj7

1. I've nev - er seen you look - ing so love - ly as you did — to - night,
nev - er seen you look - ing so gor - geous as you did — to - night,

F9 D7 D/F# Gm

I've nev - er seen you shine so — bright,
I've nev - er seen you shine so — bright,

F E \flat

mm mm mm mm. I've
you were a - maz - ing. I've

B \flat E \flat maj7

nev - er seen so ma - ny men ask — you if you want-ed to dance,
 nev - er seen so ma - ny peo - ple want to be there — by your side,

F9 D7 D/F# Gm

— they're look-ing for a lit - tle ro - mance,
 and when you turned to me and smiled, — it

B \flat 7/F E \flat

giv - en half — a chance, and I have
 took my breath a - way, — and I have

Cm

nev - er seen that dress you're wear - ing, or the
 nev - er had — such a feel - ing, such a

THE LADY IN RED


F7




high - lights in your hair that catch your eyes,
feel - ing of com - plete and ut - ter love,



Gm

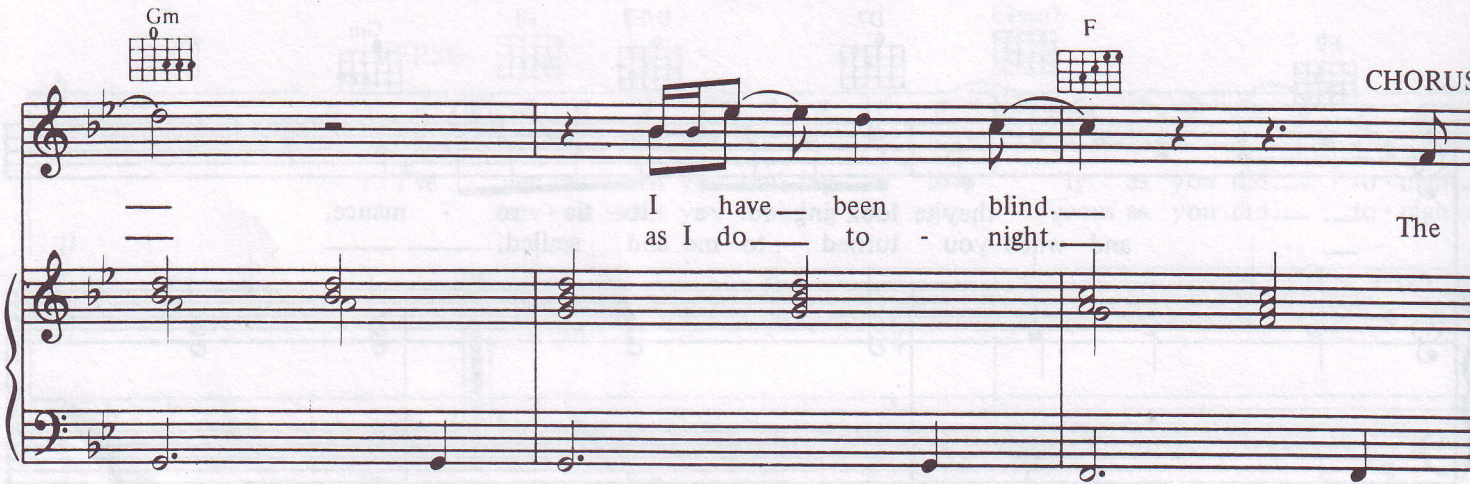


F




CHORUS


I have been blind.
as I do to night. The




F/Eb



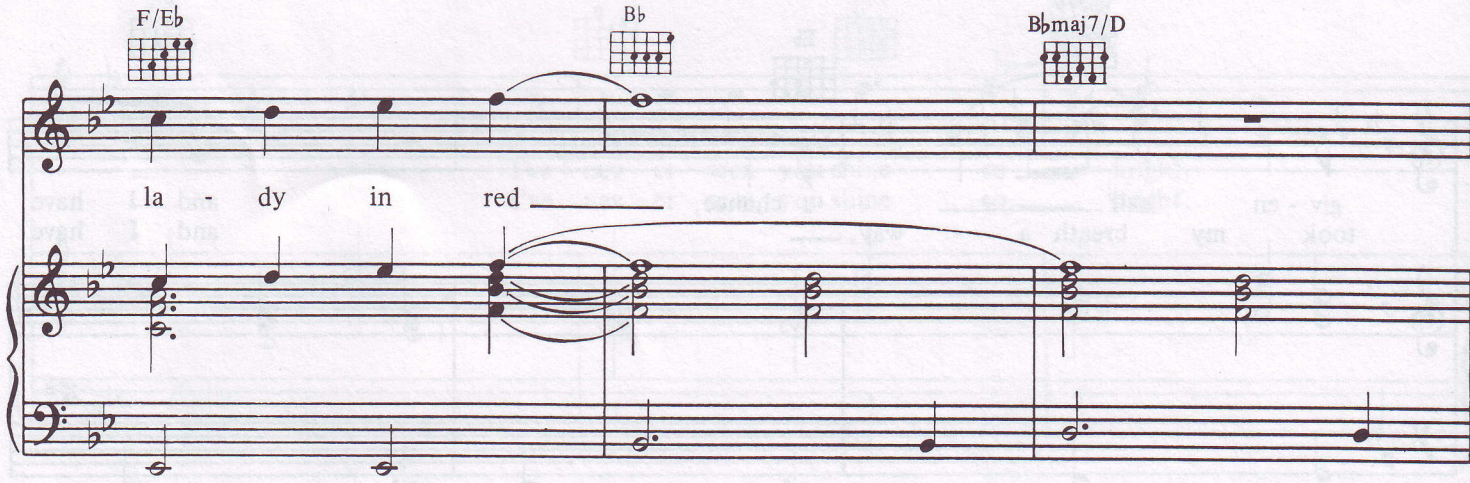
Bb



Bbmaj7/D



la - dy in red



Ebb9



F



Gm



F/A



is danc - ing with me, cheek to cheek,



Gm Gm/D Cm

there's no - bo - dy here, —

F7 Bb

it's just you and me, — it's where I wan - na be,

Bb7 Eb

but I hard - ly know —

D/F# D Gm Gm/F

this beau - ty by my side, —

Gm/E



Cm7



I'll ne - ver for - get

F



1.

Bb



Bb/D



the way you look — to - night. —

Ebmaj7



Bb



Bb/D



Ebmaj7



F



2.

Gm



2. I've way you look — to - night, —

Gm/F



Gm/E



Cm7



I nev - er will for - get

the way you look to - night.

Bb/D



Ebmaj7



F



x3

Bb



The la - dy in red,

Bb/D



Ebmaj7



F



Bb



my la - dy in red.

all

MISSING YOU

WORDS & MUSIC BY CHRIS DE BURGH

System 1: Chords: F, Dm, Gm, C. Lyrics: I've been miss-ing you. (miss-ing you)

System 2: Chords: F, D, Gm. Lyrics: I've got the ro-ses, There is no rea-son to the I've got the wine, things that we do, with a lit-tle luck she will be you can break a heart with just a

System 3: Chords: C, F, Dm. Lyrics: here on time. word or two, This is the place we used to go and take a life-time to a - pol - og - ise. with

System 4: Chords: Gm, A7, Dm. Lyrics: ro - man - tic mu - sic and the lights down low, and as you stand there a - mazed at the when the one you love's in front of your eyes, and I will fall to my knees like a



door___ and you're wond - 'ring what all this is for,___ it's just a
 fool___ if it's the on - ly way of get - ting through, you see if

F



Dm7



Gm7



sim - ple thing from me to you, the la - dy that I a - dore,___
 I think you are beau - ti - ful, some - one else is gon - na feel it too,

C



Gm7



C



'cause there's some - thing that you___ should know,___ it's that
 so there's on - ly one thing___ to do,___ tell you that

F



Dm7



Gm7



I've been miss - ing___ you___ more than words___ can say___
 I've been miss - ing___ you___ more than words___ can say___

C F Dm7 Gm7

and that I've _____ been think-ing a-bout it ev-'ry day, _____
 and that I've _____ been think-ing a-bout it ev-'ry day. _____

C F Dm7

and the time _____ we had _____ just dance
 Well to - night's _____ our night _____ for dance

Bb Bbm F

- ing nice _____ and slow, _____ and I _____ said now I've found
 - ing nice _____ and slow _____ be - cause now I've found

Dm7 Gm7 1. C

_____ you I'm nev-er let-ting go. _____
 _____ you I'm nev-er let-ting go. _____

2

C F Dm7

No, now I've found you I'm

Gm7 C F

ne - ver let - ting go.

Ad.

Dm7 Gm7 C

(miss - ing you)

Ad.

F Dm7 Gm7 C

I've been miss - ing you (miss - ing you)

repeat to fade