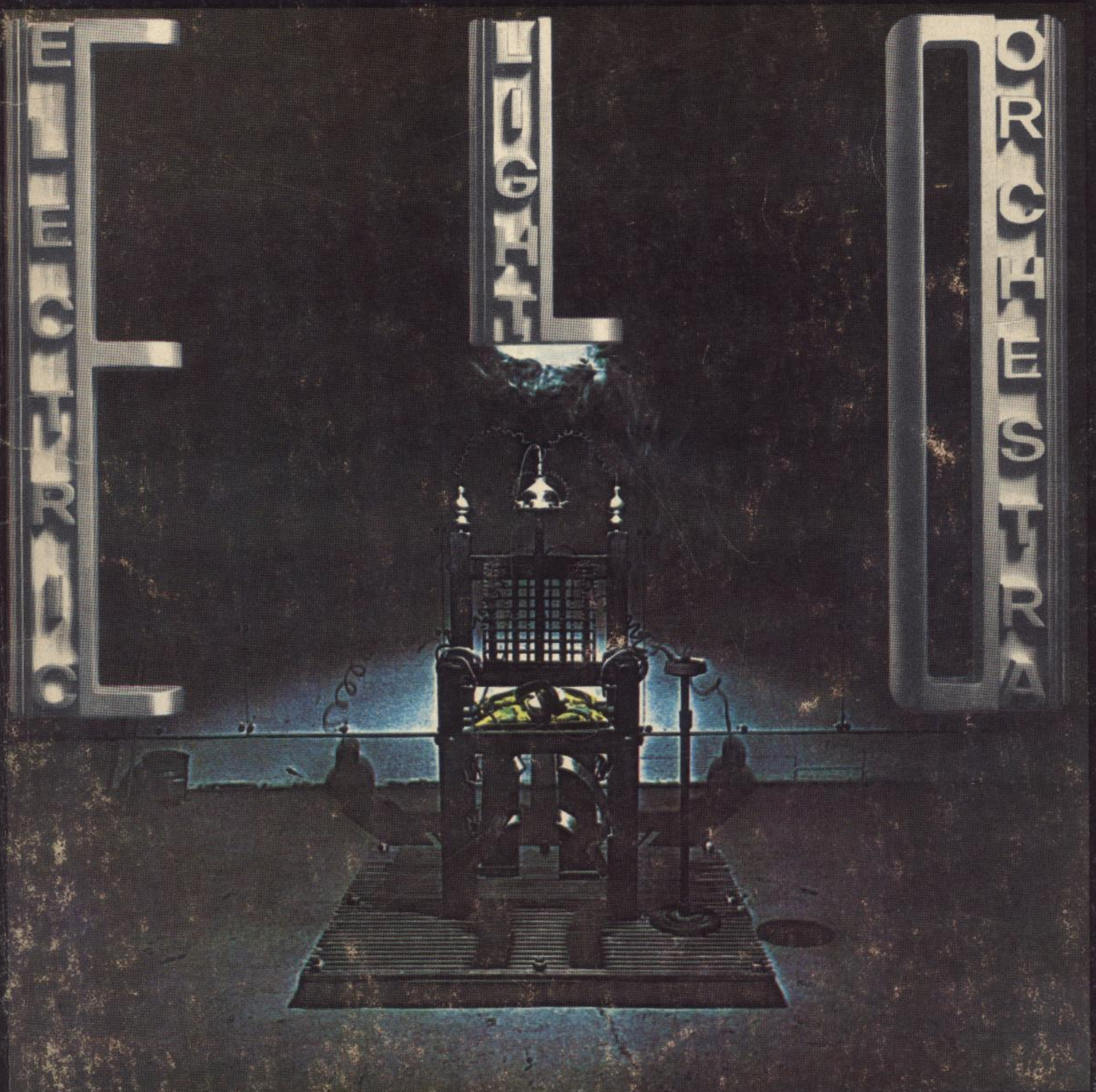


ELECTRIC LIGHT ORCHESTRA FACE THE MUSIC

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CONTENTS

FIRE ON HIGH 10
WATERFALL 14
EVIL WOMAN 18
NIGHTRIDER 24
POKER 28
STRANGE MAGIC 34
DOWN HOME TOWN 38
ONE SUMMER DREAM 44

Art Direction/Design: David L'Heureux

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FIRE ON HIGH

By JEFF LYNNE

Instrumental Solo

With motion (♩ = 144)
No chord

First system of musical notation for the instrumental solo. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic marking. The notation includes quarter notes and rests, with some notes marked with a fermata.

Second system of musical notation for the instrumental solo. It continues the grand staff notation from the first system. Chord symbols are placed above the notes in the upper staff, including D major, B minor, and D major. The notation includes quarter notes and rests.

D
(C bass)

Guitar chord diagram for the D chord (C bass). The diagram shows the fretting for the D chord with the C string as the bass note.

Third system of musical notation for the instrumental solo. It continues the grand staff notation. The notation includes eighth notes and quarter notes, with a forte (*f*) dynamic marking. The system concludes with a double bar line and a key signature change to one sharp (F#).

Bm

Guitar chord diagram for the B minor chord.

gva.

Fourth system of musical notation for the instrumental solo. It continues the grand staff notation. The notation includes eighth notes and quarter notes, with a *subito mf* dynamic marking. The system concludes with a double bar line and a key signature change to one sharp (F#).

8va.....

mf *f*

8va.....

mf *f*

8va.....

mf *poco rit.*

Slowly (♩ = 76)

Bm Aadd9 G Bsus4 (F#bass)

loco *mf*

(Slowly (♩ = 76))

G G#dim A Gdim D (F#bass) G

mf cantabile

E (G#bass) A F# (A#bass) G E (G#bass) A Gdim

D (F#bass) G E (G#bass) A F# (A#bass)

Detailed description: This system contains the first two systems of music. The first system features guitar chord diagrams for E (G#bass), A, F# (A#bass), G, E (G#bass), A, and Gdim, with a triplets marking over the final notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system continues with guitar chord diagrams for D (F#bass), G, E (G#bass), A, and F# (A#bass), with piano accompaniment.

Faster, with a beat (♩ = 112)

Bsus4 Bm A G A Bm

Detailed description: This system contains the third system of music. The guitar part features a rhythmic pattern of eighth notes with chord diagrams for Bsus4, Bm, A, G, A, and Bm. The piano accompaniment includes a dynamic marking of *mf* and features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Bsus4 Bm A G A Bm

Detailed description: This system contains the fourth system of music. The guitar part continues with the same rhythmic pattern and chord diagrams as the previous system. The piano accompaniment maintains the same rhythmic structure.

G A Bm

Detailed description: This system contains the fifth system of music. The guitar part features chord diagrams for G, A, and Bm. The piano accompaniment includes a dynamic marking of *mf* and features a steady bass line in the left hand and chords in the right hand.

G A Bm

G A Bm

3 3

To Coda

G A Bm

3 3

Very freely (rubato)

Bm (A bass) Bm (G bass) Bm (F# bass)

D. S. al Coda

Coda

G A Bm

3 3

f *sfz*

gva

WATERFALL

By JEFF LYNNE

Freely, with expression

mp

poco rit.

Slowly (♩ = 80)

D G7 Gm D Bm G7 Gm

mf

Verses:

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

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, It's like a Wa - ter -
 and flow - ing on its way, That's how it has to

G **A**

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

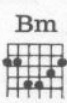
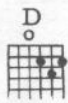
With - out the friends and lov - ers you could

Gm (Bb bass) D Bm G7 Gm

To next strain

nev - er go on liv - ing!

Fine
Repeat and fade



Musical staff with treble clef, key signature of two sharps (F# and C#), and a repeat sign at the beginning.

Piano accompaniment for the first system, showing both treble and bass staves with notes and rests.



Musical staff with treble clef, key signature of two sharps, and a repeat sign at the beginning.

mf Instrumental Solo
Piano accompaniment for the second system, featuring a melodic line in the treble and a rhythmic accompaniment in the bass.



Musical staff with treble clef, key signature of two sharps, and a repeat sign at the beginning.

Piano accompaniment for the third system, continuing the instrumental solo with melodic and harmonic development.



Musical staff with treble clef, key signature of two sharps, and a repeat sign at the beginning.

Piano accompaniment for the fourth system, concluding the piece with a final melodic flourish and a repeat sign.

D. S. al Fine

EVIL WOMAN

By JEFF LYNNE

Rubato

C9 **F9** **F#dim** **C**

You made a fool of me — but them bro - ken dreams — have got to end. —

mp

Strongly rhythmic

C **Am** **Em7** **Dm7** **Em7** **Am** **Em7** **Dm7** **Em7**

f

Verse **Am** **Em7** **Dm7** **Em7** **Am** **Em7**

1. Hey wom - an, — you got the blues 'Cause you ain't got no — one else —

mp

Dm7 **Em7** **Am** **Em7** **Dm7** **Em7**

— 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

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

E - vil wom - an, E - vil wom - an

mf

Am Em7 Dm7 Em7 Am Em7 Dm Em7 To Coda

E - vil wom - an. E - vil wom - an.

Verse Am Em7 Dm7 Em7 Am Em7

2. Rolled in — from an - oth - er town, Hit some gold too hot to set -

mp

Dm7 Em7 Am Em7 Dm7 Em7

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

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

D.S. al Coda Coda

Verse

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,

mp

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. -

f

D.S. and fade X

NIGHTRIDER

By JEFF LYNNE

Moderately (♩ = 104)

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords. The tempo is marked as 'Moderately' with a quarter note equal to 104 beats per minute. The dynamic is marked as *mp*.

Verses:

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 verse continues from the introduction. It features a steady bass line and chords in the right hand. The dynamic is marked as *mp* and *simile*.

pass - ers - by, Star - ing fac - es, bro - ken blinds.
 black of night, But she keeps a step a - head.
 feel - ings show, She's a ten - a - pen - ny dream.

The piano accompaniment for the second verse continues. It features a steady bass line and chords in the right hand. The dynamic is marked as *mp* and *simile*.

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

simile

Fmaj7



Esus4



E



F#maj7



crowd - ed car,
knows a girl
my dis - tress,

I can feel the need in me.
who once lived a - long this way.
But she kills me with her smile.

Gdim



F



Bdim



Instrumental Solo

(Disco beat)



C+5



C6






Chorus:


Hold on, —

Night - rid - er, ba - by,

Hold on — you're a

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 Bm7 Bm7 (Ebass)

7 fr. *D. S. al Fine*

POKER

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

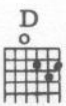


fast. tune. } I know, you know, they know,

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

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

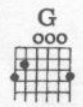
Musical notation for the second system, including vocal line and piano accompaniment.



2. down.

mf Instrumental Solo

Musical notation for the third system, including piano accompaniment with triplets.



Musical notation for the fourth system, including piano accompaniment with triplets.

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

f 3. The

D G A D

ace
4. dream
5. game

that's hid - ing up your sleeve
in ev - 'ry play er's heart
where gam - blers rule the night

will
to
and

mf

G A D G A

cause the world to grieve,
win it all not part,
get your blood they might,

The love you had is gone.
They lie a - wake at night.
The jok - er's clos - in' in.

G

I know, you know, they know,

1.2. 3. D

we all know. { 4. The we all know. 5. The

Instrumental Solo

Bm G E (G#bass)

L'istesso tempo $\text{♩} = \text{♪} (\text{♪} = 88)$
 Repeat and fade

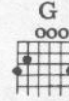
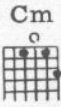
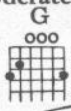
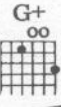
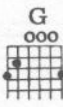
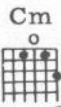
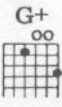
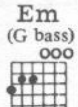
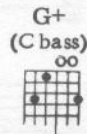
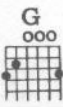
A F# Bsus4 B Bm F# (A#bass) (B bass)

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

STRANGE MAGIC

By JEFF LYNNE

Moderately slow (♩ = 88)

Verse:

1. You're	sail - ing	soft - ly	through	the sun,
2. You're	walk - ing	mead - ows	in	my mind,
3. I'm	nev - er	gon - na	be the same	a - gain,

G
000

G+
(C bass)
oo

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

G
000

G+
oo

Em
(G bass)
000

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

Dm7

Em7
o o o o

Dm7

Chorus:

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

mf

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 -

Repeat and fade

G Am7 D7

ic. You know I got a _____ Strange _____ Mag -

DOWN HOME TOWN

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.

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



Down Home _ Town.

G



3

Em



C D G

Down Home Town.

G Em

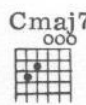
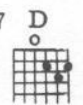

Down Home Town.

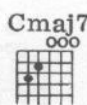
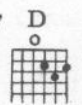

C D G


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 

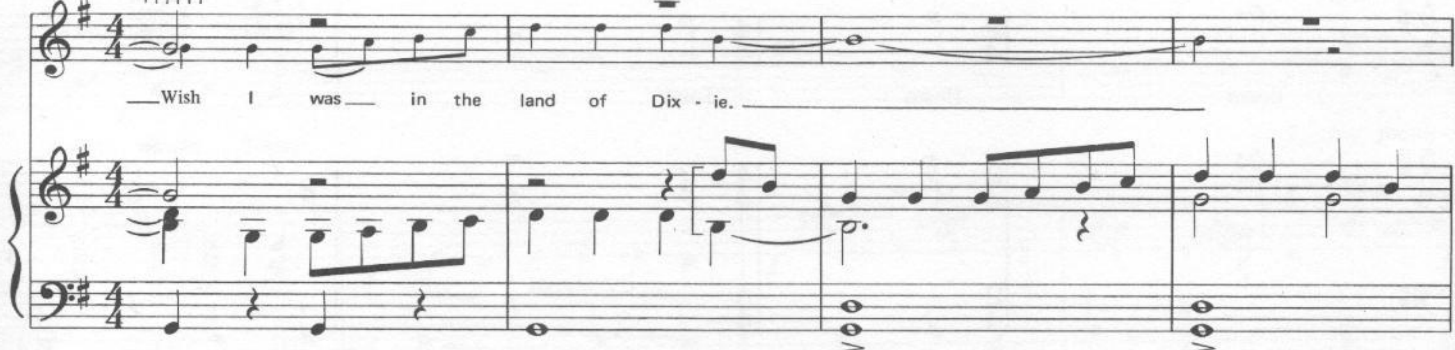
D. S. al Coda 

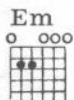
No, no, — no. Down Home — Town. We got —



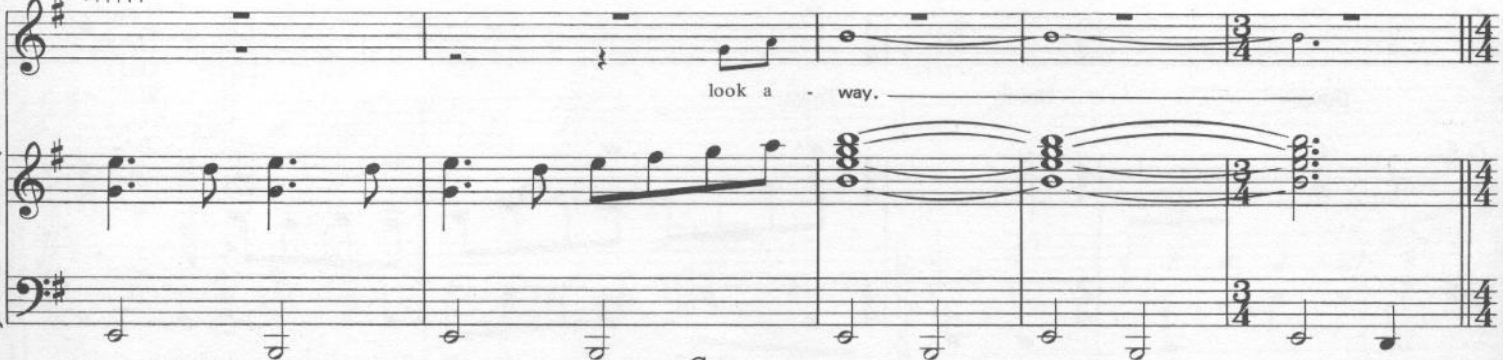
Coda 

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



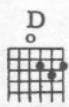
Em 

look a - way.



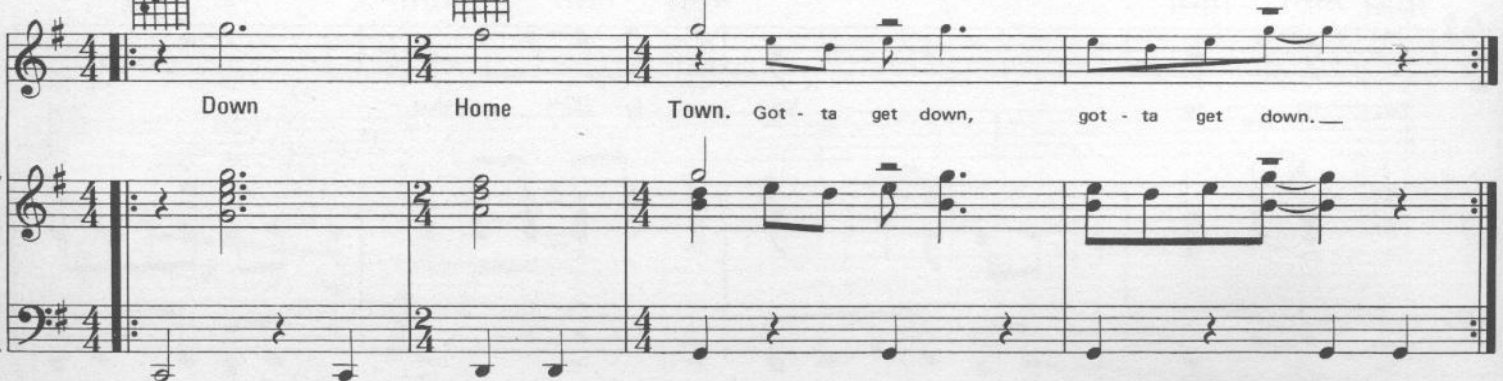
Repeat and fade

C 

D 

G 

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



ONE SUMMER DREAM

By JEFF LYNNE

Freely

mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment. The second system continues the melody and accompaniment, with some notes held across bar lines.

This system continues the piano accompaniment from the previous system, featuring a treble clef staff with chords and a bass clef staff with a simple line.

Voice

So I go, —

The voice line begins with a rest, followed by the lyrics "So I go, —" with a long note on "go" and a dash indicating it continues.

Accompaniment

mp

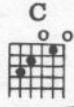
This system continues the piano accompaniment, with a treble clef staff and a bass clef staff. The dynamics are marked as mezzo-piano (mp).

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

The voice line continues with the lyrics "'though it hurts me so, — I'm cry - ing". There are guitar chord diagrams above the staff: a C major chord (x02321) above the first measure and an F major chord (x23232) above the second measure.

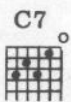
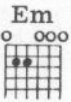
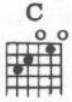
This system continues the piano accompaniment for the second system, with a treble clef staff and a bass clef staff.

Moderately slow, a tempo (♩ = 88)



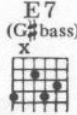
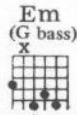
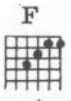
for — your — love. —

poco rit. e dim.

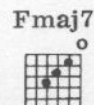
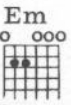


Deep wa - ters flow — out to the sea, — They — nev - er need -
 Warm sum - mer breeze — blows end - less - ly, — Touch - ing the hearts —

mf



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 low, 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 drop I should go. One Sum - mer Dream..
 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 





Deep wa - ters flow _____



Amaj7  A  Em7  Em9  Em7  A 

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



Amaj7  Em7  Em9  Em7 

One blows end - less - ly. _____ Dream. _____

