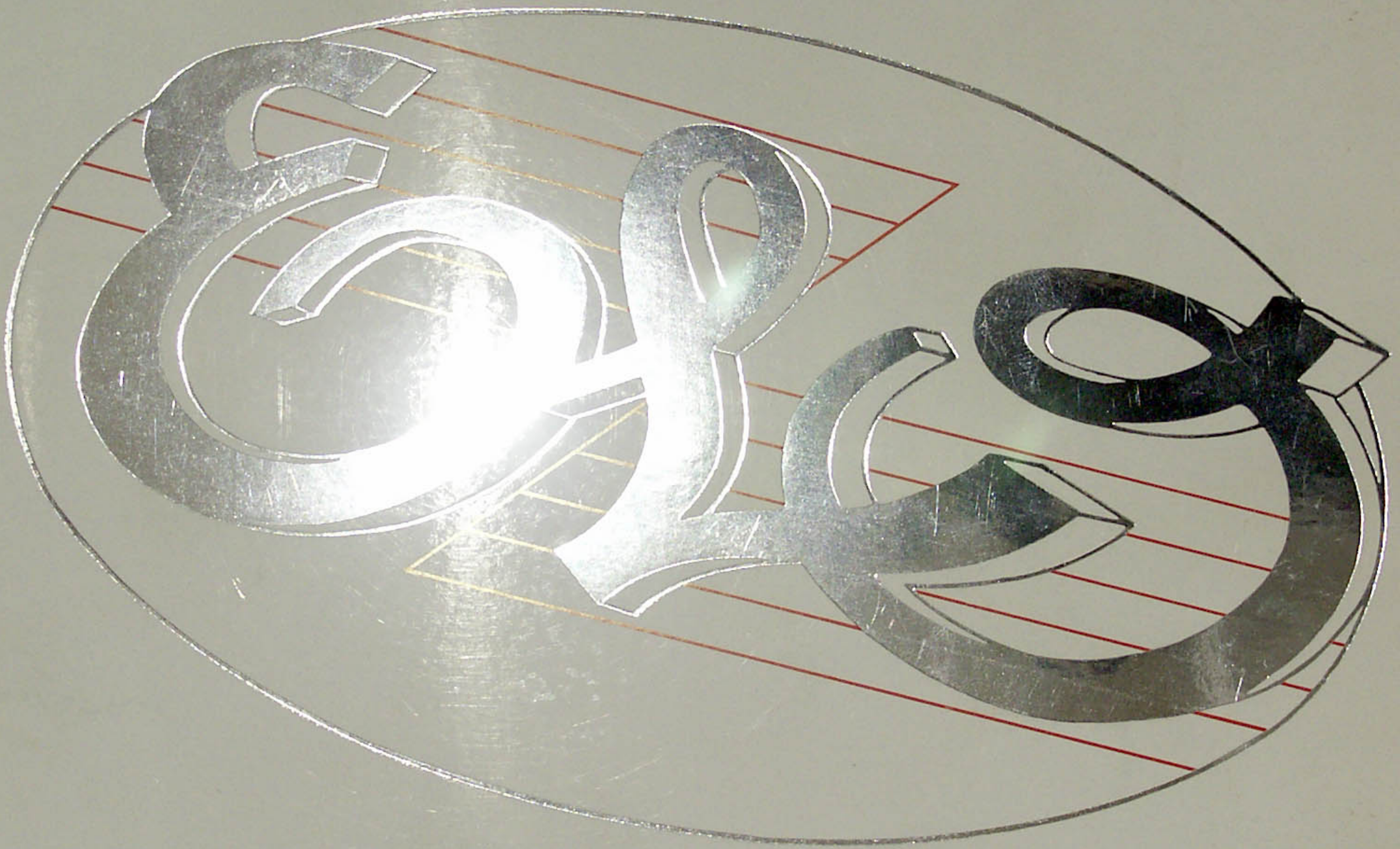


ELO

ELECTRIC LIGHT ORCHESTRA • ANTHOLOGY



*Anthology*



# ELECTRIC LIGHT ORCHESTRA • ANTHOLOGY



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From The Album "FACE THE MUSIC"

# EVIL WOMAN

Words and Music by JEFF LYNNE

Rubato

C9

F9

F#dim

C

Chord diagrams: C9, F9, F#dim, C. The piano accompaniment is marked *mp*. The lyrics are: "You made a fool of me — but them bro - ken dreams\_ have got to end."

Strongly rhythmic

C

Am

Em7

Dm7

Em7

Am

Em7

Dm7

Em7

The piano accompaniment is marked *f*. The lyrics are: "to use, There's an o - pen road\_ that leads\_ no - where,\_ so just"

Verse

Am

Em7

Dm7

Em7

Am

Em7

The piano accompaniment is marked *mp*. The lyrics are: "1. Hey wom - an, — you got the blues 'Cause you ain't got no — one else —"

Dm7

Em7

Am

Em7

Dm7

Em7

The piano accompaniment is marked *mp*. The lyrics are: "to use, There's an o - pen road\_ that leads\_ no - where,\_ so just"



Am Em7 Dm7 Em7

make some miles — be - tween here and there. There's a

Am Em7 Dm7 Em7 Am Em7

hole in my head — where the rain — comes in, You took my bod - y and played —

Dm7 Em7 Am Em7 Dm7 Em7

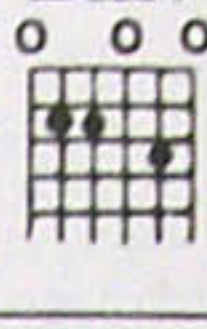
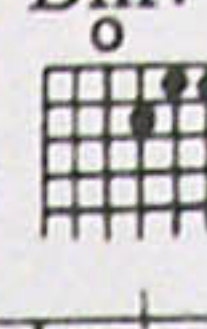
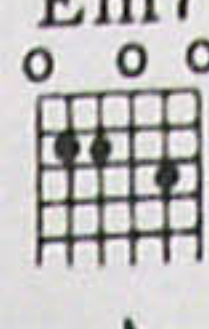
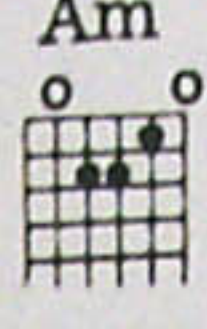
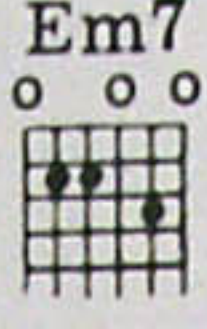
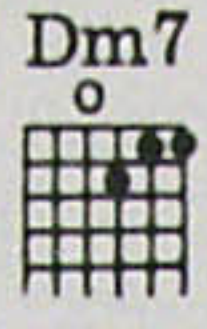
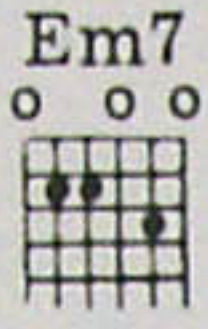
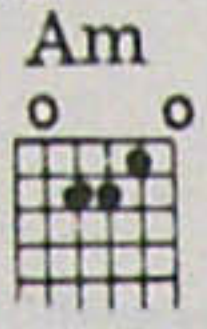
— to win, Ha, ha wom - an it's a cry - in' shame, But you

Fmaj7 G C

ain't got no - bod - y else — to blame.

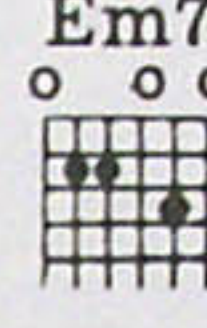
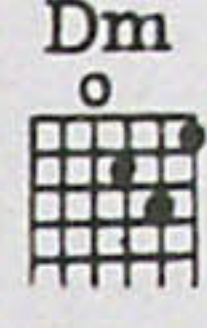
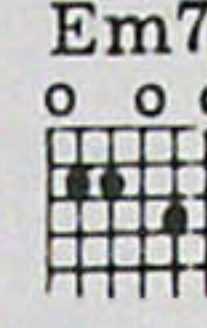
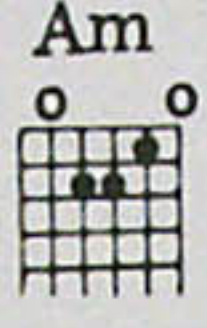
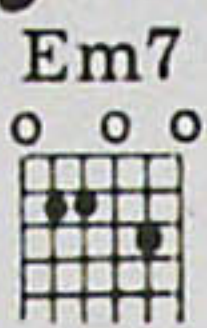
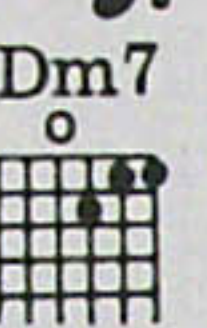
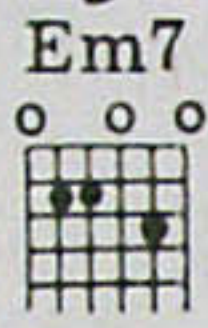
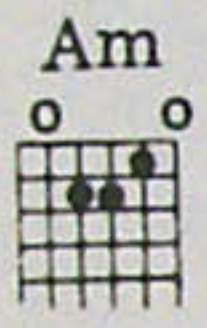


Chorus



E - vil wom - an,

E - vil wom - an

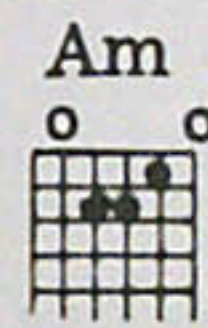
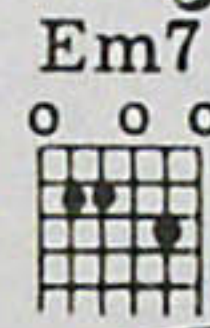
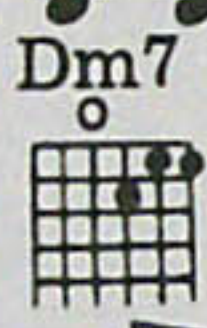
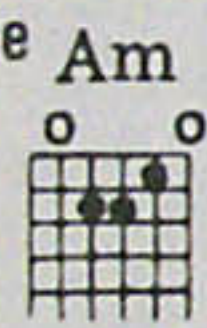


To Coda

E - vil wom - an.

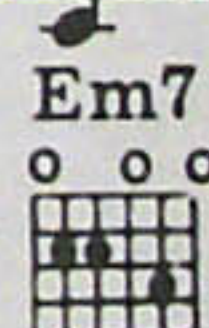
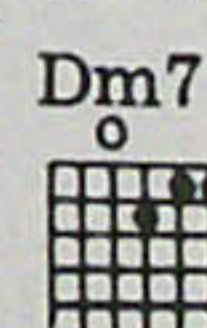
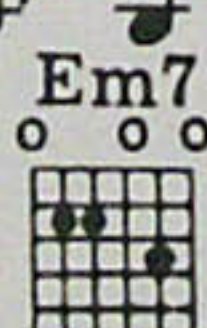
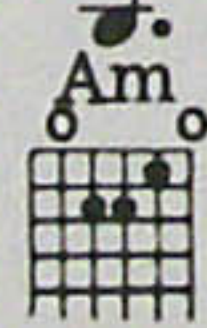
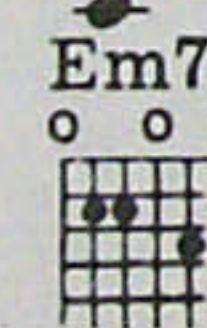
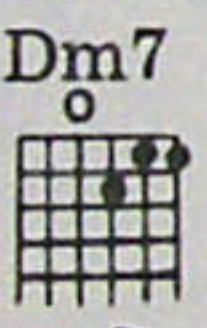
E - vil wom - an.

Verse



2. Rolled in — from an - oth - er town,

Hit some gold too hard to set -



tle down,

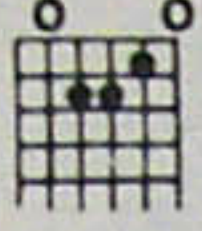
But a fool and his mon - ey soon go

sep - rate ways, —

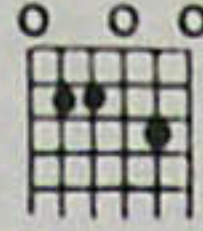
And



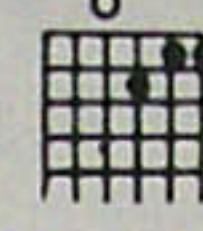
Am



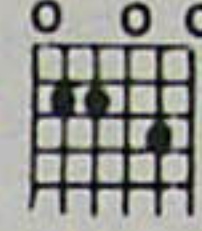
Em7



Dm7

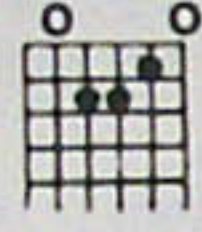


Em7

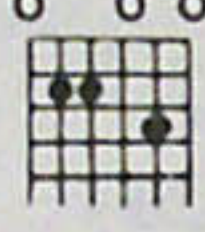


you found a fool ly - in' in a daze. —

Am



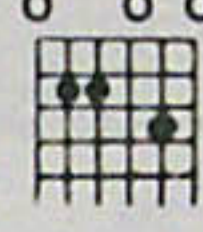
Em7



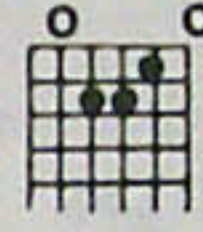
Dm7



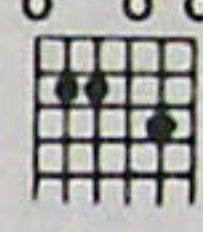
Em7



Am

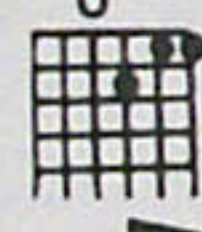


Em7

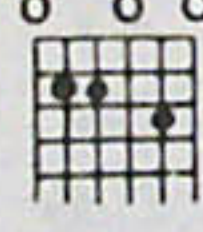


Ha ha wom-an what you gon - na do, You des-troyed all the vir - tues that the

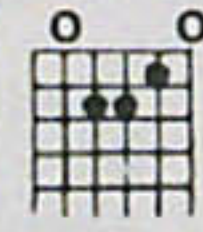
Dm7



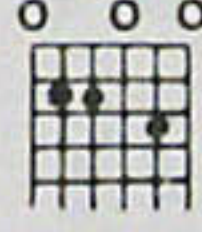
Em7



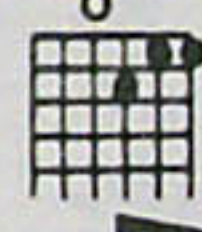
Am



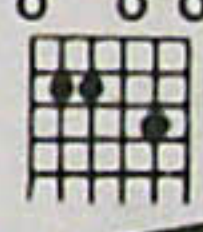
Em7



Dm7

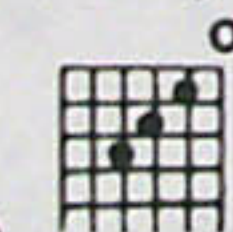


Em7



Lord gave you, It's so good — that you're feel - in' pain But you

Fmaj7



G



C



*D.S. al Coda*

bet - ter get your face on board the ver - y next train. —

*f*



Vers<sup>o</sup> Coda Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

3. E - vil wom - an how you done me wrong, - But now you're try - in' to wail a dif - f'rent song,

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

Ha ha fun - ny how you broke me up, you made the wine now you drink a cup.

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

I came run - nin' ev - ry time you cried, Thought I saw love smil - in' in your eyes,

Am Em7 Dm7 Em7 Fmaj7 G C

Ha ha ver - y nice to know that you ain't got no place left to go. —

*D.S. and fade*  $\text{f}$

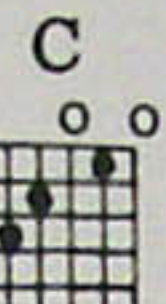
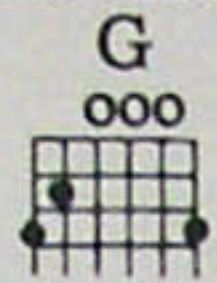


From The Album "A NEW WORLD RECORD"

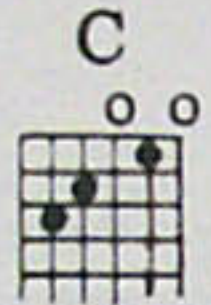
# LIVIN' THING

Words and Music by JEFF LYNNE

Moderately, with a beat



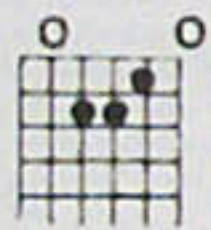
mf



1. Sail - in' a - way on the crest of a wave, it's like  
 2. Mak - in' be - lieve this is what you con - ceived from your  
 3. Tak - in' a dive 'cause you can't halt the slide float - ing

mf

Am



Ab



mag ic. Oh, roll - in' and rid - in' and slip -  
 worst day. Oh, mov - ing in line, then you look  
 down stream. Oh, so let her go, don't start spoil -

Fm



pin' and slid - in', it's mag ic.  
 back in time to the first day. And  
 ing the show it's a bad dream.

3894

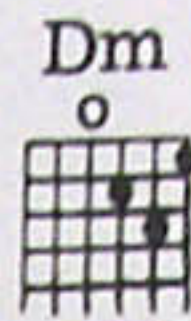
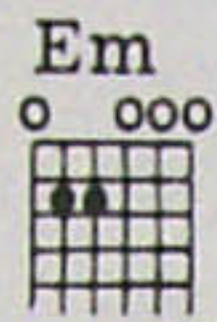
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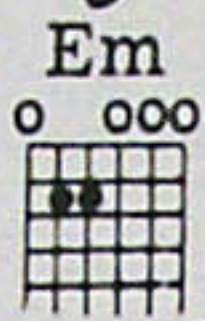
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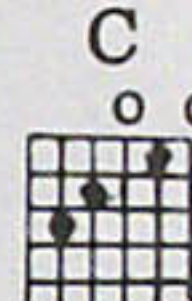
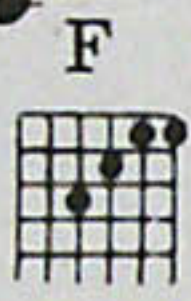
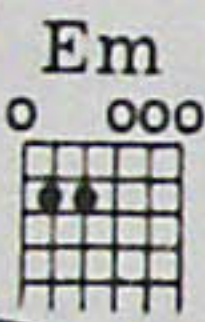




you and your sweet de - sire,

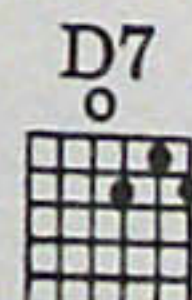
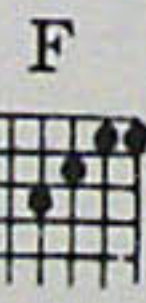
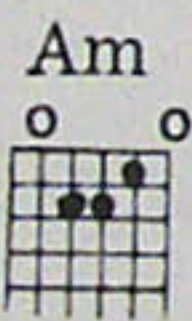


You took me, oh,



high - er and high - er, ba - by. It's a Liv -

*marcato*



in' Thing! It's a ter - ri - ble thing to

3



C Am F

lose. It's a giv - en thing, What a ter -

D7 G+ 1.2. C Bbm

ri - ble thing to lose.

F G 3. C

lose. It's a Liv -

Fade out Am F D7 G7+5 C

in' Thing! en thing! It's a ter - ri - ble thing to lose. It's a giv - en thing! What a ter - ri - ble thing to lose. It's a Liv -



# TELEPHONE LINE

Slowly

Words and Music by JEFF LYNNE

Amaj7

A7

1. "Hel - lo, how are you? Have you been al - right through all those

A#dim

Bm

E

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly nights?" That's what I'd say,

Bm

C#m

D

E

Amaj7

I'd tell you ev - 'ry- thing if you'd pick up that tel - e - phone, yeah,

Dmaj7

A

Amaj7

yeah, yeah. 2. Hey, How you feel - in? Are you

3984



A7 A#dim Bm E

still the same, don't you re - a - lize the things we did, we did were all for real, not a dream.

Bm C#m D E Amaj7

I just can't be - lieve they've all fad - ed out of view, yeah, yeah,

Dmaj7 Amaj7 Dmaj7 D (E bass)

yeah, yeah, oo.

Chorus: A F#m D E

Doo da wop, doo bee doo da wop, doo wah doo lang.

*mf*



A F#m D E A F#m

Blue days, black nights, — doo wah doo lang. — I look in - to the sky, —

D E A F#m

The love you need ain't gon - na see you through, — And I won - der why —

D E A A (G#bass)

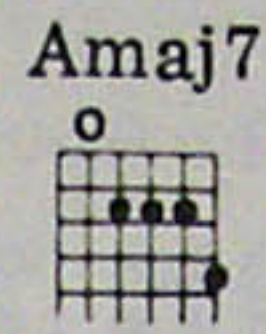
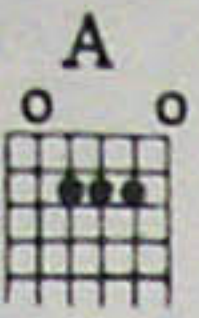
the lit - tle things you planned ain't com - in' true. — Oh, oh, Tel - e - phone Line, —

*Fade (after 3rd verse)*

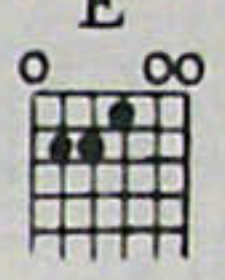
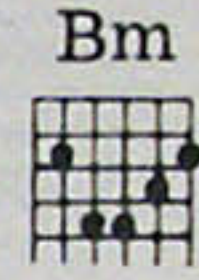
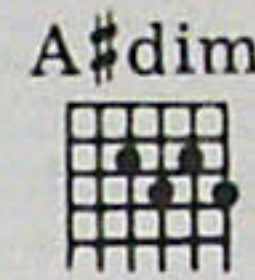
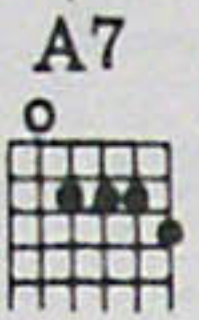
F#m F#m (E bass) D E7 Fdim

Give me some time, — I'm liv - ing in twi - light.

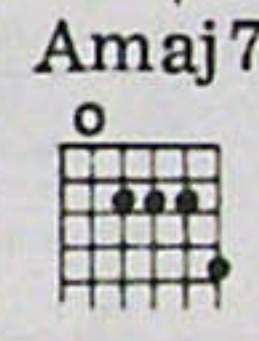
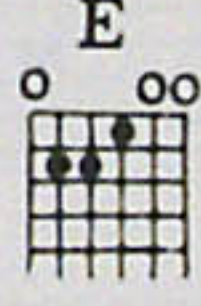
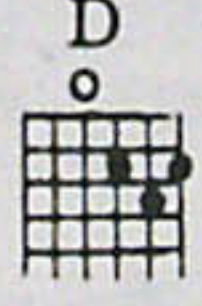
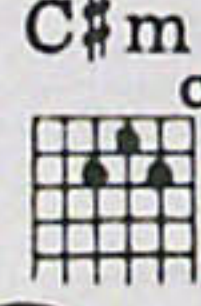
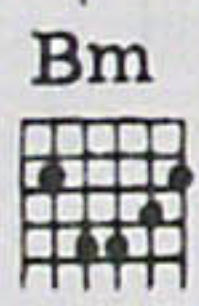




3. O. K., so no one's an - swer - ing, Well, can't you

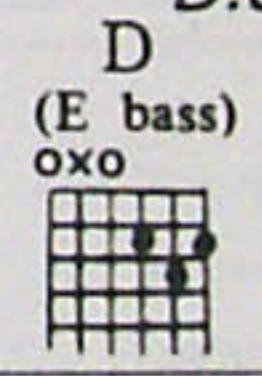
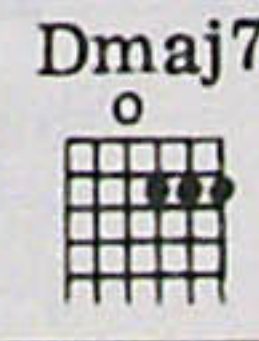
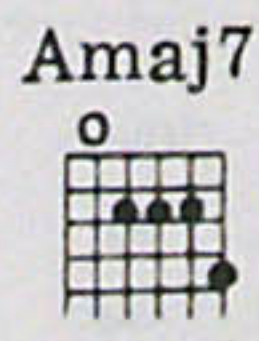


just let it ring a lit - tle long - er, long - er, long - er oh, I'll just sit tight,



Through shad - ows of the night let it ring for - ev - er more, oh hoh

*D.S. al Fade*

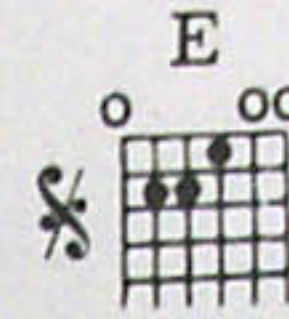


hoh hoh.



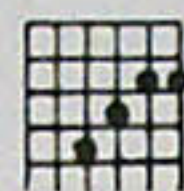
From The Album "OUT OF THE BLUE"  
**TURN TO STONE**  
 Words and Music by JEFF LYNNE

Moderate Rock shuffle ( = )



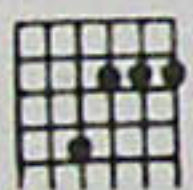
The cit - y streets  
 The dy - ing em -  
 The danc - ing shad -

F#

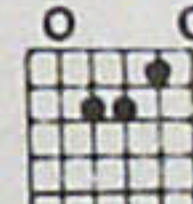


are emp - ty now (The lights don't shine no more)  
 bers of the night (A fire that slow - ly fades till dawn)  
 ows on the wall (The two - step in the hall)

F#m



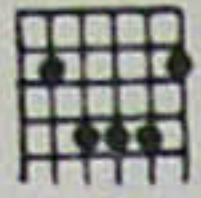
Am



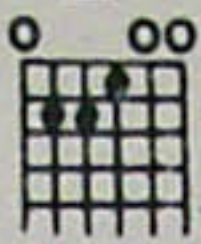
And so the songs are way down low (Turn - ing,  
 Still glow up - on the wall so bright (Burn - ing,  
 Are all I see since you've been gone (Turn - ing,



B



E

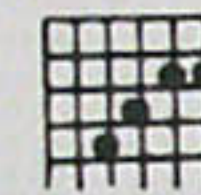


Musical notation for the first system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

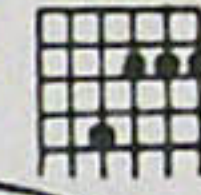
turn - ing      turn - ing)  
burn - ing      burn - ing)  
turn - ing      turn - ing)  
A sound\_ that      flows\_ in      to\_ my      mind\_  
The tired\_      streets\_ that      hide\_ a      way\_  
Through all\_ I      sit\_ here      and\_ I      wait\_

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

F#



F#m

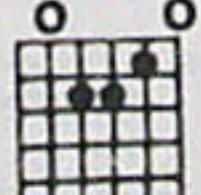


Musical notation for the third system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

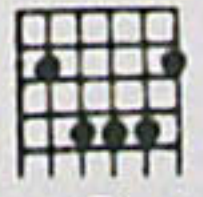
\_\_\_\_ (The ech - oes      of\_ the      day - light)\_      Of ev - 'ry - thing\_  
\_\_\_\_ (From here to      ev - 'ry - where\_ they      go)\_      Roll past\_ my      door\_  
\_\_\_\_ (I turn to      stone, I      turn\_ to      stone)\_      You will\_ re - turn\_

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

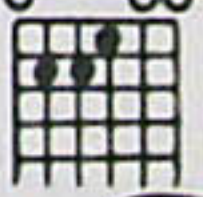
Am



B



E



Musical notation for the fifth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

\_\_\_\_ that is\_ a - live\_      (In my blue world.)\_  
\_\_\_\_ in - to\_ the day\_      (In my blue world.)\_  
\_\_\_\_ a - gain\_ some day\_      (to my blue world.)\_

Musical notation for the sixth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.



C#m G#m 4 fr. F#m G#m A B

I turn to stone, when you are gone, I turn — to stone.

*mp*

C#m G#m 4 fr. F#m G#m A B To Coda

Turn to stone, when you com - in' home, I can't — go on,

1. E C#m G#m 4 fr.

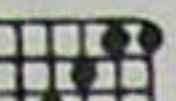
Turn to stone, When you are gone, I turn —


*mf*

F#m G#m 4 fr. A B C No chord

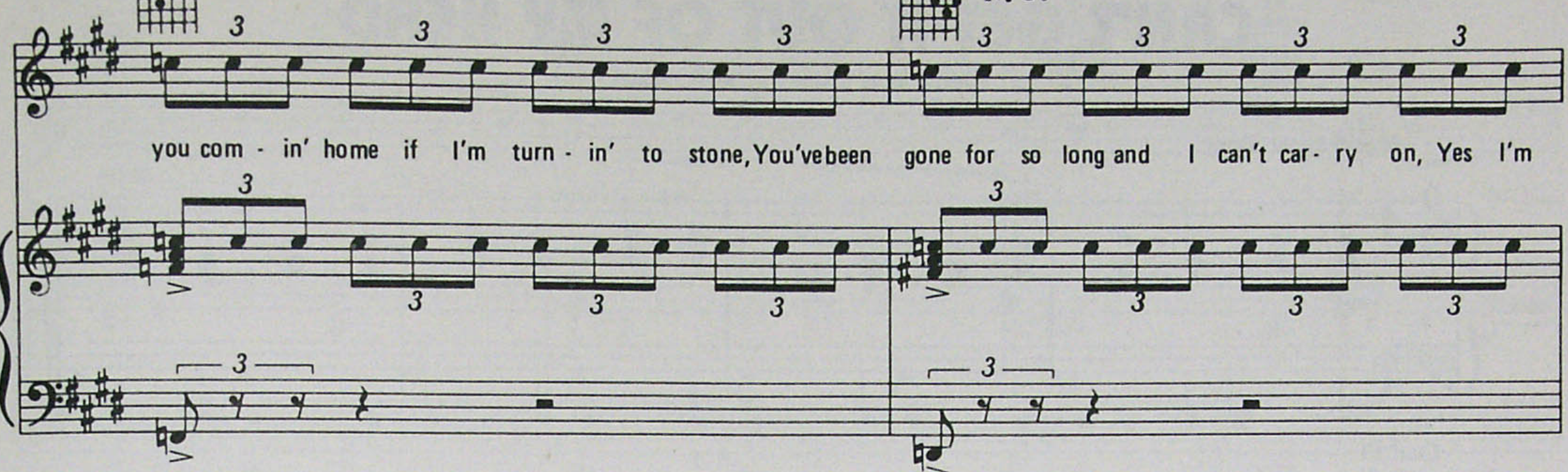
— to stone. — Yes, I'm turn - in' to stone 'cos you ain't com - in' home, Why ain't





F N.C.  



D N.C.  


you com - in' home if I'm turn - in' to stone, You've been gone for so long and I can't car - ry on, Yes I'm

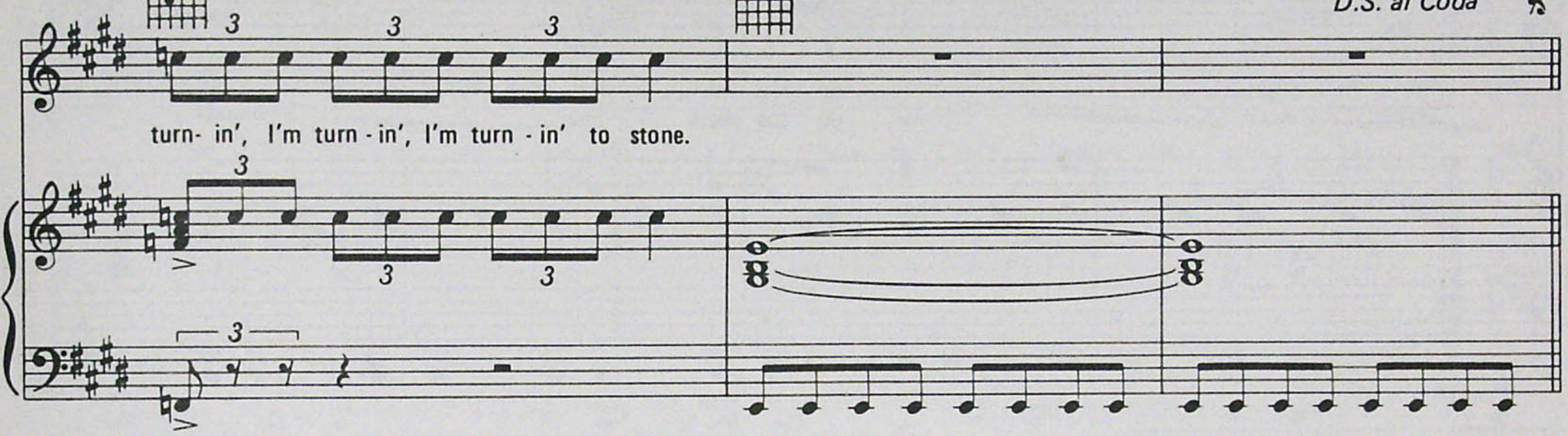


F N.C.  


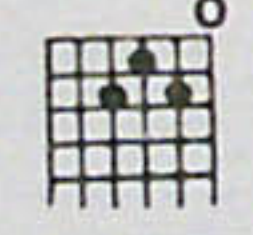
E  


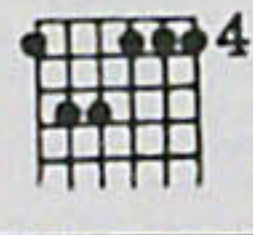
*D.S. al Coda* 

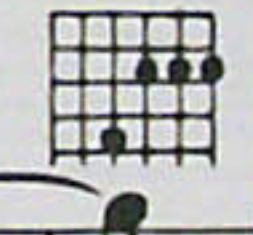
turn - in', I'm turn - in', I'm turn - in' to stone.



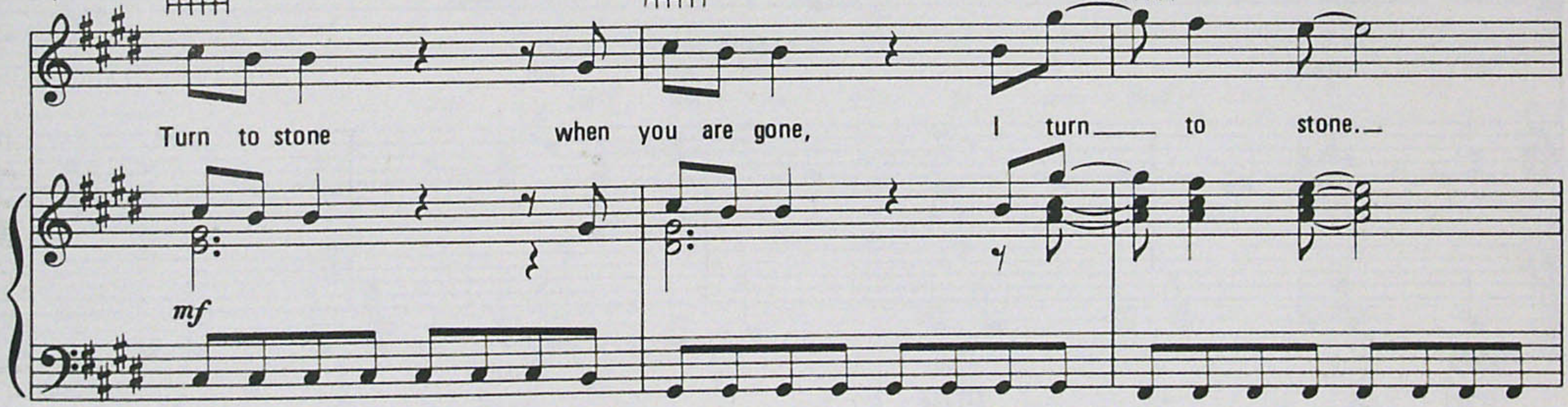
*Coda*


C#m  


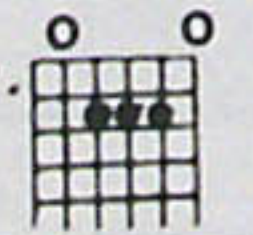
G#m 4 fr.  


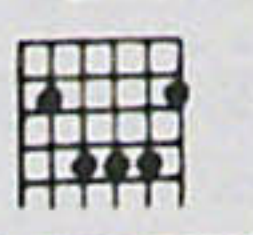
F#m  


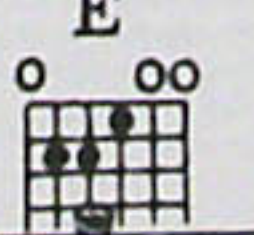
Turn to stone when you are gone, I turn to stone.



G#m 4 fr.  


A  


B  


E  


*Repeat and fade*





From The Album "ELDORADO"  
**CAN'T GET IT OUT OF MY HEAD**  
 Words and Music by JEFF LYNNE

Moderately Slow

Cadd9

Am

Mid - night -  
Break - down -

on the wa - ter, -  
on the shore - line, -

Cadd9

Am

I saw -  
Can't move, -

the o - cean's daugh - ter, -  
it's an ebb - tide, -

Fmaj7

Dm

Fmaj7

Walk - ing on a wave she came, -  
Morn - ing don't get here till night, -

star - ing as she called my  
search - ing for her sil - ver

3984



Am G C G F G

name. \_\_\_\_\_ } And I can't get it out of my head, \_\_\_\_\_ no, I can't \_\_\_\_\_

light. \_\_\_\_\_ }

C G F G C G

\_\_\_\_\_ get it out of my head. \_\_\_\_\_ Now my old \_\_\_\_\_ world is gone \_\_\_\_\_ for dead \_\_\_\_\_

F G C G

\_\_\_\_\_ cos I can't get it out of my head.

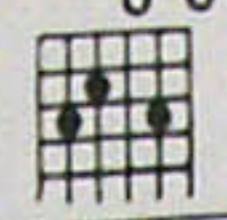
1. F G

2. F G Cadd9 Am

head, no, no. \_\_\_\_\_ Bank \_\_\_\_\_ job in the cit - y



Cadd9



Rob - in Hood and Wil - liam Tell and I - van - hoe and Lan - ce -

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

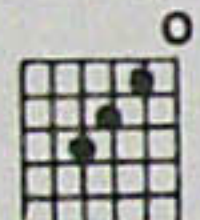
Am



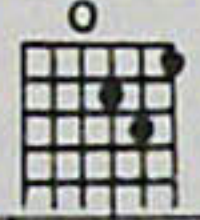
lot, they don't en - vy me.

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

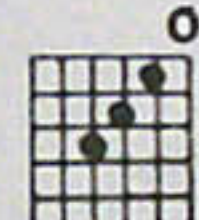
Fmaj7



Dm



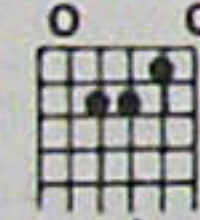
Fmaj7



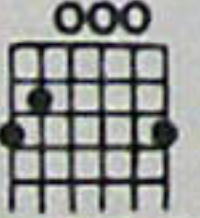
Sit - ting till the sun goes down, in dreams the world keeps go - ing 'round

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

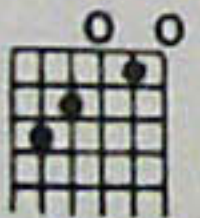
Am



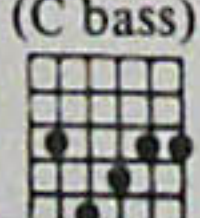
G



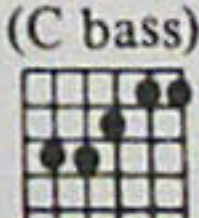
C



G



F



G



and 'round. And I can't get it out of my head, no, I can't

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



C (C bass) G (C bass) F (C bass) G (C bass) C (C bass) G (C bass)

get it out of my head. Now my old world is gone for

F (C bass) G (C bass) C (C bass) G (C bass)

dead cos I can't get it out of my head, no, no. No, I

2. F (C bass) G (C bass) C (C bass) Cmaj7 C7

head, no, no, no, no.

F (C bass) G (C bass) Ab Bb C

3984



From The Album "OUT OF THE BLUE"  
**SWEET IS THE NIGHT**  
 Words and Music by JEFF LYNNE

Moderately slow 2

Piano introduction in E major, 2/2 time. The music starts with a forte (*f*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

When the day is done — and there's no - where to run, — and the  
 start to sway, — check your Car - ti - er, — 'cos it's

*mf*

Chord diagrams: E (0 0 0 0 0 0), G#m (4 fr. 2 3 4 5 6 7)

peo - ple of the cit - y have all — lost and won, in your cit - y dress you  
 get - ting late, you can't af - ford to wait, so you move a - long where it's

Chord diagrams: A (0 2 2 3 4 5), B(sus) (2 2 3 3 4 4), B (2 1 2 2 3 3), E (0 0 0 0 0 0)

3984



G#m 4 fr.      A      B(sus)      B

stand and stare, and you smoke an - oth - er cig - a - rette and comb your hair, — and the light —  
 go - ing on, and the peo - ple of the night are play - ing till the dawn, — and the sun —

A      E (G# bass)      F#m7      B

— that shines, — paints a trace — of sad - ness on the street, —  
 — that shines — paints a trace — of sad - ness in your eyes —

A      E (G# bass)      F#m7      1. B      A

I wait, — I can't seem to get — to you. — (Oh) You  
 that cry, — wish - in' and — hop -



2. **B** **A**

in'

**E** **A** **B**

Sweet, sweet is the night, — now you are near, —

**E** **A** **B**

— dark, dark were the days, — they dis - ap - pear, —

**E** **A** **B** *To Coda*

— sweet, sweet is the night, — now you are



A  E (G# bass)  F#m7  Am 

near. Well you



E  G#m 4 fr.  A 

did your thing— and you lost your wings,— and you hurt so bad you lost



B(sus)  B  E  G#m 4 fr. 

ev - 'ry - thing, and the tears that fall — on the cit - y wall — will



A  B(sus)  B  A  E (G# bass) 

fade a - way — with the rays of morn - ing light — that shines,





**F#m7** **B** **A** **E (G# bass)**

paints a smile a - cross your pret - ty face, and I know

**F#m7** **B** **A** *D.S. al Coda*

ev - 'ry - thing is al right.

*Coda* **C** **A**

near, when you are near.

**F#m7** **B(sus)** **E** **C** **E**

*rit.*



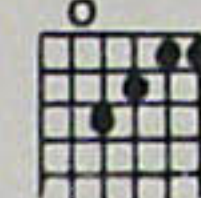
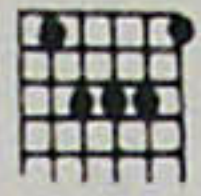
# ELDORADO

Words and Music by JEFF LYNNE

Slow beat

Bb

F  
(A bass)



1. Here it comes, an - oth - er lone - ly day, Play - ing the game,

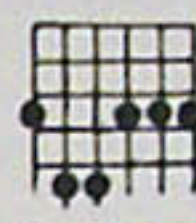
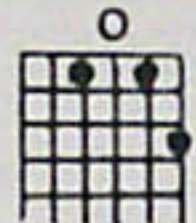
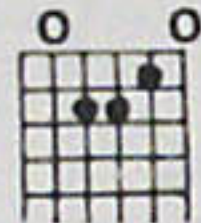
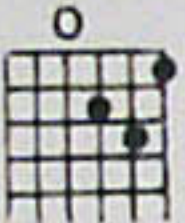
*mf*

Dm

Am

Cm

Gm



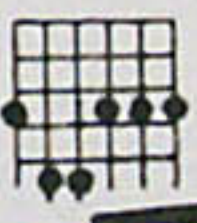
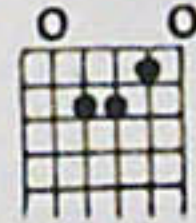
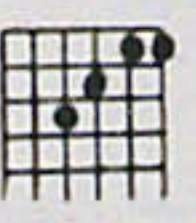
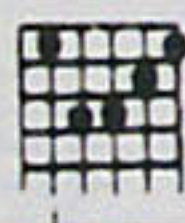
I'll sail a - way on a voy - age of no re - turn to see if e -

Bbm

F

Am

Gm

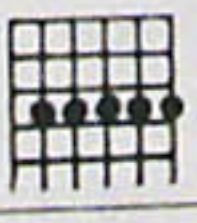
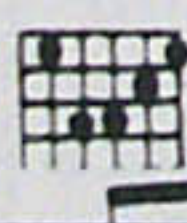


ter - nal life is meant to be, And if I find the key to the e -

3

Bbm

C11



ter - nal dream. 2. The paint - ed la - dies of the



Bb

F (A bass)

Dm

Am

Av - a - lon he - roes sing, ev - 'ry - where,

play in the sun, Bird on the wing, What do I care,

take to the road, feel, feel so free, days nev - er end. To the Through the I know the

Cm

Gm

Bbm

north there lies the chills of cold, life up - on the roof - top haze, voy - age's end will soon be here,

To the south there lies the tales un - All the cheat - ing and the bro - ken No e - ter - nal life is here for

F

Am

Gm

Bbm

told, days, me,

But in be - tween there lies So through it all I see, And now I found the key

the place to close your eyes. there's noth - ing left for me. to the e - ter - nal dream.

And I will } So I will } Then I will }



F A+ Dm C Bb F

stay, I'll not be back, El - do -

Gm Bbm F A+ Dm C Bb

ra - do, I will be free of the

F 1.2.3. Gm Bbm C11

world, El - do - ra - do. —

3. Say good - bye, the cit - y's  
4. Sit - ting here on top of

4. Gm Bbm F A+ Bb Gm7-5 F

ra - do, Then I will stay.

ritard.



From The Album "OUT OF THE BLUE"  
**BIRMINGHAM BLUES**  
 Words and Music by JEFF LYNNE

Moderate Rock, with a steady beat

Piano introduction in 4/4 time, key of Bb. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include a forte (f) section.

Bb

Guitar chord diagram for Bb (B-flat) in the key signature of Bb.

Vocal line in 4/4 time, key of Bb. The melody consists of quarter and eighth notes.

Work - in' on the road a - cross this — great big world, — (yeah) I've been  
 would - n't change the things I do for — an - y - thing — but I'd just

(Instrumental)

Piano accompaniment in 4/4 time, key of Bb. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include a mezzo-forte (mf) section.

F

Guitar chord diagram for F (F major) in the key signature of Bb.

Vocal line in 4/4 time, key of Bb. The melody consists of quarter and eighth notes.

roll - in' like a stone I nev - er the get back home, — yes, I've been  
 like to hear the mes - sage of the streets a - gain, — give me a

(Instrumental)

Piano accompaniment in 4/4 time, key of Bb. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

3984



E<sub>b</sub> F B<sub>b</sub>

long — gone, — and boy I've got the Birm-ing - ham Blues. —  
 tick - et, — 'cos boy I got the Birm-ing - ham Blues. —

(Instrumental) —

(I've) Been a - cross the o - cean to the south sea isles, — yeah I  
 It may be kind - a home - ly but it sure is sweet — in -  
 I'll go and stay a while and all the folks I meet, — they'll say,

(Instrumental) —

F E<sub>b</sub>

To Coda

trav - elled to the east and west for miles and miles and miles, and I've been long — gone, — and  
 dus - tri - al rev - o - lu - tion put it on its feet but it's a long — way, — and  
 "you won't stay long, — you got them trav - ell - in' feet, — you'll soon be long — gone, — 'cos



F G<sup>b</sup>

boy I've got the Birm-ing - ham Blues. —  
 boy I got the Birm-ing - ham Blues. —

F

A - cross — the world —  
 A - cross — the world — I've seen —

peo - ple and plac -  
 peo - ple and plac -

G<sup>b</sup>

es.  
 es.

Could be the same,  
 Could be the same,

but with a  
 but with a



Bb F Eb Bb F Eb

Chord diagrams for Bb, F, Eb, Bb, F, Eb.

dif - f'rent name. \_  
dif - f'rent name. \_

1. Bb F Eb Bb F Eb 2. Bb F Eb

Chord diagrams for first and second endings: 1. Bb, F, Eb, Bb, F, Eb; 2. Bb, F, Eb.

*D.S. al Coda*

Bb F Eb Bb F Eb Bb F Eb

Chord diagrams for the third system: Bb, F, Eb, Bb, F, Eb, Bb, F, Eb.

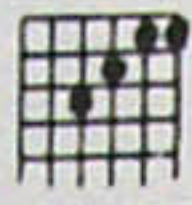
Coda F Gb

Chord diagrams for the Coda: F, Gb.

boy you got the rest of the world blues?



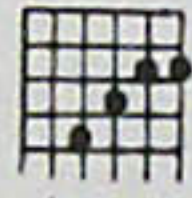
F



A - cross — the world — I've seen, —

peo - ple and plac - es, could be the same, —

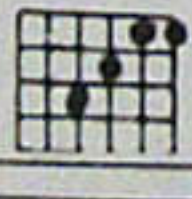
G<sub>b</sub>



but you know it's got a dif - fer - ent name. —

Repeat and fade

F



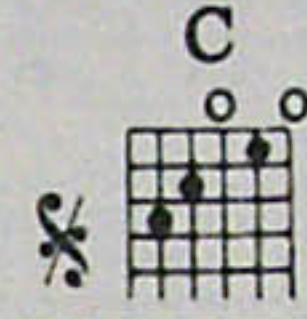


From The Album "OUT OF THE BLUE"

# SWEET TALKIN' WOMAN

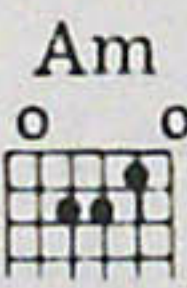
Words and Music by JEFF LYNNE

Moderately

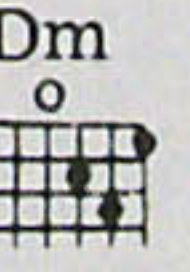
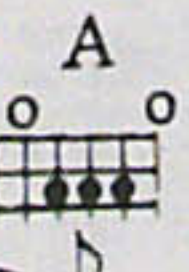
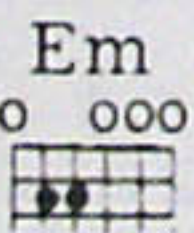


I was search - in' on a  
walk - in', man - y  
liv - in' on a

*mf*



one - way street, I was hop - in' for a chance to meet I was  
days go by, I was think - in' 'bout the lone - ly nights. Com -  
dead - end street, I've been ask - in' ev - 'ry - bod - y I meet,



wait - in' for the op - er - a tor on the line. } (She's gone so  
mun - ni - ca - tion break - down all a - round. }  
In - suf - fi - cient da - ta com - ing through.. }

3984

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Em Dm Em F G

long) What can I do? (Where could she be?) Don't know what I'm gon - na do, -

Am F G C G

I got - ta get back\_ to you. (You got - ta)

C Am Em F Em F G

Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in'.

C Am Em F Em F G To Coda

Hold on, sweet talk - in' lov - er, it's so sad if that's\_ the way it's o - ver.



**F7** **G** **1. Am** **F** **G** **2. Am** *D.S. al Coda*

I was I've been

*Coda* **F** **G** **Am** **G**

*tr* *mp* *mf*

*Repeat and fade*

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

Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in',

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

Hold on, sweet talk - in' lov - er, it's so sad if that's — the way it's o - ver.



From The Album "OUT OF THE BLUE"

# STARLIGHT

Words and Music by JEFF LYNNE

Moderately slow

mp

F C+ F C+

Star - light, — I hear you call - in' out to me. —  
 Star - light, — your eyes are look - in' out so far a - way. — Constel -  
 Moon - glow, — come light the way up to my win - dow. — As you

mf

F C+ F D7

Sweet love, — roll - in' a - cross my mind a gain. — I want you, —  
 la - tion in the sky — is smil - ing down on me, I won - der, wonder why? I can feel —  
 roll a - cross the night, — don't tell no - bod - y that I told you so. — I want you, —

3984



yes I do, I need you, yes I do.  
 you're so real, I can see you're so near.  
 yes I do, I need you, yes I do.

And then you run. You got - ta

stop fool-in' a - round, keep your feet on the ground lit-tle girl,

and star - light will shine all a - round lit - tle girl.

1.

2.



Dm

Am

Gm7

Gm G#m Am Bbm

C6

*D.S. al Coda*

You had me all the sum - mer long lit - tle girl.

*Coda*

C6

Dm

Am7

Gm7

Gm G#m Am Bbm

You had me all the sum - mer long lit - tle girl.

C6

F

C+

Cm

D7

*Repeat and fade*

F

C+

Cm

D7

Star - light, your eyes are look - in' down on me so far a - way.

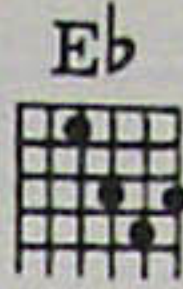
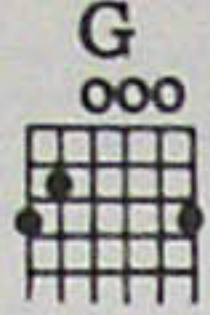


From The Album "ELDORADO"

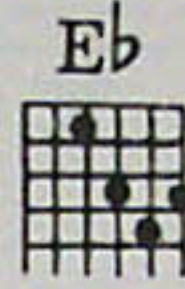
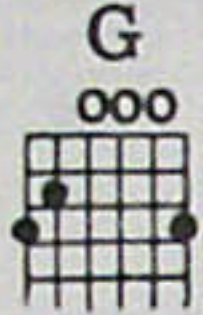
# BOY BLUE

Words and Music by JEFF LYNNE

Moderate Rock

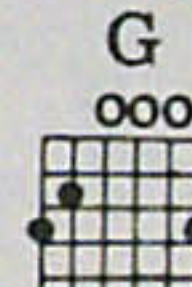
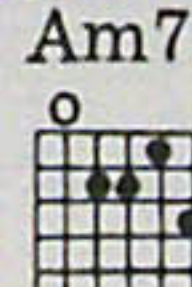
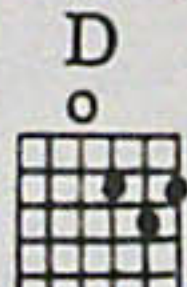
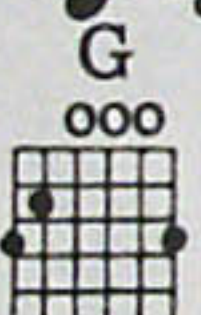


First system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*. Chords: G, Eb.



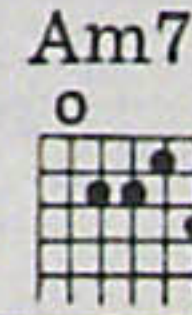
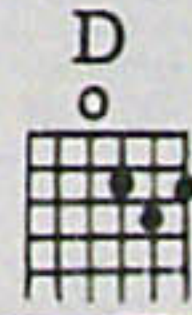
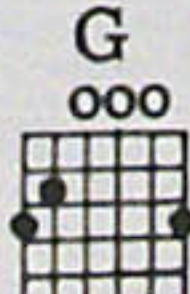
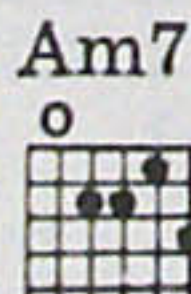
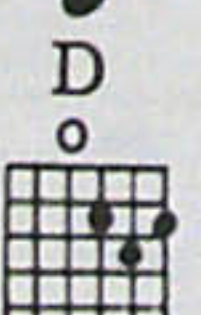
Second system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Chords: G, Eb.

Hey, Boy Blue,—



Third system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Chords: G, D, Am7, G.

can't you hear— all the noise?— It's for you,— all the



Fourth system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Chords: D, Am7, G, D, Am7.

town's wait - ing there. Let us go,— there's a show like you ain't seen be - fore.—

3984

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C D7sus4 D7 D11 G

Wel - come home, where you been

D Am7 G D Am7

all these years? Look a - round, all the crowd is in tears. It's so

G D Am7 C D7sus4 D11

good, to see you in the streets of your town.

G D Am7 G D Am7

Hey, Boy Blue is back, Hey, Boy Blue is back,

3984

Detailed description: This is a page of sheet music for the song 'Boy Blue'. It features a vocal line with lyrics and guitar chords, and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The guitar chords are indicated above the vocal line, and the piano accompaniment is shown in grand staff notation. The lyrics are: 'Wel - come home, where you been all these years? Look a - round, all the crowd is in tears. It's so good, to see you in the streets of your town. Hey, Boy Blue is back, Hey, Boy Blue is back,'. The page number 3984 is at the bottom left.



G D Am7 C D7sus4 D7 D11

Hey, \_\_\_\_\_ Boy Blue \_\_\_\_\_ is back... I've seen bold

*mf*

G D Am7 G

knights \_\_\_\_\_ drop - ping down like flies, \_\_\_\_\_ I've seen kings \_\_\_\_\_ roll - ing

D Am7 G D Am7

in the mire. \_\_\_\_\_ I've seen God \_\_\_\_\_ point the fin - ger of doom to your foes. \_\_\_\_\_

C D7sus4 D11 G D Am7

I have fought \_\_\_\_\_ in the ho - li - est wars, \_\_\_\_\_ I have



G D Am7 G

smacked — some of the ho - li - est jaws. — I've been jailed, — been im - paled, —

D Am7 C D7sus4 D11 G

and been dragged through the world. — One thing — I have

D Am7 G D Am7

learnt through the years — is that no man should be strick - en with fear. — It should

G D Am7 C D7sus4 D11

be. — that he walks — with no care in the world. — So my friends —

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G D Am7 G D Am7

who are gath - ered to - day, — Hear this clear — for I'll not — fur - ther say — that no

G D Am7 C D7sus4 D11 N.C.

man — shall cause me to take up arms a - gain. —

G D Am7 G D Am7

Hey, — Boy Blue — is back, — Hey, — Boy Blue — is back, —

*f*

G D Am7 C D7sus4 Repeat and fade D11

Hey, — Boy Blue — is back. —



From The Album "OUT OF THE BLUE"

# IT'S OVER

Words and Music by JEFF LYNNE

Moderately

Bb Dm Gm Dm

Sum - mer came and passed a - way, — hard - ly seemed to last a day, — but it's o -

mf

Am Dm7 Em7

ver, — and what can I — do?

Bb Dm Gm Dm

Mu - sic play - in' in the air, — si - lence on a dark - ened stair, — 'cos it's o -

3984

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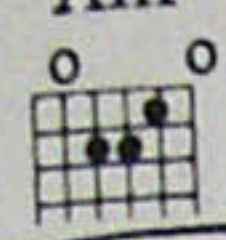

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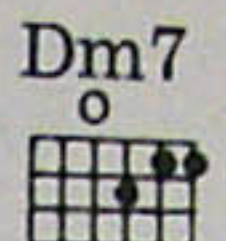
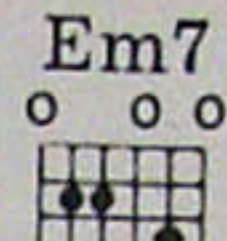
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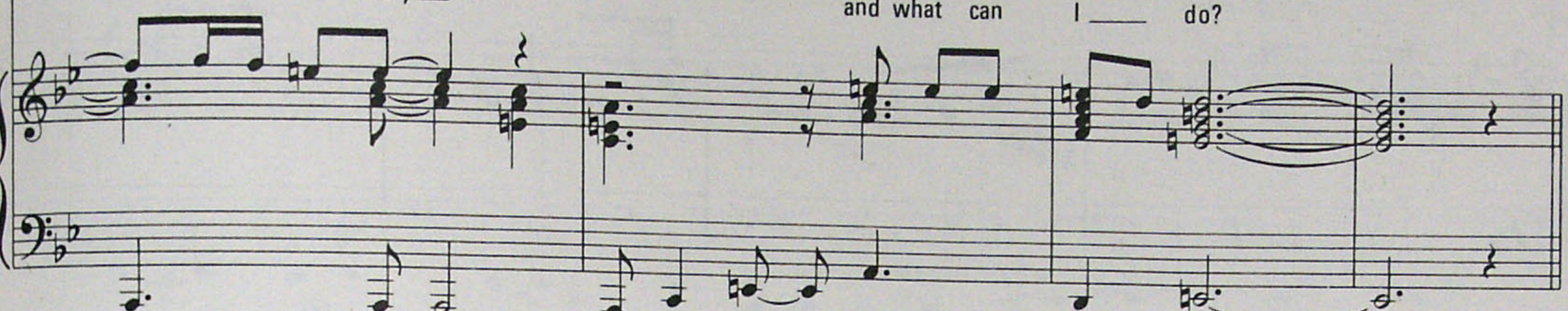
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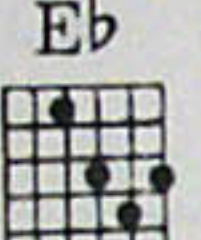
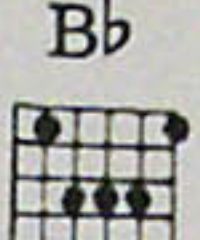


Am  

ver, — and what can I — do?


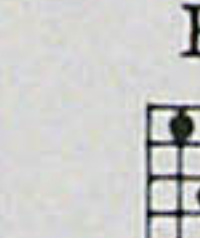
 




   

It's o - ver, it's o - ver, all o - ver, it's all o - ver now, — and the



way you looked — don't e - ven mean — I'm down. — When you



kick out the sea — and the sun — says good - bye — there is noth - ing much — to speak of. — (Feel - in'





Am7(addD) Dm(addE) Am7(addD) *To Coda* Bb

down, down, it's all o ver, feel - in' down, down, down. Ba - by, ba - by,

Bb+ Gm (Bb bass) Ebm Bb

it's all gone, — rolled out — to sea. Look - in' o - ver

Dm Gm Dm Am

sun - ny days, — search - in' for the right - eous wave, — 'cos it's o - ver, —

Dm7 Em7 Bb Dm Gm

and what can I — do? Look - in' from this dis - tant shore, — you ain't sail - in'



Dm Am Dm7 Em7 *D. S. al Coda*

by no more, 'cos it's o ver, — and what can I do?

*Coda* Dm(addE) Am7(addD) Bb Bb+

Gm (Bb bass) Ebm Bb (F bass) Ebm (Gb bass)

Gm Ab7 Bb Dm

Ah, — it's o - ver, it's o - ver, it's

*mf*



Gm Dm Am

o - ver, it's all o - ver, and what can

Dm7 Em7 Bb Dm Gm

I do? Ah, it's o - ver, it's o - ver, It's all

Dm Am Bm Bm

o - ver. Oh, it's o - ver, it's

*mp*

Bm (A bass) G F#sus4 Esus4 Bm (D bass) C#sus4 Bm

o - ver, don't shed a tear for me, it's o - ver, don't shed a tear al-though it's o - ver. —

*dim.* *pp*



From The Album "A NEW WORLD RECORD"

# DO YA



Words and Music by JEFF LYNNE

Moderately, with a rock beat

The musical score is arranged in four systems. Each system includes a piano accompaniment (grand staff), a guitar chord chart, and a vocal melody line. The piano accompaniment is marked *mf* and features a steady rock beat. The guitar chords are indicated by letters (C, G, F) and diagrams showing fingerings on the fretboard. The vocal melody is written in a 4/4 time signature and includes triplets. The lyrics are: "In this life I've seen ev-ry-thing I can see, wom-an, I've seen lov-ers fly-ing through the air hand in hand, I've seen ba-bies danc-in' in the mid-night sun. I've seen dreams that came from the heav-en-ly skies a-bove, I've seen old men ory-in' at their".

3984



F G C G F

own grave sides, And I've seen pigs all sit - tin' watch - in' pic ture slides,

but I

*poco a poco cresc.*

C G F G

nev - er seen noth - in' like you.

*f* *mf*

C G F G C G

Do Ya, Do Ya want my love? (Wom - an) Do Ya, Do Ya want my face?

*f*



F G C G F G

(I need it) Do Ya, Do Ya want my mind? (I'm say - in')

C G F G C G

Do Ya, Do Ya want my love? Well, I heard the crowd sing - in'

*mf*

F G C G F G

out of tune, As they sat and sang— Auld Lang Syne by the light of the moon,

3

C G F G C G

I heard the preach-ers bang - in' on the drums, And I heard the po - lice play - in'



F

with their guns, — But I

*poco a poco cresc.*

C G F F#sus4 F

nev - er heard noth - in' like you...

*mf Instrumental Solo*

C Eb (C bass) F (C bass) C

C G F#sus4

In the coun - try where the sky touch - es down on the field, She lay her head down...



F C Eb (C bass)

to rest in the morn - in' sun.

*Instrumental Solo*

F (C bass) C

They come a - run - nin' just to

G Fsus4 F

get a look, Just to feel, to touch her long black hair, They don't

C Eb (C bass) F (C bass) C

give a damn.

*Instrumental Solo*



G F C G F

But

nev - er seen noth - in' like you. —

*poco a poco cresc.* *f*

C G F G C G

Well, I think you know what I'm, try - in' to say, wom - an, That is, I'd like to save you for a

*mf*

F G C G F G

rain - y day, I've seen e - nough of the world\_ to know, —



C G F G

That I've got to get it all \_\_\_\_\_ to get it all to grow.

*Fade* C G F G C G

Do Ya, Do Ya want my love? \_\_\_\_\_ Come on, now. Do Ya, Do Ya want my face? \_\_\_\_\_

F G C G F G

\_\_\_\_\_ I need it. Do Ya, Do Ya want my mind? \_\_\_\_\_ A - round there,

C G F

Do Ya, Do Ya want my love? \_\_\_\_\_ Oh look out!



From The Album "OUT OF THE BLUE"  
**ACROSS THE BORDER**  
 Words and Music by JEFF LYNNE

Moderately

Am Bb

(1st time only) (I've been work - in' so — hard, ba - by, try - in' to get to you,

Am G7

I'm gon - na be there soon. — Be - cause!) In the The

C

heat of the dav' — man - y miles — a - way, — when the sun is beat - ing down —  
 Mar - di Gras — will be blow - ing strong — and the peo - ple danc - ing all —  
 (Instrumental) —



F



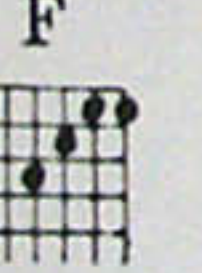
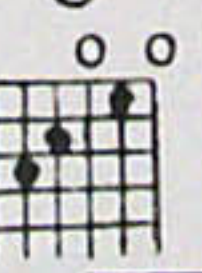
up - on the main street; I'll be  
a - cross the cit - y, I'm

*(Instrumental)*

G7  Am  G 

wait - ing here at the sta - tion, I got - ta move down the line.  
leav - ing here to - night, I got - ta move down the line.

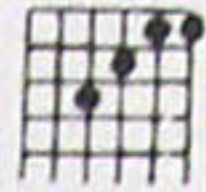
*(Instrumental)*

F  C 

They'll be danc - ing and sing - in' and do - in' their thing and they'll be  
I'm gon - na catch a ride on the nine o five, I'm gon - na  
*(Sung:)* When the wind is blow - ing soft ly through the streets.



F



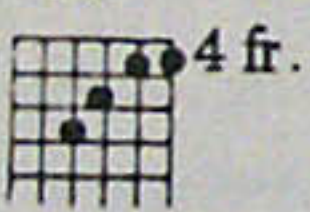
rock - in' and roll - in' un - til \_\_\_\_\_ the day \_\_\_\_\_ is done. \_\_\_\_\_  
 ride the rails \_\_\_\_\_ un - til \_\_\_\_\_ we reach \_\_\_\_\_ the morn - ing,  
 \_\_\_\_\_ of a lit - tle town \_\_\_\_\_ and the mu - sic's play - in'.

G7

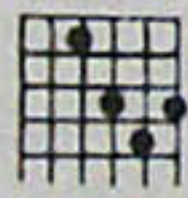


You know I've got to make \_\_\_\_\_ the dead - line,  
 May - be three or four hun - dred miles, \_\_\_\_\_  
 You're wait - in' some - where o - ver the ho - ri - zon,

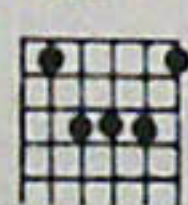
A<sup>b</sup>



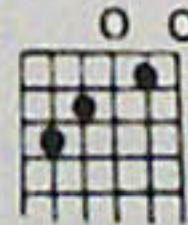
E<sup>b</sup>



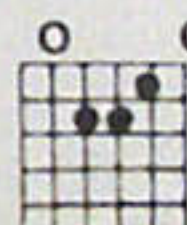
B<sup>b</sup>



C



A<sup>m</sup>



got - ta get \_\_\_\_\_ that south - bound train to - night; \_\_\_\_\_ (ooh) \_\_\_\_\_ If I

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Ab 4 fr. Eb Bb To Coda 1. C

don't get to the bor - der then I'll write.

2. Am Bb

write.

Am G D.S. al Coda

(Instr.)

Coda C (Bb bass) F (A bass) Fm (Ab bass)

write.



C (B $\flat$  bass) F (A bass) Fm (A $\flat$  bass)

This system contains four measures of guitar chords and piano accompaniment. The guitar part is shown in a single staff with chord diagrams for C, C (B $\flat$  bass), F (A bass), and Fm (A $\flat$  bass). The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

C Db

*gradual cresc.*

This system contains four measures. The guitar part has chord diagrams for C and Db. The piano accompaniment features a gradual crescendo in the right hand and triplets in both hands. The right hand has a long note with a slur over it, and the left hand has a triplet of eighth notes.

C Db

This system contains four measures, continuing the piano accompaniment from the previous system. The guitar part has chord diagrams for C and Db. The piano accompaniment continues with triplets in both hands.

C

*f*

This system contains four measures. The guitar part has a chord diagram for C. The piano accompaniment starts with a forte (*f*) dynamic and ends with a final chord. The right hand has a long note with a slur, and the left hand has a triplet of eighth notes.



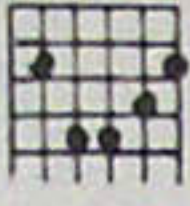
From The Album "A NEW WORLD RECORD"

# MISSION (A World Record)

Words and Music by JEFF LYNNE

Slowly

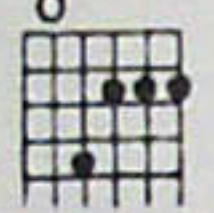
Bm



1. For man - y days we trav - eled from a dis - tant place and time to reach a

*mp*  
Melody

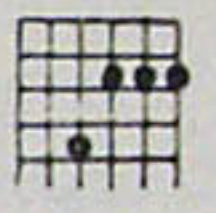
F#m  
(A bass)



G



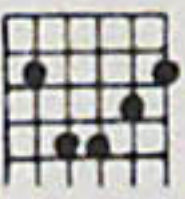
F#m



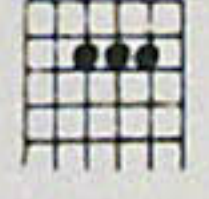
place they call the plan - et earth, There was to be a cel - e - bra - tion

3

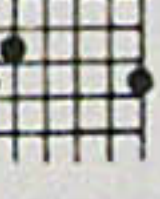
Bm



A



G



on the Mis - sion of the sa - cred heart. 2. The

Melody

Bm



plan - et earth from way up there is beau - ti - ful and blue and float - ing  
dirt - y worn - out side - walk sits a moth - er with a ba - by, In her

*mp*

3984

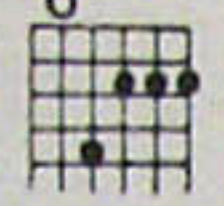
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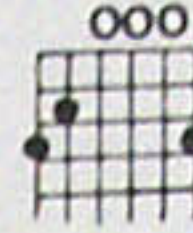
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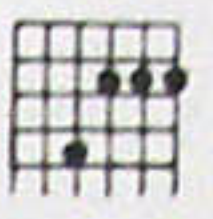
F#m  
(A bass)



G

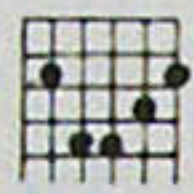


F#m

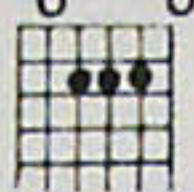


soft - ly through a rain - bow, But when you touch down things look dif - f'rent here  
 vale of tears she sees no rain - bow, And some - one's sing - ing from a win - dow

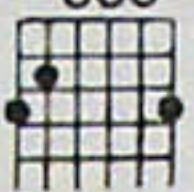
Bm



A



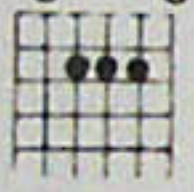
G



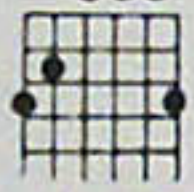
at the Mis - sion of the sa - cred heart.  
 in the Mis - sion of the sa - cred heart.

Melody

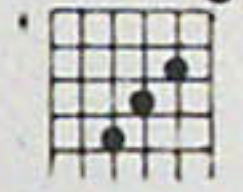
A



G



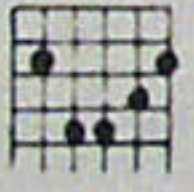
F#7



Watch - ing all the days go by,

*mf*

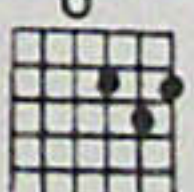
Bm



Gm6



D



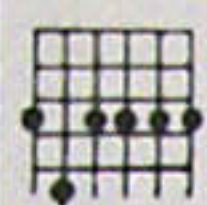
Who are you and who am I?



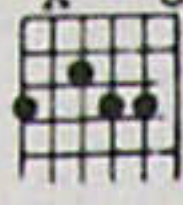




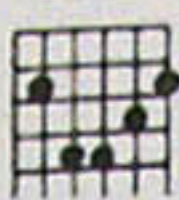
2.  
Gm7



Gm6

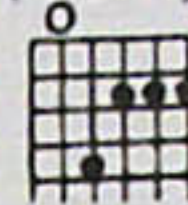


Bm



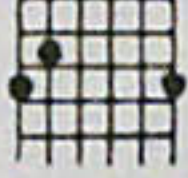
There's a build - ing on a cor - ner in a

F#m  
(A bass)



cit - y in a land, On a place they call the plan - et earth.

G

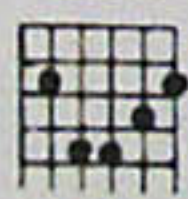


F#m

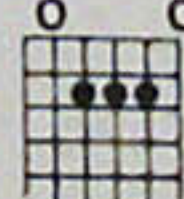


My or - ders are to sit here and watch the world go by

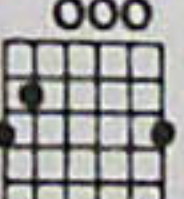
Bm



A

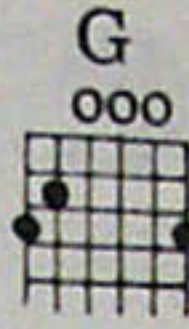
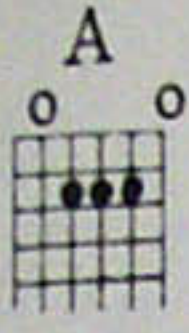


G



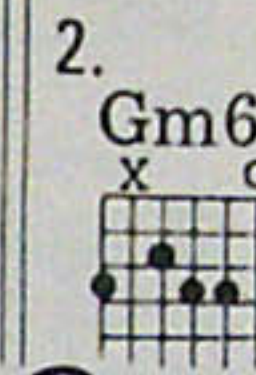
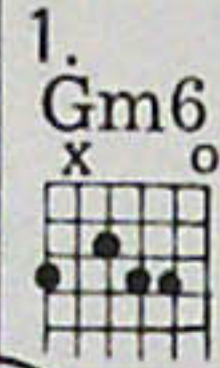
from the Mis - sion of the sa - cred heart.





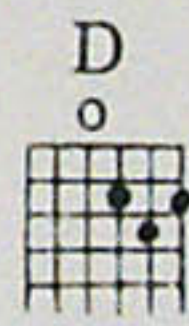
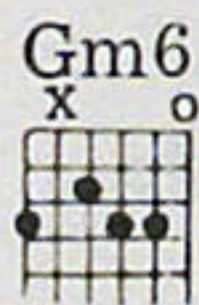
Watch - ing all the days go by,

Bm



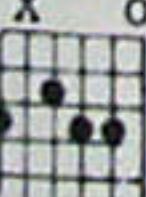
Who are you and who am I?

D

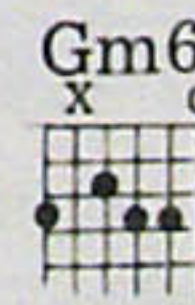
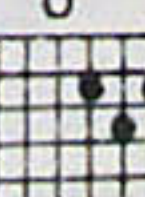


How's life on earth?

Gm6



D



What is it worth?

*ritard.*



From The Album "OUT OF THE BLUE"  
**WILD WEST HERO**  
 Words and Music by JEFF LYNNE

Moderately slow

G (000) D (F# bass) Em A7 Dsus D

Wish I was, — yeah, — a wild west he ro. —

*mp*

G G Em7

Some - times I look up high, — and then I  
 I'd ride the des - ert sands — and through the

*(mp)*

Cmaj7 A7 Dsus D G

think there might — just be a bet - ter life. — A - way from  
 prai - rie lands, — try'n to do what's right. — The folks would

3984



Em7 Cmaj7 A7 Dsus D

all we know, that's where I wan - na go — out on the wild — side — and I  
 come to me, they'd say, " We need you here" — l'd stay there for the night. — Oh I

G D Em D G

(F# bass) (F# bass)

wish I was oh - oh - oh oh, a  
 wish I was oh - oh - oh oh, a

*gradual cresc.*

G7 C A7 Dsus D G Am7

(B bass) (C# bass)

wild west he ro. } Ride the  
 wild west he ro. }

*mf*

G D Em B C G

range all the day, — till the first — fad - ing light, — be with my — west - ern girl round the fire —



A D G D

oh, so bright. — I'd be the In - di - ans' friend, — let them

Em B C G Am Cm

live — to be free, — rid - in' in - to the sun - set, I wish I could

G C

No chord

be.

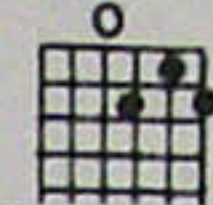
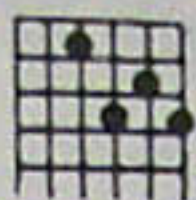
*a tempo*

G A



E $\flat$ 7

1. D7



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

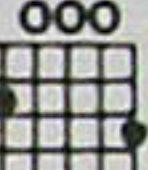
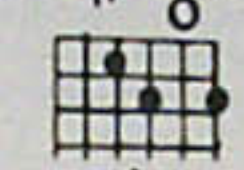
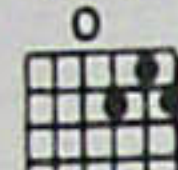
2. D7

B7 (D $\sharp$  bass)

Em7

D (F $\sharp$  bass)

G



Musical notation for the second system, including piano accompaniment and vocal line with lyrics: "Oh I wish I was, — oh - oh - oh - oh, — a"

1.2.3.

4.

G7 (B bass)

C

A7 (C $\sharp$  bass)

D

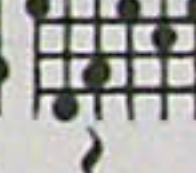
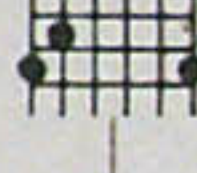
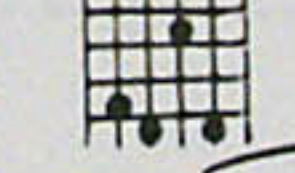
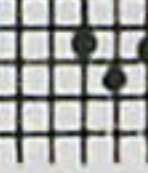
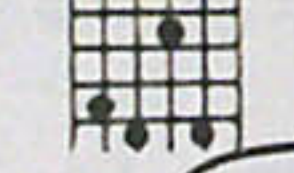
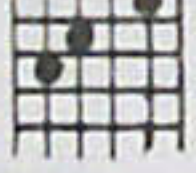
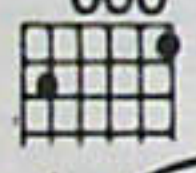
A7 (C $\sharp$  bass)

Dsus

D

G (F $\sharp$  bass)

D (F $\sharp$  bass)



Musical notation for the third system, including piano accompaniment and vocal line with lyrics: "wild west he ro. Oh I he ro. Wish I"

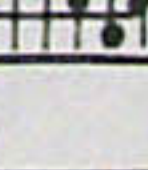
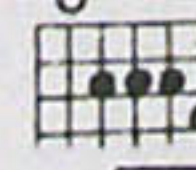
Em

A7

Dsus

D

G



Musical notation for the fourth system, including piano accompaniment and vocal line with lyrics: "was, oo - oo - oo - oo, a wild west he ro."



From The Album "OUT OF THE BLUE"

# MR. BLUE SKY

Words and Music by JEFF LYNNE

Moderately fast

mp

F

Sun is shin - in' in the sky, — there ain't — a cloud in sight. —

(Instrumental)

Em7 A

Dm G Em A


— It's stopped rain - in', ev - 'ry - bod - y's in a play — and don't you know —

Bb F Bb

— it's a beau - ti - ful — new day. — (Hey — hey)

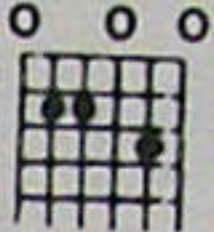


F



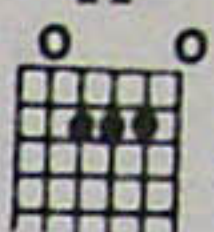
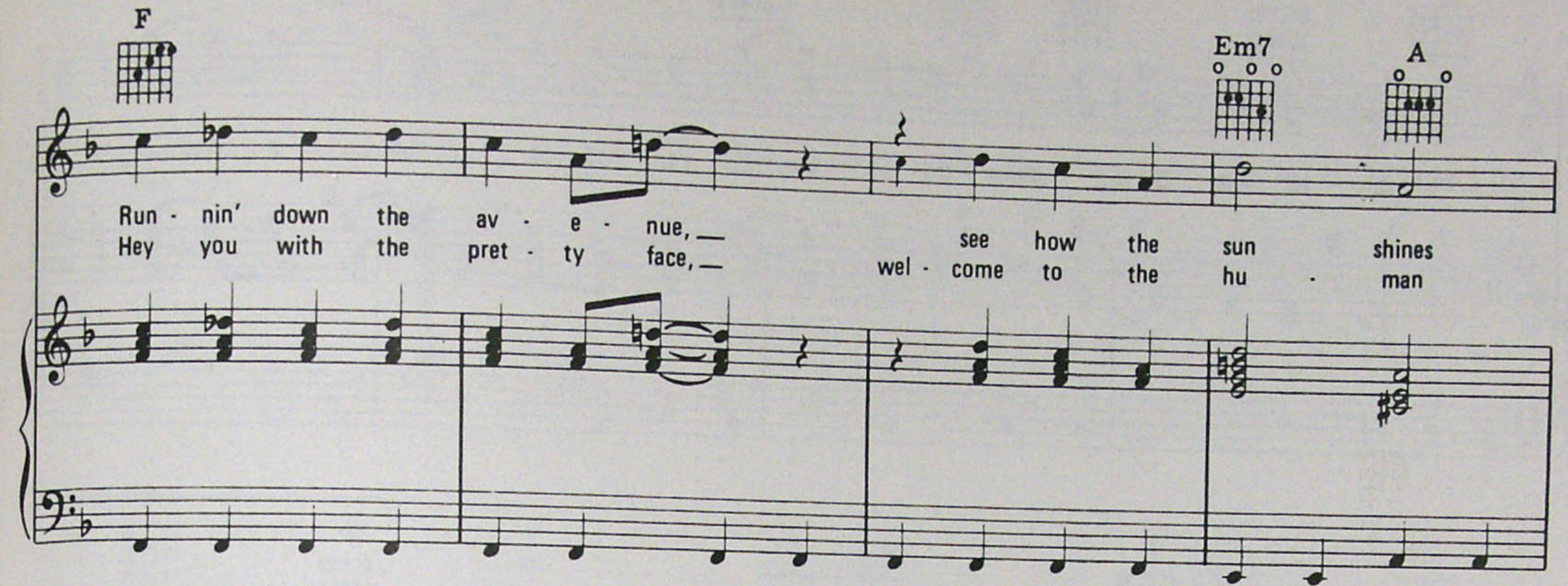
Run - nin' down the av - e - nue, —  
 Hey you with the pret - ty face, —

Em7

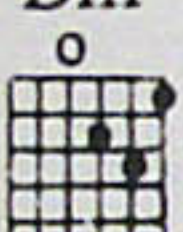


see how the sun shines  
 wel - come to the hu - man

A

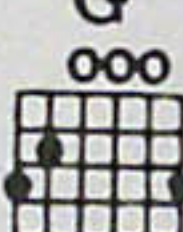



Dm




bright - ly — in the cit - y, on the streets where once was pit - y, Mis - ter Blue —  
 race, a — cel - e - bra - tion, Mis - ter Blue Sky's up there wait - in' and to - day —

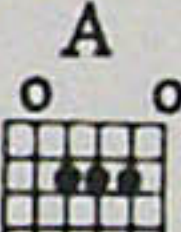
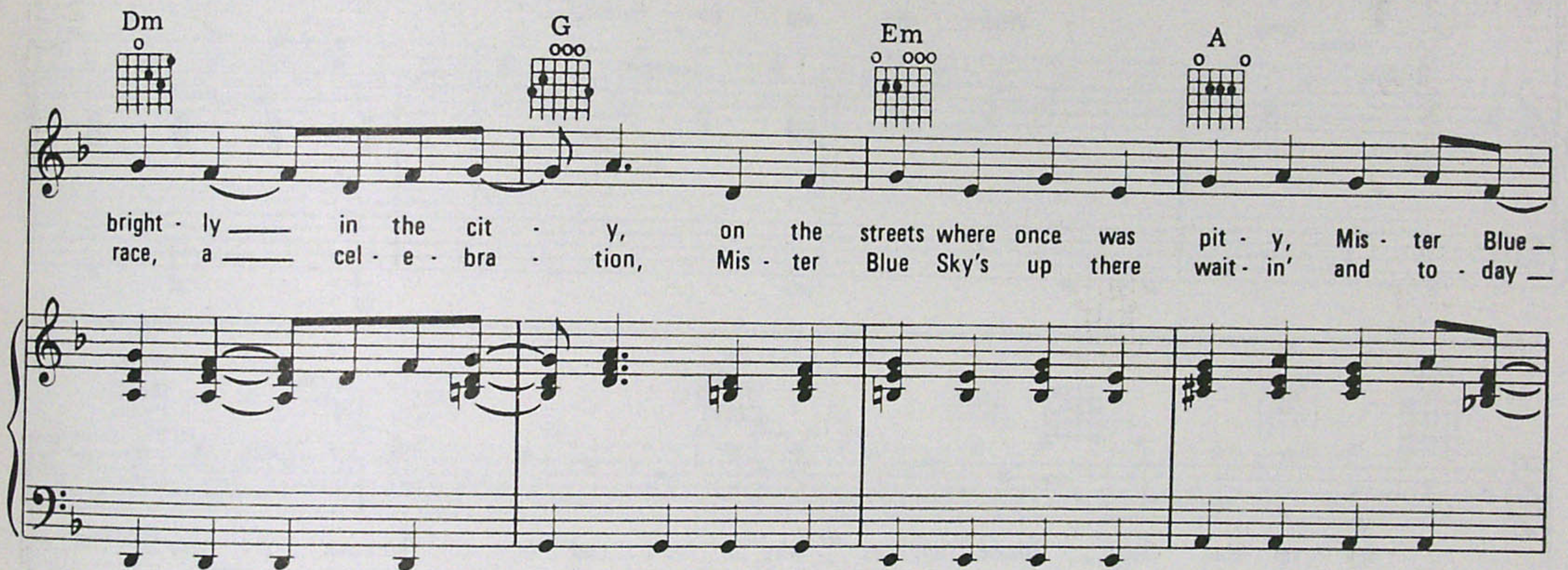
G



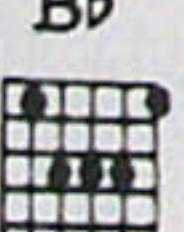
Em



A

Bb




— Sky is liv - ing here to - day. — (Hey — hey) }  
 — is the day we've wait - ed for. — (Ah — ah) }

F



Bb



Mis - ter Blue Sky, — please tell us why, — you had to hide — a - way — for

**Dm** **F** **Bb** **F**

so long. Where did we go wrong? —

**Gm** **F** **Eb** **1. Bb**

Mis - ter Blue Sky, — please tell us why, — you had to hide — a - way — for

**Dm** **F** **Bb** **F**

so long. Where did we go wrong? —

**Gm** **F** **Eb** **Bb**



2. Bb

Dm

F

Bb

Hey there Mis - ter Blue, — we're so pleased — to

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a repeat sign. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bb, Dm, F, and Bb are provided above the vocal line.

F

Gm

F

Eb

be with you, — look a - round — see what you do, — ev - 'ry - bod - y

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with chords and moving lines. Chord diagrams for F, Gm, F, and Eb are provided above the vocal line.

Bb

Dm

F

Bb

F

smiles at you. — Hey there Mis - ter Blue, — we're so pleased — to be with you, —

Detailed description: This system contains the next five measures. The vocal line repeats the phrase 'Hey there Mister Blue'. The piano accompaniment continues with a consistent rhythmic pattern. Chord diagrams for Bb, Dm, F, Bb, and F are provided above the vocal line.

Gm

F

Eb

Bb

look a - round — see what you do, — ev - 'ry - bod - y smiles at you. —


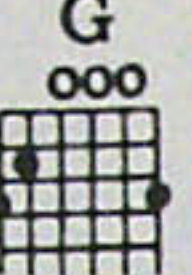
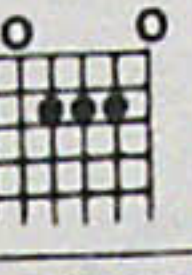
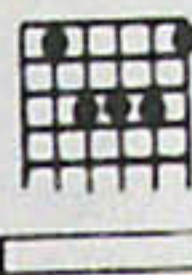
Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. Chord diagrams for Gm, F, Eb, and Bb are provided above the vocal line.



F Em7  A7+5 

Mis - ter Blue Sky, Mis - ter



Dm  G  Em  A  A7+5  Bb 

Blue Sky, Mis - ter Blue Sky.

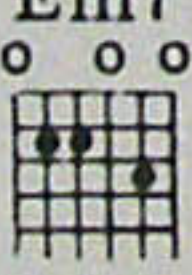
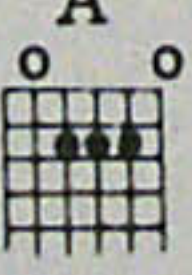
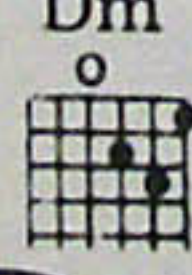
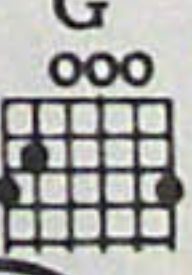


F  Bb  F 

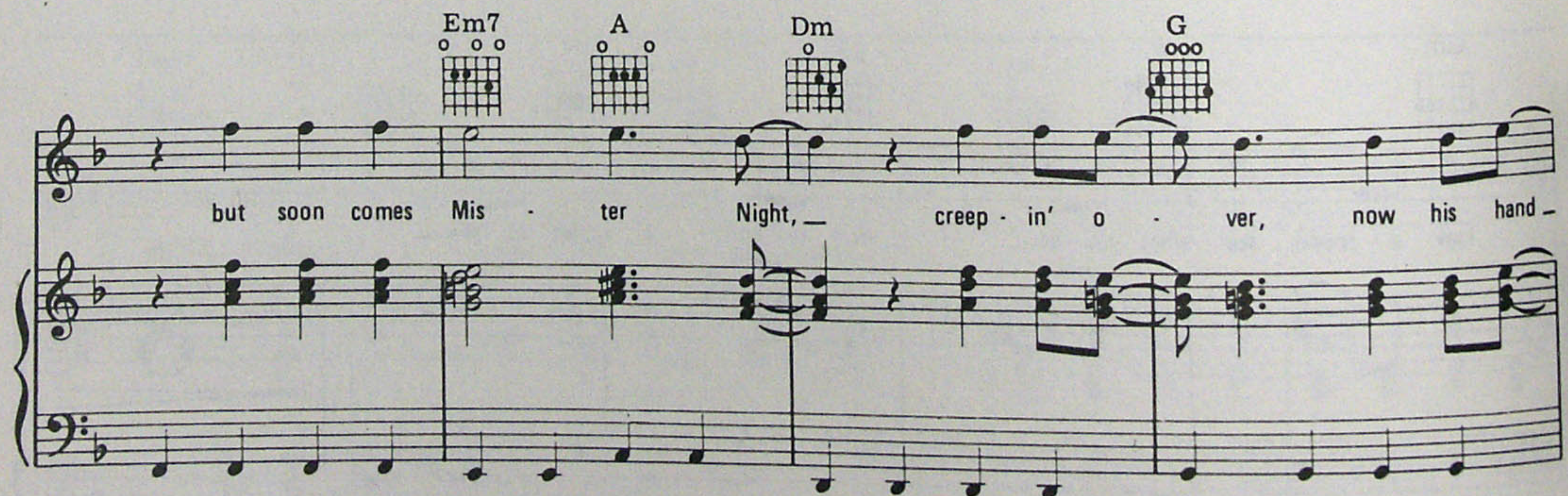
Mis - ter Blue - you did it right, -

*mf*



Em7  A  Dm  G 

but soon comes Mis - ter Night, - creep - in' o - ver, now his hand -





Em A Bb

is on your shoul - der, nev - er mind, I'll re - mem - ber you this,

Db Eb Dm F

I'll re - mem - ber you this way. Mis - ter Blue Sky, please tell us why -

Bb F Gm F Eb

you had to hide a - way for so long. Where did we go wrong? -

Bb Dm F Bb F

Hey there Mis - ter Blue, we're so pleased to be with you, -



Gm F Eb Bb

look a - round - see what you do, — ev - 'ry - bod - y smiles at you. —

Dm F Bb F

Ba ba Ba ba ba ba. Ba ba Ba ba ba ba.

Gm F 1. Eb Bb

Ba ba Ba ba ba ba ba. ba.

2. Eb Bb F

ba. ba.

*f rit.* *ff*



From The Album "OUT OF THE BLUE"

# NIGHT IN THE CITY

Words and Music by JEFF LYNNE

Moderately, with a steady beat

Piano introduction in D major, 4/4 time. The right hand features chords and arpeggios, while the left hand plays a steady eighth-note bass line. Dynamics include *f* (forte).

**(Solo)** Stand - in' at the air - port look - in' down the strip, she was dry - in' her eyes,

*mf* (mezzo-forte)

Chord diagrams: D (x02321), Am (x02020)

**(Group)** she was bit - in' her lip. Sev - en - four - sev - en just left from gate e - lev - en, and there's

Chord diagrams: C9 (x35553), G (000232)

no turn - in' round 'cos it's just leav - in' the ground and get - tin' high - er.

Chord diagrams: C9 (x35553), G (000232), Am (x02020)

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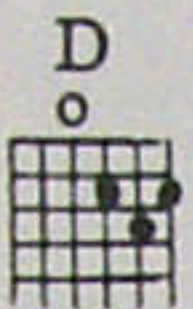
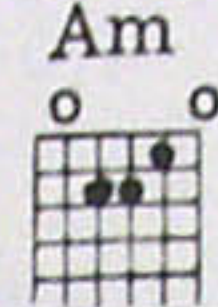
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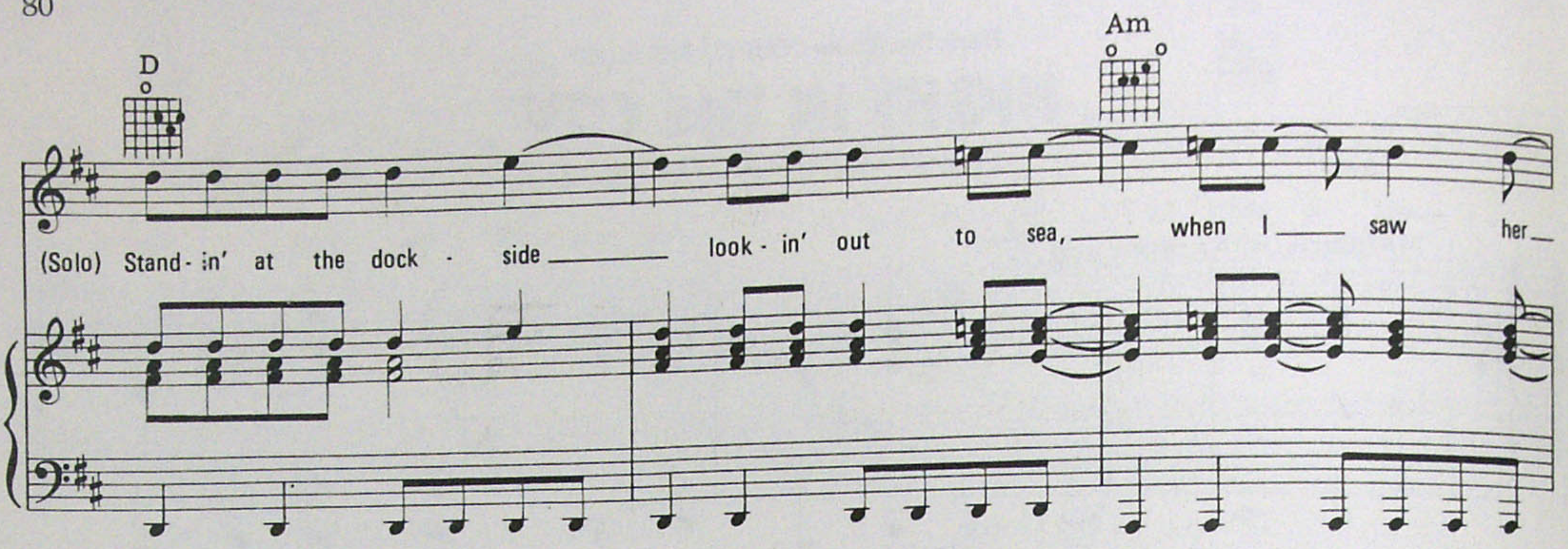
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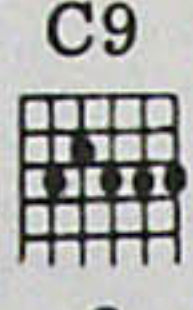
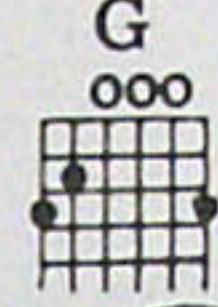
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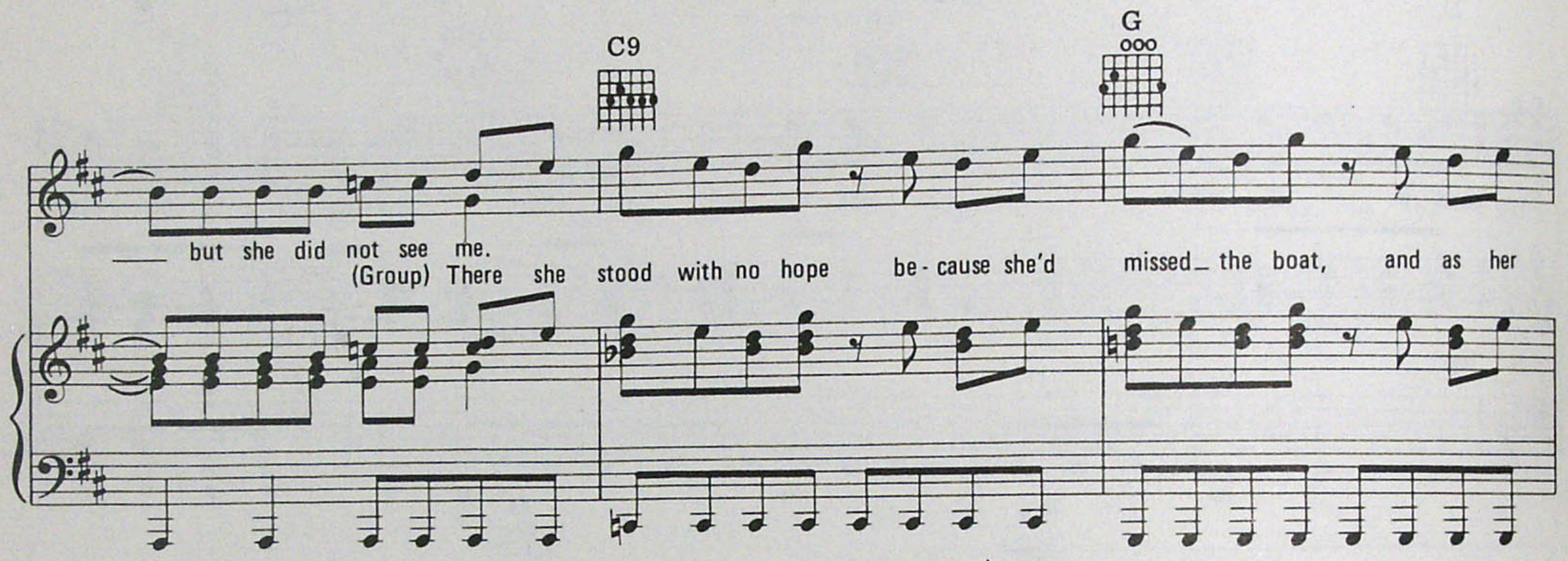
D  Am 

(Solo) Stand - in' at the dock - side \_\_\_\_\_ look - in' out to sea, \_\_\_\_\_ when I \_\_\_\_\_ saw her \_\_\_\_\_



C9  G 

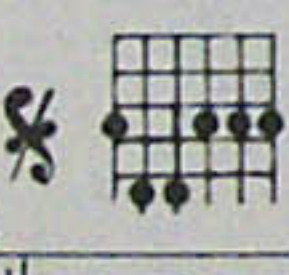
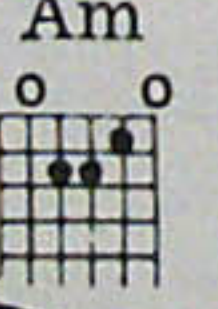
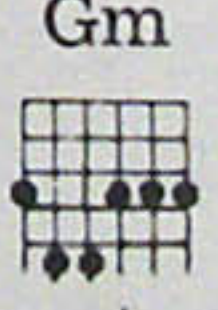
\_\_\_\_\_ but she did not see me.  
(Group) There she stood with no hope be - cause she'd missed the boat, and as her



C9  G  Am 

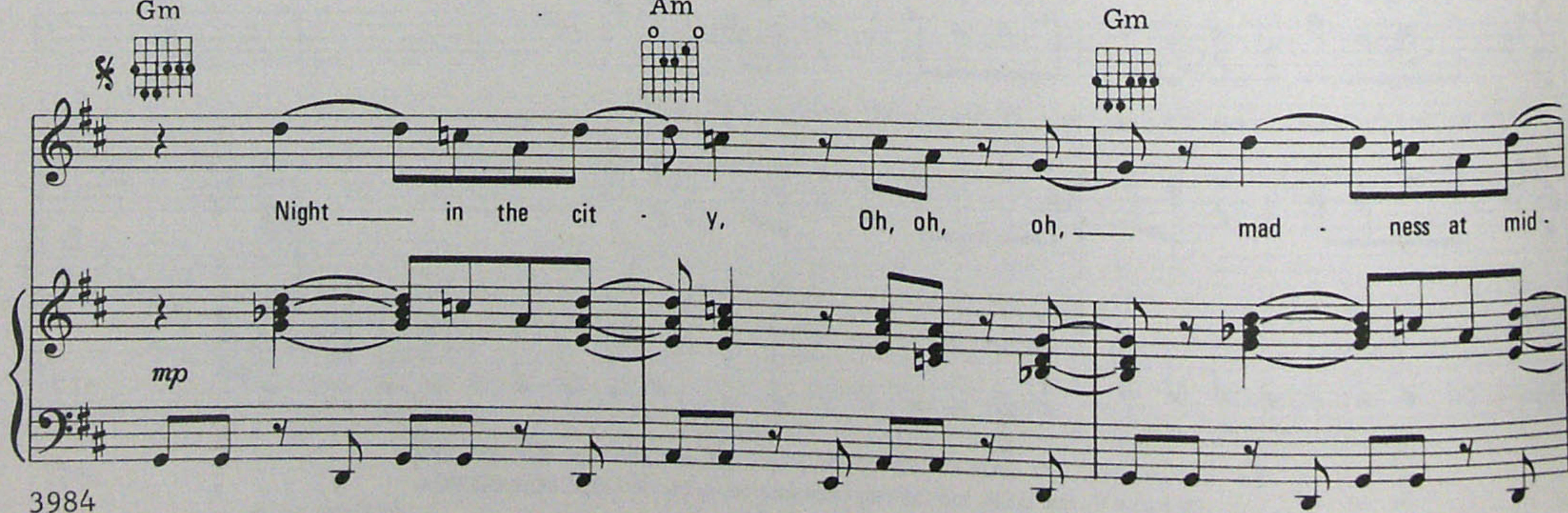
dreams sailed a - way, she head - ed back for the day, back to the cit - y. \_\_\_\_\_



Gm  Am  Gm 

Night \_\_\_\_\_ in the cit - y, Oh, oh, oh, \_\_\_\_\_ mad - ness at mid -

*mp*





Am Gm Am

night. Night in the cit y,

Bb C D Dsus4 D

To Coda

driv - in' you in - sane.

To Coda

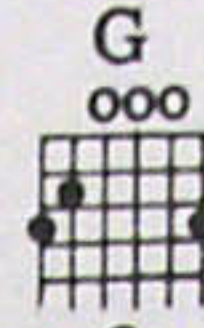
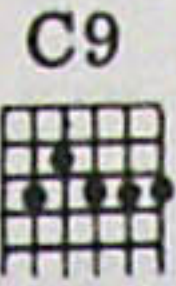
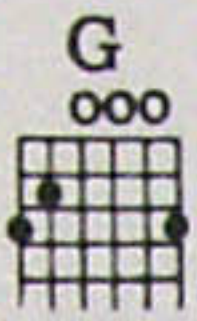
Dsus4 D

I was run - nin' kind - a lone - ly at the cit - y place, - I wait - ed

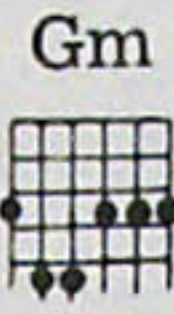
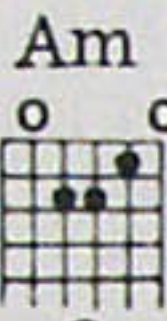
Am C9

for an hour, - I nev - er saw her face. - Cra - zy lad - ies that wait, and slide a -

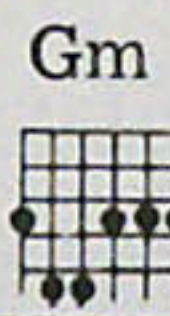
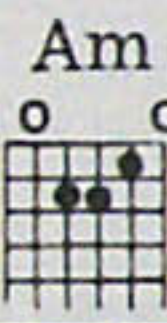




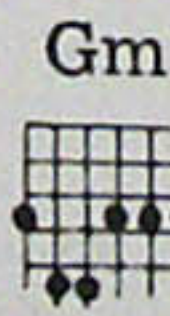
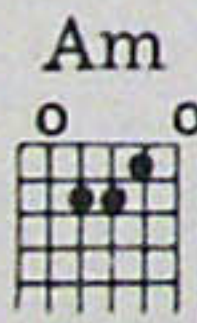
round like a snake, I just can't take an - y - more, I'm go - ing in through the door, in - to the



cit - y. \_\_\_\_\_ (I'll get you, yes, I'm gon - na get you.



I'll get you, yes, I'm gon - na get you. I'll get you, yes, I'm gon - na get you.



I'll get you, yes, I'm gon - na get you. I'll get you, yes, I'm gon - na get you.



Am

Bb C D

I'll get you, yes, I'm gon - na get you. Driv - in' you in - sane.)

C G (B bass) G D C G (B bass) D.S. al Coda

Coda Bb C D Bb C

Driv - in' you in - sane. Driv - in' you in - sane.

D C G (B bass) G D C G (B bass) G



From The Album "A NEW WORLD RECORD"

# ROCKARIA!

Words and Music by JEFF LYNNE

Moderately, with motion

Chord diagrams: D (open), Bm

Quasi "Opera" simulate foreign language

*mf*

Chord diagrams: F#m, A7

Rock Boogie

Chord diagram: D (open)

*mf*

Just got on, I'll show you how to sing in the town the Pal - ais where the Blues, now ba - by



mu - sic was so sweet it knocked me right back in the al - ley, I'm read -  
 come on so o - ver, you got noth - in' to lose, Are you

G7

D

read - y! Yeah, yeah, yeah, I'm read y!  
 read - y? Hey, hey, hey, Are you read y?

A

Bm

F#m

Wo, wo, wo, I'm read - y and I'm real - ly gon - na rock to - night!  
 Oo, oo, oo, Are you read - y? I wan - na show you how to rock and roll!

Em

A

D

Sweet lit - tle la - dy sings  
 "Now lis - ten here, — ba - by," she



like said a song - bird, and she sings the op - 'ra like you  
 to me, "You just meet me at the Op - 'ra House at

G7  
 000

ain't nev - er heard, But she ain't read - y, no,  
 quar - ter to three, 'Cause I'm read - y, yeah,

D  
 0

no, no, She ain't read - y, no, no, no, She ain't  
 yeah, yeah, I'm read - y, woo, hoo, hoo, I'm

Bm

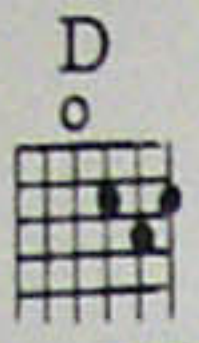
F#m

A7  
 0

read read y, and she ain't gon - na rock and  
 read y, I'm gon - na show you how to sing the

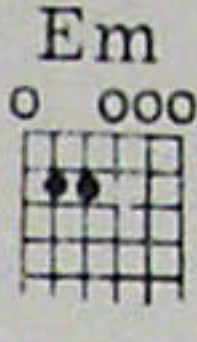
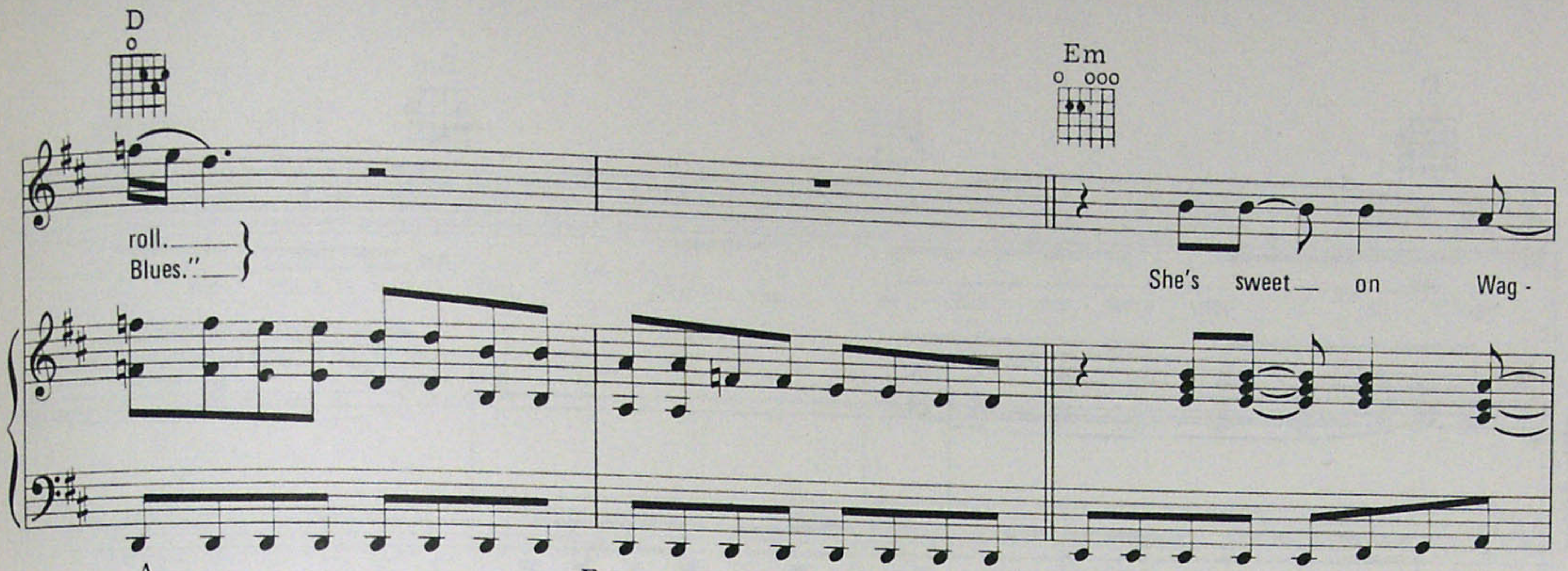


D

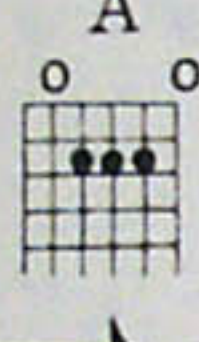


roll. Blues." } She's sweet on Wag -

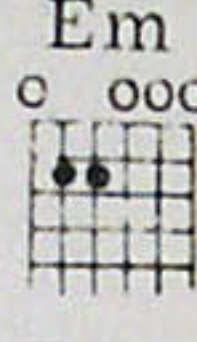
Em

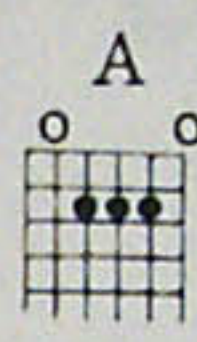
A



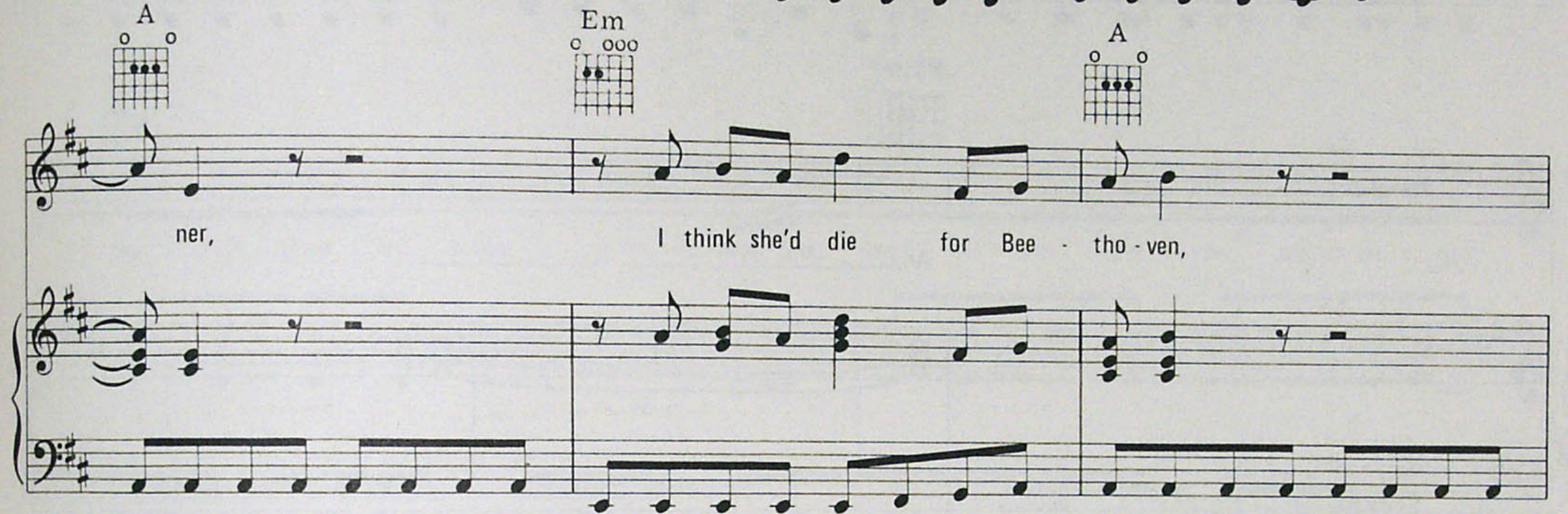
Em



A



ner, I think she'd die for Bee - tho - ven,



Em



A



She loves the way Puc - ci - ni lays down a tune,



Em



A



And Ver - di's al - ways creep - in' from her room.





D  Bm 

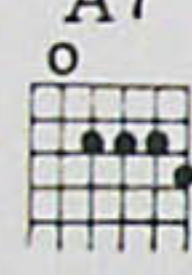
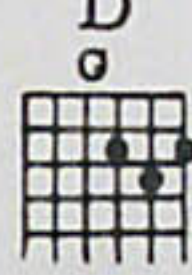
Ah, \_\_\_\_\_ Ah, \_\_\_\_\_



F#m 

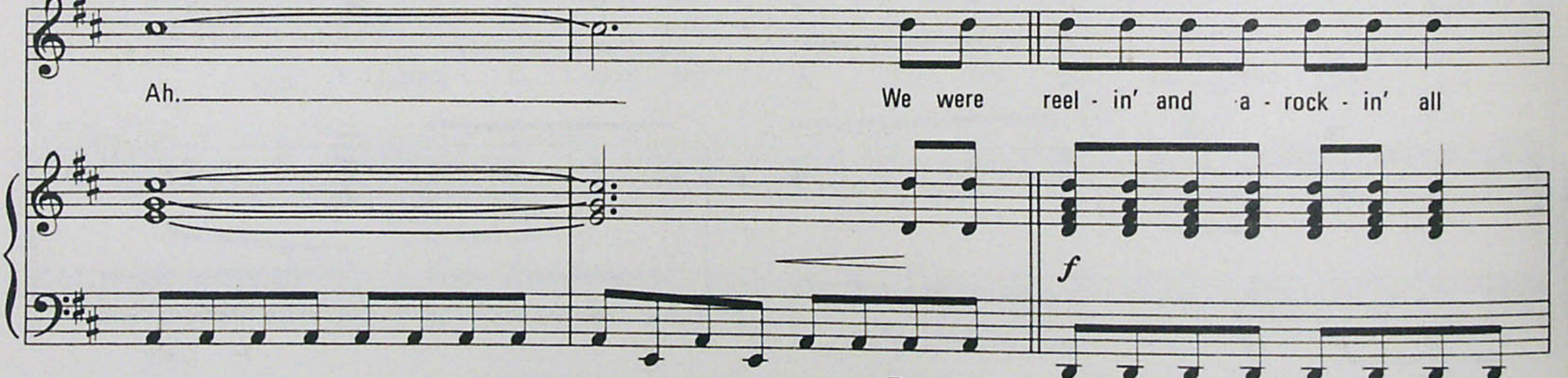
Ah, \_\_\_\_\_

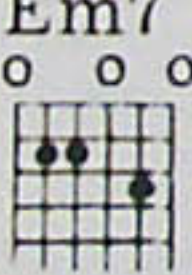
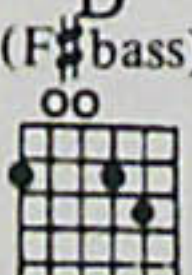


A7  D 

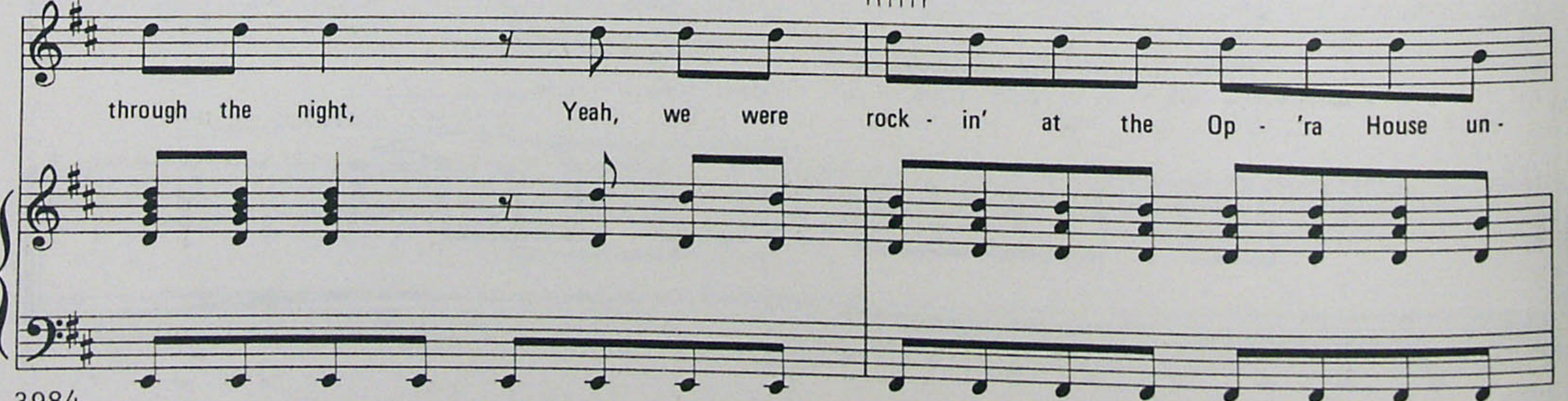
Ah, \_\_\_\_\_ We were reel - in' and a - rock - in' all

*f*

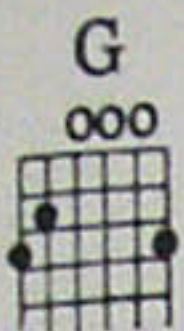
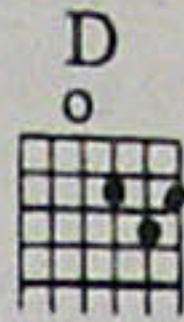


Em7  D (F# bass) 

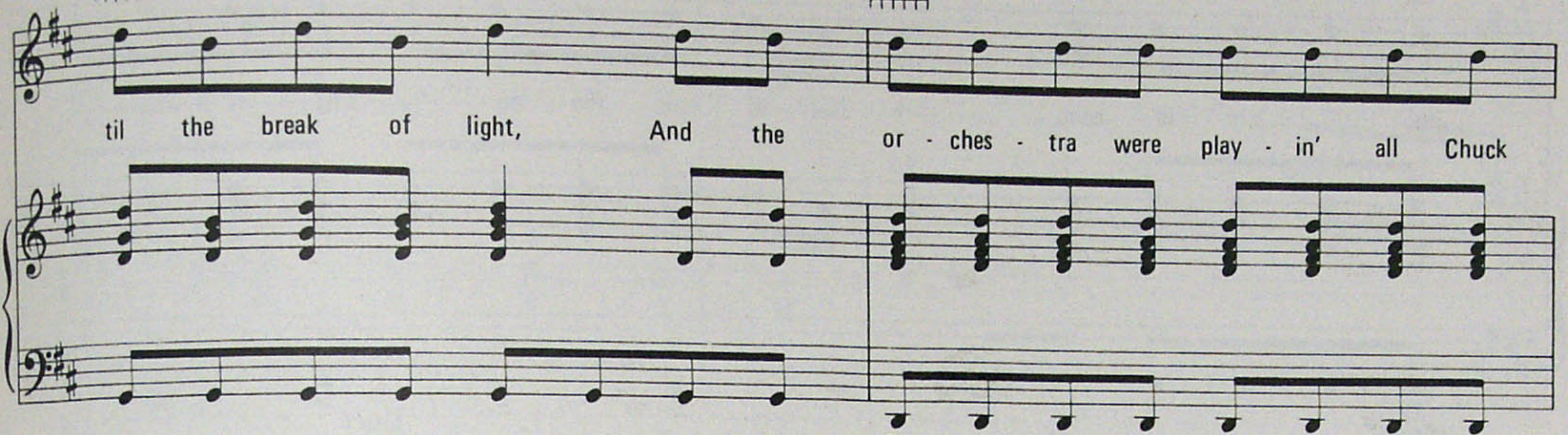
through the night, Yeah, we were rock - in' at the Op - 'ra House un -





G  D 

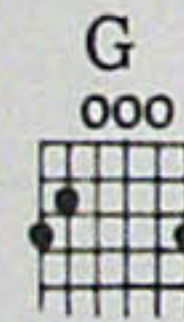
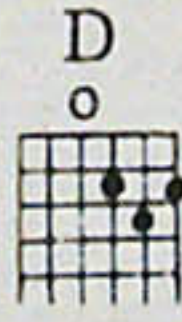
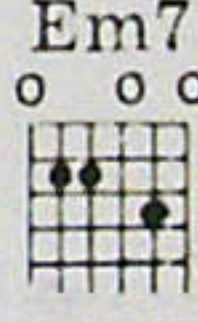
til the break of light, And the or - ches - tra were play - in' all Chuck



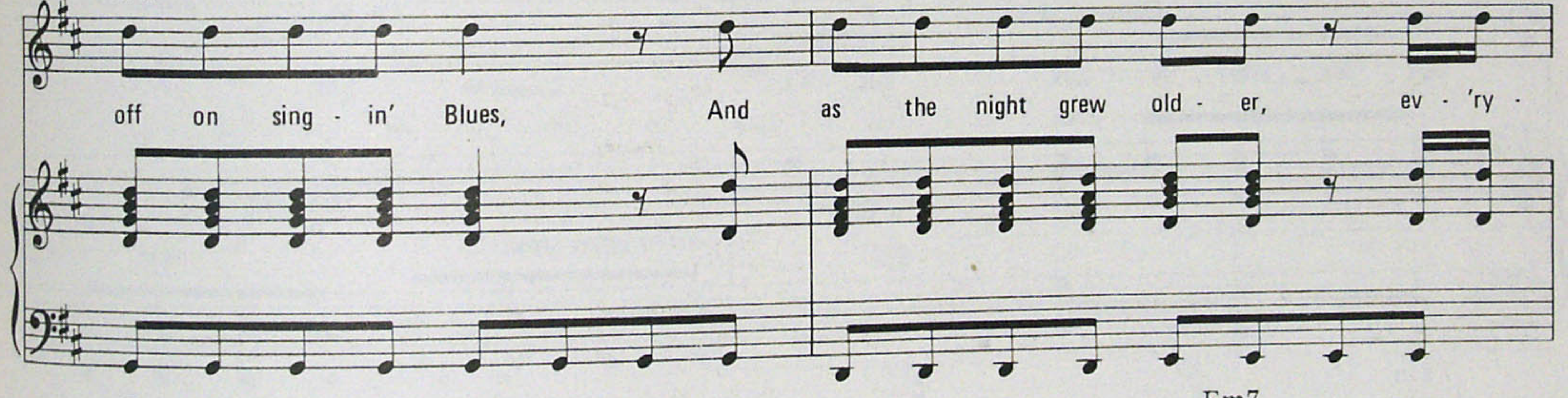
Em7  D (F# bass) 

Ber - ry's great - est tunes, And the sing - ers in the cho - rus all got



G  D  Em7 

off on sing - in' Blues, And as the night grew old - er, ev - 'ry -



D (F# bass)  G  D  Em7 

bod - y was as one, The peo - ple on the streets came run - nin'





in to join in song, Just to hear the op - 'ra sing - er sing - in'

rock and roll so pure, I thought I saw the Mayor there, but I

was - n't real - ly sure, But it's al right.

Chorus: Ah

*poco a poco cresc.*

*ff* *sfz*

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# ABOVE THE CLOUDS

Freely (quasi Blues recitative)

Words and Music by JEFF LYNNE

C7+5



All in the heat of the

Fm(maj7)

Fm

Db9

night, Well, when things ain't go - in' right,

C9

Fm(maj7)

No, no, no, no, no, no, you will re - mem - ber me.

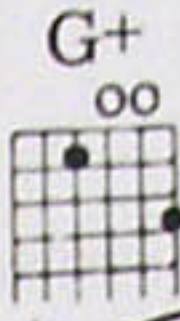
Moderately, with a beat

Bb

1. I came a - long to see your face,  
2. I guess it's like a moun - tain side,

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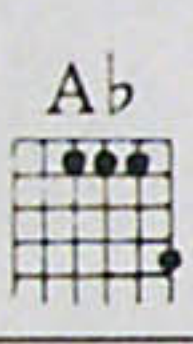




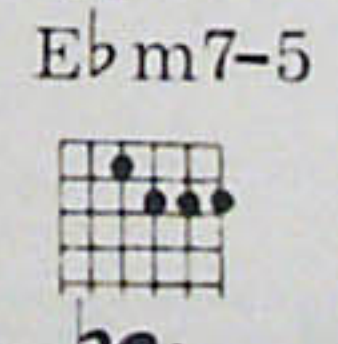
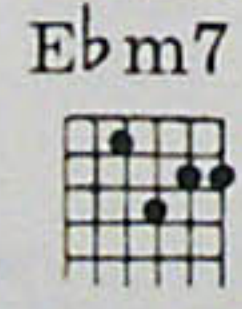
But the on - ly thing I got from you  
You got - ta climb it to the top,



Was tell - in' me it's fan - ta - sy, That you would al - ways  
Float - ing in a sea of dreams, The on - ly thing that

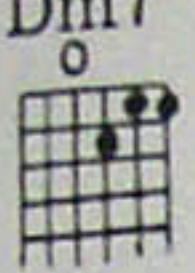
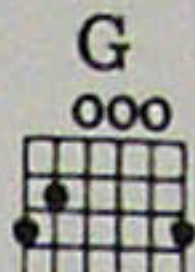


be with me, I can tell you that it's true, I can  
you can see is the view A - bove The Clouds, is the

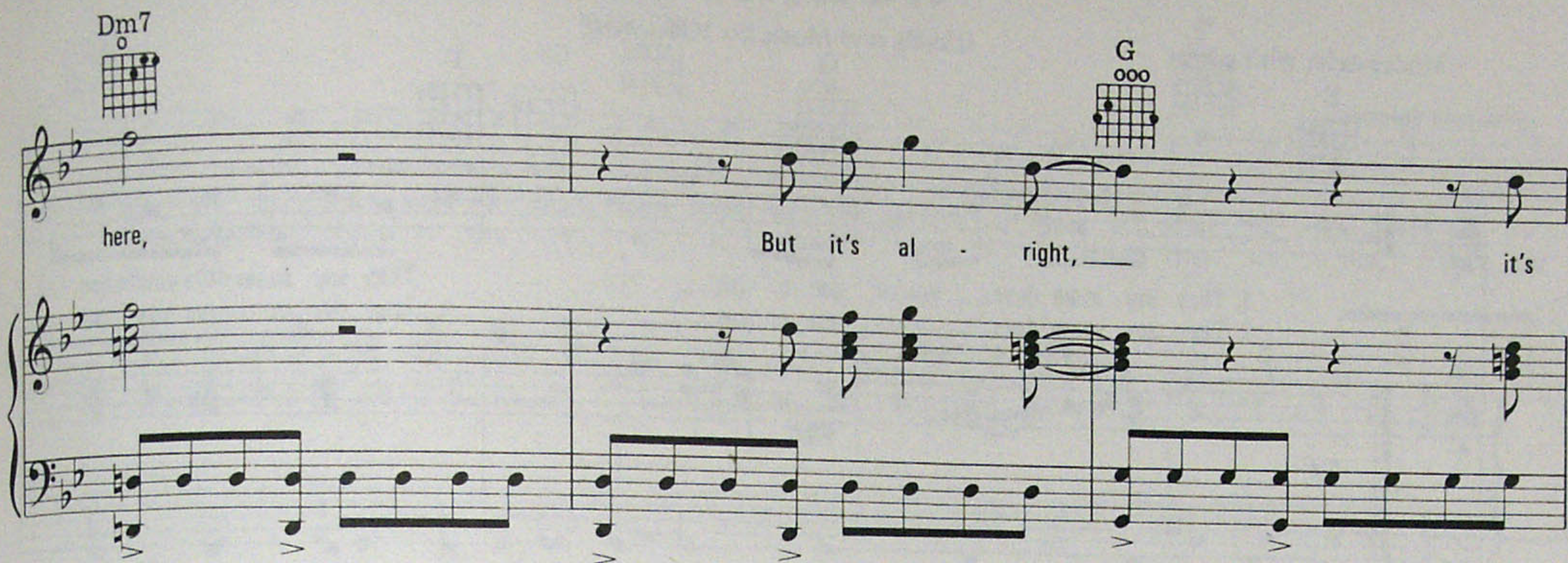


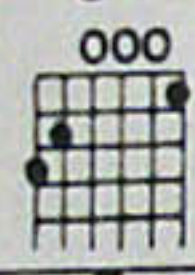
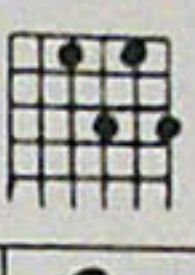
tell you that it's true. (Oh yes, it's true.) I'm wait - ing  
view A - bove The Clouds. (A - bove The Clouds.)



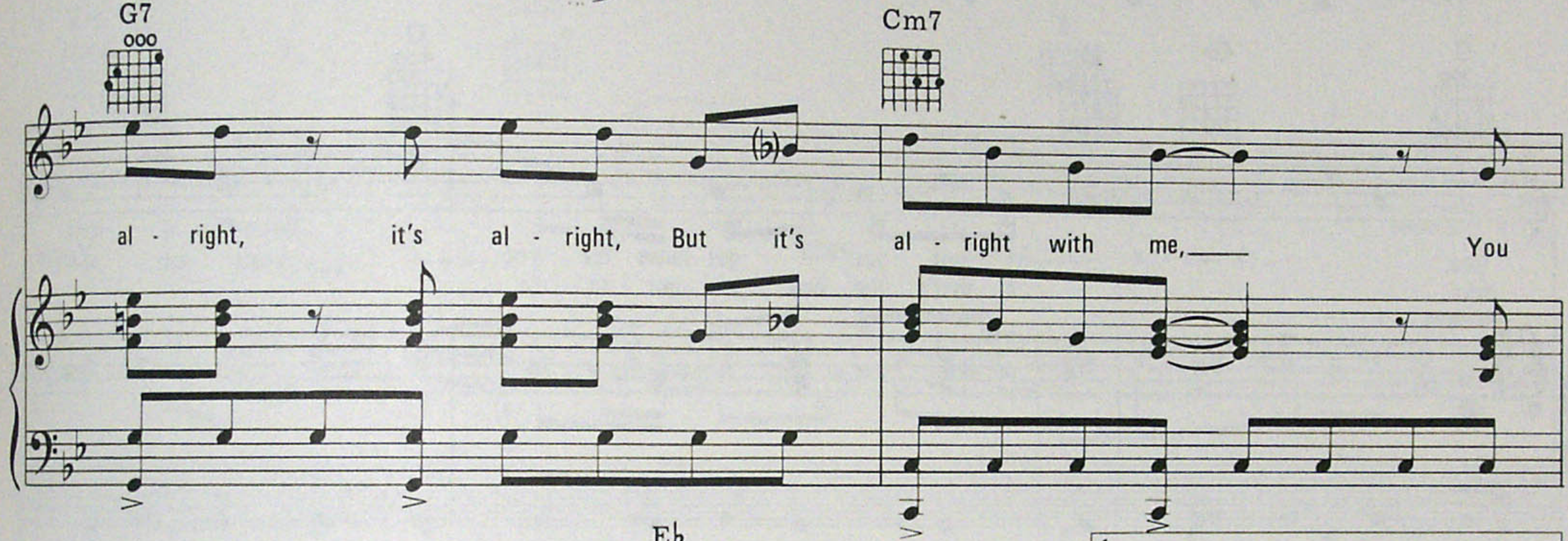
Dm7  G 

here, But it's al - right, — it's



G7  Cm7 

al - right, it's al - right, But it's al - right with me, — You



Eb  Eb (F\_bass)  1. F 

bet - ter be - lieve — me now.



2. F  Bb  Bb9+11  Bb9 

*ritard.*

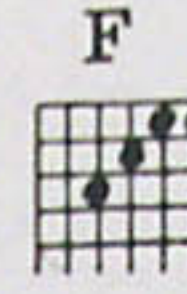
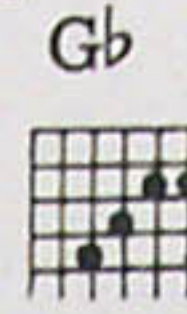
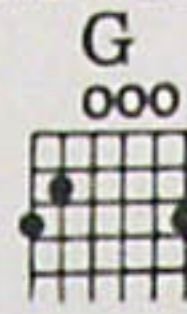
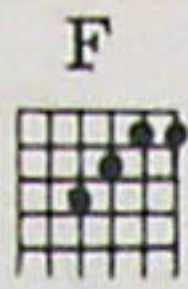




# TIGHTROPE

Words and Music by JEFF LYNNE

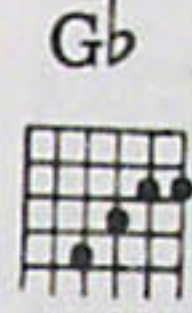
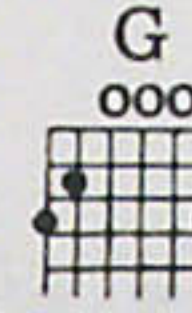
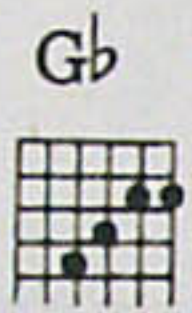
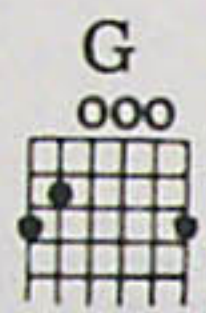
Moderately, with a beat



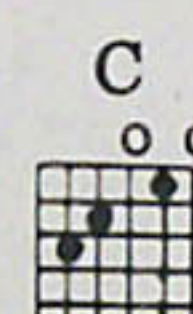
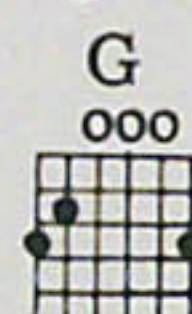
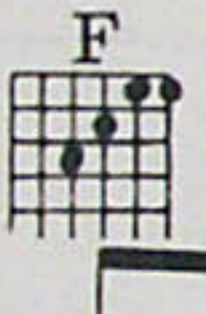
1. They say some days you're gon - na win, —  
 2. They say some days you got - ta give, —

They say some days you're gon - na  
 They say some days you got - ta

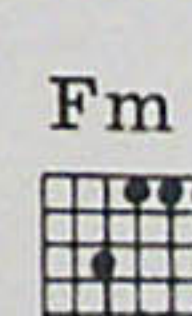
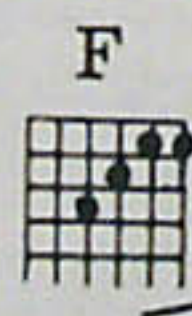
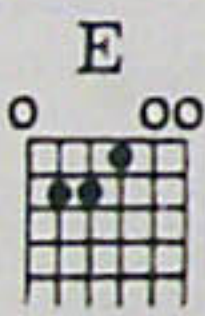
*mf*



lose, take, I tell you I got news for you, — You're  
 If that's the way it's got - ta be, —



los - in' all the time you nev - er win, — no. — If you be - lieve that's how it's  
 Roll it o - ver and you will see — The cit - y streets are full of



gon - na be, I'd bet - ter put you down. —  
 peo - ple go - in' no - where, mak - in' time. —



C E F

Get off your Tight - rope up there, come down on the ground, you got - ta save me now, you bet - ter  
The change from night to day is real - ly on - ly hours, it's just a - long the line, can't you

Fm Am F

turn see a - round. } (Oh, \_\_\_\_\_) When I looked \_\_\_\_\_ a - round, - (looked a -  
see the sign? }

Am D7

round, \_\_\_\_\_) I was head - ing down, \_\_\_\_\_ Won't some - bod - y throw \_\_\_\_\_

1. C G (B bass) Am C7 (G bass)

F E7 Am

No chord

\_\_\_\_\_ me down \_\_\_\_\_ a line. \_\_\_\_\_



2.

C (B bass) G (B bass) Am (G bass) C7 (G bass) F G Cm

Won't some - bod - y throw me down\_ a line.

*f* 3 Instrumental Solo 3 3 3 3

*gves*

Ab 4 fr.

1. Cm (G bass) (B bass)

2. Bb

3 3 3 3 3 3 3 3 3 3

*gves*

Cm Ab Dm7-5 Cm (G bass) G (B bass)

Ah.

*gves*

F G Gb F

I wan - na look\_ you straight\_ in the eye, I wan - na tell\_ you how I real - ly

*mf*

*loco*



G Gb F G Gb

feel, And I can feel the wheels a - turn - in' 'round,

F G C

Won't some - bod - y throw me down a line. The cit - y streets are full of

E F Fm

peo - ple go - in' no - where, mak - in' time.

C E F

The change from night to day is real - ly on - ly hours, it's just a - long the line, can't you



Fm Am F  
 see the sign. (Oh, ) When I close my eyes, (close my

Am D7 C G (B bass) Am C7 (G bass)  
 eyes, ) I was so surprised, Some - bod - y had

F E7 Am D7  
 thrown me down the line, stopped me down in',

C G (B bass) Am C7 (G bass) F G Cm  
 Some - bod - y had thrown me down the line.



From The Album "A NEW WORLD RECORD"

# SHANGRI-LA

Words and Music by JEFF LYNNE



Slowly, with a beat

*mf*

A (G# bass) E (G# bass) F#m C#m

Sit - ting here, — wait - ing for — some - one call - ing at my door, — Too

*mf*

D Bm7-5 A Amaj7 Bm7-5 C#m (E bass)

bad, I'm get - ting out — of love. —

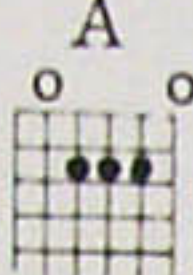


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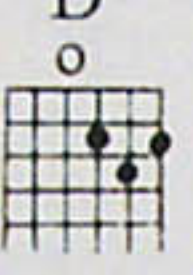
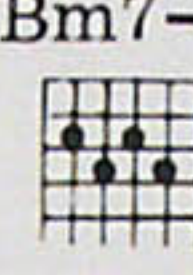

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A  E (G# bass)  F#m 

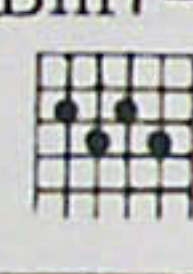

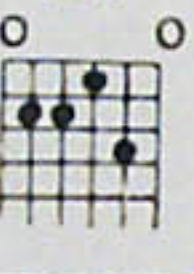
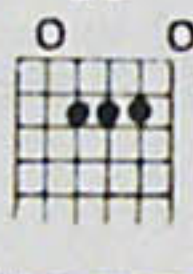



What's the use of chang - ing things, Won - der what to -  
 Clouds roll by and hide the sun, Rain - drops fall on



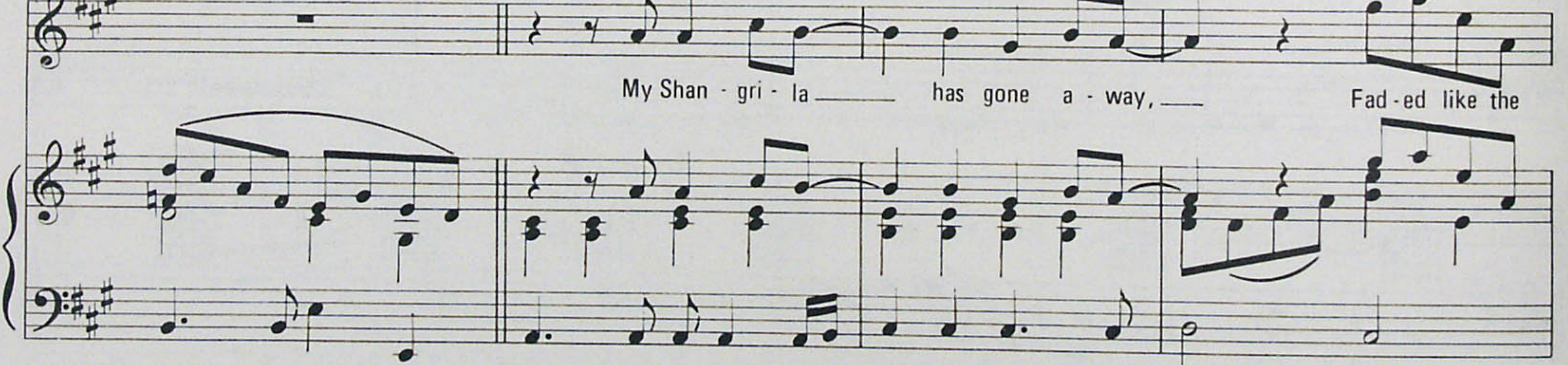
C#m  D  Bm7-5  C#m (E bass)  A  Amaj7 

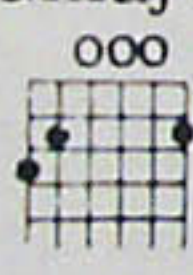
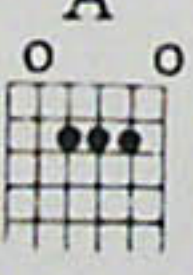
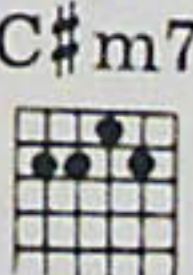
mor - row brings, Who knows, I'm get - ting out of love.  
 ev - 'ry - one, So sad, I'm get - ting out of love.



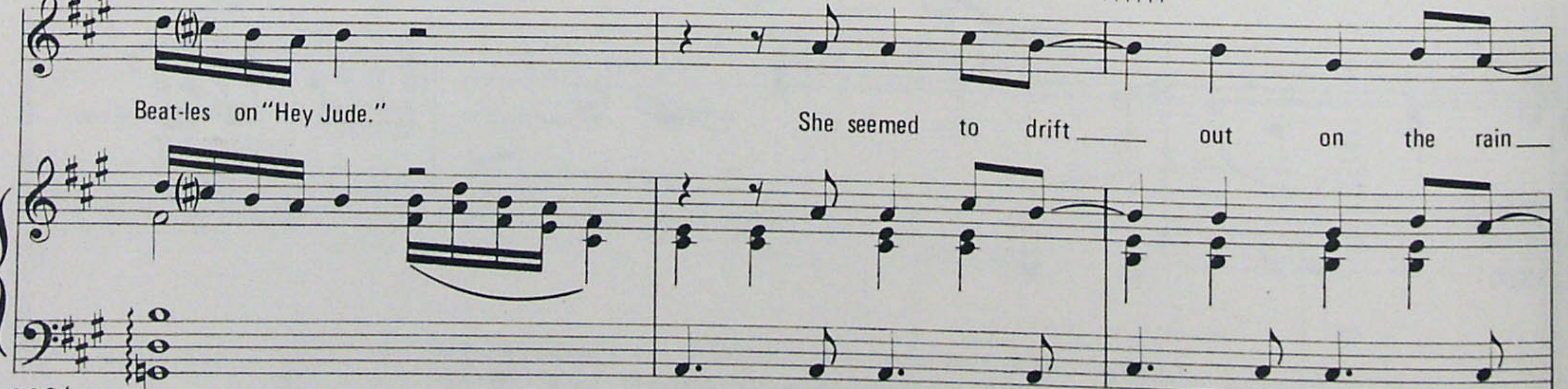
Bm7-5  C#m (E bass)  E7  A  C#m7  D  C#m7 

My Shan - gri - la has gone a - way, Fad - ed like the



Gmaj7  A  C#m7 

Beat - les on "Hey Jude." She seemed to drift out on the rain





D C#m7 Gmaj7

that came in some-where soft-ly from the blue.

1. Bm7-5 C#m (E bass) A Amaj7 Bm7-5 C#m (E bass)

Loo de da doh de doh.

2. Bm7-5 C#m (E bass) A Amaj7 Bm7-5 C#m (E bass)

I'm get-ting out of love. Where is my Shan-gri-la? Doo do do do do da day.

Amaj7 Bm7-5 C#m (E bass) A

Where is my Shan-gri-la? I'm get-ting out of love.

rall.



From The Album "FACE THE MUSIC"

# NIGHTRIDER

Words and Music by JEFF LYNNE

Moderately (♩ = 104)

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Verses:

The vocal line is in 4/4 time, starting with a double bar line. It contains two verses of lyrics.

1. I re - mem - ber some - where in the rain the fac - es of the  
 2. I still see that vi - sion of de - light while cruis - ing on the  
 % Des - o - la - tion, Deg - ra - da - tion Row, go on, don't let the

The piano accompaniment for the first two verses is in 4/4 time. The right hand follows the vocal melody, and the left hand provides a steady harmonic accompaniment. The tempo is marked 'mp' and 'simile'.

The vocal line continues with two more verses of lyrics, accompanied by guitar chord diagrams above the staff.

pass - ers - by,  
 black of night,  
 feel - ings show,

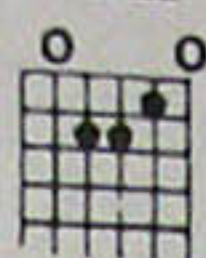
Star - ing fac - es, bro - ken blinds.  
 But she keeps a step a - head.  
 She's a ten - a - pen - ny dream.

The piano accompaniment for the final two verses is in 4/4 time, featuring a more complex harmonic structure with chords and moving lines in both hands.

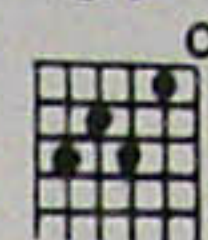
3984



Am

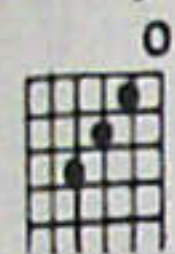


C7

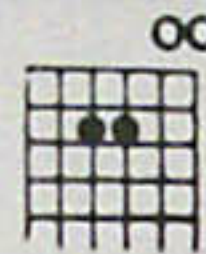


I re - call the sit - u - a - tion clear - ly stand - ing in a  
 Look - ing out the cor - ner of her world no - bod - y ev - er  
 Fac - es with no name and no ad - dress keep star - ing in on

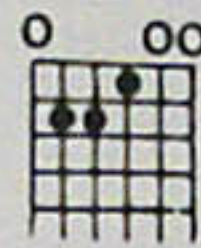
Fmaj7



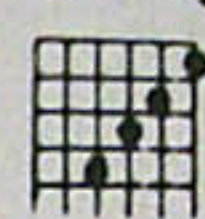
Esus4



E



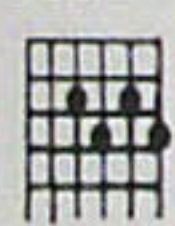
F#maj7



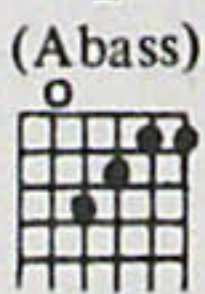
crowd - ed car, I can feel the need in me.  
 knows a girl who once lived a - long this way.  
 my dis - tress, But she kills me with her smile.

*simile*

Gdim

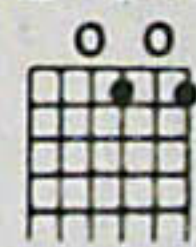


F



(Abass)

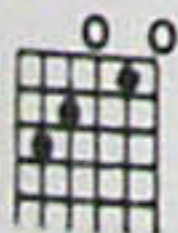
Bdim



*Instrumental Solo*

(Disco beat)

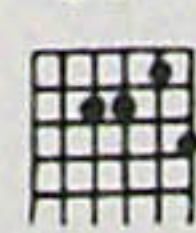
C



C+5



C6

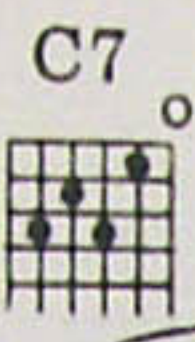


Chorus: Hold on, — Night - rid - er, ba - by, Hold on — you're a

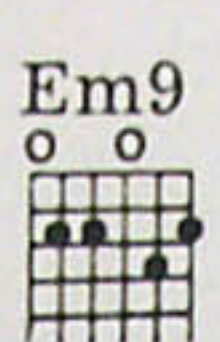
*f*



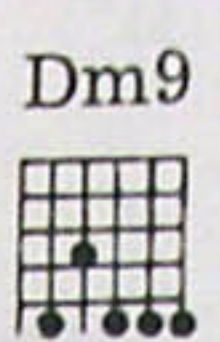
C7



Em9



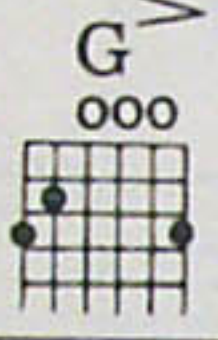
Dm9



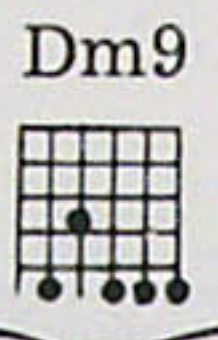
Night - rid - er - rid - ing the night,



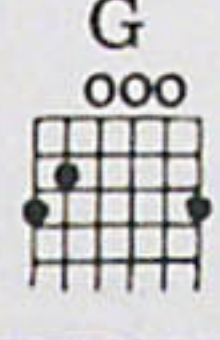
G



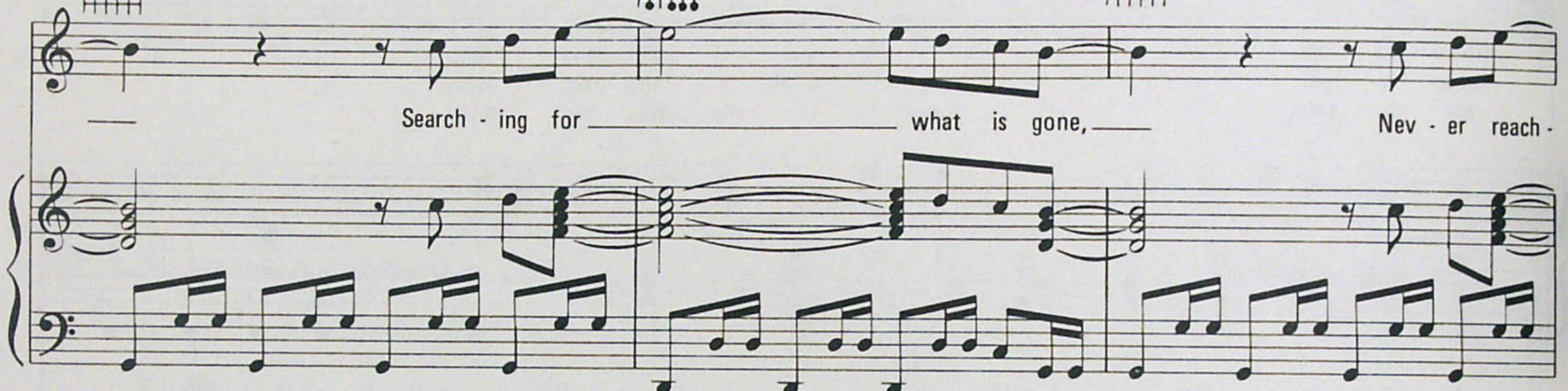
Dm9



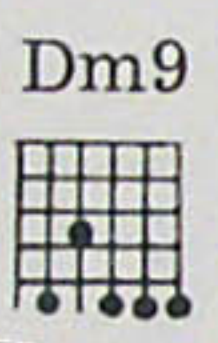
G



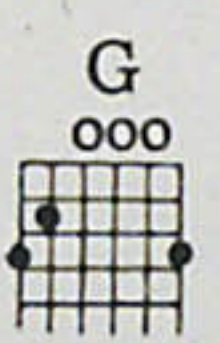
Search - ing for what is gone, Nev - er reach -



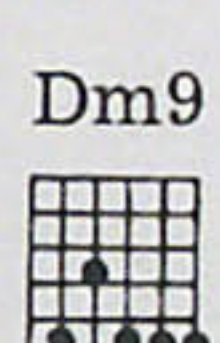
Dm9



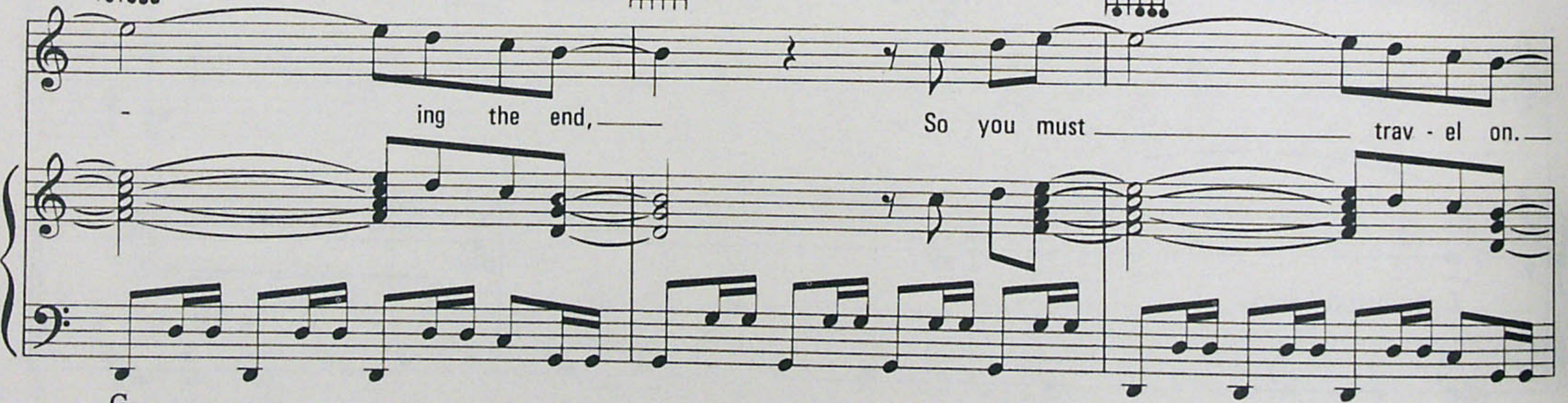
G



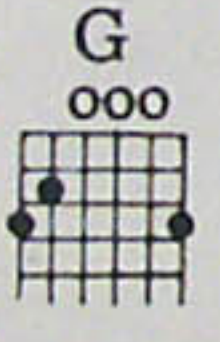
Dm9



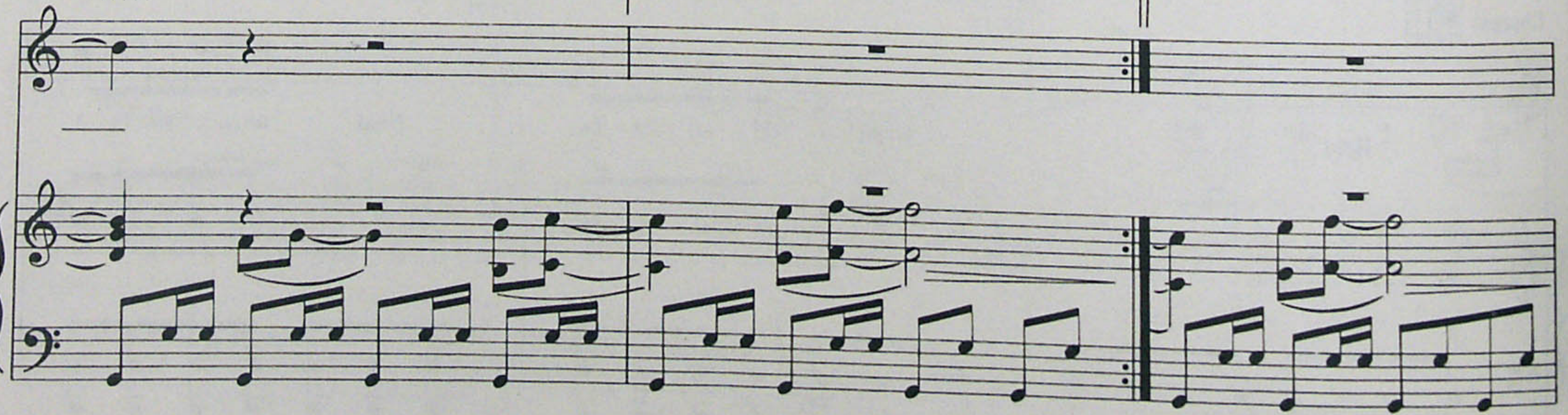
ing the end, So you must trav - el on.



G



After 2nd time to next strain Fine





Am Gm6 Fmaj7 E7 Aadd9

*mp* *ritard. e dim.* *p*

Ebm9 Ebm7 Dm7

*f Instrumental Solo*

Dbm9 Dbm7 Cm9

Bm9 7 fr. Bm7 Bm7 (Ebass)

*f* *D. S. al Fine*



From The Album "FACE THE MUSIC"

# ONE SUMMER DREAM

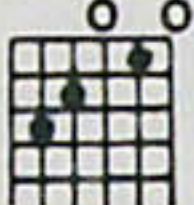
Words and Music by JEFF LYNNE



Freely

mf

C

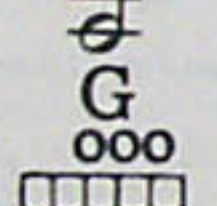


Voice

So I go, —

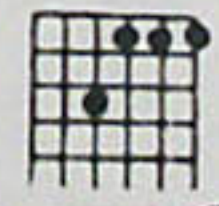
Accompaniment

mp



G

Fm



'though it hurts me so, — I'm cry - ing

3984

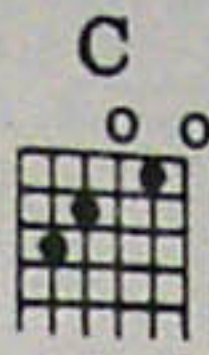
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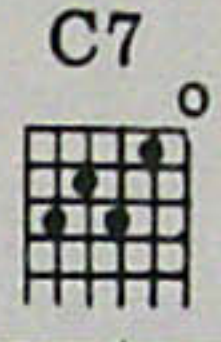
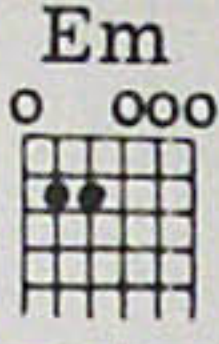
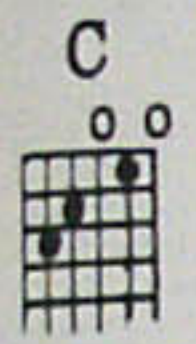


Moderately slow, a tempo (♩ = 88)

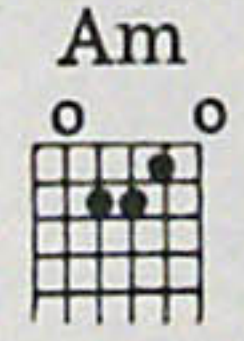
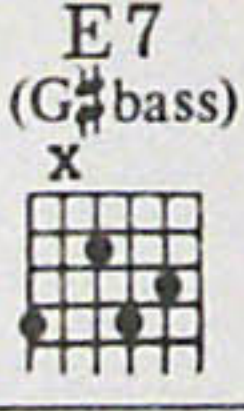
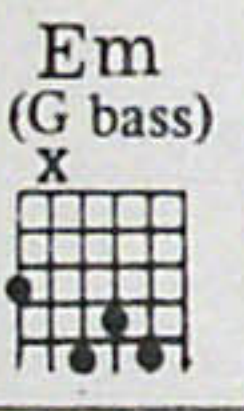


for your love.

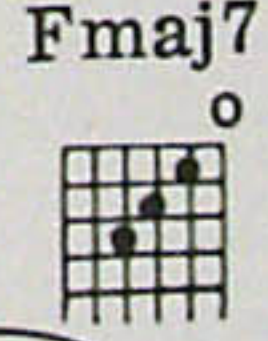
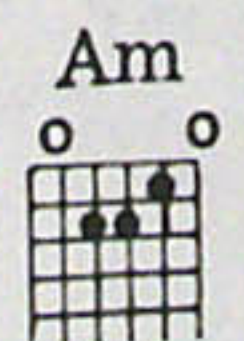
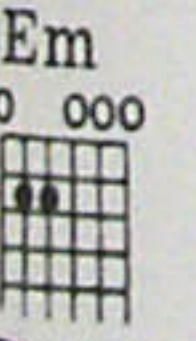
poco rit. e dim.



Deep wa - ters flow out to the sea, They nev - er need -  
Warm sum - mer breeze blows end - less - ly, Touch - ing the hearts -



ed of you or me. One Sum - mer Dream -  
of those who feel. }



One Sum - mer Dream.



**C**

**Em**

**C7**

Blue Bird Moun - tains high and val - ley I don't know which  
 Bird on the wing goes float - ing by, But there's a tear -

**F**

**Em (G bass)**

**E7 (C# bass)**

**Am**

way I should go. } One Sum - mer Dream..  
 drop in his eye.

**Em**

**Am**

**Fmaj7**

**C**

**G (B bass)**

One Sum - mer Dream.

**A**

**Amaj7**

**A**

**Em7**

**Em9**

**Em7**

*Instrumental Solo*



A Amaj7 Em7 Em9 Em7

(Optional 2nd time) One Sum - mer Dream.

1. Aadd9 A Amaj7 A 2. Repeat and fade A

Deep wa - ters flow

Amaj7 A Em7 Em9 Em7 A

One out to the sea. Dream. Warm sum - mer breeze

Amaj7 Em7 Em9 Em7

One blows end - less - ly. Dream.



From The Album "FACE THE MUSIC"

# POKER

Words and Music by JEFF LYNNE

Brightly (♩ = 176)

mf

G D G A D

1. A way, the jok - er's clos - ing in, — Re -  
 2. (The) girls come crawl - ing on all fours, — Bang -

mf

G A D G A

form and they will win, — The light is cards fad - ing the  
 - ing on locked doors, — High — cards call the

3984

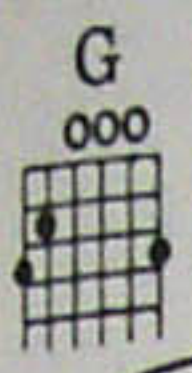
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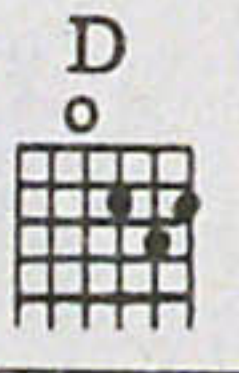




fast. tune.

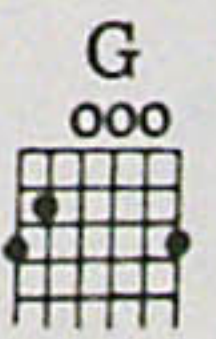
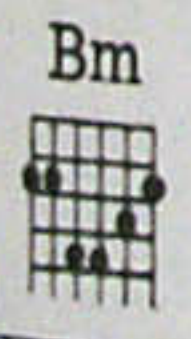
I know, you know, they know,

we all know ev - 'ry - bod - y's gon - na burn down. 1. 2. The



down.

*mf* Instrumental Solo



3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



E  
(G# bass)

A

F#  
(A# bass)

L'istesso tempo ♩ = ♩ (♩ = 88)

Bsus4

B

Bm

F#  
(B bass)

Asus4

A

Am

E  
(A bass)

Gsus4

G

Gm

D  
(G bass)

Fsus4

F

Fm

Cmaj7

Em



G#m 4 fr. A G#m 4 fr.

Play me an - oth - er hand, Lose ev - 'ry -

A G#m 4 fr. A

thing I am, Un - til we meet a - gain.

Bsus4 B Bm F# (B bass) Asus4 A Am E (A bass)

*Instrumental Solo*

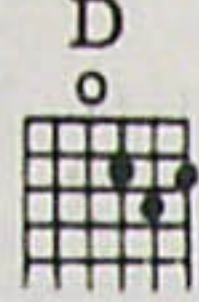
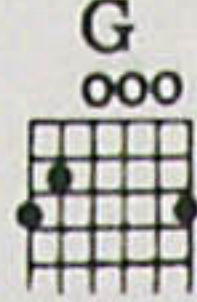
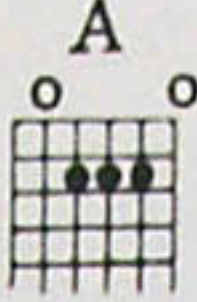
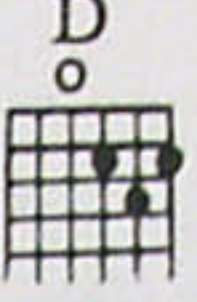
Brightly, as before (♩ = 176)

A D (A bass) A D (A bass) A

3. The

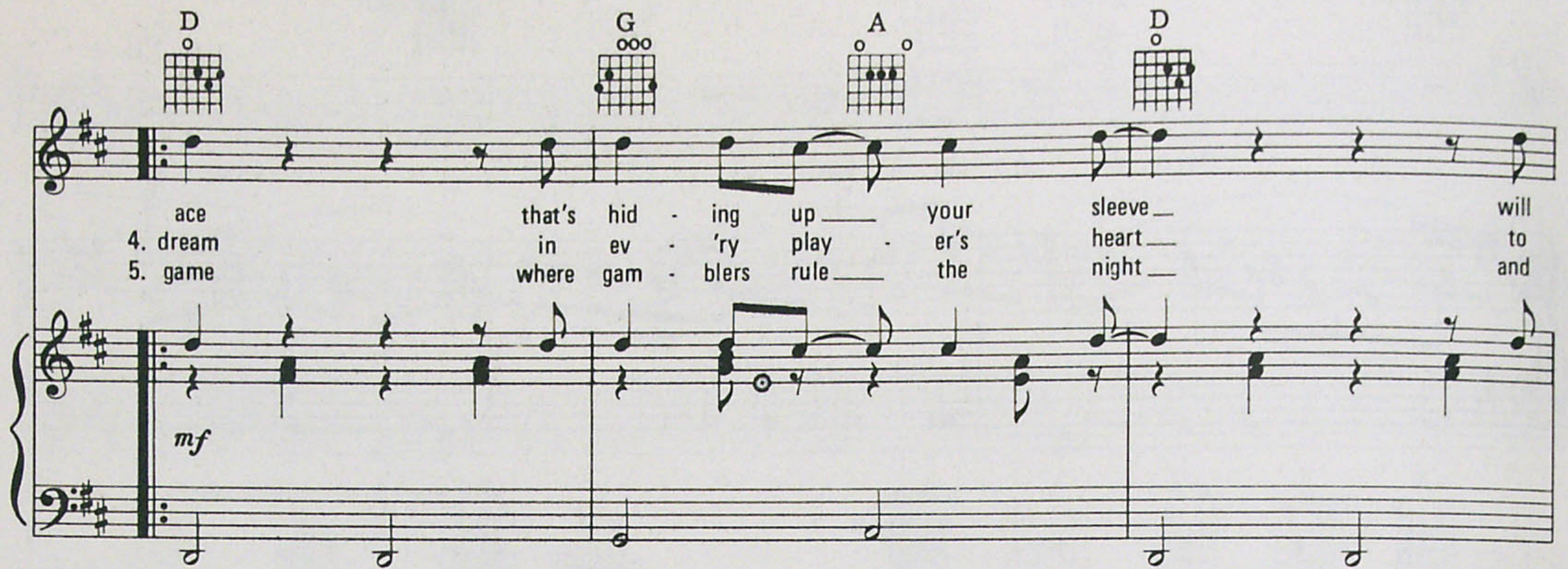
*f*

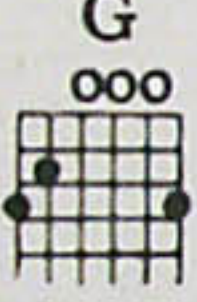
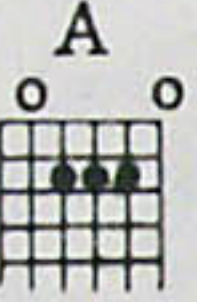
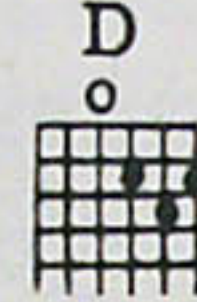
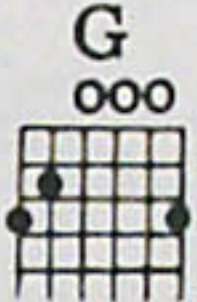
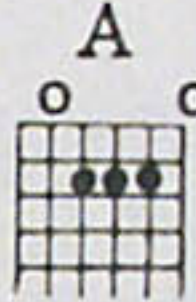


D  G  A  D 

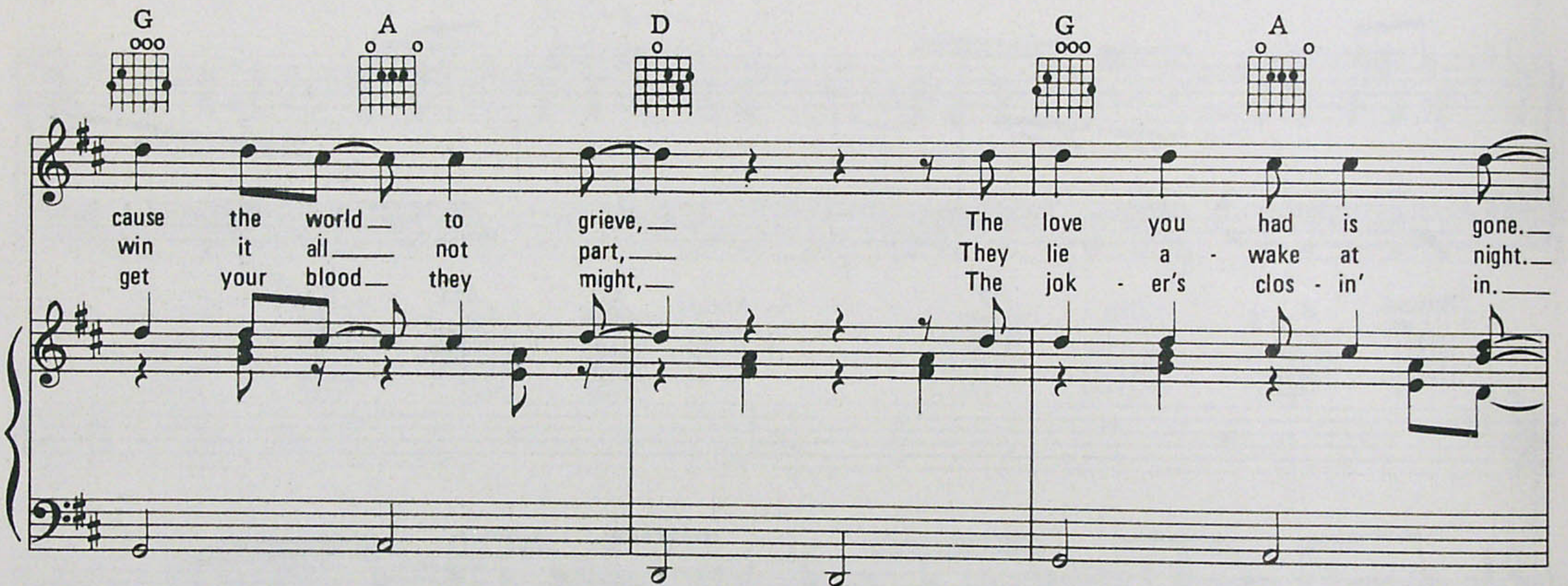
ace that's hid - ing up — your sleeve — will  
 4. dream in ev - 'ry play - er's heart — to  
 5. game where gam - blers rule — the night — and

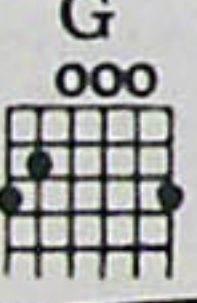
*mf*



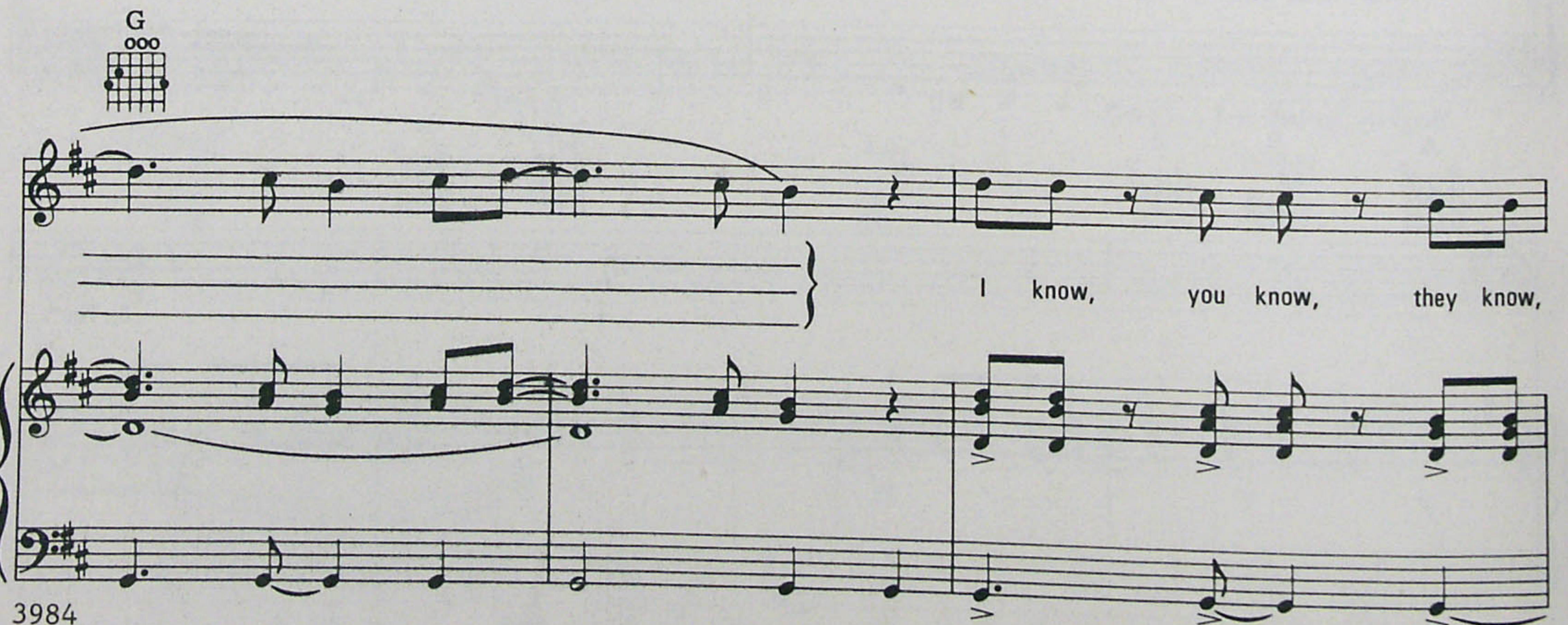
G  A  D  G  A 

cause the world — to grieve, — The love you had is gone. —  
 win it all — not part, — They lie a - wake at night. —  
 get your blood — they might, — The jok - er's clos - in' in. —



G 

I know, you know, they know,





1.2. we all know. 3. we all know. D

4. The  
5. The

Instrumental Solo

Bm G E (G# bass)

L'istesso tempo ♩ = ♩ (♩ = 88)  
Repeat and fade

A F# (A# bass) Bsus4 B Bm F# (B bass)

Asus4 A Am E (A bass) Gsus4 G Gm D (G bass)

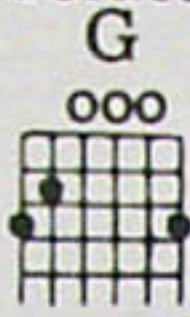


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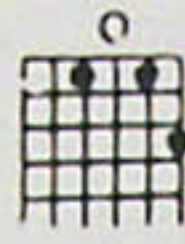
# STRANGE MAGIC

Words and Music by JEFF LYNNE

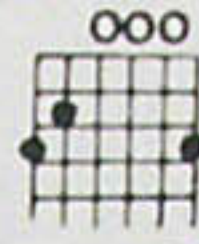
Moderately slow (♩ = 88)



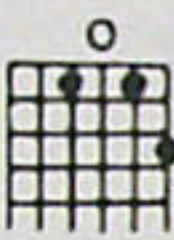
Cm



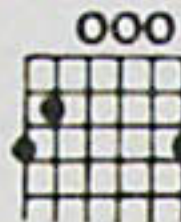
G



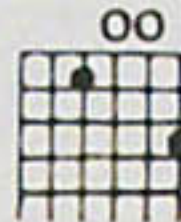
Cm



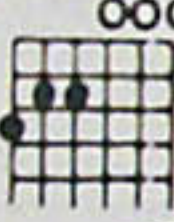
G



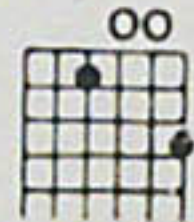
G+



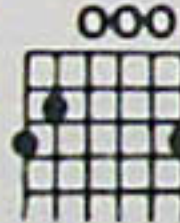
Em  
(G bass)



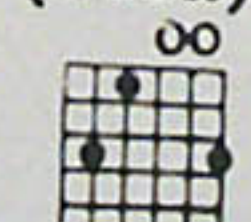
G+



G



G+  
(C bass)



Verse:

- 1. You're
- 2. You're
- 3. I'm

sail - ing soft - ly through the sun,  
 walk - ing mead - ows in my mind,  
 nev - er gon - na be the same a - gain,

3984



G (000)

G+ (Cbass) (00)

In a bro ken stone - age dawn,  
 Mak - ing waves a - cross my time,  
 Now I've seen the way it's got to end,

G (000)

G+ (00)

Em (G bass) (000)

You fly — so high. — I get a  
 Oh no, — oh no. — I get a  
 Sweet dream, — sweet dream. —

Chorus:

Dm7

Em7

Dm7

Strange — Mag - ic, Oh, what a — Strange — Mag -

*mf*



Em7 Dm7 Em7

ic, Oh, it's a Strange Mag - ic, Got a

Am7 D7 G Am7 D7

Strange Mag ic, Got a Strange Mag -

1.2. G Cm 3. G

ic. (3. Oh,) ic. It's mag - ic.

G+ Em (G bass) G+

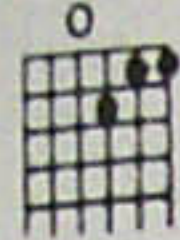
It's mag - ic. It's mag - ic.

*mp*

3



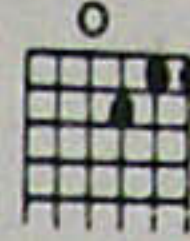
Dm7



Em7



Dm7

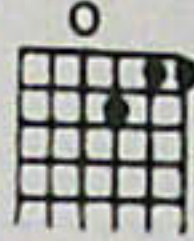


Strange Mag - ic, Oh, what a Strange Mag -

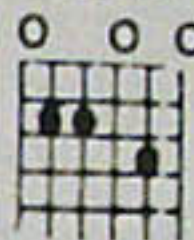
Em7



Dm7

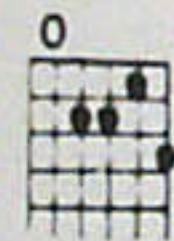


Em7



ic, Oh, it's a Strange Mag - ic, Got a

Am7



D7



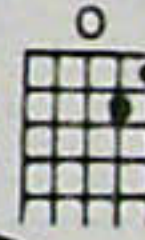
G



Am7



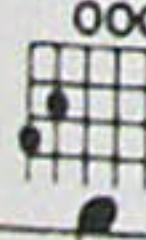
D7



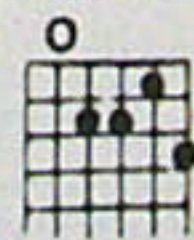
Strange Mag - ic, Got a Strange Mag -

Repeat and fade

G



Am7



D7



ic. You know I got a Strange Mag -



From The Album "FACE THE MUSIC"

# WATERFALL

Words and Music by JEFF LYNNE

Freely, with expression

mp *poco rit.*

Slowly (♩ = 80)

D Bm G7 Gm D Bm G7 Gm

mf

Verses:

D A

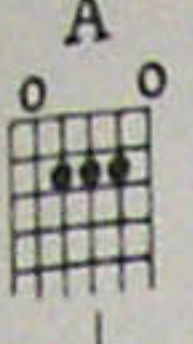
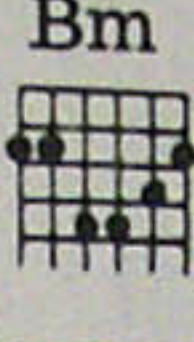
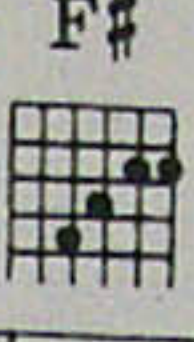
1. So now it's get - ting late for those who hes - i -  
 (% 2. A - cross the wa - ter - fall that's fall - ing ev - er -

mp

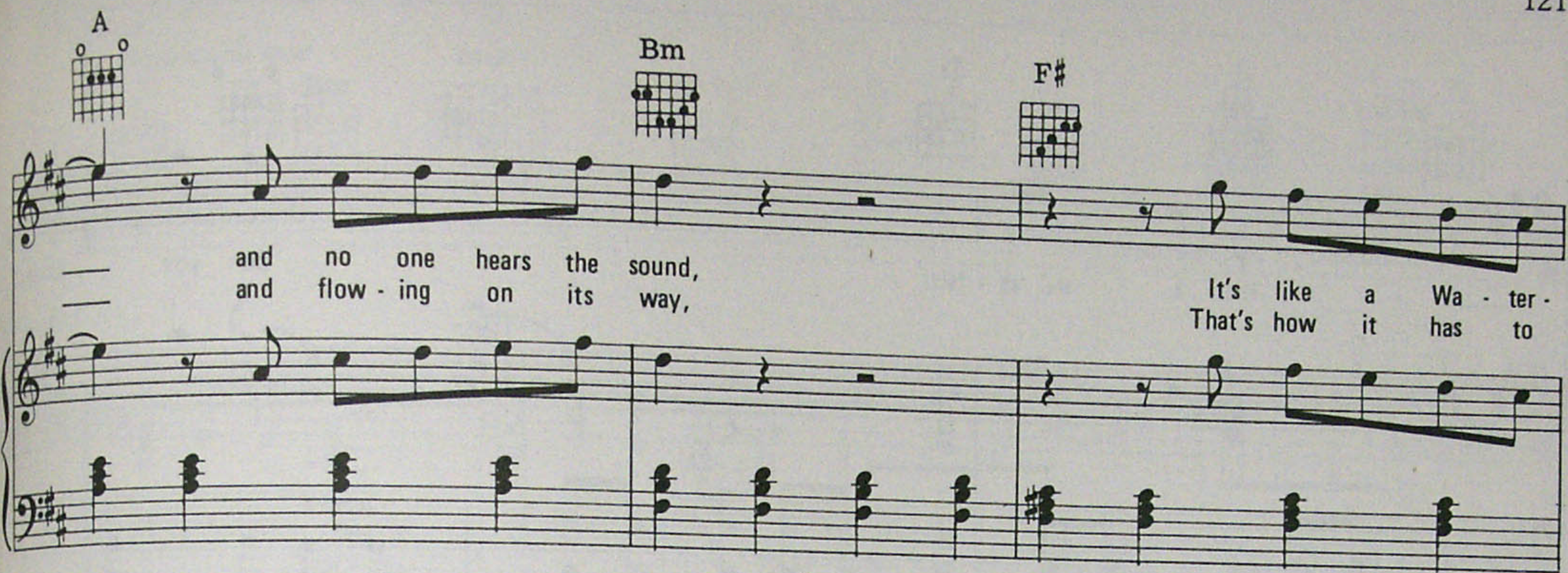
G A D

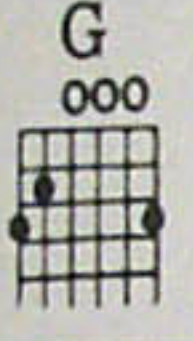
tate, more Got no one. But they don't un - der - stand, -  
 down on you, Cas - cad - ing through the days -



A  Bm  F# 

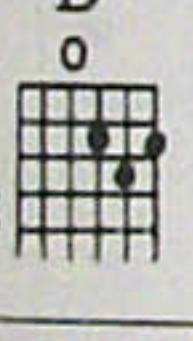
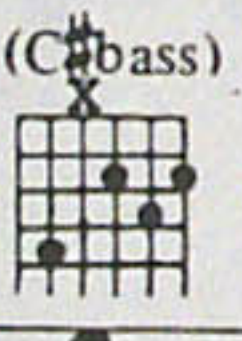
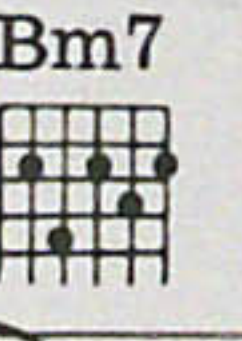
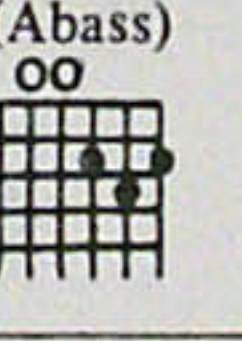
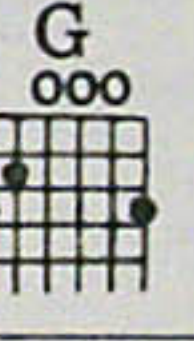
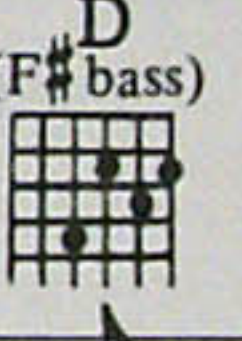
and no one hears the sound, and flow - ing on its way, It's like a Wa - ter - That's how it has to



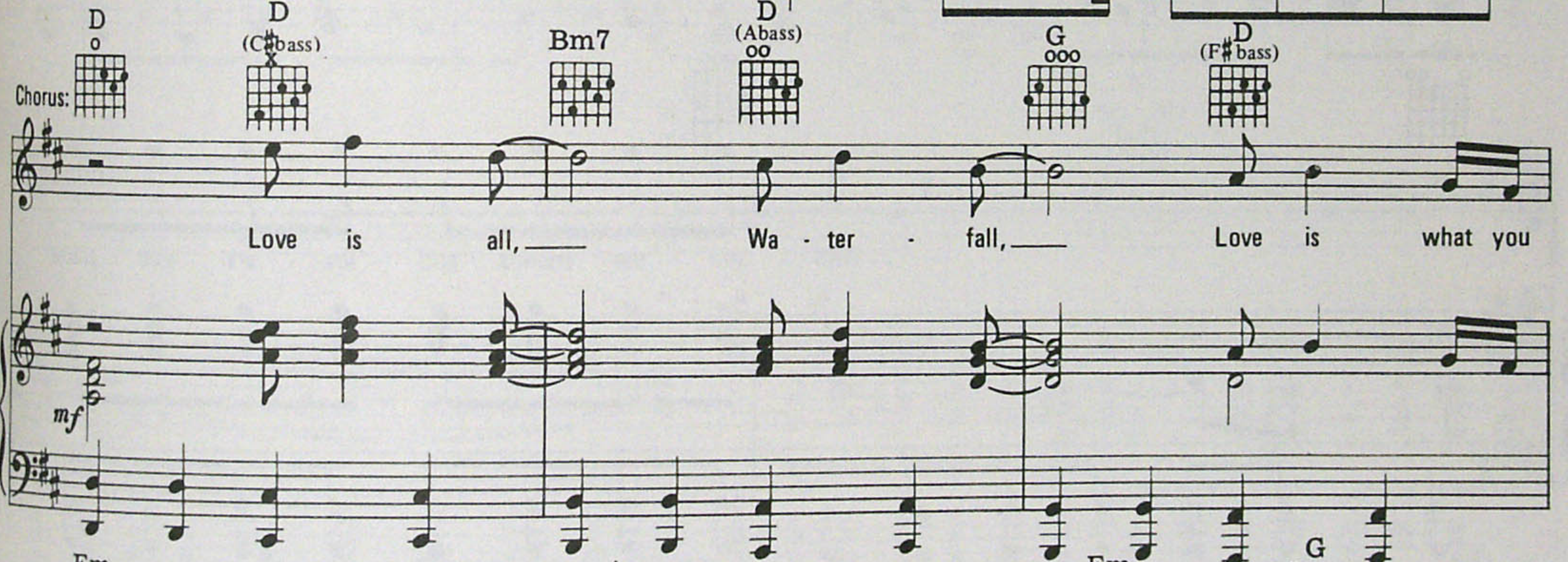
G  A 

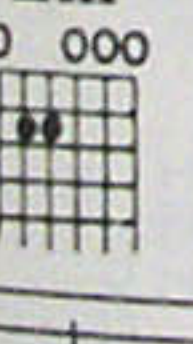
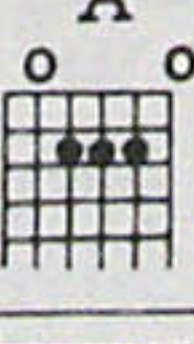
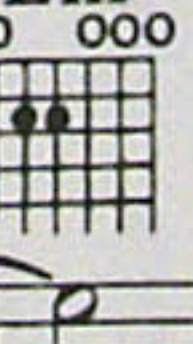
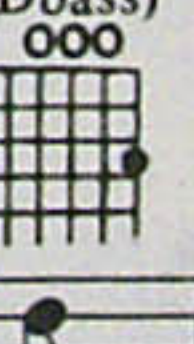
fall, be, it's just an il - lu - sion. sion. just an il - lu - sion.



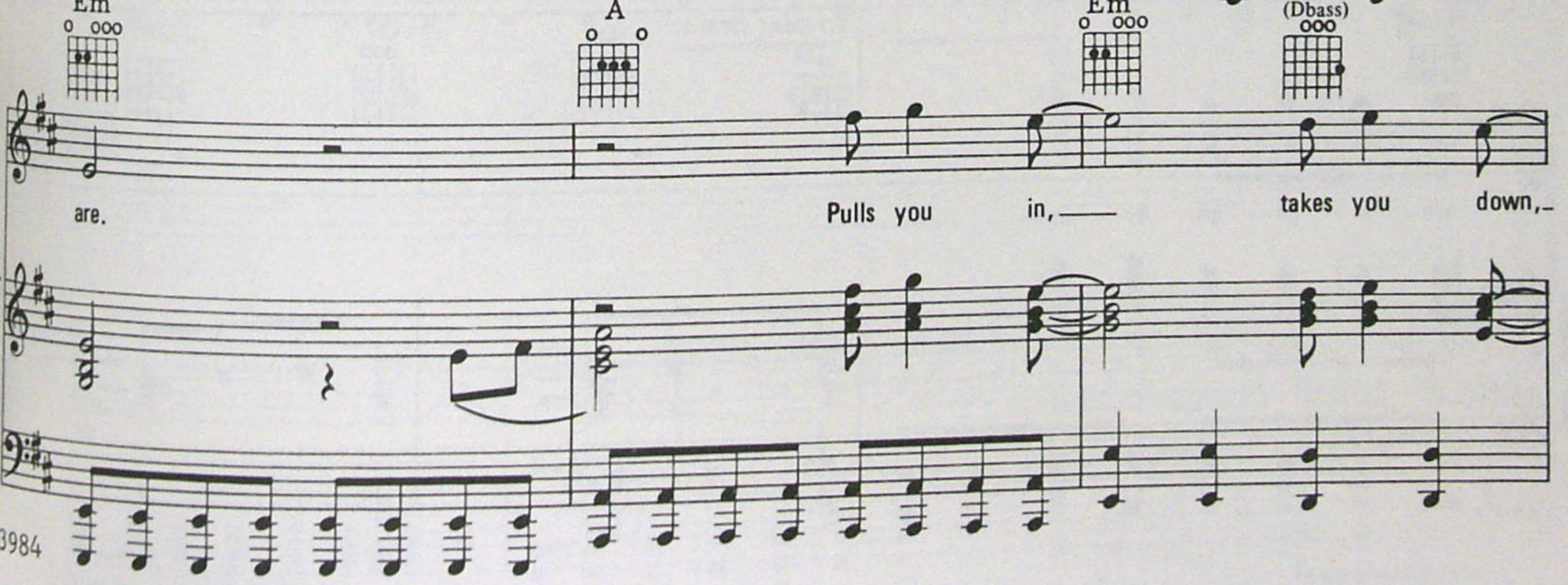
Chorus: D  D (Cbass)  Bm7  D (Abass)  G  D (F#bass) 

Love is all, — Wa - ter - fall, — Love is what you



Em  A  Em  G (Dbass) 

are. Pulls you in, — takes you down, —





A G D Gm A

It's a sad af - fair. But you know

D D (C# bass) Bm7 D (Abass) G D (F# bass)

as you hold — back the pow - er there,

E G

With - out the friends and lov - ers you could

Gm (Bb bass) *To next strain* D Bm G7 Gm

nev - er go on liv - ing!



Fine  
Repeat and fade

D

Bm

G7

Gm

D

Bm

G7

Gm

A

E

Bm

*mf Instrumental Solo*

F#

A

E

Bm

F#

G

A

D. S. al Fine



From The Album "FACE THE MUSIC"

# DOWN HOME TOWN

Words and Music by JEFF LYNNE

Moderately bright Country beat (♩ = 144)

1. The world \_\_\_\_\_ out - side don't like us much, \_\_\_\_\_  
 2. (No monk) \_\_\_\_\_ ey bus - 'ness in this town, \_\_\_\_\_  
 % (We got) \_\_\_\_\_ the best town band a - round, \_\_\_\_\_

'Cause they ain't got \_\_\_\_\_ our class - y touch. \_\_\_\_\_  
 Who do you think you're push - ing 'round. \_\_\_\_\_  
 Just lis - ten to their cra - zy sound. \_\_\_\_\_

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But they ain't good e - nough to breathe  
 This town's re - spect a - ble and clean,  
 When they get hot, they gon na blow,

Em C D To Coda

This town's good air we make 'em leave.  
 Just look a - round, you'll see what I mean.  
 You see them win - nin' ev 'ry show.

G Am7 Bm7 Em7

But it's no, no, no. You



Am7

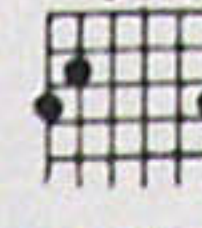
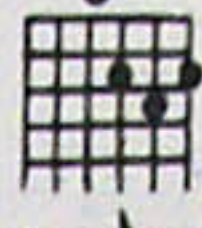
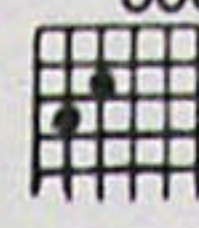
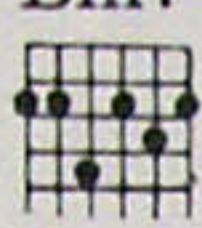
Bm7

Em7

Cmaj7

D

G



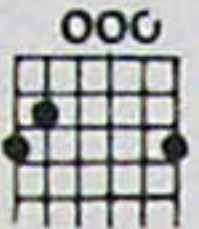
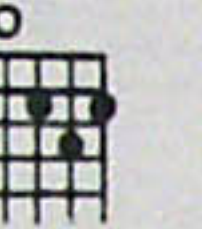
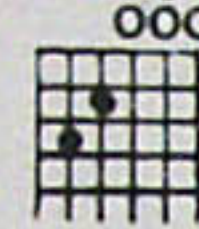
real - ly can't\_ do that. No, no, \_ no.

1.

Cmaj7

D

G



Down Home\_ Town. 2. No monk -

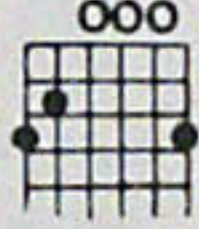
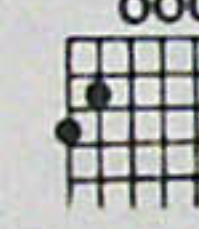
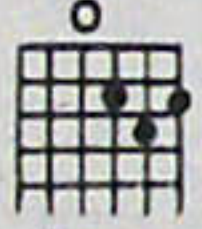
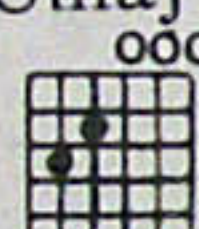
2.

Cmaj7

D

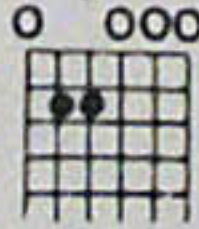
G

G



Down Home\_ Town.

Em





C D G

Down Home Town.

G Em

Down Home Town.


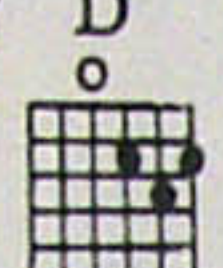
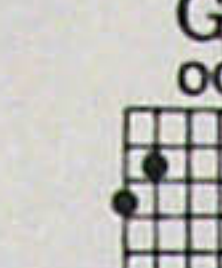
C D G

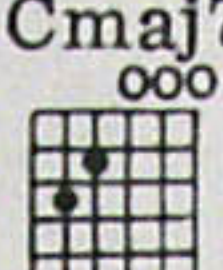
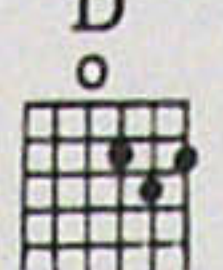
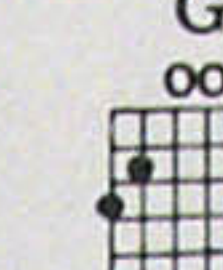
Down Home Town. Well, it's


Am7 Bm7 Em7 Am7 Bm7 Em7

no, no, — no. You real - ly can't — do that.



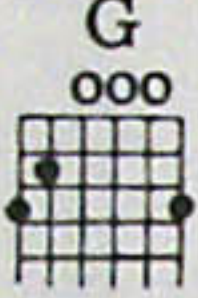
Cmaj7  D  G 

Cmaj7  D  G 

*D. S. al Coda* 

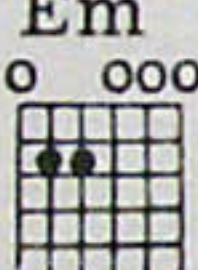
No, no, — no. Down Home — Town. We got —



Coda 

—Wish I was — in the land of Dix - ie. —

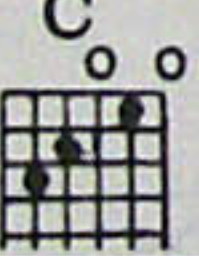


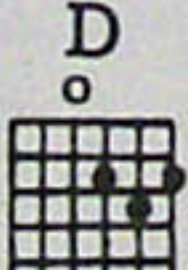
Em 

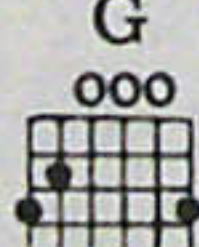
look a - way. —



*Repeat and fade*

C 

D 

G 

Down Home Town. Got - ta get down, got - ta get down. —





From The Album "ON THE THIRD DAY"

# SHOWDOWN

Words and Music by JEFF LYNNE

Moderately, with a beat

*mf*  
R. H.

Bm

She cried to the south - ern wind 'bout a love  
 Bad dream - er, what's your name, It's like we're

*mf*

F#m

Em

rid - in' that was sure to end, Ev - 'ry dream in her heart was gone,  
 on the same train, If you don't, there'll be more pain,

Bm

1.

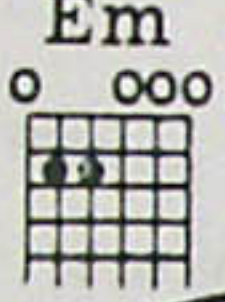
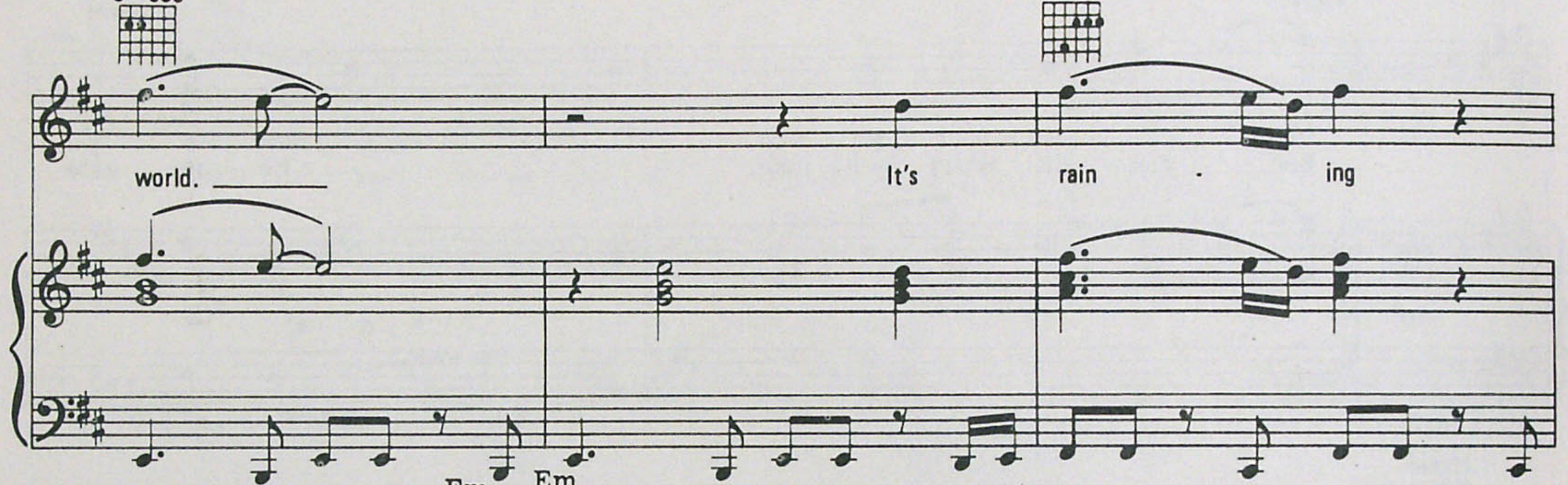
Head - ing for a Show - down.  
 There's gon - na be a Show - down.

3984



2.  

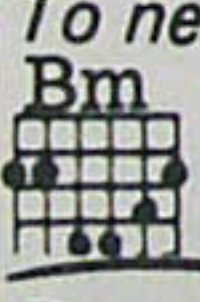
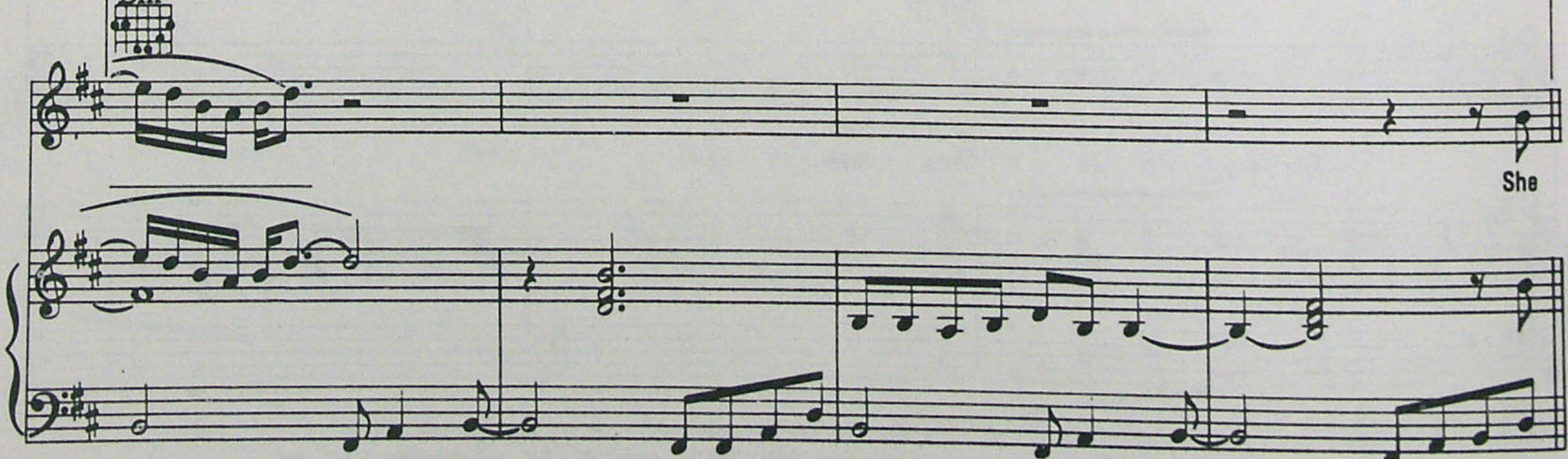
And it's a - rain - ing all o - ver the

world. It's rain - ing

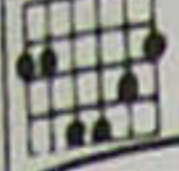
all o - ver the world to - night, the long - est night.

To next strain  

She



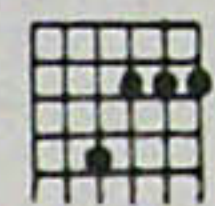
Fine  
Bm



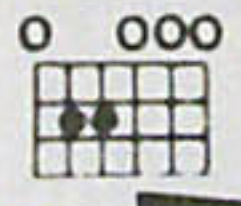
Bm



F#m



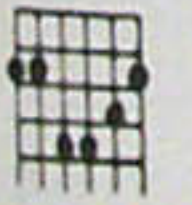
Em



Now my heart is dyin' to start a - gain,  
It's un - real suf - fer - ing, \_\_\_

There's gon - na be a  
There's gon - na be a

Bm



1.

2.

*D. S. al Fine*

Show - down.  
Show - down.

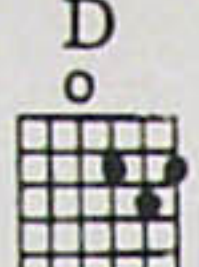
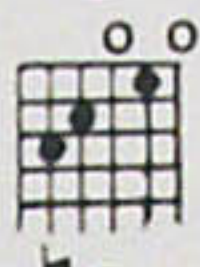
And it's a




From The Album "ON THE THIRD DAY"  
**MA-MA-MA BELLE**

Words and Music by JEFF LYNNE

Moderate rock beat

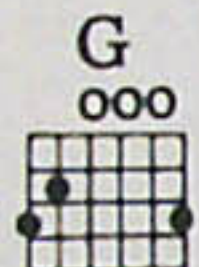
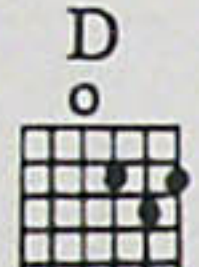
D  C 

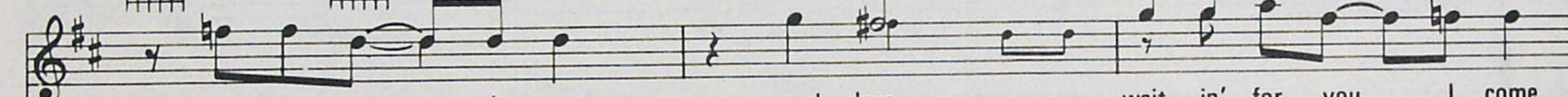


1. Got love if that's what you need, — I got three of four ba - bies sit - tin'  
 2. There's one thing that's on my mind, — and that's get - tin' hold of you be - fore I  
 3. I love you, Ma - Ma - Ma Belle, — that's why I want to get it all well, I'm sure

*mf*

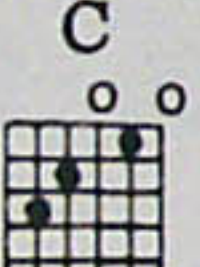
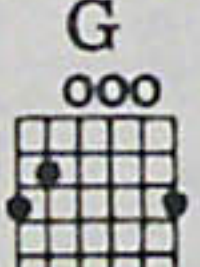
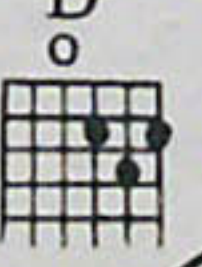



G  D 



on my knee. — I got good love wait - in' for you, — I come  
 serve my time. — I'll keep on with my heav - y load, — till I  
 you can tell. — I got good soul run - nin' so deep, — gon - na



C  G  D 



sneak - in' 'round the cor - ner of the av - e - nue. \_\_\_\_\_  
 see you come a - stroll - in' down that o - pen road. \_\_\_\_\_  
 get you in the cor - ner so that I can keep. \_\_\_\_\_





1. & 2. You got }  
 3. Can't you hear me once } Ma - Ma - Ma Belle or I will get

A guitar chord diagram for the letter A is shown above the first staff.

you. You know you got Ma - Ma - Ma Belle

Guitar chord diagrams for D and A are shown above the first staff.

or I will get you.

1. D Dsus4 D Dsus4 D Csus4 C

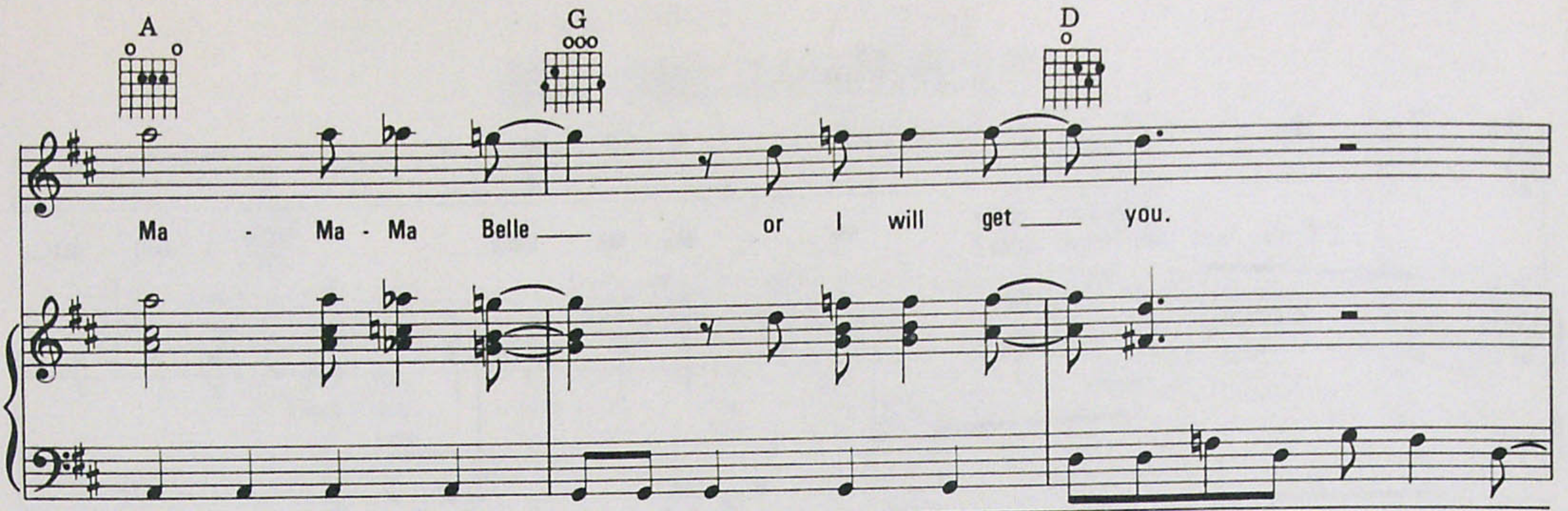
A series of guitar chord diagrams for D, Dsus4, D, Dsus4, D, Csus4, and C are shown above the first staff.

you. That is real - ly so,

Guitar chord diagrams for D and D are shown above the first staff.



A G D



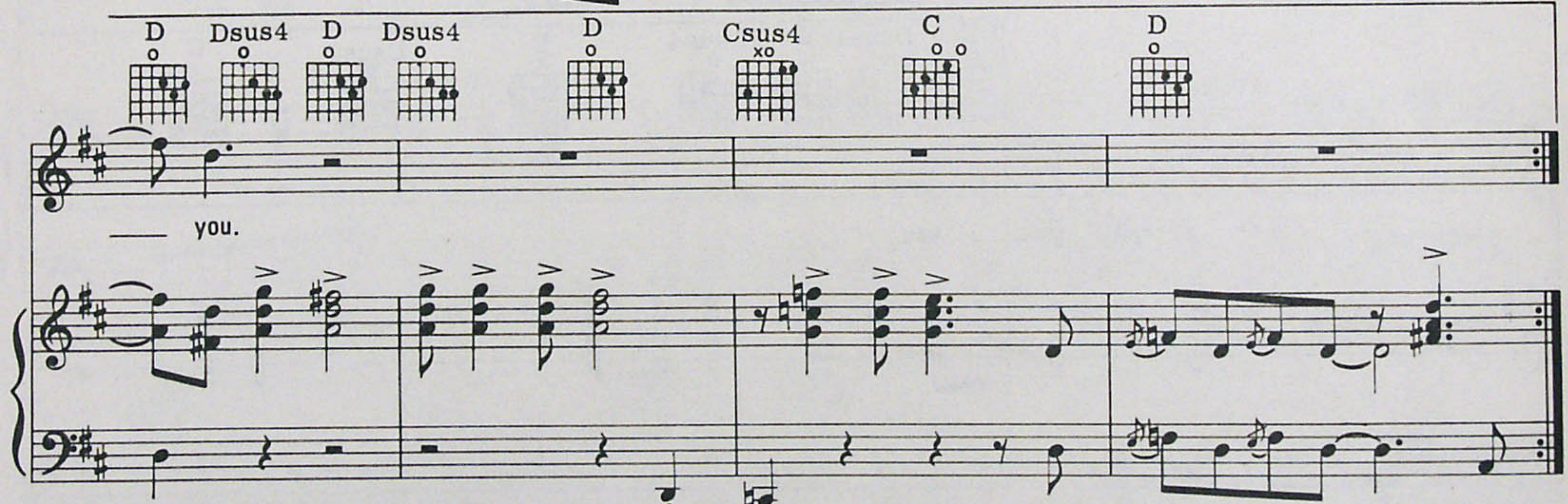
Ma - Ma - Ma Belle or I will get you.

A G



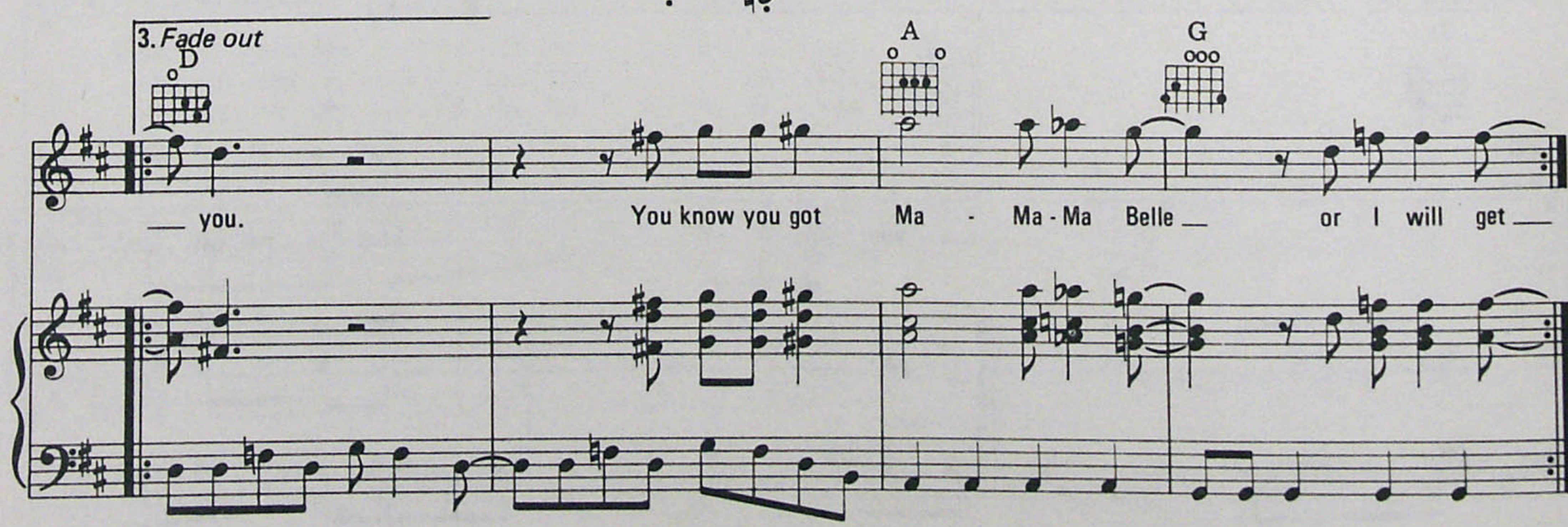
You know, you know you got Ma - Ma - Ma Bell or I will get

D Dsus4 D Dsus4 D Csus4 C D



you.

3. Fade out D A G



you. You know you got Ma - Ma - Ma Belle or I will get



From The Album "ELECTRIC LIGHT ORCHESTRA II"

# KUIAMA

Words and Music by JEFF LYNNE

Freely

Musical notation for the first system, marked "Freely" and "f". It consists of a grand staff with treble and bass clefs in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in the key of F major.

Moderately slow

Musical notation for the second system, marked "Moderately slow" and "mp Instrumental Solo". It includes guitar chord diagrams for F, F7, Bb (F bass), Bb m (F bass), F, and F+. The notation is in a grand staff with treble and bass clefs in 4/4 time.

Musical notation for the third system, including "Dm (F bass)", "F7", and "No Chord". The notation is in a grand staff with treble and bass clefs in 4/4 time. It features a change in time signature to 2/4 and back to 4/4.

Musical notation for the fourth system, marked "mf" and "F". It consists of a grand staff with treble and bass clefs in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef.

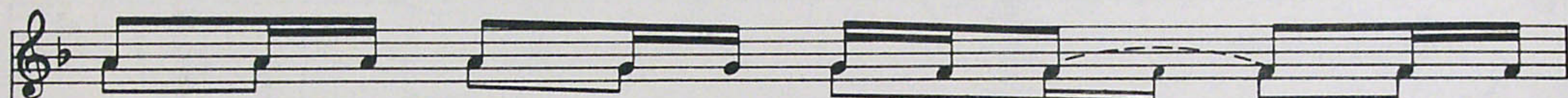
3984



F



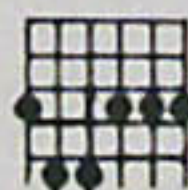
1. My, my Kui - a - ma, She came in the morn - in', She  
 2. My, my Kui - a - ma, Don't break your heart try - ing, To  
 3. See here, Kui - a - ma, Now ten thou - sand miles — is a  
 4. Kuia, stop your cry - in', There's no bombs a - fall - in', No



smiled but the tears on her lit - tle face — showed the  
 say how your Ma and your Pa passed a - way, and they  
 long, long men in the you're here to - day, and you  
 horse - men in the you're here to - day, a - rid - in'



Gm



pain that had been in that far off place, — So sad,  
 left you to wan - der the ruin and de - cay, Real mean,  
 won't go back so you might say hel - lo,  
 through your dreams and tear - ing at your life,





Bb F

1.2.3. 4.

Treat - ed so bad. —  
 That bul - let ma - chine. —  
 How do you do? —  
 Ba - by, good - night. —

Dm C A

No more sil - ver rain will hit your ground, — And no more guns will sound, — And no more

Bb Dm C C (Bb bass)

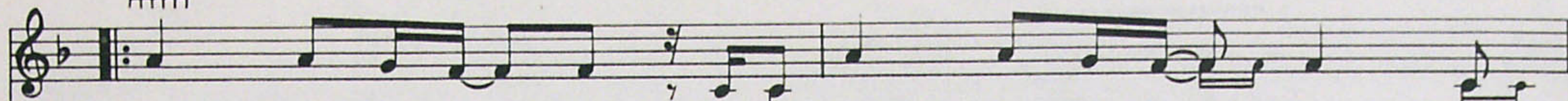
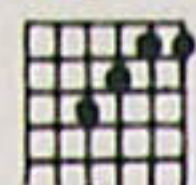
life be drowned. — No more trench - es where the sol - diers lie — And no more

A Bb F B F B F B

peo - ple die be - neath that big black sky. —



F



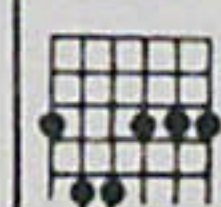
5. Wake up, Kui - a - ma, I got some - thin' to tell — you, It's  
 6. Here in this coun - try, They got rules with no rea - son, They  
 7. Kuia, please be - lieve me, I just could - n't help my - self, I  
 8. Kuia, I just shot — them, I just blew their heads o - pen, And I



just that I mean, well that is to say — that I'm  
 teach you to kill, and they send you a - way, With your  
 want - ed to run, but they gave me a gun, And they  
 heard them scream in their a - gon - y, Ku - i -



1.2.3.  
Gm



tryin' to ex - plain, but I'll start a - gain, For you  
 gun in your hand you pick up your pay, So cool,  
 told me the du - ty I owed to my fa - ther - land,  
 a - ma, she waits there for me,





Bb F

I must be true. —  
that no mer - cy tool. —  
I made my stand. —

4. Gm Bb F

True Blue, You saw it through..

F B F B F B F B Fade out F6 C7 (F bass)

Instrumental Solo

F Gm (F bass) Am (F bass) Bb (F bass) C (F bass) F6



From The Album "THE ELECTRIC LIGHT ORCHESTRA"

# 10538 OVERTURE

Words and Music by JEFF LYNNE

Moderately, with a beat

The score consists of four systems of music. Each system includes guitar chords with diagrams and piano accompaniment in treble and bass clefs. The chords are: C (Bb bass), F (A bass), Fm (Ab bass), C (G bass), C (Bb bass), F (A bass), Fm (Ab bass), C (Bb bass), C (Bb bass), F (A bass), Fm (Ab bass), C (Bb bass), C (Bb bass), and F (A bass). The piano part includes an instrumental solo in the first system and vocal accompaniment in the last system.

*mf Instrumental Solo*

Did you see your friend \_\_\_\_\_ cry - ing from his eyes to - day? \_\_\_\_\_  
 Did you hear 'the news? \_\_\_\_\_ It came a - cross the air to - day? \_\_\_\_\_

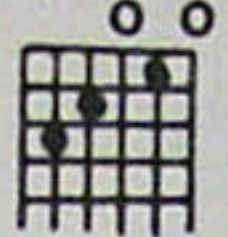
3984



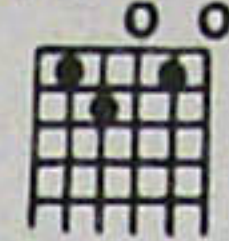
Fm  
(Ab bass)



C

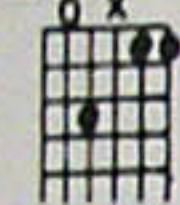


C  
(Bb bass)

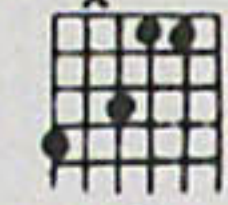


Did you see him run through the streets and  
Some - one has been found on the rocks down

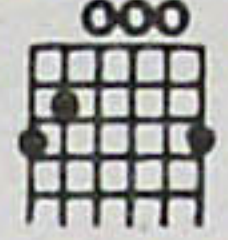
F  
(A bass)



Fm  
(Ab bass)

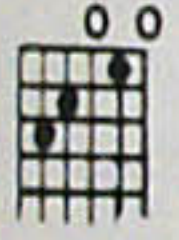


G

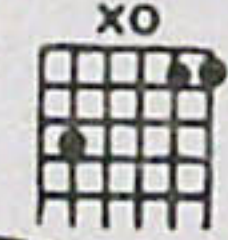


far a - way? Ah.  
in the bay. Ah.

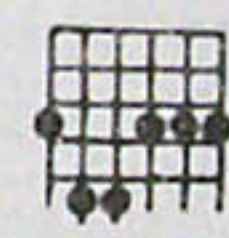
C



Csus4

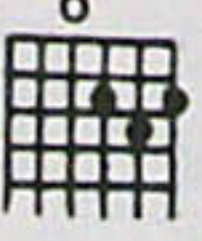


Gm

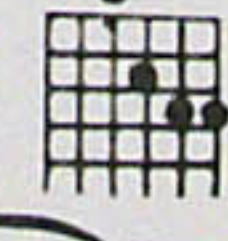


Did you see him run, did you see him fall? Ah, ah,  
Did you see him hide, did you see him crawl? Ah, ah,

D



Dsus4



ah. ah.  
Did his life flash by at the bed-room door?  
Does his life mean more than it did be - fore?



Am  Ab  G 

Ah, ah. Ah, ah.

Cm  G  Cm  G 

*Instrumental Solo*

Ab-5  Ab Ab-5  Ab  Fm  Cm  Bb 

Ab  Ab-5  Ab Ab-5  Ab  Fm 



C (B♭ bass) F (A bass)

Did you see that man \_\_\_\_\_ run - ning through the streets to - day? \_\_\_\_\_

Fm (A♭ bass) C (B♭ bass) C (B♭ bass)

Did you catch his face, \_\_\_\_\_ was it One - 0 -

F (A bass) Fm (A♭ bass) C (B♭ bass) Fade out

Five - Three - Eight? \_\_\_\_\_ Ah.

*Instrumental Solo*

C (B♭ bass) F (A bass) Fm (A♭ bass)



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# ELÖ

## ELECTRIC LIGHT ORCHESTRA • ANTHOLOGY

From The Album "OUT OF THE BLUE"

TURN TO STONE • SWEET TALKIN' WOMAN  
 SWEET IS THE NIGHT • MR. BLUE SKY • BIRMINGHAM BLUES  
 NIGHT IN THE CITY • WILD WEST HERO • STARLIGHT  
 IT'S OVER • ACROSS THE BORDER

From The Album "A NEW WORLD RECORD"

LIVIN' THING • TELEPHONE LINE • DO YA  
 ABOVE THE CLOUDS • MISSION (A World Record)  
 ROCKARIA! • SHANGRI LA • TIGHTROPE

From The Album "A NEW KIND OF MUSIC"

EVIL WOMAN • DOLL HOME TOWN  
 NIGHTRIDER • POKER • ONE SUMMER DREAM  
 STRANGE MAGIC • WATERFALL

From The Album "ELDORADO"

CAN'T GET IT OUT OF MY HEAD  
 ELDORADO • BOY BLUE

From The Album "ON THE THIRD DAY"

SHOWDOWN • MA-MA-MA BELLE

From The Album "ELECTRIC LIGHT ORCHESTRA II"

KUIAMA

From The Album "THE ELECTRIC LIGHT ORCHESTRA"

10538 OVERTURE

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