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# SONGS *OF THE* EIGHTIES

T H E D E C A D E S E R I E S

## CONTENTS

2	Against the Wind	91	Missing You
7	Alone	116	Never Gonna Let You Go
12	The Best of Times	124	Nothing's Gonna Change My Love for You
18	Centerfold	130	On the Wings of Love
24	Chariots of Fire	136	One More Night
27	Don't Do Me Like That	142	Runaway
32	Don't Stand So Close to Me	147	Sad Songs (Say So Much)
42	Faithfully	152	Saving All My Love for You
35	Forever Young	162	The Search Is Over
46	Glory of Love	166	Seven Bridges Road
58	Heaven	157	Stages
64	Higher Love	172	Start Me Up
53	I Just Called to Say I Love You	176	Steppin' Out
72	I Love a Rainy Night	184	Stray Cat Strut
74	It's Still Rock and Roll to Me	188	This Could Be the Night
82	Jack and Diane	196	Thriller
98	Jesse	207	Walk Like an Egyptian
104	Keep on Loving You	212	Walk of Life
108	Lady in Red	216	When the Children Cry
112	Like a Virgin		

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# AGAINST THE WIND

Words and Music by  
BOB SEGER

Medium Rock beat

G

*f*

G

It seems like yes - ter - day, —  
And the years rolled slow - ly past. —  
*Instrumental*

Bm

but it was long a - go. —  
And I found my - self a - lone, —

C

G

Ja - ney was love - ly. She was the queen of my nights,  
sur - round - ed by stran - gers I thought were my friends.



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

there in the dark - ness with the ra - di - o play - in' low, and  
I found my - self fur - ther and fur - ther from my home, and

Piano accompaniment for the first system.



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

the se - crets that we shared,  
I guess I lost my way.

Piano accompaniment for the second system.



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

the moun - tains that we moved,  
There were oh so man - y roads. I was



Piano accompaniment for the third system, featuring a triplet in the right hand.



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

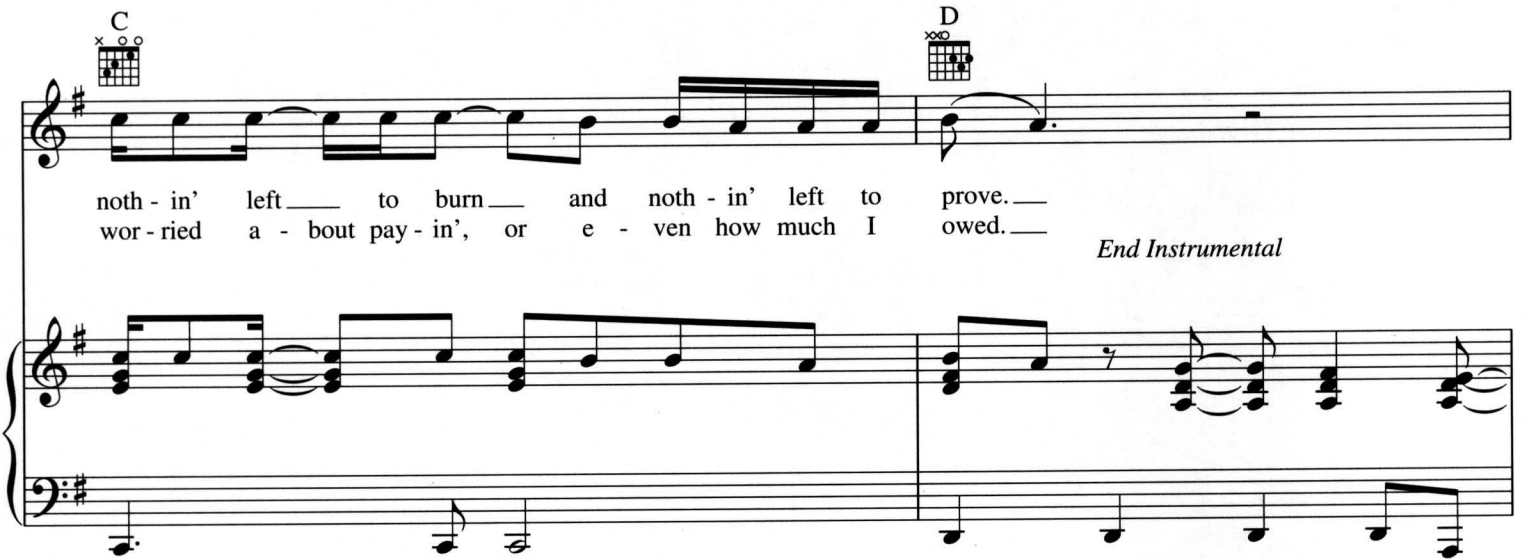
caught like a wild fire out of con - trol till there was  
liv - in' to run and run - nin' to live. Nev - er



Piano accompaniment for the fourth system.

C  D 

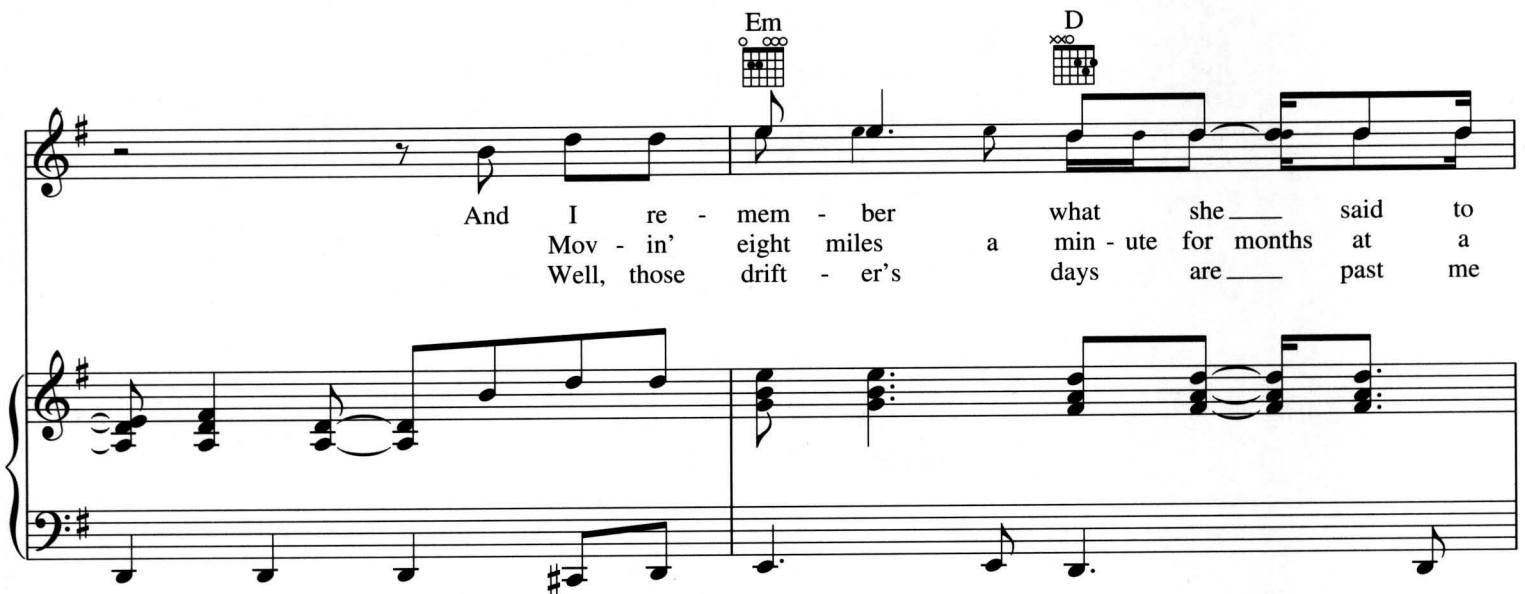
noth - in' left \_\_\_ to burn \_\_\_ and noth - in' left to prove. \_\_\_  
 wor - ried a - bout pay - in', or e - ven how much I owed. \_\_\_




*End Instrumental*



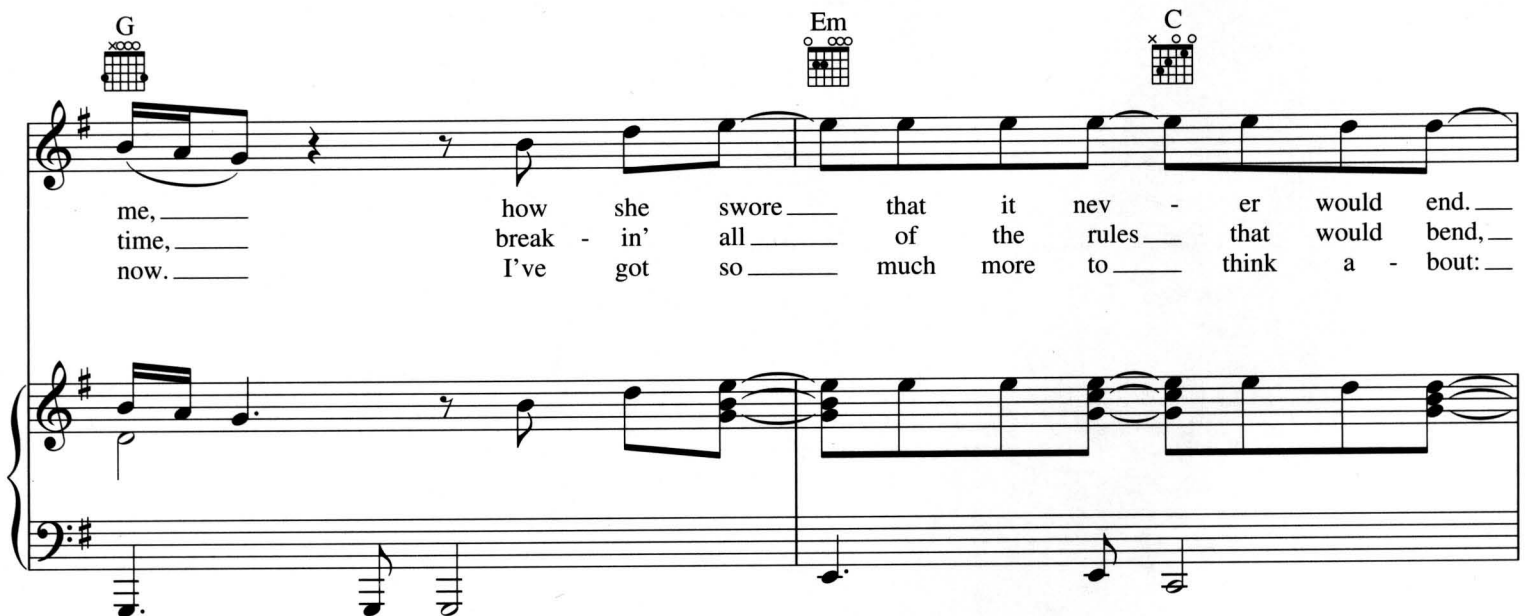
Em  D 

And I re - mem - ber what she \_\_\_ said to  
 Mov - in' eight miles a min - ute for months at a  
 Well, those drift - er's days are \_\_\_ past me



G  Em  C 

me, \_\_\_ how she swore \_\_\_ that it nev - er would end. \_\_\_  
 time, \_\_\_ break - in' all \_\_\_ of the rules \_\_\_ that would bend, \_\_\_  
 now. \_\_\_ I've got so \_\_\_ much more to \_\_\_ think a - bout: \_\_\_










I re - mem - ber how she held me oh so tight,  
 I be - gan to find my - self search - in',  
 dead - lines and com - mit - ments,



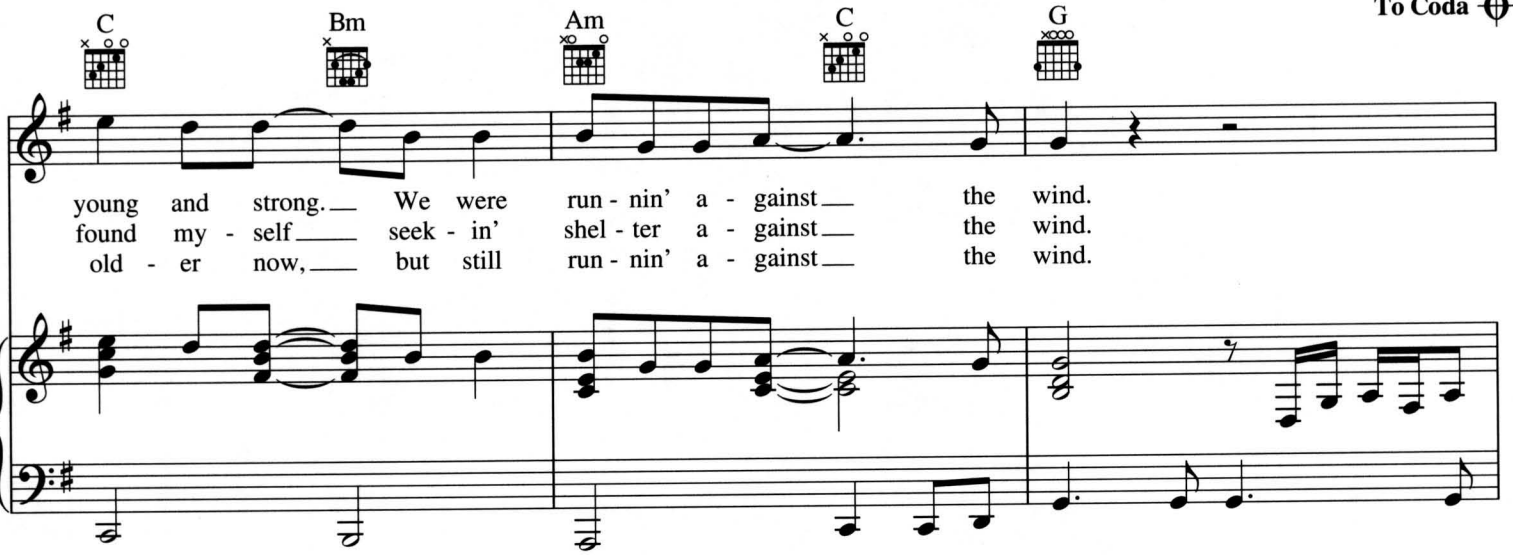
Wish I did - n't know now what I did - n't know then. A - gainst the wind,  
 search - in' for shel - ter a - gain and a - gain. A - gainst the wind,  
 what to leave in, what to leave out. A - gainst the wind,



we were run - nin' a - gainst the wind. We were  
 lit - tle some - thin' a - gainst the wind. I  
 I'm still run - nin' a - gainst the wind. I'm

C  Bm  Am  C  G 




young and strong. — We were run - nin' a - gainst — the wind.  
 found my - self — seek - in' shel - ter a - gainst — the wind.  
 old - er now, — but still run - nin' a - gainst — the wind.



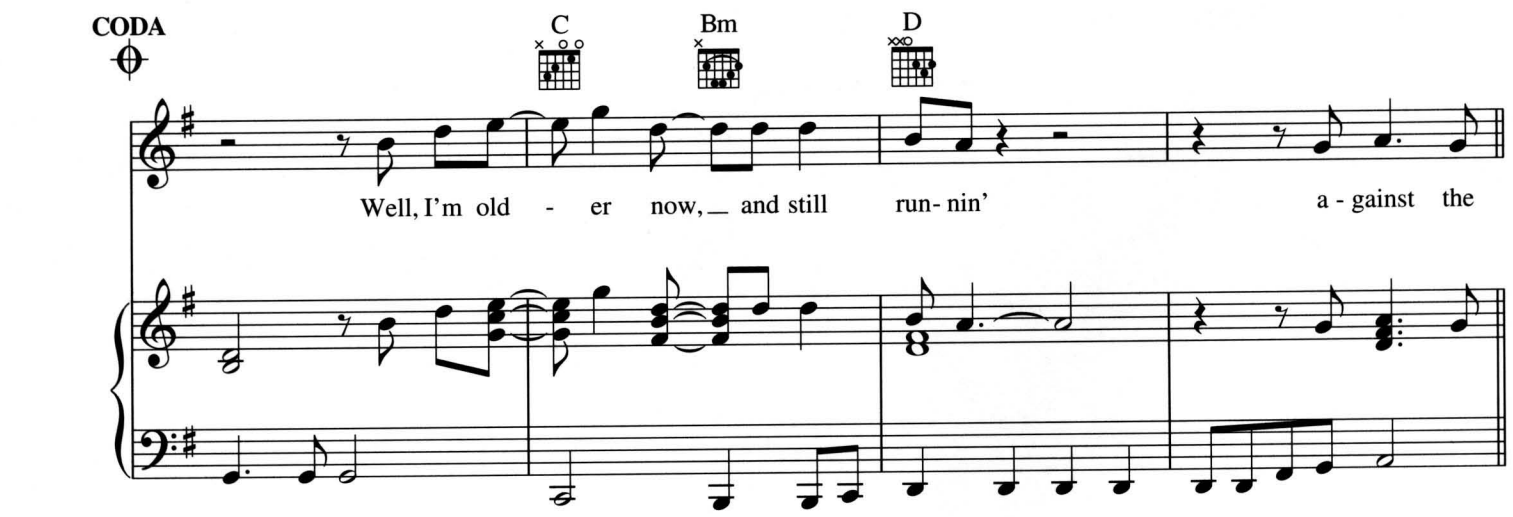
1 2 **D.S. al Coda**





**CODA** 

C  Bm  D 

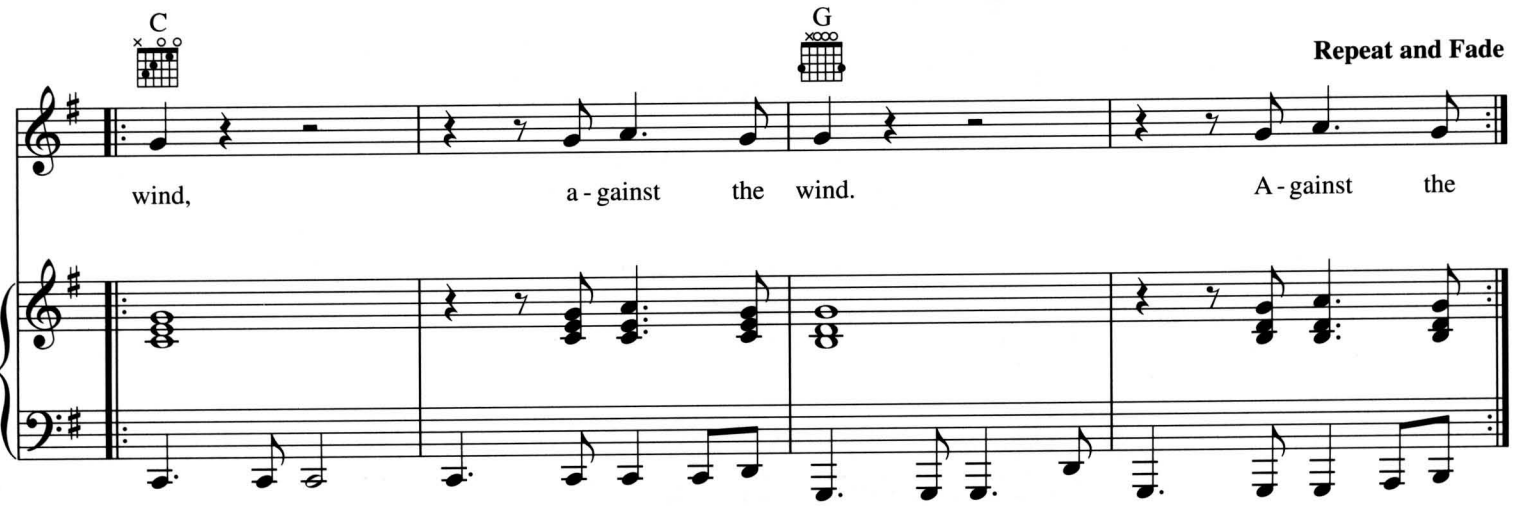
Well, I'm old - er now, — and still run - nin' a - gainst the



**Repeat and Fade**

C  G 

wind, a - gainst the wind. A - gainst the



# ALONE

Words and Music by BILLY STEINBERG  
and TOM KELLY

## Moderate Rock

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

*mp*

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

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

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

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

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

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





Original key: D $\flat$  major. This edition has been transposed up one half-step to be more playable.



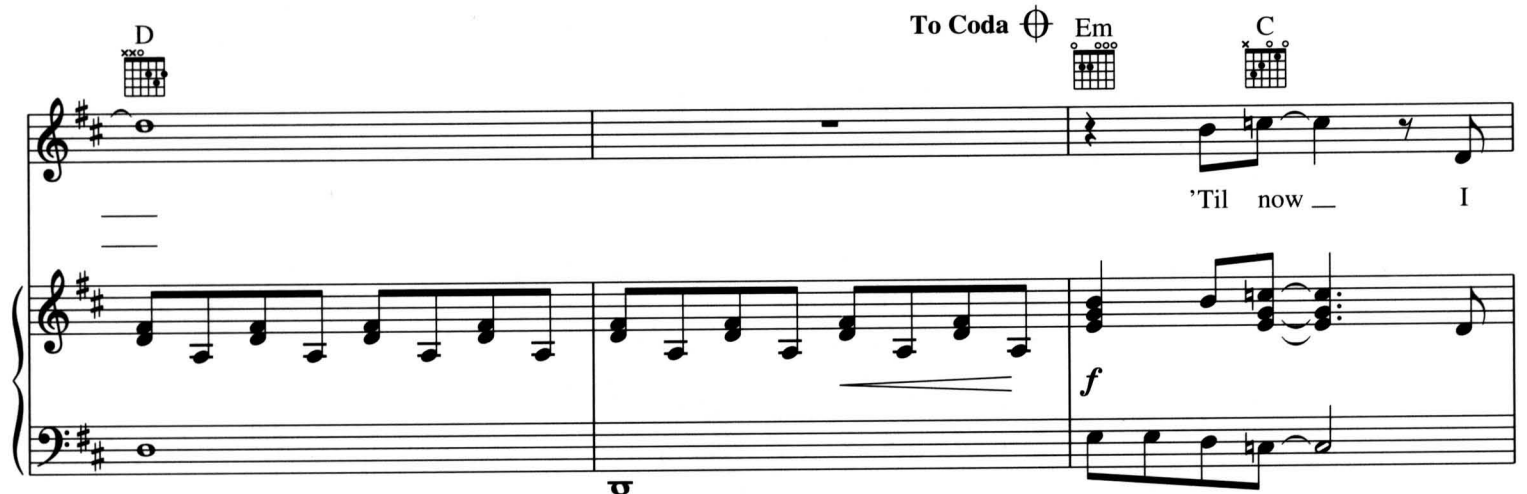
G/E  D  G  D/F#  G/E  Asus  A 







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



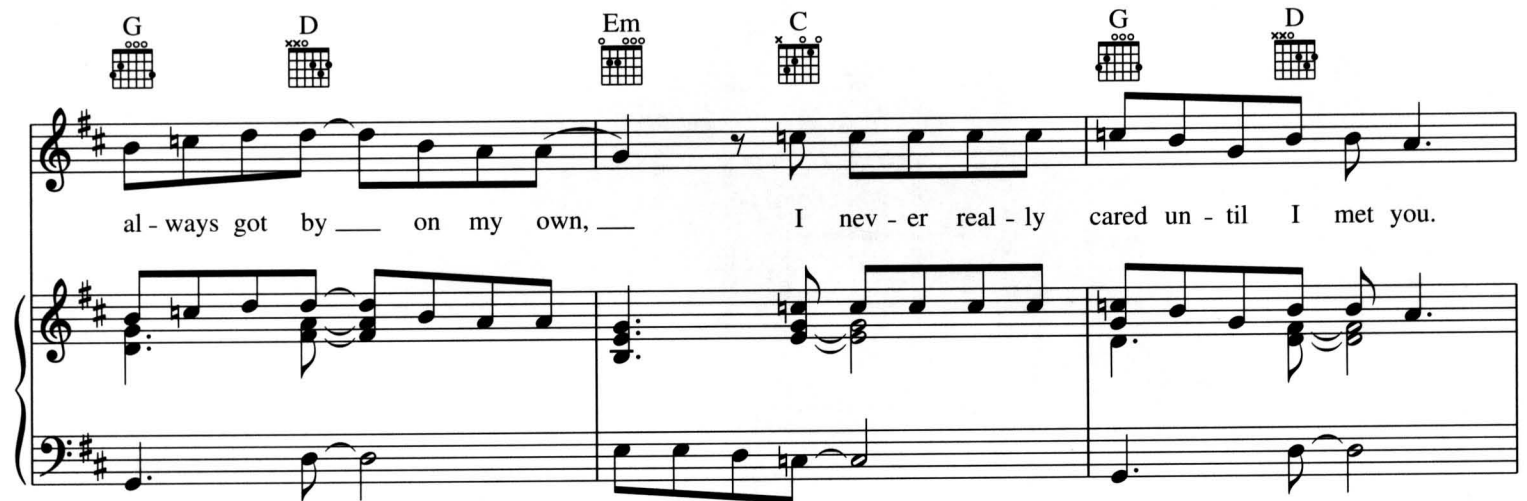
D  To Coda  Em  C 







'Til now — I



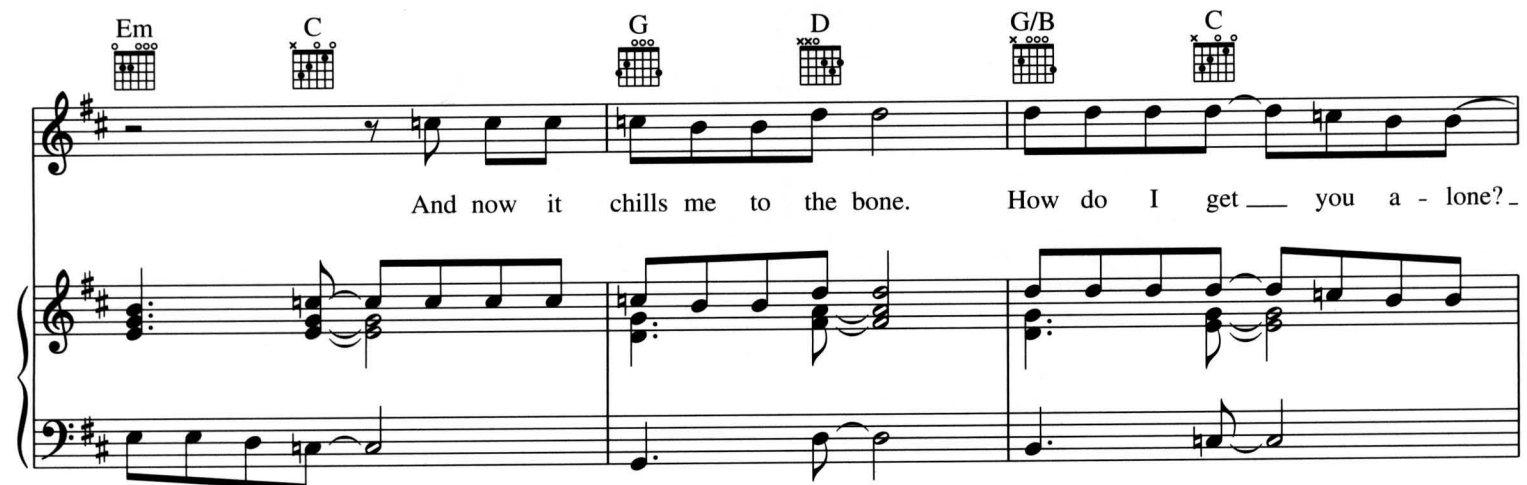
G  D  Em  C  G  D 

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



Em  C  G  D  G/B  C 

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



D G/B C D

How do I get — you a - lone? —

D.S. al Coda F#m

CODA Em C G D

Em C G D Em C

Oh, — oh, oh. — 'Til now — I

G D Em C G D

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

Em C G D G/B C

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

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. Above the first staff are guitar chord diagrams for Em, C, G, D, G/B, and C. The piano accompaniment features a steady bass line and chords in the right hand.

D G/B C D

How do I get — you a - lone? —

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. Above the third staff are guitar chord diagrams for D, G/B, C, and D. The piano accompaniment continues with similar harmonic support.

Em C G D Em C G D

*Guitar solo ad lib.*

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a guitar solo line with a whole rest in each measure. Above the fifth staff are guitar chord diagrams for Em, C, G, D, Em, C, G, and D. The piano accompaniment continues with a consistent bass line and chords.

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

Detailed description: This system contains the seventh and eighth systems of music. The top staff is a guitar solo line with chords in each measure. Above the seventh staff are guitar chord diagrams for C, G/B, Am7, G, D/F#, D/E, D, and D/C. The piano accompaniment continues with a consistent bass line and chords.

G/B C D G/B C

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

D G/B C D

a - lone, a -

G/D C D F#m

lone?

Bm G(add2) A G Bm

*mp*

# THE BEST OF TIMES

Words and Music by  
DENNIS DeYOUNG

Moderately slow

Am7 D9 D7

To - night's the night\_ we'll make his - to - ry;

*mf*

G G/F C Em/B Fmaj7

hon - ey, you and\_ I; 'cause I'll take an - y risk\_ to

E7 E+ E7 F G

tie back the hands\_ of time, \_ and stay with you here\_ to -

*mp*

Am G/A Am G/A Am G/A Am F G

night.

*p*

Am D9 D7

I know you feel — these are the worst of times;  
 The head - lines read — these are the worst of times;

G G/F C Em/B

I do be - lieve it's true.  
 I do be - lieve it's true.

Fmaj7 G/F Fmaj7 G/F

When peo - ple lock their doors and hide in - side;  
 I feel so help - less, like a boat a - gainst the tide;

Fmaj7
G/F
Am
E

ru - mor has it, it's the end of par - a - dise; but I  
 I wish the sum - mer winds could bring back par - a - dise; but I

Am
Ab+
C/G
F#m7b5

know \_\_\_\_\_ if the world just passed us by, — ba - by, I  
 know \_\_\_\_\_ if the world turned up - side down, — ba - by, I

F
D7sus
G

know \_\_\_\_\_ I would - n't have — to cry, — no, no. — }  
 know \_\_\_\_\_ you'd al - ways be — a - round, — my, my. — }

*mp* *f*

C G/C C F/C

The best \_\_\_ of times \_\_\_

C G/C C G/C Am G

are when \_\_\_ I'm a - lone with you; \_\_\_

C G/C C F/C

some rain, \_\_\_ some shine; \_\_\_

C	G/C	C	G/C	1 Am	G	To next strain	2 Am	G	Repeat ad lib. and Fade (lead vocal ad lib.)
---	-----	---	-----	---------	---	----------------	---------	---	---

we'll make\_ this a world for two. \_ world for two. \_



F C/E Dm7 Dm7/G G7

Our mem - o - ries of yes - ter - day will last a life - time.

F C/E Dm7 Fmaj7 Em7 Dm7 Dm7/G

We'll take the best, for - get the rest, and some - day we'll find

C G/C F/C

these are the best of times.

*sub. p* *f*

C G/C F E7

These are the best of times.

*p* *f*

Am E7 Am

*Instrumental solo ad lib.*  
*mf*

E7 F(add9) C/E Dm11 Dm7/G

F(add9) C/E Dm11 Fmaj7 Em7 Dm7 Dm7/G Am G/A

*end solo*  
*mp*

Am G/A Am G/A Am F G

**D.S.**

# CENTERFOLD

Written by SETH JUSTMAN

Slow and funky  
no chord

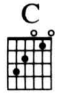
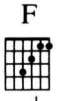
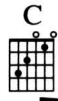
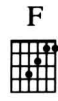
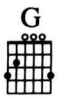
*mf*



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



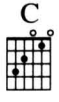
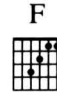
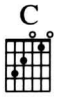
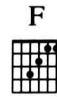
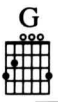
home-room, home-room an - gel al - ways pulled me from my seat.  
hope that when this is - sue's gone, I'll see you when your clothes are on.



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single treble staff.

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

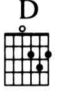
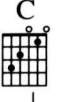
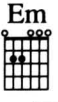
Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs.



Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

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

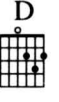
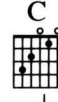
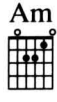
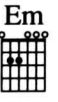
Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs.



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

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

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs.



Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

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

Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs.

G F C

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

G F C F

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

G F C

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

G F C F To Coda ⊕

An - gel in the cen - ter - fold.

G F C F C

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

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for the chords G, F, C, F, and C. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G F C F C

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

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for the chords G, F, C, F, and C. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G F C F C

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

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for the chords G, F, C, F, and C. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G F C F

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

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided for the chords G, F, C, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em Am C D

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with an E minor chord (Em) and moving through Am, C, and D. The lyrics are "soft fuz - zy sweat-ers too mag - ic - al to touch! \_ To". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets and slurs.

Em Am C D

see her in that neg - li - gee\_\_ is real - ly just too much! My

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody with lyrics "see her in that neg - li - gee\_\_ is real - ly just too much! My". The piano accompaniment continues with similar rhythmic patterns, including some chords with slurs and a consistent bass line.

G F C

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

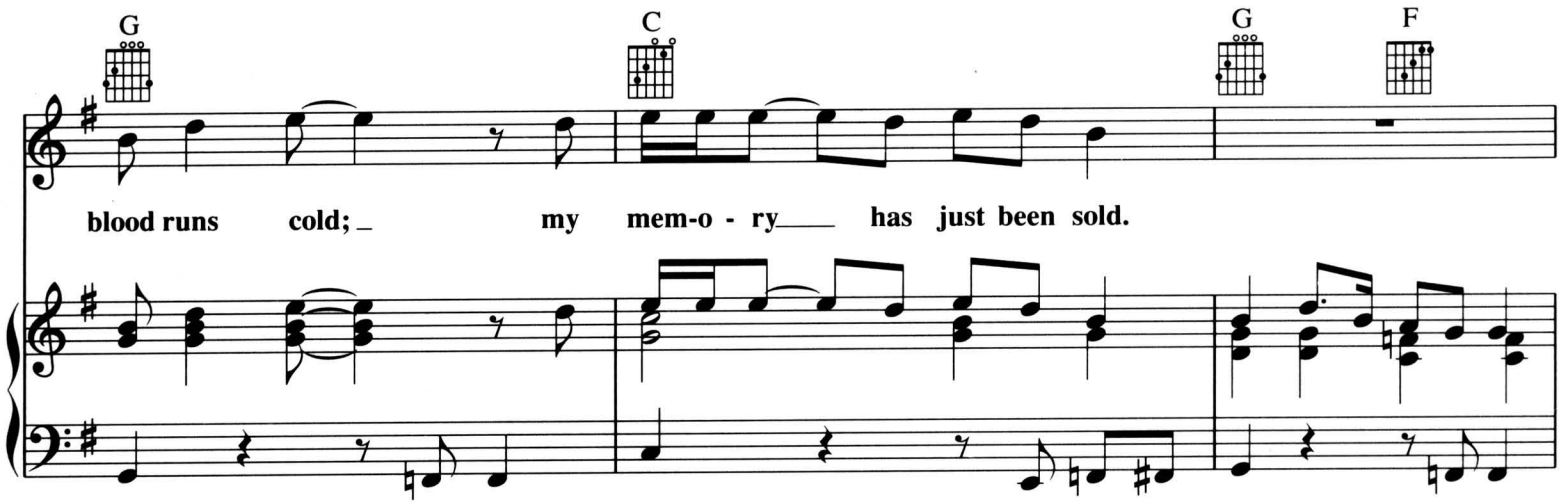
Detailed description: This system contains the fifth and sixth lines of music. The top line features a vocal melody with lyrics "blood runs cold;\_\_ my mem - o - ry\_\_ has just been sold. My". The piano accompaniment includes some chords with slurs and a bass line that has some rests.

G F C F

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

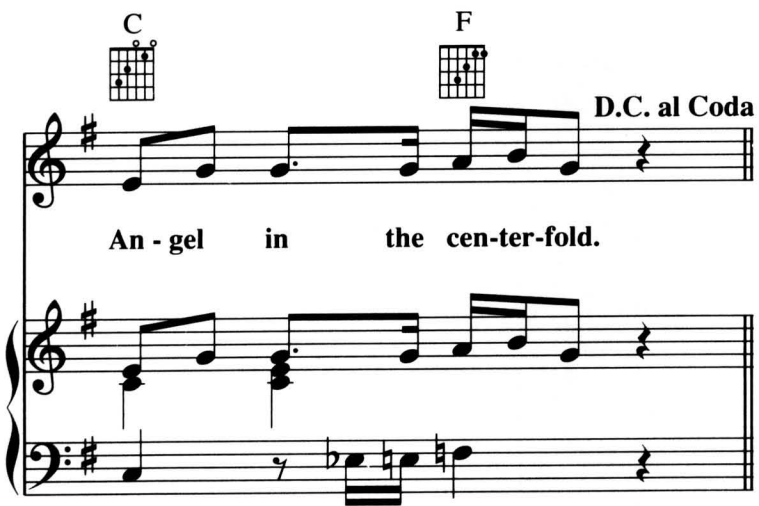
Detailed description: This system contains the seventh and eighth lines of music. The top line has a vocal melody with lyrics "an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My". The piano accompaniment continues with chords and a bass line, ending with a final chord in the right hand.

G C G F



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

C F D.C. al Coda



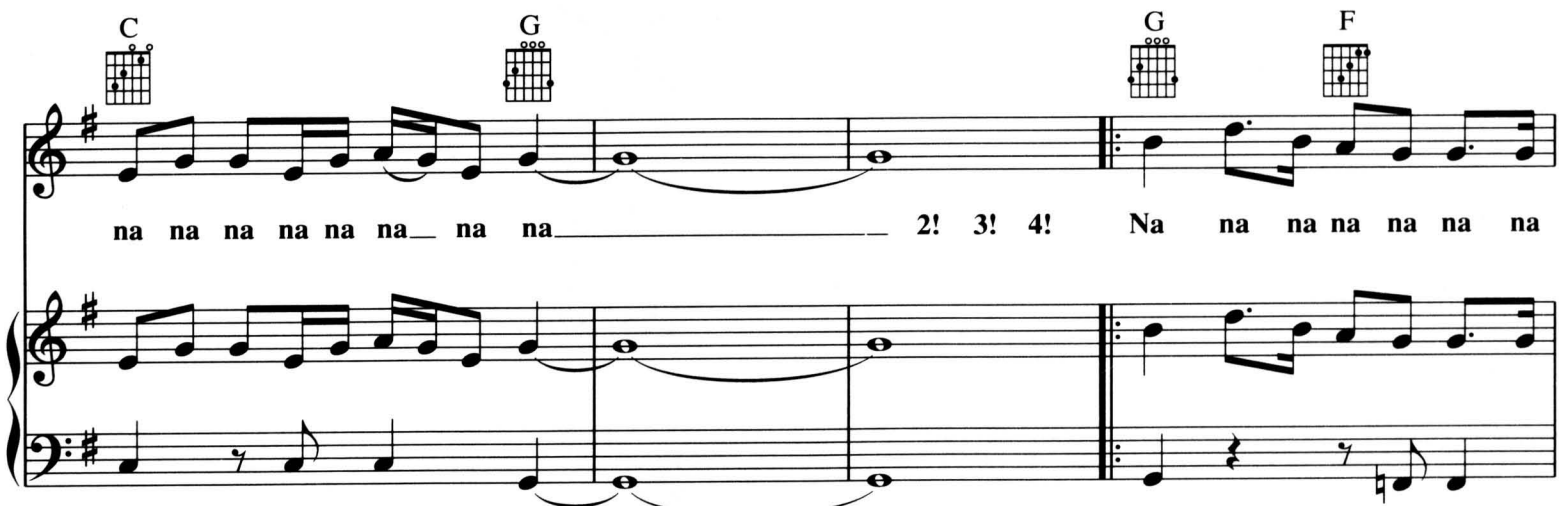
An - gel in the cen-ter-fold.

CODA G F



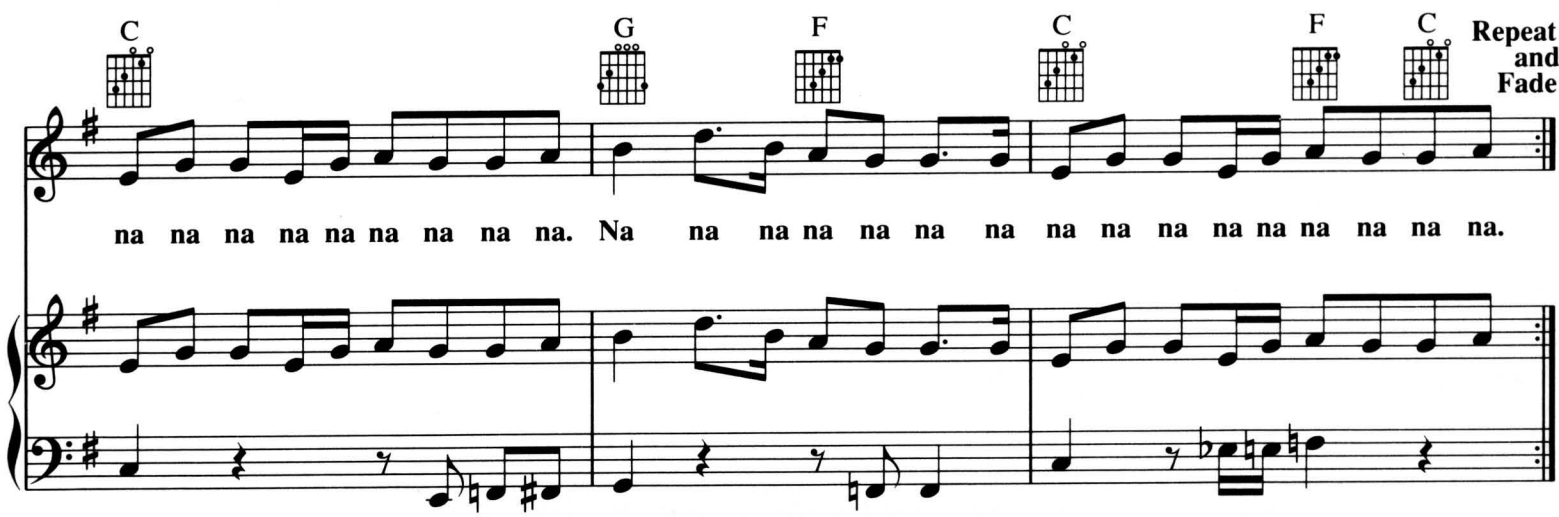
Na na na na na na na

C G G F



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

C G F C F C Repeat and Fade



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



# CHARIOTS OF FIRE

from CHARIOTS OF FIRE

Music by VANGELIS

Moderately  
N.C.

*mf*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The upper staff begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note G4. The lower staff features a continuous eighth-note accompaniment starting on G3. A dynamic marking of *mf* is placed in the first measure.

The second system continues the musical notation. The upper staff has a whole note chord of G4-A4-B4, followed by a quarter note G4, a half note A4, and a quarter note G4. The lower staff continues with the eighth-note accompaniment.

The third system shows a change in the upper staff. It starts with a quarter note G4, followed by a whole note chord of D-flat5 (G4-A-flat4-B-flat4). The lower staff continues with the eighth-note accompaniment. Chord symbols 'Db' and 'Gb/Db' are written above the staff.

The fourth system continues with the upper staff showing a whole note chord of D-flat5, followed by a quarter rest, a quarter note G4, and a triplet of eighth notes (A4-B4-G4). The lower staff continues with the eighth-note accompaniment. Chord symbols 'Db', 'Gb/Db 3', and 'Db' are written above the staff.

Db Gb/D<sub>b</sub> 3 Db Gb/D<sub>b</sub> Db Gb/D<sub>b</sub> 3

The first system of music consists of three measures. The right hand features a series of chords and triplets: Db, Gb/D<sub>b</sub> 3, Db, Gb/D<sub>b</sub>, Db, and Gb/D<sub>b</sub> 3. The left hand provides a simple bass line with a whole note in each measure.

Db Gb/D<sub>b</sub> 3 Db Gb/D<sub>b</sub> 3 Db Gb/A<sub>b</sub> 3

The second system consists of three measures. The right hand continues with chords and triplets: Db, Gb/D<sub>b</sub> 3, Db, Gb/D<sub>b</sub> 3, Db, and Gb/A<sub>b</sub> 3. The left hand continues with a simple bass line.

Db Fm G<sub>b</sub> Db Fm A<sub>b</sub>7 Db

The third system consists of three measures. The right hand features chords and triplets: Db, Fm, G<sub>b</sub>, Db, Fm, A<sub>b</sub>7, and Db. The left hand continues with a simple bass line.

Fm G<sub>b</sub> Db G<sub>b</sub>/A<sub>b</sub> Db Fm G<sub>b</sub> Db

The fourth system consists of three measures. The right hand features chords and triplets: Fm, G<sub>b</sub>, Db, G<sub>b</sub>/A<sub>b</sub>, Db, Fm, G<sub>b</sub>, and Db. The left hand continues with a simple bass line.

Fm A<sub>b</sub>7 Db 1 Fm G<sub>b</sub> Db G<sub>b</sub>/A<sub>b</sub> Db G<sub>b</sub>/D<sub>b</sub> 3

The fifth system consists of three measures. The right hand features chords and triplets: Fm, A<sub>b</sub>7, Db, Fm, G<sub>b</sub>, Db, G<sub>b</sub>/A<sub>b</sub>, Db, and G<sub>b</sub>/D<sub>b</sub> 3. The left hand continues with a simple bass line. A first ending bracket is present over the final measure.

2

Fm Gb Db Ab7 Db Gb/Db<sub>3</sub> Db Gb/Db<sub>3</sub>



Db Gb/Db<sub>3</sub> Db Gb/Db<sub>3</sub> Db Gb/Db<sub>3</sub>

Db Gb/Db<sub>3</sub> Db Gb/Db<sub>3</sub> Db Gb/Db

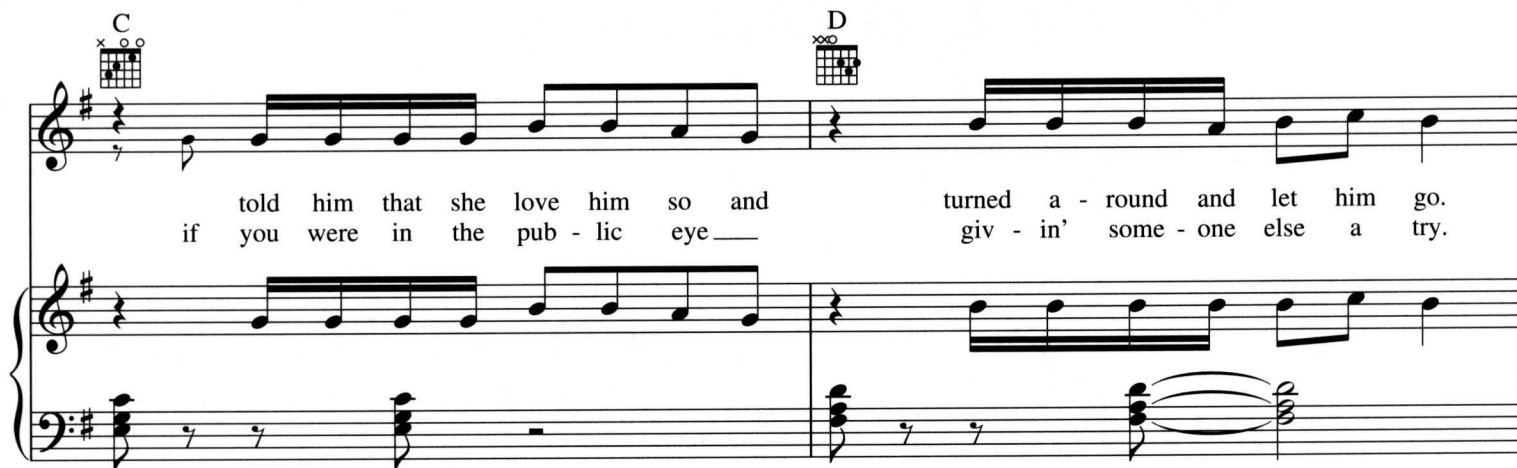
Db Gb/Db Db Gb/Db Db Gb/Db



Db Gb/Db<sub>3</sub> Db



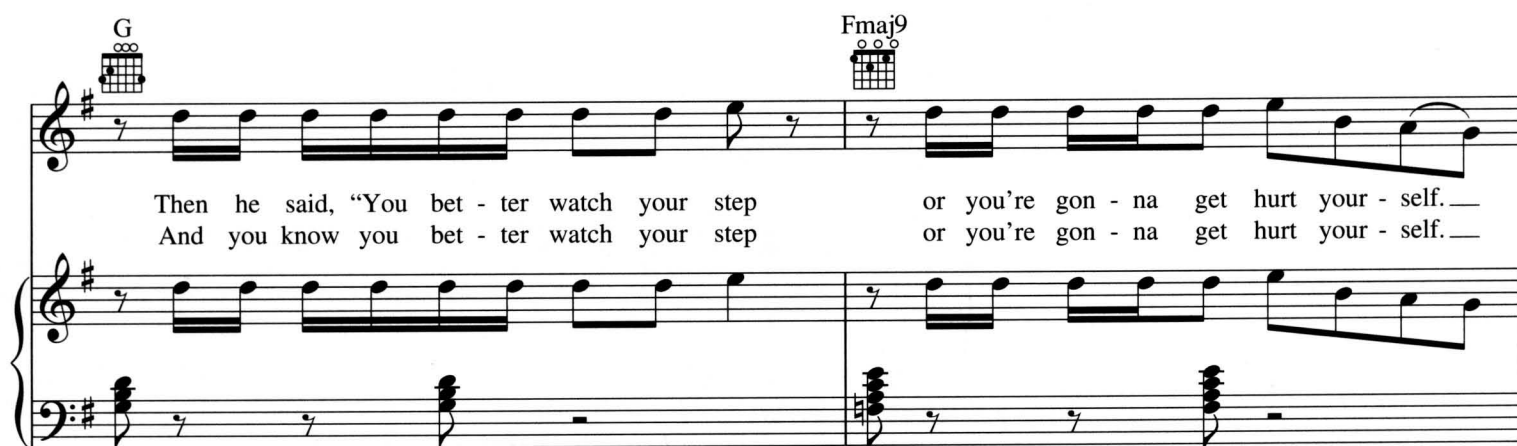
C  D 


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



G  Fmaj9 

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



C  D  To Coda 




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



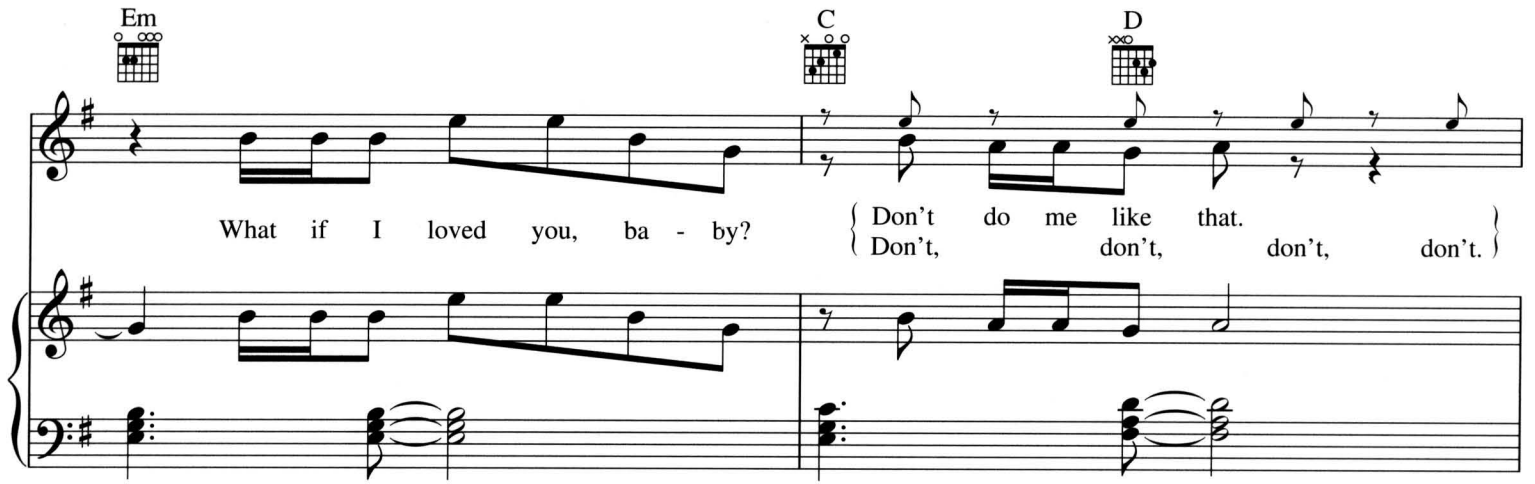
G  Fmaj9 



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



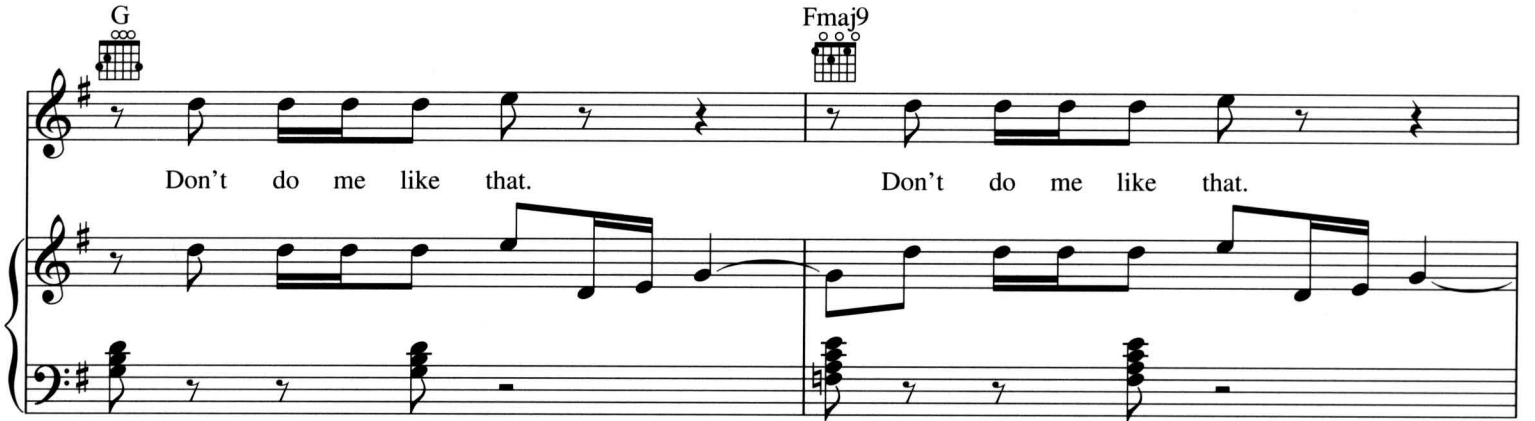
Em  C  D 

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



G  Fmaj9 




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



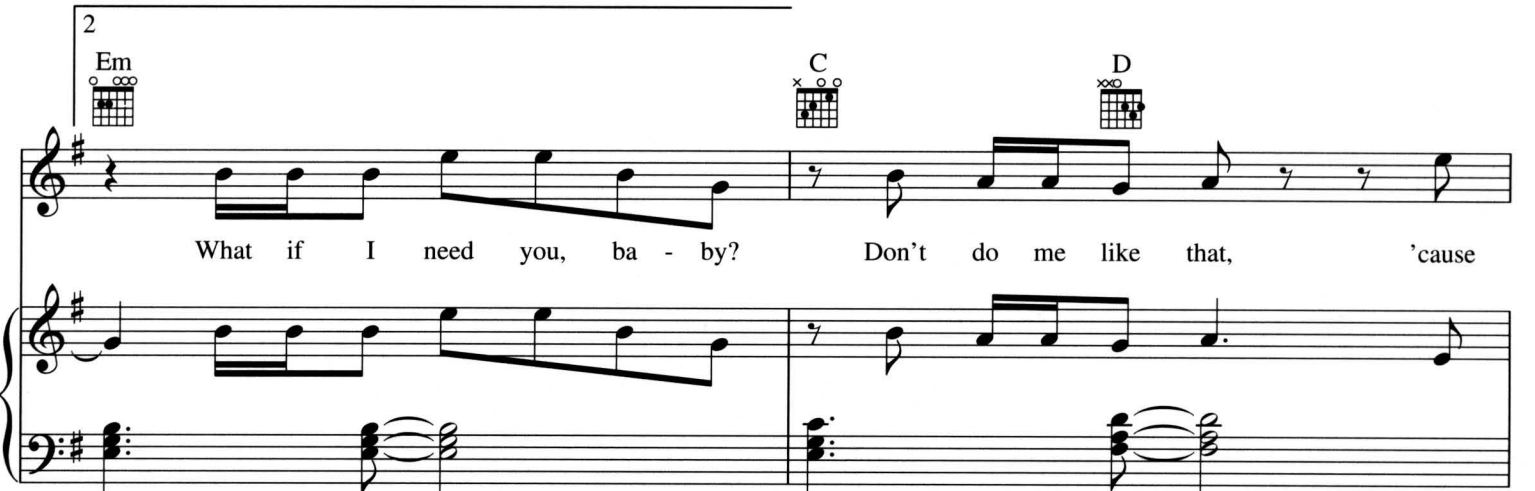
1 Em  C  D 

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



2 Em  C  D 

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



G7 C7

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

G7 C7

— does - n't last — that — long." —

G7 C7

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

Cm D

ba - by I can't take — it no more. —

D.S. al Coda

CODA



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



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



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

Optional Ending



Repeat and Fade

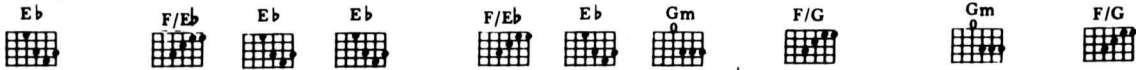
I just might need you, hon - ey. Don't do me like that.



# DON'T STAND SO CLOSE TO ME

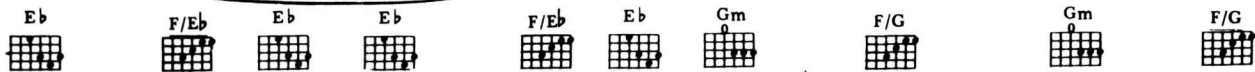
Music and Lyrics by  
STING

Steadily

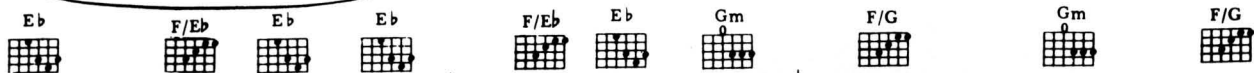


Young tea - cher the sub - ject of school - girl fan - ta - sy—

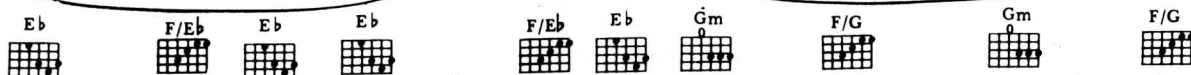
*mf*



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



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



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



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

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



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



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



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

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

**CHORUS**
  
  
 Don't stand don't stand so don't stand so close to me. —

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

**1**
  
**2**

*D.S. al Coda*

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

*Repeat to Fade*

# FOREVER YOUNG

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

Driving beat

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

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



round you when you're far — from home. — And may you



grow — to be proud, — dig - ni - fied — and true. —  
 for - tune be with you, may your guid - ing light — be strong, —  
 fi - n'ly fly a - way, I'll be hop - ing that I served — you well. —



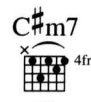
— — — — —  
 And do un - to oth - ers as  
 build a stair-way to heav - en with a  
 For all the wis - dom of a life - time,





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



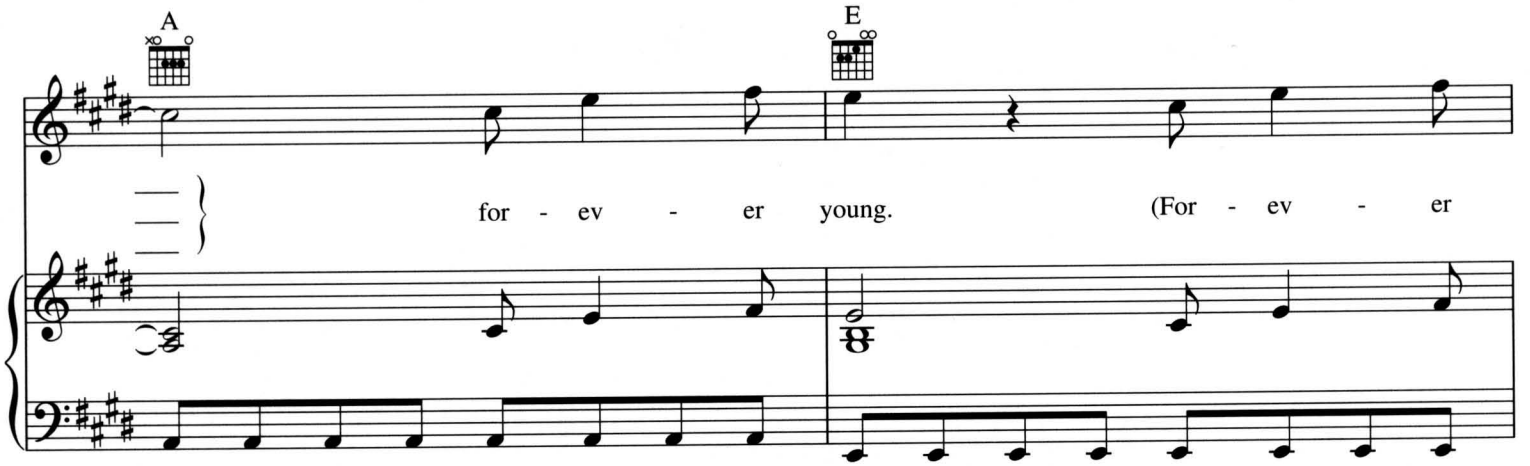
And Be cou - ra - geous and be brave.  
 may you nev - er love in vain.  
 But what - ev - er road you choose,





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

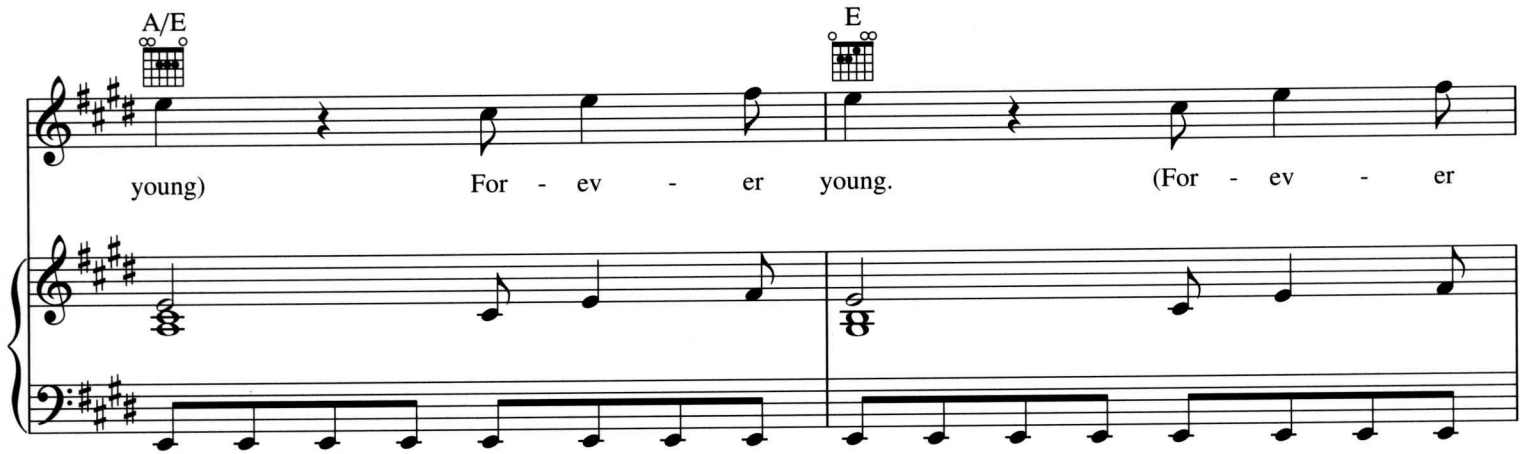
A  E 

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



A/E  E 



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



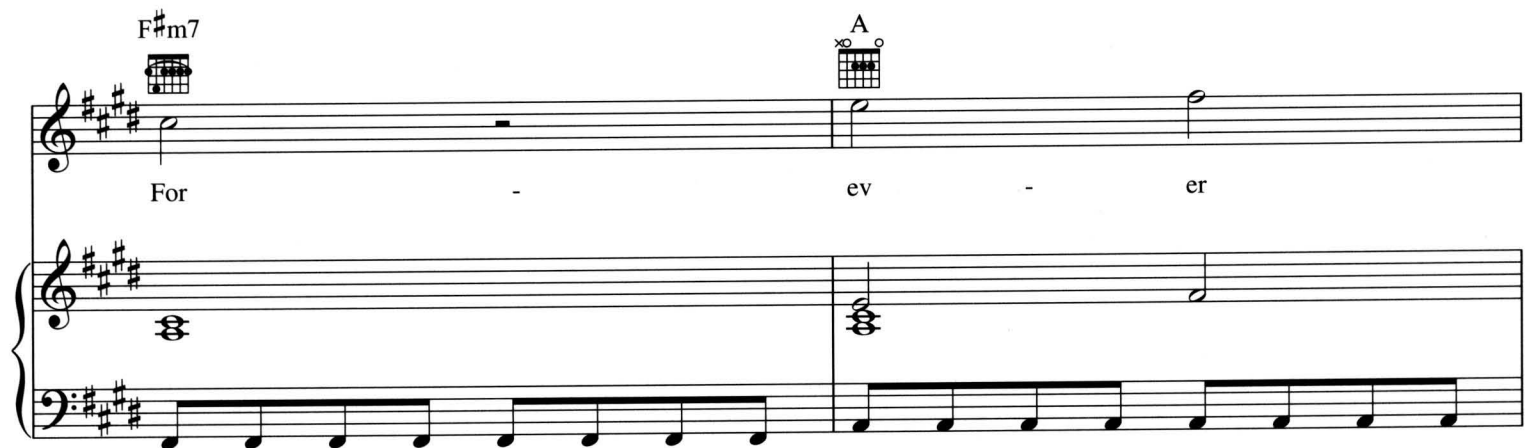
1 2, 3

young) — May good young) —



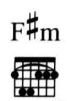
F#m7  A 

For - ev - er





young. \_\_\_\_\_

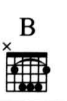


For - ev - er \_\_\_\_\_



To Coda ⊕

young. —







First system of musical notation. Treble clef: A major chord, quarter notes G4, A4, B4, quarter note C5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Bar 2: Treble clef: E major chord. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3.



Second system of musical notation. Treble clef: B major chord, quarter note D5, eighth notes E5, F5, eighth note G5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Bar 2: Treble clef: eighth notes G4, A4, B4, eighth notes C5, B4, A4, eighth notes G4, F4, E4. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3.



Third system of musical notation. Treble clef: A major chord, quarter notes G4, A4, B4, quarter note C5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Bar 2: Treble clef: B major chord, quarter notes D5, E5, F5, quarter note G5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

E(no3rd)



Fourth system of musical notation. Treble clef: E(no3rd) chord, quarter notes G4, A4, B4, quarter note C5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Bar 2: Treble clef: E(no3rd) chord, quarter notes G4, A4, B4, quarter note C5. Bass clef: eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

D.S. al Coda

And when you

This system contains the first system of music. The vocal line begins with a rest followed by the lyrics "And when you". The piano accompaniment consists of a steady eighth-note bass line and a treble line with a melodic phrase.

CODA  $\oplus$

F#m7

A

For For - ev - er

This system includes a CODA symbol (a circle with a cross) and guitar chord diagrams for F#m7 and A. The vocal line has the lyrics "For For - ev - er". The piano accompaniment continues with the same rhythmic pattern.

E

young.

This system features a guitar chord diagram for E. The vocal line has the lyrics "young." with a long note. The piano accompaniment continues with the same rhythmic pattern.

F#m7

A

E

For - ev - er young.

This system includes guitar chord diagrams for F#m7, A, and E. The vocal line has the lyrics "For - ev - er young." with a long note. The piano accompaniment continues with the same rhythmic pattern.

# FAITHFULLY

Words and Music by  
JONATHAN CAIN

Slow Rock

**B**  **G#m**  4fr

*mf*

**B/F#**  **E** 

High - way,

**B**  **G#m**  4fr

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

**E**  **B** 

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



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

G#m 4fr      E



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

B/F#      F#      E      G#m 4fr

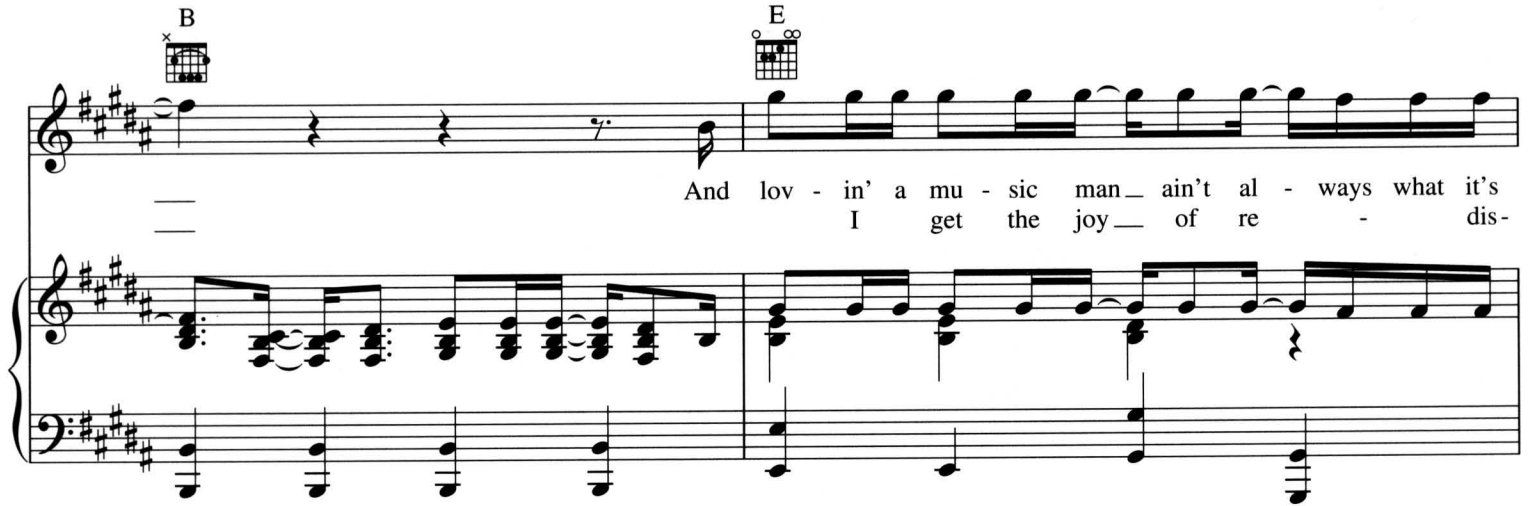
wire. \_ They say that the road ain't no \_ place to start a fam -  
out you. \_ And be - ing a - part ain't eas - y on this

B      Emaj7      G#m 4fr

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

B  E 

And lov - in' a mu - sic man\_ ain't al - ways what it's  
I get the joy\_ of re - dis-





B  F#  D#m  6fr

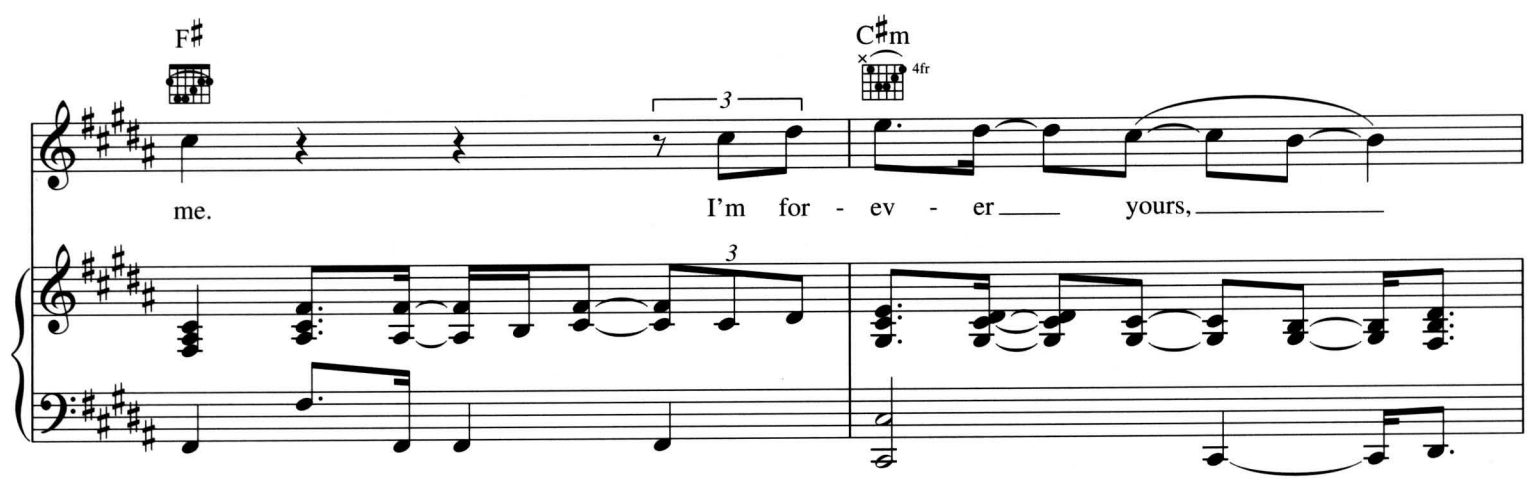
s'posed to be. — }  
cov - 'ring you. — }



Oh girl, you stand — by



F#  C#m  4fr

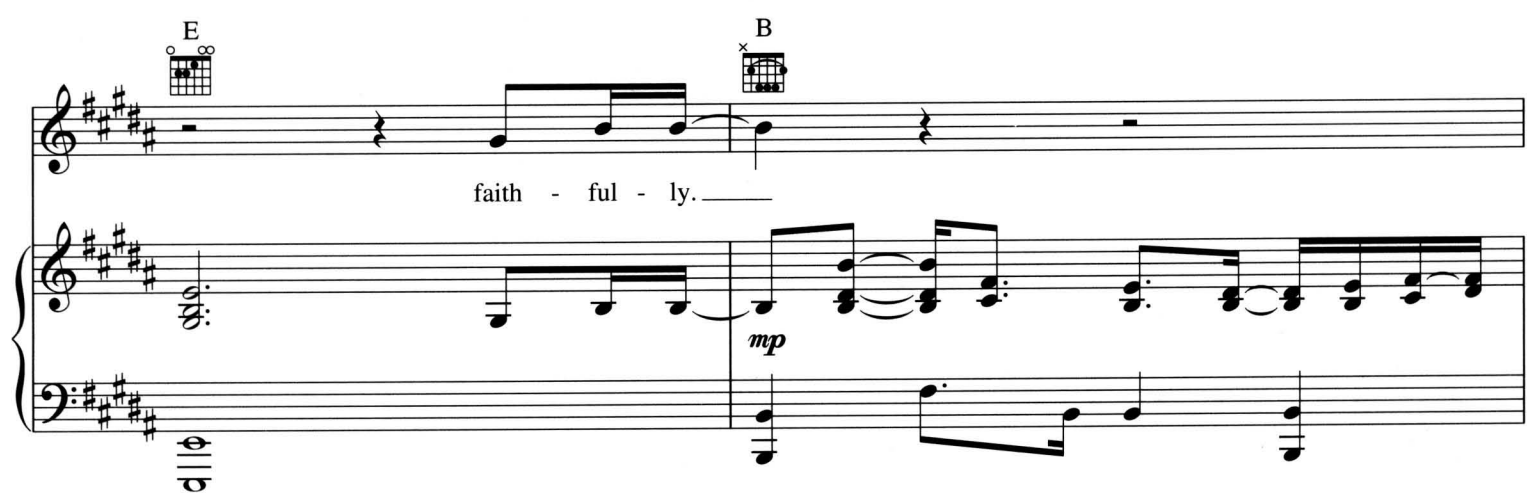
me. I'm for - ev - er — yours, —



E  B 

faith - ful - ly. —

*mp*





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

1



2



Cir - cus

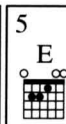
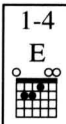
Musical notation for the second system, including vocal line and piano accompaniment.



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

oh,

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



oh.

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

# GLORY OF LOVE

Theme from KARATE KID PART II

Words and Music by DAVID FOSTER,  
PETER CETERA and DIANE NINI

Slowly

The piano introduction consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with accompaniment. The music is in 4/4 time and marked 'mp' (mezzo-piano). The first system includes a triplet of eighth notes in the treble staff. The second system is identical to the first.

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "To - night - it's ver - y clear, as we're both stand - ing here, -". Above the first measure of the vocal line is a guitar chord diagram for C major. Above the second measure is a guitar chord diagram for G5 (x00).

This system contains the second line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "there's - so man - y things I want - - to say. -". Above the first measure of the vocal line is a guitar chord diagram for C major. Above the second measure is a guitar chord diagram for F5. Above the third measure is a guitar chord diagram for C/G. Above the fourth measure is a guitar chord diagram for G major.

C F/A Bb Eb/G

I will al - ways love you, — I will nev - er leave you — a - lone. —

Ab 4fr. Bb/Ab Ab 4fr. Bb/Ab

C G5

Some - times I just for - get, say things I might re - gret, —  
 You keep me stand - ing tall, you help me through it all, —

C F5 C/G G

it breaks my heart — to see — you cry - ing. —  
 I'm al - ways strong — when you're — be - side me.



C/E                      F/A                      Bb/D                      Eb/G

I don't want to lose you, — I could nev - er make it — a - lone..  
 I have al - ways need - ed — you, I could nev - er make it — a - lone..

Ab 4fr.                      Bb/Ab                      Ab 4fr.                      Bb/Ab

C                      F                      C/E                      G7sus4                      G

I am a man who would fight for your hon - or,

C                      F/A                      Dm9 3fr.                      G7

I'll be the he - ro you're — dream - ing of. —

Am7                      Dm7                      C/E                      E/G#

We'll live for - ev - er, know - ing to - geth - er that we

Am7                      Dm9 3fr                      G7sus4                      G7

did it all for the glo - ry of love.

1.                      C                      F/A                      Bb

2.                      C                      F/C                      C                      Fm                      Ab 4fr.                      Bb/D                      Bb                      Eb

Just like a knight in shin - ing ar - mor, from a long time a - go,

Fm Ab 4fr. Cm7 3fr. Eb Fm7 Bb Eb

just in time I will save the day, — take you to my cas - tle far a - way. —

Bb/D F7sus4 F7 Bb Eb/G C Ab 4fr.

Db 4fr. Gb Db/F Ab7sus4 4fr. Ab 4fr.

I am the man who will fight for your hon - or,

Db 4fr. Bbm Ebm9 4fr. Ab7sus4 4fr.

I'll be the he - ro that you're — dream - ing of. — We're

Bbm7 Ebm7 Db/F F/A

gon - na live for - ev - er, know - ing to - geth - er that we

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: Bbm7, Ebm7 (marked 6fr.), Db/F, and F/A. The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Bbm7 Ebm7 Ab7sus4 Ab7 Db Gb

did it all for the glo - ry of love.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are six guitar chord diagrams: Bbm7, Ebm7 (marked 6fr.), Ab7sus4 (marked 4fr.), Ab7 (marked 4fr.), Db (marked 4fr.), and Gb. The bottom two staves show the piano accompaniment, including a key signature change to B-flat major and a time signature change to 2/4.

Db/F Absus4 Ab Db Bbm7 Ebm7 Ab7sus4 Ab7

Detailed description: This system contains the third two lines of music. The top line is mostly empty, with guitar chord diagrams placed above it: Db/F, Absus4 (marked 4fr.), Ab (marked 4fr.), Db (marked 4fr.), Bbm7, Ebm7 (marked 6fr.), Ab7sus4 (marked 4fr.), and Ab7 (marked 4fr.). The bottom two staves show the piano accompaniment.

Bbm7 Ebm7 Db/F F/A

We'll live for - ev - er, know - ing to - geth - er that we

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: Bbm7, Ebm7 (marked 6fr.), Db/F, and F/A. The bottom two staves show the piano accompaniment.

Bbm7



Ebm7



4fr.

Ab7sus4



4fr.

Ab7



4fr.

did it all \_\_\_\_\_ for the glo - ry of love. \_\_\_\_\_

Bbm7



Gb



Ab



4fr.

We did \_\_\_\_\_ it all \_\_\_\_\_ for love. \_\_\_\_\_

*Repeat und fade*

Bbm7



Gb



Ab



4fr.

We did \_\_\_\_\_ it all \_\_\_\_\_ for love. \_\_\_\_\_

Bbm7



Gb



Ab



4fr.

We did \_\_\_\_\_ it all \_\_\_\_\_ for love. \_\_\_\_\_

# I JUST CALLED TO SAY I LOVE YOU

Words and Music by  
STEVIE WONDER

Moderately

Db



mf

1. No New Year's Day to cel - e -  
rain; no flow - ers  
3.,4. (See additional lyrics)

brate; no choc - 'late cov - ered can - dy hearts -  
bloom; no wed - ding Sat - ur - day with - in

Ebm

Ebm(maj)7

to give a way. No first of  
the month of June. But what it

Eb m



Eb m(maj)7



Eb m7



spring; \_\_\_\_\_ no song to sing,  
is \_\_\_\_\_ is some - thing true,

Eb m(maj)7



Eb m



In fact here's just an - oth er or -  
made up of these three words \_\_\_\_\_ that I \_\_\_\_\_

1,3 Eb m7/Ab



Ab



Db



di - nar - y day. \_\_\_\_\_

2. No A - pril

2,4

Eb m7/Ab



Ab



Db



\_\_\_\_\_ must say \_\_\_\_\_ to you. \_\_\_\_\_

## Chorus

I just called \_\_\_\_\_

Ebm7 Ab Db

to say I love you.

Detailed description: This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has four flats. Chord diagrams for Ebm7, Ab (4fr), and Db are shown above the vocal line. The lyrics are "to say I love you." with a long note on "you."

Ebm7 Ab

I just called to say how much I care.

Detailed description: This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Chord diagrams for Ebm7 and Ab (4fr) are shown above the vocal line. The lyrics are "I just called to say how much I care."

Bbm Ebm7

I just called to say

Detailed description: This system contains the third line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Chord diagrams for Bbm and Ebm7 are shown above the vocal line. The lyrics are "I just called to say".

Ab Bbm7

I love you. And I mean

Detailed description: This system contains the fourth line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Chord diagrams for Ab (4fr) and Bbm7 are shown above the vocal line. The lyrics are "I love you. And I mean".



## To Coda ⊕

Eb m7

Ab 7sus

Ab 7

4fr

Db

D.S. al Coda  
(with repeats)

— it from — the bot - tom of — my — heart. 3. No sum - mer's

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a key signature of three flats (Bb major/C minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided above the vocal line for Eb m7, Ab 7sus, Ab 7 (4fr), and Db.

CODA

Db

Eb m7

Ab

4fr

heart. I just called — to say — I love —

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "heart. I just called — to say — I love —". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided above the vocal line for Db, Eb m7, and Ab (4fr).

Db

Eb m7

Ab

4fr

— you. — I just called — to say — how much — I care. —

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "— you. — I just called — to say — how much — I care. —". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided above the vocal line for Db, Eb m7, and Ab (4fr).

Bbm

Eb m7

Ab

4fr

— I just called — to say — I love —

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "— I just called — to say — I love —". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided above the vocal line for Bbm, Eb m7, and Ab (4fr).

Bbm7 Ebm7 Ab7sus Ab7

you. And I mean it from the bot - tom of my

Db A B(add2)

heart, of my heart, of my

Db

heart.

*Additional Lyrics*

3. No summer's high; no warm July;  
 No harvest moon to light one tender August night.  
 No autumn breeze; no falling leaves;  
 Not even time for birds to fly to southern skies.
  4. No Libra sun; no Halloween;  
 No giving thanks to all the Christmas joy you bring.  
 But what it is, though old so new  
 To fill your heart like no three words could ever do.
- Chorus*

# HEAVEN

Words and Music by BRYAN ADAMS  
and JIM VALLANCE

## Slow Rock

C Am C/G F5

*mf*

C Am C/G

F(add2) C Am7

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

G Dm Am

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

Bb(add2)



Gsus



G



C



Am7



young and wild \_\_\_ and free. \_\_\_ Now noth - ing can take \_\_\_ you a -  
up when you're feel - ing down. \_\_\_ Yeah, noth - ing could change \_\_\_ what you

G



Dm



Am



way from me. \_\_\_ We've been down that road be - fore, \_\_\_ but that's  
mean to me. \_\_\_ Oh, there's lots that I could say. \_\_\_ Just

Bb(add2)



F/A



Gsus



G



o - ver now. \_\_\_ You keep me com - in' back for more. \_\_\_  
hold me now, \_\_\_ 'cause our \_\_\_ love will light the way. \_\_\_ And

F



G



Am



C



F



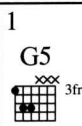
Ba - by, } you're all \_\_\_ that I want when you're ly - in' here \_\_\_ in my arms. I'm  
ba - by, }



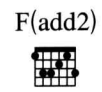
find - ing it hard — to be - lieve we're in heav - en. And




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



is - n't too hard — to see — we're in heav - en.






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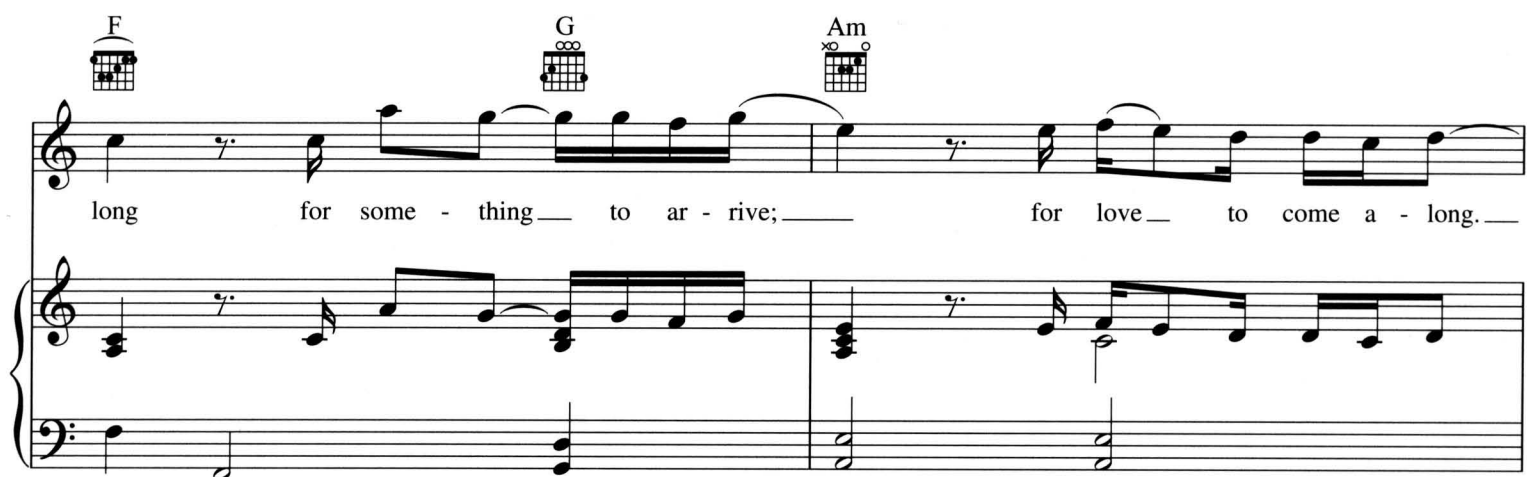
G  Dm  C/E 





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



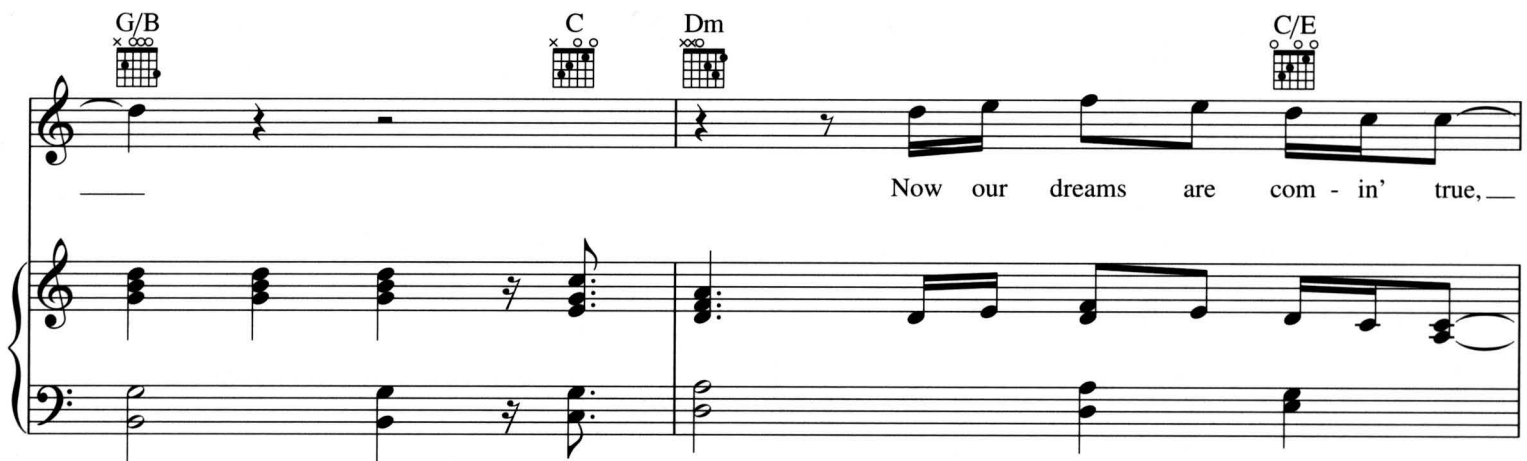
F  G  Am 



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



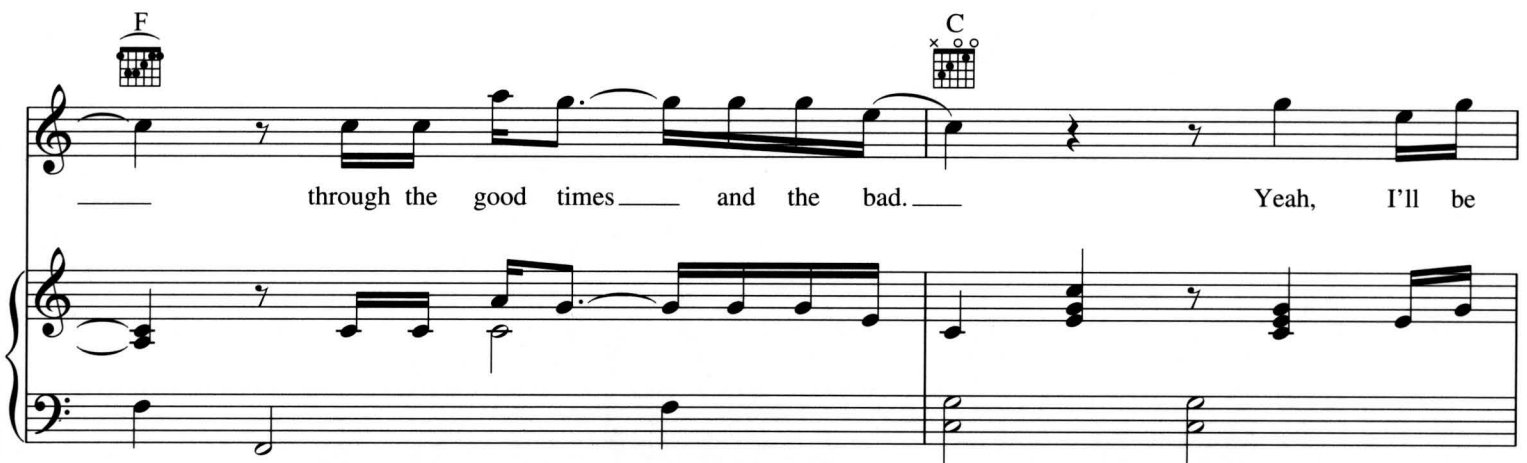
G/B  C  Dm  C/E 

Now our dreams are com - in' true, —



F  C 

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



Gsus 3fr G F G Am C F

stand - in' there\_ by\_ you.

G Am G

And

**Repeat and Fade**

F G Am C F

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

G Am G

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

F G Am C F

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

G Am G

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

**Optional Ending**

F G Am C F

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

G Am G

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



# HIGHER LOVE

Words and Music by WILL JENNINGS  
and STEVE WINWOOD

Moderate Rock

B $\flat$  F

Think a - bout \_\_\_\_\_ it, \_\_\_\_\_ there must be \_\_\_\_\_  
and we're just \_\_\_\_\_ ing

*mf*

E $\flat$  F E $\flat$  B $\flat$

\_\_\_\_\_ high - er love, \_\_\_\_\_ down in the heart or hid - den  
\_\_\_\_\_ hang - ing on, \_\_\_\_\_ fac - ing our fear and stand - ing

G $m$  F B $\flat$  F

in the stars a - bove. \_\_\_\_\_ With - out \_\_\_\_\_ it, \_\_\_\_\_ life is  
out there a - lone. \_\_\_\_\_ A yearn - ing, \_\_\_\_\_ and it's

E<sup>b</sup> 3fr F E<sup>b</sup> 3fr B<sup>b</sup>

wast - ed time. Look in - side your heart, I'll  
 real to me. There must be some - one who's

F C

look in - side mine. } Things look so bad  
 feel - ing for me. }

Dm C

ev - 'ry - where. \_ In this whole world,

Am B<sup>b</sup> C

what is fair? We walk blind \_ and we

B $\flat$  F C

try to see, fall - ing be - hind in what

Am Dm B $\flat$  F

could be. Bring me a high - er love,

C Dm7 B $\flat$  F

bring me a high - er love,

C Dm7 B $\flat$  F

woah. Bring me a high - er love.

1

C Dm7 Bb F

{ Where's that high - er love I keep  
I could

2

Dm7 C Bb F

think - ing of? World's are turn - rise a - bove on a

Dm7 C Bb C Dm7

high - er love. I will wait for

C Bb C Dm7

it. I'm not too



late for \_\_\_ it. Un - til then, I'll

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'late', followed by a half note 'for' and a quarter note 'it.' with a slur. The piano accompaniment consists of chords and moving lines in both hands.



sing my song to cheer \_\_\_\_\_ the

The second system continues the vocal line with 'sing my song' and 'to cheer' followed by a long slur. The piano accompaniment provides harmonic support with chords and moving lines.



night a - long. Bring \_\_\_ it.

The third system features the vocal line with 'night a - long.' and 'Bring' followed by a slur. The piano accompaniment continues with chords and moving lines.

The fourth system shows the piano accompaniment continuing with chords and moving lines in both hands, concluding the piece.



I could light the night up with my

soul on fire. I could make the sun - shine from



pure de - sire. Let me feel that



love come o - ver me. Let me feel how

F C N.C.

strong it could be. \_\_\_\_\_

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'strong it could be.' and a long horizontal line indicating a sustained note. Above the staff are guitar chord diagrams for F and C, and the instruction 'N.C.' (Natural Chord). The bottom two staves are piano accompaniment.

This system contains the piano accompaniment for the second system, consisting of two staves.

Repeat and Fade

Bb F

Oh. \_\_\_\_\_ Bring me a high - er \_\_\_\_\_ love,

This system contains the third system of music. The top staff is a vocal line with lyrics 'Oh. \_\_\_\_\_ Bring me a high - er \_\_\_\_\_ love,'. Above the staff are guitar chord diagrams for Bb and F. The bottom two staves are piano accompaniment.

C Dm7 Bb F

bring \_\_\_\_\_ me a high - er \_\_\_\_\_ love,

This system contains the fourth system of music. The top staff is a vocal line with lyrics 'bring \_\_\_\_\_ me a high - er \_\_\_\_\_ love,'. Above the staff are guitar chord diagrams for C, Dm7, Bb, and F. The bottom two staves are piano accompaniment.

C Dm7 Bb F

woah. — Bring me a high - er — love,

C Dm7 Bb F

bring me a high - er — love. —

C Dm7

**Optional Ending**

Bb F C

— Bring me a high - er — love.



# I LOVE A RAINY NIGHT

Words and Music by EDDIE RABBITT,  
EVEN STEVENS and DAVID MALLOY

Moderately Bright

**C7**

1.3. Well, I love \_\_\_\_\_ a rain - y night; I love a rain - y night. I  
2.4 \_\_\_\_\_ a rain - y night; it's such a beau - ti - ful sight. I love to  
5. (*Instr. solo ad lib.*)

**F**

love to hear the thun - der; watch the light - ning when it lights up the sky.  
feel the rain on my face; \_\_\_\_\_ taste the rain on my lips, \_\_\_\_\_

**C7**

You know it makes me feel good. \_\_\_\_\_ 2. Well, I love \_\_\_\_\_  
in the moon - light shad - ows. \_\_\_\_\_ (*end solo*)



1.3 Show-ers wash all my cares a-way; I wake up to a  
 2. Puts a song in this heart of mine; puts a smile on my



face sun-ny day, 'cause I love a rain-y night. Yeah, I love  
 ev-'ry time,



a rain-y night. Well, I love a rain-y night. Well, I love



D.S. after repeat



D.S. al Fine after repeat

a rain-y night, ooh, ooh. I love a rain-y night. Well, I love

# IT'S STILL ROCK AND ROLL TO ME

Words and Music by  
BILLY JOEL

Moderately fast

N.C./C

*mf*

N.C./E

What's the mat - ter with the clothes I'm wear - ing? "Can't you  
What's the mat - ter with the car I'm driv - ing? "Can't you

N.C./Bb

N.C./F

tell that your tie's too wide?" —  
tell that it's out of style?" —

N.C./C N.C./E

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

N.C./Bb N.C./F

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

Em Am

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

Em D G

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

C  
x 0 0 0
Em  
0 2 2 0 0 0
Bb  
x 0 0 0 1 0
F  
1 1 3 3 2 1

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

Am  
x 0 2 2 0 0
G  
0 2 3 3 2 0
C  
x 0 0 0
N.C./C

still rock and roll to me. \_\_\_\_\_  
 still rock and roll to me. \_\_\_\_\_



1

2

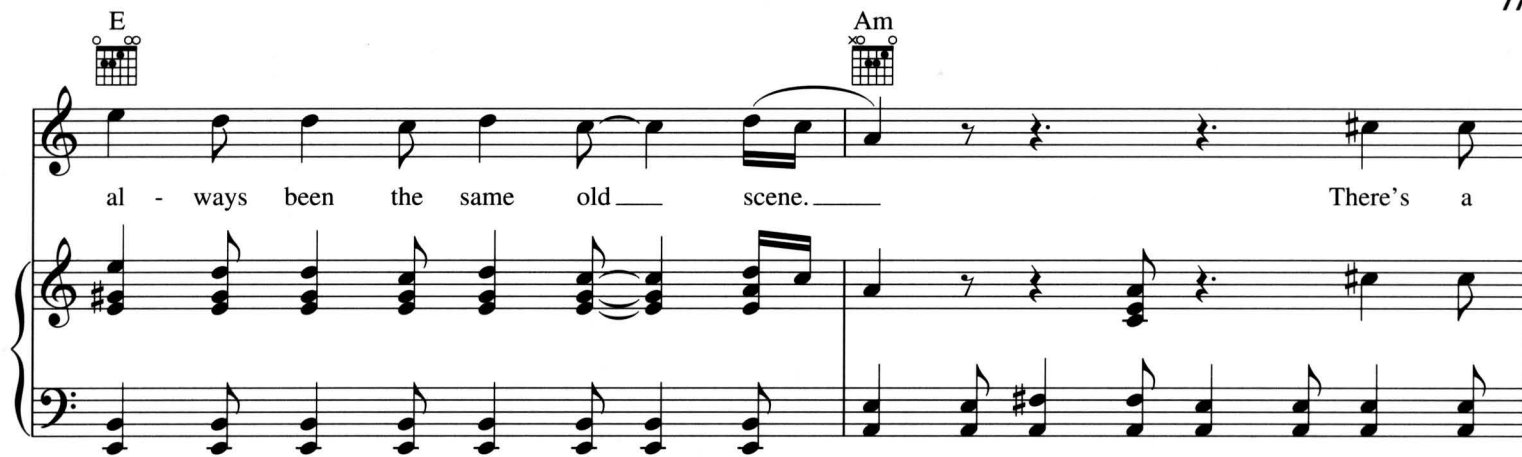
Oh, \_\_\_\_\_

G  
0 2 3 3 2 0
C/G  
x 0 0 0 3 2
G  
0 2 3 3 2 0
C/G  
x 0 0 0 3 2
F  
1 1 3 3 2 1

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

E  Am 



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



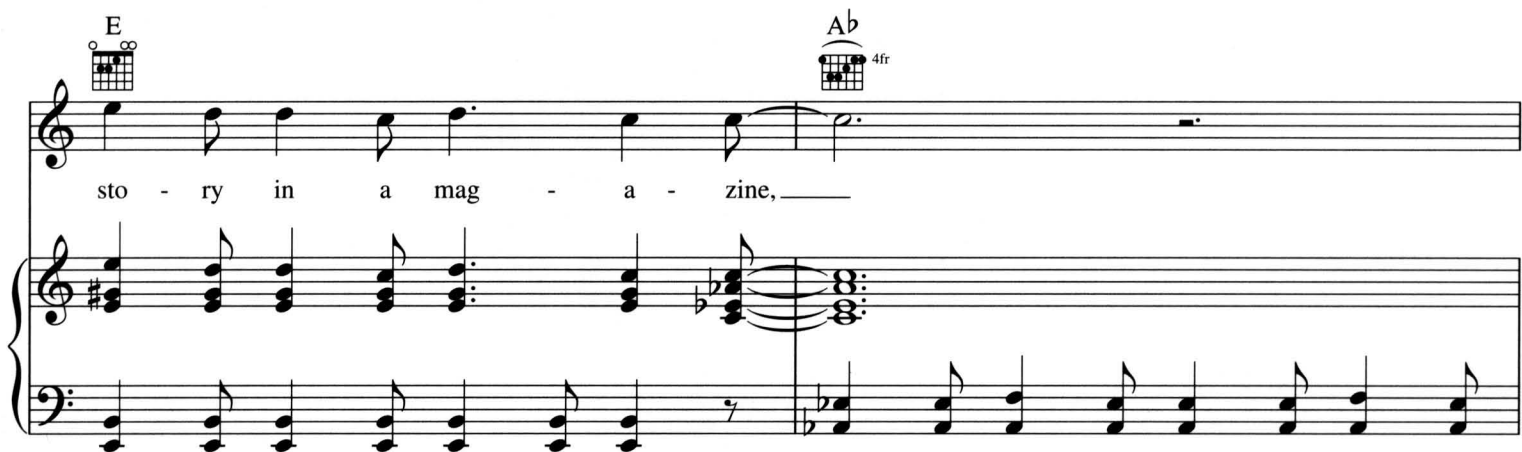
G  C/G  G  C/G  F 




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



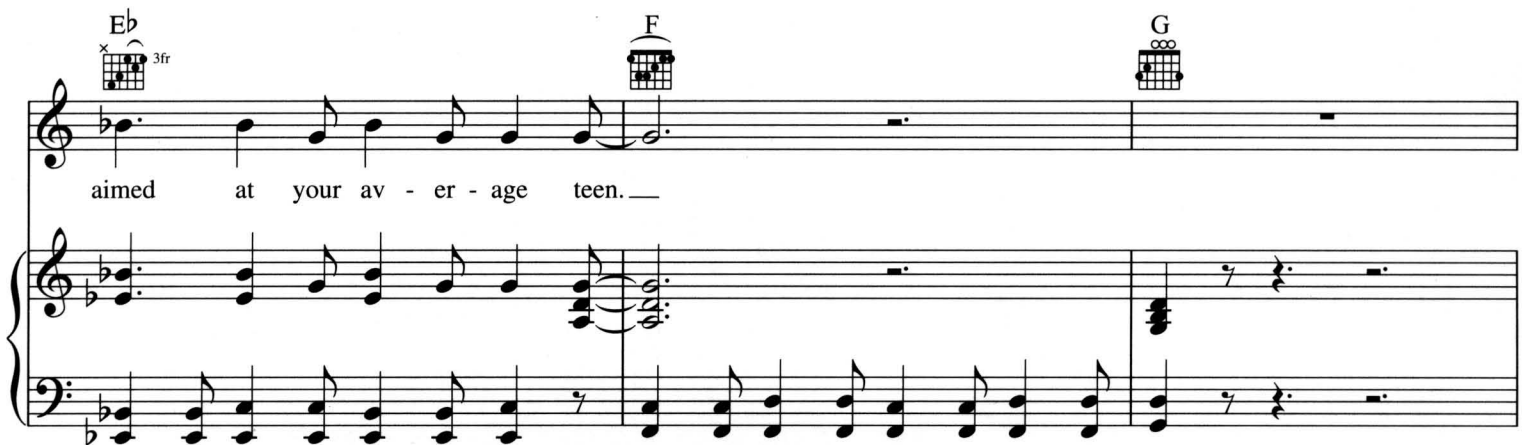
E  Ab  4fr

sto - ry in a mag - a - zine,



Eb  3fr F  G 

aimed at your av - er - age teen.





N.C./C N.C./E

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

N.C./Bb N.C./F

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

N.C./C N.C./E

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

N.C./Bb N.C./F

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

Em Am

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

Em D G

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

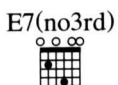
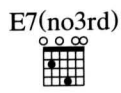
C Em Bb F


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


Am G To Coda N.C./C


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



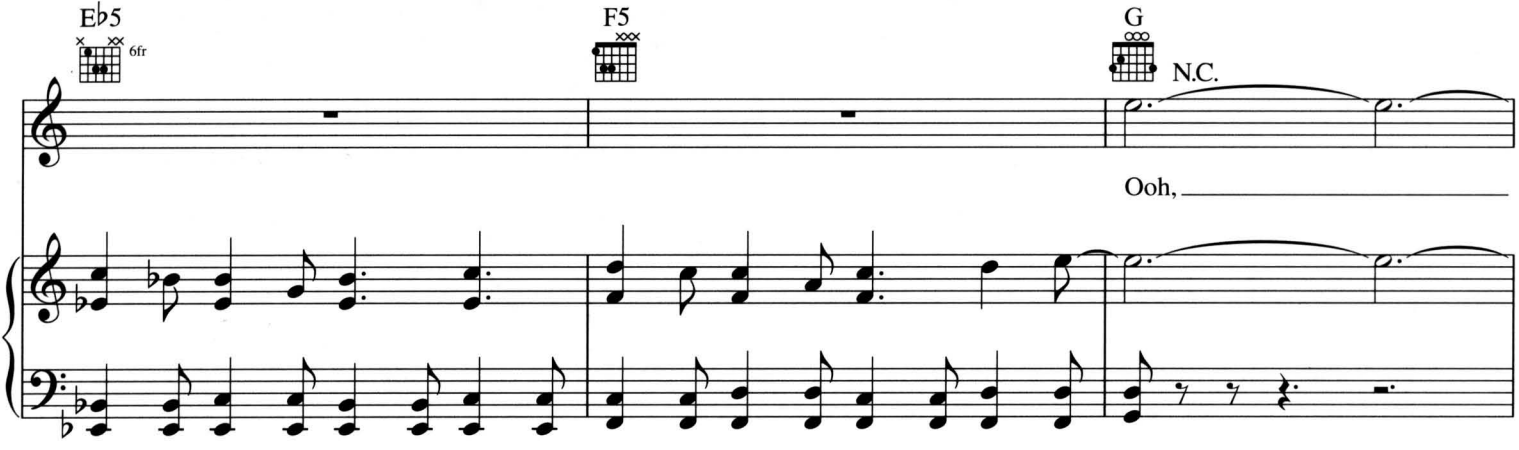


Eb5  6fr



F5 

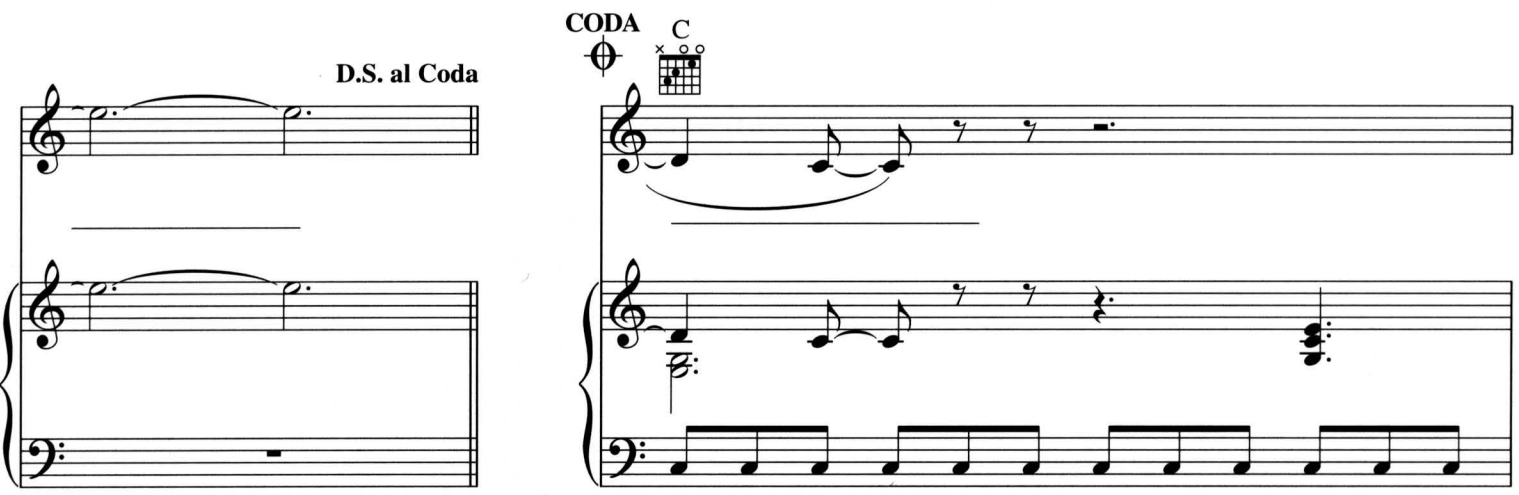
G  N.C.

Ooh, \_\_\_\_\_



D.S. al Coda

CODA  C 



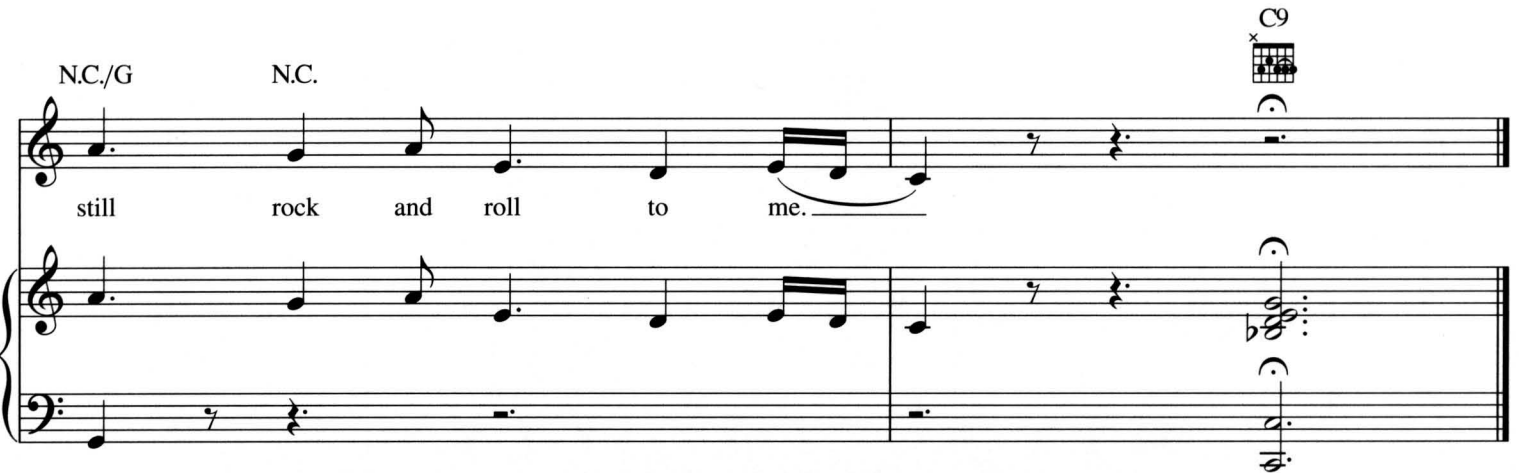
N.C./C                      N.C./E                      N.C./Bb                      N.C./F

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



N.C./G                      N.C.

still rock and roll to me.



# JACK AND DIANE

Words and Music by  
JOHN MELLENCAMP

Moderately

Chord diagrams: A, E/A, A, E/A

The piano introduction consists of four measures. The first measure has a forte (*f*) dynamic. The chords are A, E/A, A, and E/A. The bass line features a steady eighth-note accompaniment.

Chord diagrams: D, N.C.

Play 3 times

The piano accompaniment for the first vocal line consists of four measures. The first measure has a D chord. The second measure is marked N.C. (No Chords). The piece is repeated three times.

Chord diagrams: A, E/A, D, E

*mp*

A lit - tle dit - ty a - bout Jack and Di - ane, —

The piano accompaniment for the second vocal line consists of four measures. The chords are A, E/A, D, and E. The dynamic is mezzo-piano (*mp*).

Chord diagrams: A, E

two A - mer - i - can kids grow - in' up

The piano accompaniment for the third vocal line consists of four measures. The chords are A and E. The piece ends with a final chord.

D E A E

in the heart - land. Jack, he's gon - na be

Detailed description: This system contains the first two measures of the piece. The guitar part features chords D, E, A, and E. The vocal line begins with the lyrics 'in the heart - land.' and 'Jack, he's gon - na be'. The piano accompaniment provides a rhythmic and harmonic foundation.

D E

a foot - ball star.

Detailed description: This system contains the next two measures. The guitar part features chords D and E. The vocal line continues with the lyrics 'a foot - ball star.'. The piano accompaniment continues with a steady rhythm.

A E D E A

Di - ane's deb - u - tante back seat of Jack - y's car.

Detailed description: This system contains the next two measures. The guitar part features chords A, E, D, E, and A. The vocal line continues with the lyrics 'Di - ane's deb - u - tante back seat of Jack - y's car.'. The piano accompaniment continues with a steady rhythm.

E/A D/A E/A

Detailed description: This system contains the final two measures. The guitar part features chords E/A, D/A, and E/A. The piano accompaniment concludes the piece with a final chord and a bass line.

A E/A D/A A

Musical notation for the first system, featuring a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Above the treble staff, four guitar chord diagrams are shown: A, E/A, D/A, and A.

A E

Suck - in' on a chil - li dog out -  
 Jack, he sit back, col - lects his

*mp*

Musical notation for the second system, continuing the piece. It includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a *mp* (mezzo-piano) dynamic marking. Above the treble staff, two guitar chord diagrams are shown: A and E.

D E A E

side the Tast - ee Freez; \_\_\_\_\_ Di - ane sit - tin' on  
 thoughts for a \_\_\_\_\_ mo - ment; Scratch - es his

Musical notation for the third system, featuring a vocal line with lyrics and a piano accompaniment. Above the treble staff, four guitar chord diagrams are shown: D, E, A, and E.

D E A

Jack - y's lap. He's got his hands be - tween her knees.  
 head and does his best James Dean.

Musical notation for the fourth system, concluding the piece. It includes a vocal line with lyrics and a piano accompaniment. Above the treble staff, three guitar chord diagrams are shown: D, E, and A.



Jack, he says, "Hey, Diane, let's run off behind a shady tree; —  
 "Well, then, there, Diane, we got - ta run off to the cit -



- y." drib - ble off those Bob - bie Brooks. Let me  
 Diane says, "Ba - by, you ain't



do miss - in' what I a please." But Say - in', } Oh yeah, —  
 in' a thing." Jack, he says, }



life goes — on, —

A E D E

long af - ter the thrill of liv - ing is \_\_\_\_\_ gone. \_\_\_\_\_

A E

Say - in', Oh yeah, \_\_\_\_\_

D E A E

life goes \_\_\_\_\_ on, \_\_\_\_\_ long af - ter the

To Coda ⊕

D E A 1

thrill of liv - ing is \_\_\_\_\_ gone. \_\_\_\_\_ Now, walk on.

A E/A A E/A

*f*

D N.C.

A E/A A E/A

D N.C.



2

N.C.

Oh, let it rock, let it roll —

let the Bi - ble Belt come and

save my soul. Hold - in' on to

six - teen as long as you can;

change is com - in' 'round real soon, make us wom - en and men.

C E/A D/A E/A

A E/A D/A A

D.S. al Coda

CODA

A E

A lit - tle

D E

dit - ty a - bout Jack and Di - ane,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes for 'dit - ty', a quarter rest, eighth notes for 'a - bout', a quarter rest, eighth notes for 'Jack', a quarter rest, eighth notes for 'and', a quarter rest, eighth notes for 'Di', and a half note for 'ane,' with a long horizontal line indicating a continuation of the phrase. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the system are two guitar chord diagrams: D (x02321) and E (x02210).

A E D E A

two A - mer - i - can kids do - in' the best that they\_ can.

The second system continues the vocal and piano parts. The vocal line has quarter rests for 'two', eighth notes for 'A - mer - i - can', a quarter rest, eighth notes for 'kids', a quarter rest, eighth notes for 'do - in'', a quarter rest, eighth notes for 'the best', a quarter rest, eighth notes for 'that they\_', and a half note for 'can.'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the system are five guitar chord diagrams: A (x02020), E (x02210), D (x02321), E (x02210), and A (x02020).

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

*f*

The third system is primarily piano accompaniment. It features a right-hand melody with chords and a left-hand bass line. The music is marked with a forte (*f*) dynamic. Above the system are six guitar chord diagrams: A (x02020), E/A (x02020), A (x02020), E/A (x02020), A (x02020), and E/A (x02020).

D N.C. Repeat and Fade

The fourth system concludes the piece. It features a right-hand melody and a left-hand bass line. The music is marked with a non-chordal (N.C.) instruction. Above the system is one guitar chord diagram: D (x02321). The system ends with a double bar line and the instruction 'Repeat and Fade'.

# MISSING YOU

Words and Music by JOHN WAITE,  
CHARLES SANFORD and MARK LEONARD

Moderately

E $\flat$ sus2



A $\flat$ sus2



Miss - in' you, miss - in' you. —

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The vocal line begins with a rest, followed by the lyrics 'Miss - in' you, miss - in' you.' with a long dash indicating a sustained note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The first measure of the piano accompaniment is marked with a dynamic of 'mf'.

B $\flat$ 5



E $\flat$ sus2



Ev - 'ry time I think of you, I

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'Ev - 'ry time I think of you, I'. The piano accompaniment features a repeat sign at the beginning of the system. The right hand plays chords, and the left hand continues with the eighth-note bass line. The system concludes with a fermata over the final note of the vocal line.

A $\flat$ sus2



B $\flat$ 5



E $\flat$ sus2



al - ways catch my breath. — And I'm still stand - ing here — and you're

The third system of the score features the vocal line with lyrics 'al - ways catch my breath. — And I'm still stand - ing here — and you're'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. The system ends with a fermata over the final note of the vocal line.

**A $\flat$ sus2**  **B $\flat$ 5** 



miles — a - way — and I'm won - d'rin' why — you left. There's a




**Cm**  **A $\flat$**  




storm that's rag - in' through my fro - zen heart to - night.




**B $\flat$**   **E $\flat$ sus2** 

I hear your name — in cer - tain cir - cles — and it



**A $\flat$ sus2**  **B $\flat$ 5**  **E $\flat$ sus2** 

al - ways makes — me smile. — I spend my time — think - in' a -



Absus2

Bb5



bout you \_\_\_\_\_ and it's al - most driv - ing me wild. \_\_\_\_\_ There's a

Cm

Ab



heart\_ that's break - in' down\_ this long\_ dis - tance line to - night.

Bb

Ebsus2



I ain't miss - in' you \_\_\_\_\_ since you've been

Absus2



Bb5

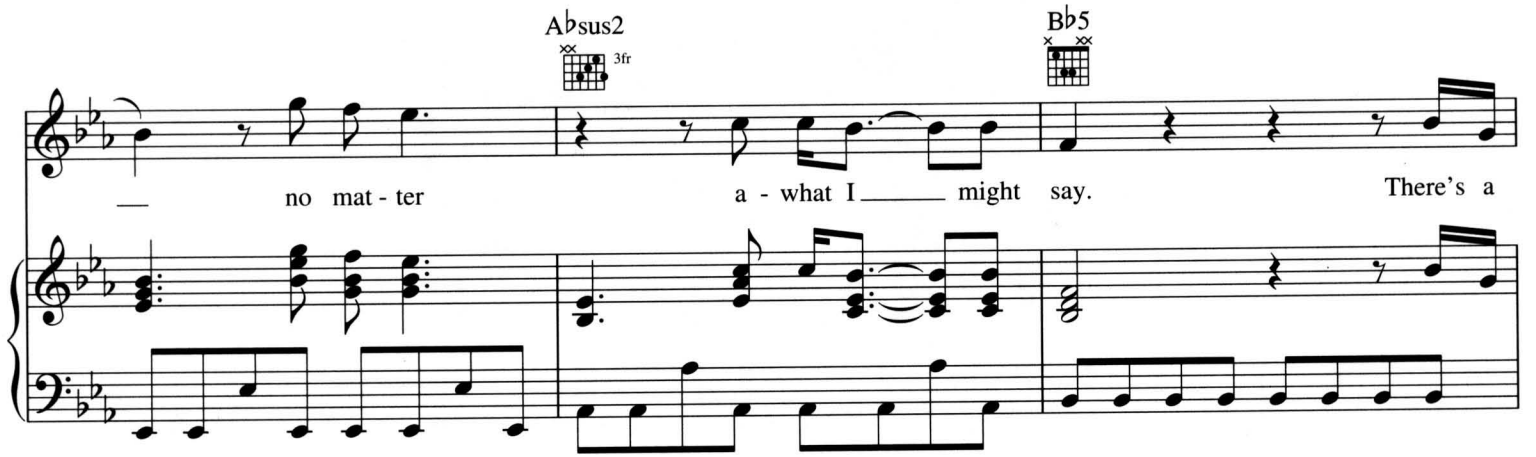
Ebsus2



gone\_ a - way. I ain't miss - in' you \_\_\_\_\_

no mat - ter a - what I might say. There's a

**A $\flat$ sus2**  3fr **B $\flat$ 5** 





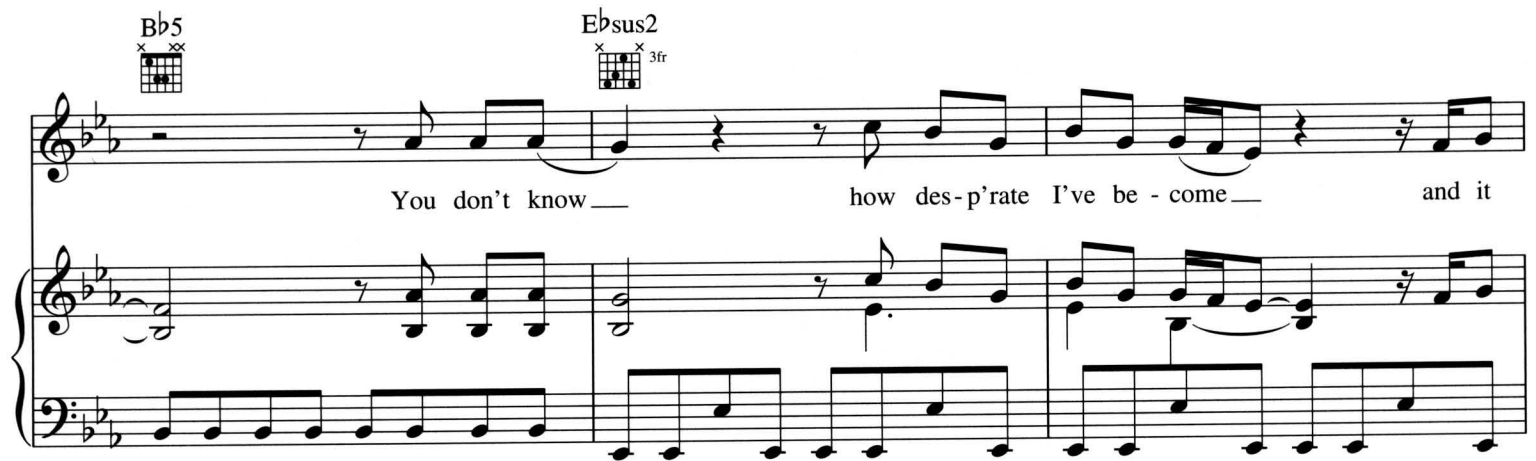
mes - sage in the wi - re and I'm send - in' you this sig - nal to - night.

**E $\flat$ sus2**  3fr **A $\flat$ sus2**  3fr





You don't know — how des - p'rate I've be - come — and it

**B $\flat$ 5**  **E $\flat$ sus2**  3fr



looks like I'm los - in' this fight. In your world — I have no

**A $\flat$ sus2**  3fr **B $\flat$ 5**  **E $\flat$ sus2**  3fr



Absus2

Bb5



mean - ing. I try so hard to un - der - stand. And it's my

Cm

Ab



heart that's break - in' down this long dis - tance line to - night.

Bb

Ebsus2



I ain't miss - in' you since you've been

Absus2

Bb5

Ebsus2



gone a - way. I ain't miss - in' you



Ab sus2



Bb5



no mat - ter a - what my friends say. There's a

Cm



Bb/C



Cm



Ab



mes - sage that I'm send - in' out like a tel - e - graph to your soul.

Bb5



F9



And if I can't bridge this dis - tance, stop this

Ab





Bb



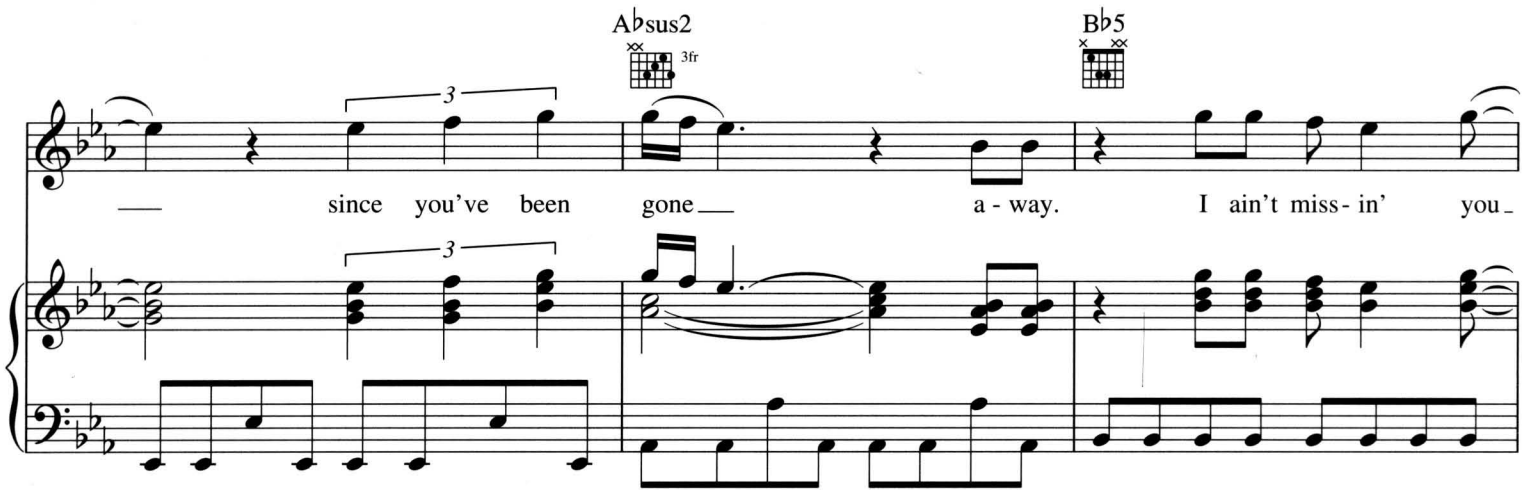
Eb sus2




heart - break o - ver - load. I ain't miss - in' you

Absus2  3fr 



— since you've been gone — a - way. I ain't miss - in' you \_



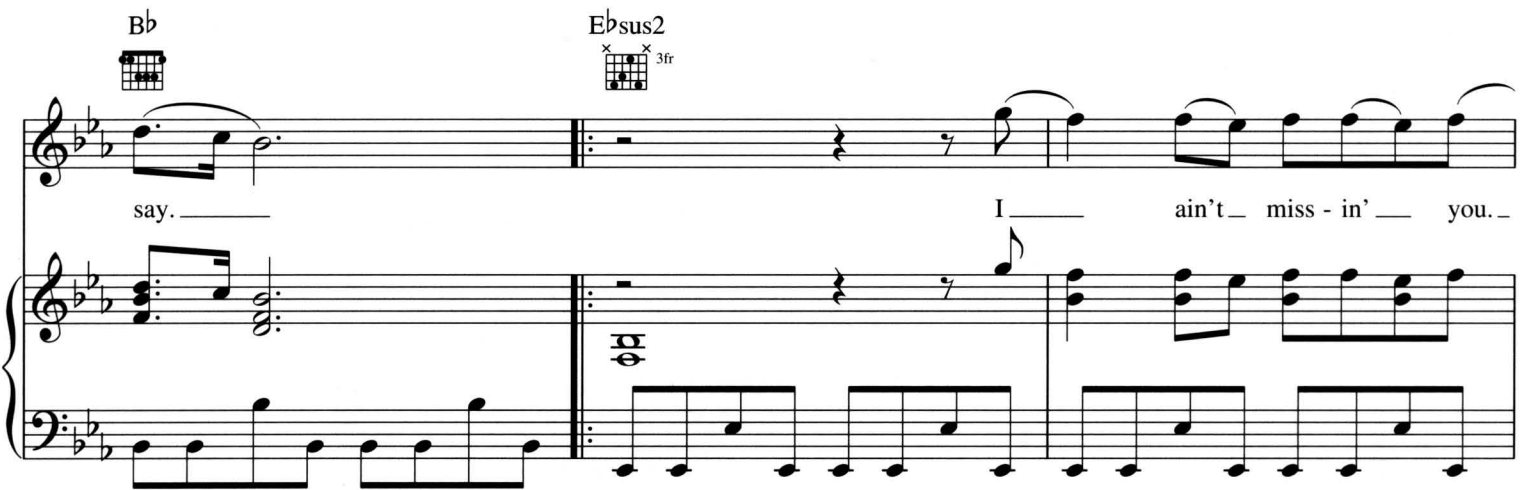
Ebsus2  3fr 



no — mat - ter what my friends




Bb  Ebsus2  3fr

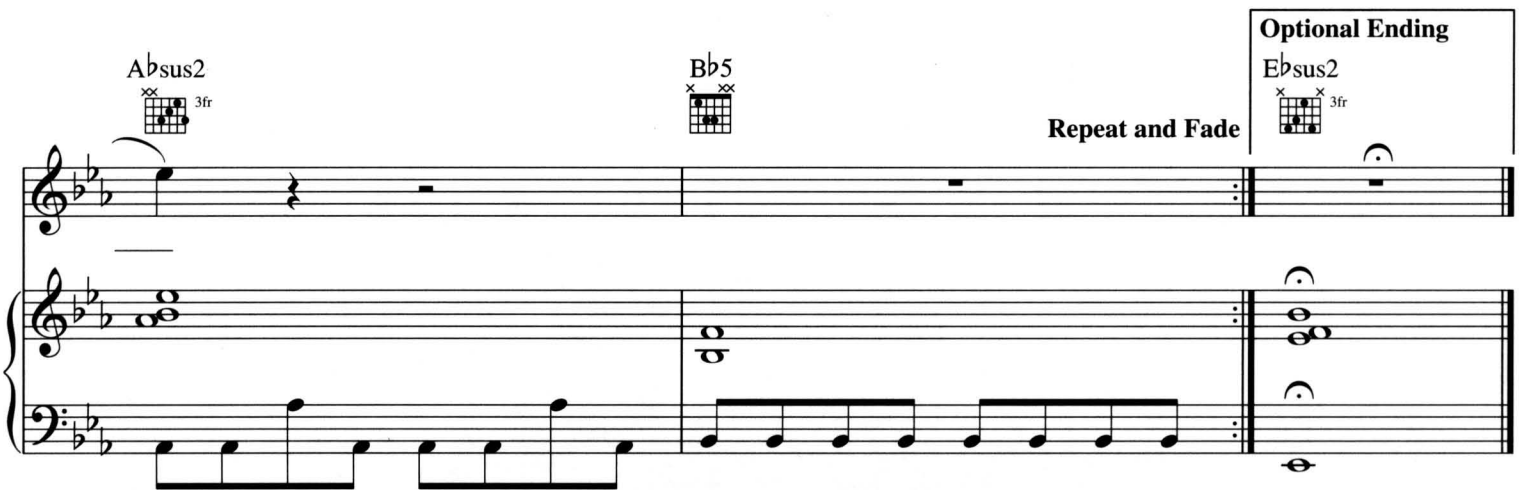
say. — I — ain't — miss - in' — you. —



Absus2  3fr 

**Optional Ending**  
Ebsus2  3fr

Repeat and Fade



# JESSE

Words and Music by CARLY SIMON  
and MIKE MAINIERI

Moderately

B



F#



B



Oh, moth - er say a pray'r for me, Jes - se's  
An - nie, keep re - mind - ing me that he

*mf*

F#



B



F#



B



back in town, it won't be eas - y.  
cut out my heart like a pa - per doll.

G#m



C#m



Sal - ly, Don't let him near me, don't let him  
tell me once a - gain how he

E F# B

touch me; \_\_\_\_\_ don't let him please \_\_\_\_\_ me. \_\_\_\_\_  
 set me up \_\_\_\_\_ just to see me fall. \_\_\_\_\_

G#m E F#

Jes - se, I won't cut \_\_\_\_\_ fresh flow - ers for you. - No,

B G#m E F#

Jes - se, I won't make the wine cold \_\_\_\_\_ for you. No,

B G#m E

Jes - se, I won't change \_\_\_\_\_ the sheets \_\_\_\_\_ for you. - I won't

G#m



C#m7



1

F#



D.C.

put on co - logne, — I won't sit by the phone — for you. —

2



No, no, no, — no. —



Jes - se!



Quick! Come here, — I won't tell a soul, — not e - ven my - self.

Bm7



Jes - se, that you've come — back to me, — my friends will all say, — "She's



gone a - gain. — But how can an - y - one know what you are — to me? — That I'm in



heav - en a - gain, — be - cause you've come back to me. — Oh, —



Jes - se







put on co - logne, — and sit ——— } by the phone — for you. ——— Oh, yeah. —  
 put on co - logne, — and I will wait }



Jes - se let's o - pen the wine — and



drink to the heart — which has a will of its own. — My friends, let's



Repeat and Fade

com - fort them. They're feel - ing bad, they think I've sunk so — low. —



# KEEP ON LOVING YOU

Words and Music by  
KEVIN CRONIN

Moderately

**System 1:**

Chords: F, G/F, Am/F, G/F, F, G/F, Am/F, G/F, F

**System 2:**

Chords: G/F, Am/F, G/F, F, G/F

Lyrics: You should have seen by the look in my eyes, - ba - by, there was some - thin' miss-in' - . - .

**System 3:**

Chords: Am/F, G/F, F, G/F, Am/F, G/F

Lyrics: You should have known by the tone of my voice, - may - be,

**System 4:**

Chords: F, G/F, Am/F, G/F, F, G

Lyrics: but you did - n't lis - ten. - . You played dead,

F G Am G

but you nev - er bled. In - stead you laid still in the grass — all coiled up and hiss -

F G/F

- in' ————— And though I know all a -  
*Instrumental*

Am/F G/F F G/F Am/F G/F F

bout those men, ————— still I don't re - mem - ber. —

G/F Am/F G/F F G/F

'Cause it was us, ba - by, way be - fore them, — and we're still to - geth - er. —



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

*Instrumental ends*

And I meant ev - 'ry word I said. When I

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



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

said that I love you I meant that I'll love you for - ev - er.

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



Musical notation for the fifth system, including a treble clef staff with lyrics and a piano accompaniment with treble and bass clef staves.

And I'm gon - na keep on lov - in' you, 'cause it's the on -

Musical notation for the sixth system, including a treble clef staff with lyrics and a piano accompaniment with treble and bass clef staves.



Musical notation for the seventh system, including a treble clef staff with lyrics and a piano accompaniment with treble and bass clef staves.

ly thing I wan - na do. I don't wan - na sleep. I

Musical notation for the eighth system, including a treble clef staff with lyrics and a piano accompaniment with treble and bass clef staves.

G G/F 1 G/E G/D F 2 G/E G/D C

— just wan-na keep on — lov - in' you. — Ba-by, I'm gon-na keep —

F G C F G

— on lov - in' you, — 'cause it's the on - ly thing I wan - na do. —

Am G

I — don't wan - na sleep. I — just wan - na keep on — lov -

G/F G/E G/D Csus(add2) C

- in' you.

*dim.* *mp*

# LADY IN RED

Words and Music by  
CHRIS DeBURGH

Moderately slow

**Bb** **Eb maj7** **Fsus** **Bb**

**Eb maj7** **Fsus** **Bb** **Eb maj7**

**F(add2)** **D7** **D7/F#** **Gm** **F** **Eb**

**Bb** **Eb maj7** **F(add2)** **D7** **D7/F#**

*mf*

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

— I've nev - er seen you shine so bright. Mm mm mm. — I've  
 — I've nev - er seen you shine so bright. You were a - maz - ing. I've

nev - er seen so man - y men ask — you if you want - ed to dance. — They're look - ing for a lit - tle ro -  
 nev - er seen so man - y want to be — there — by — your side, — and when you turn to me — and



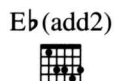
mance, giv - en half a chance. I have  
 smiled, it took my breath a - way. I have



nev - er seen that dress you're wear - ing, or the high - lights in your hair that catch your eyes.  
 nev - er had such a feel - ing, such a feel - ing of complete and ut - ter love.



I have been blind. } The la - dy in red.  
 As I do to - night.



is danc - ing with me, cheek to cheek.

Gm Cm7 F(add9)

There's no - bod - y here, — it's just you and me. —

Sheet music for the first system, including vocal line and piano accompaniment.

Bb Bb7

It's where I wan - na be. — But I hard - ly know. —

Sheet music for the second system, including vocal line and piano accompaniment.

Eb D7/F# D7

this beau - ty by — my side. —

Sheet music for the third system, including vocal line and piano accompaniment.

Gm Gm/F C7/E Cm7

I'll nev - er for - get —

Sheet music for the fourth system, including vocal line and piano accompaniment.

1 F(add9) F Bb 2 F(add2) F

the way you look - to-night. \_ the way you look - to-night. \_

Gm Gm/F C7/E Cm7

I nev - er will \_ for - get the

F Bb Eb maj7 Fsus

way you look to-night. \_ The la - dy in red. \_

Bb Eb maj9 Fsus Bb

Play 3 times

My la - dy in red.



# LIKE A VIRGIN

Words and Music by BILLY STEINBERG  
and TOM KELLY

Moderately

F6



N.C.

*mf*

*sim.*

F6



I made it through the wil - der - ness. \_\_\_\_\_  
all my love, - boy. \_\_\_\_\_

Some-how I  
My fear is

Gm7



made it through. \_\_\_\_\_  
fad - in' fast. \_\_\_\_\_

Did - n't know how lost -  
Been - sav - in' it

F6



\_\_\_\_\_ I was - un - til I \_\_\_\_\_ found you. \_\_\_\_\_  
all for you, - 'cause on - ly love can last. \_\_\_\_\_

I was beat, -  
You're so fine, -

F6 



in - com - plete. — I'd been had. — I was sad —  
 and you're mine. — Make me strong. — Yeah, you make —  
 and you're mine. — I'll be yours — till the end —

Gm7 

Dm7 



and blue. — But you made me feel, — yeah, you  
 me bold. — Oh, your love thawed out, — yeah, your  
 of time. — 'Cause you made me feel, — yeah, you

Gm7 

Dm7 

Csus 

C 



made — me feel — shin - y and new. —  
 love — thawed out — what was scared — and cold. —  
 made — me feel — I've noth - in' to hide. —

Csus2 

C 

F6 



Like a vir - gin, hey, touched for the

Gm7



ver - y first time. Like a vir - gin, -

F6



To Coda ⊕

1

when your heart beats  
 with your heart - beat  
 with your heart - beat

next to — mine. — Gon-na give you

2

Dm7



G



next to — mine. — Ooh, —

Dm7



G






Dm7

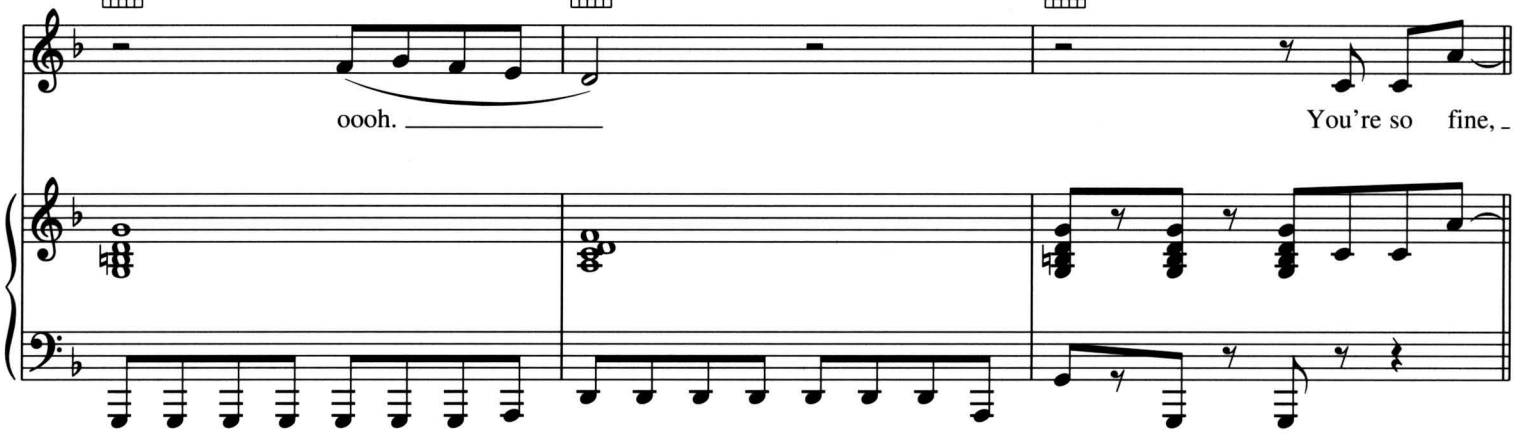


ooh, —

D.S. al Coda

G  Dm7  G 

oooh. \_\_\_\_\_ You're so fine, \_



CODA


next to \_\_\_ mine. \_ Like a vir - gin. Ooh, \_\_\_ ooh, \_\_\_ like a



Gm7  3fr

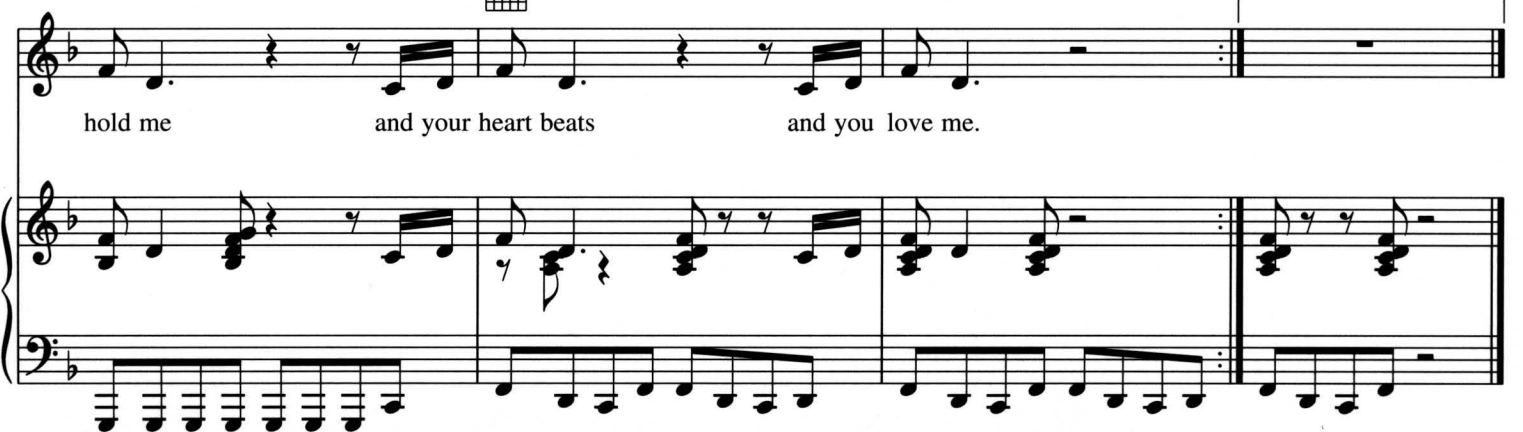
vir - gin. Feels so good \_ in - side \_\_\_\_\_ when you



F6 

hold me and your heart beats and you love me.

Repeat and Fade Optional Ending



# NEVER GONNA LET YOU GO

Words and Music by BARRY MANN  
and CYNTHIA WEIL

Slowly

F#m7

Bm7

E(add2)

Musical notation for the first system, including guitar chords and piano accompaniment. The system starts with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Slowly'. The first measure has a guitar chord F#m7 and a piano accompaniment starting with a half note F#2 and a half note C#3. The second measure has a guitar chord Bm7 and piano accompaniment with a half note D#3 and a half note F#3. The third measure has a guitar chord E(add2) and piano accompaniment with a half note G#3 and a half note B3.

Amaj7

D(add2)

E(add2)

Musical notation for the second system. The first measure has a guitar chord Amaj7 and piano accompaniment with a half note A2 and a half note C#3. The second measure has a guitar chord D(add2) and piano accompaniment with a half note D3 and a half note F#3. The third measure has a guitar chord E(add2) and piano accompaniment with a half note G#3 and a half note B3.

F#(add2)

Gm7

Musical notation for the third system. The first measure has a guitar chord F#(add2) and piano accompaniment with a half note F#2 and a half note C#3. The second measure has a guitar chord Gm7 and piano accompaniment with a half note G2 and a half note B2. The system includes a double bar line and a key signature change to one flat (Bb and F).

I was as wrong —  
Look - ing back, now —

Cm7

F(add2)

Bbmaj7/D

Musical notation for the fourth system. The first measure has a guitar chord Cm7 and piano accompaniment with a half note C2 and a half note Eb3. The second measure has a guitar chord F(add2) and piano accompaniment with a half note F2 and a half note Ab3. The third measure has a guitar chord Bbmaj7/D and piano accompaniment with a half note Bb2 and a half note D3. The system includes a double bar line and a key signature change to two flats (Bb and F).

— as I — could — be — to let you get — a - way — from — me. —  
— it seems — so — clear. — I had it all — when you — were — here. —

**E<sup>b</sup>(add2)** **B<sup>b</sup>(add2)/D** **E<sup>b</sup>/A<sup>b</sup>**

I'll re - gret that move for as long as I'm liv - in'.  
 Oh, you gave it all and I took it for grant - ed.

**E<sup>b</sup>/F** **F/G** **Em7** **Am7**

But now that I've come to see the light,  
 But if there's some feel - ing left in you,

**D(add2)** **Gmaj7/B** **C(add2)**

all I wan - na do is make things right. So just  
 some flick - er of love that still shines through, let's

**G(add2)/B** **C/D**

say the word and tell me that I'm for - giv - en. And  
 talk it out. Let's talk a - bout sec - ond chanc - es. And

Bb(add2)

F(add2)/A

Gm7

C7/E

you and me, — we're gon - na be bet - ter than we were — be - fore. —  
 wait and see, — it's gon - na be sweet - er than it was — be - fore. —

C/F

F

C(add2)

G(add2)/B

I loved you then — but now I — in - tend — to  
 I gave some then — but now I — in - tend — to

F#m7

B(add4)

B/E

E

B/E

o - pen up — and love you e - ven more. —  
 ded - i - cate — my - self to giv - in' more. —

E

D#m7b5

D#m7b5/G#

This time you can — be sure. — } I'm  
 This time you can — be sure. — }

Fm7

Bbm7

E<sup>b</sup>(add2)

nev - er gon - na let you go. I'm gon - na hold you in my arms for - ev -

A<sup>b</sup>maj7/C

D<sup>b</sup>(add2)

G7

- er. Gon - na try and make up for the times I hurt you so.

C(add2)

B<sup>b</sup>/C

C/D

F<sup>#</sup>m7

Gon - na hold your bod - y close to mine.

Bm7

E(add2)

Amaj7/C<sup>#</sup>

From this day on, we're gon - na be to - geth - er. Oh, I



D(add2)

E(add2)

1  
F#(add2)

swear this time, I'm nev - er gon - na let you go.

Musical notation for the first system. It features a vocal line with lyrics, a guitar line with chord diagrams for D(add2), E(add2), and F#(add2), and a piano accompaniment with treble and bass staves.

2

F#(add2)

F#(add2)/E#

D#m

D#m/C#

*Instrumental solo*

Musical notation for the second system. It includes guitar chords F#(add2), F#(add2)/E#, D#m, and D#m/C#. The system features an instrumental solo section in the piano accompaniment, with a treble staff showing melodic lines and a bass staff providing harmonic support.

G#/B#

G#m/B

A#m7

A13

Musical notation for the third system. It features guitar chords G#/B#, G#m/B, A#m7, and A13. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass.

G#m7

F#(add2)/A#

Bmaj7

Musical notation for the fourth system. It includes guitar chords G#m7, F#(add2)/A#, and Bmaj7. The piano accompaniment concludes with a final melodic phrase in the treble and a sustained bass note.

Fm7(add4)



Bb7



Bb/Eb



Eb



Instrumental ends

Oh, \_\_\_\_\_ so if

Dm7(add4)



G7(add4)



Em7



you just say you want me to, I'm nev - er gon - na let you go.

rit.

a tempo

Am7



D(add2)



Gmaj7/B



I'm gon - na hold you in my arms for - ev - er. Gon - na try

C(add2)



F#7



B(add2)






and make up for the times I hurt you so.

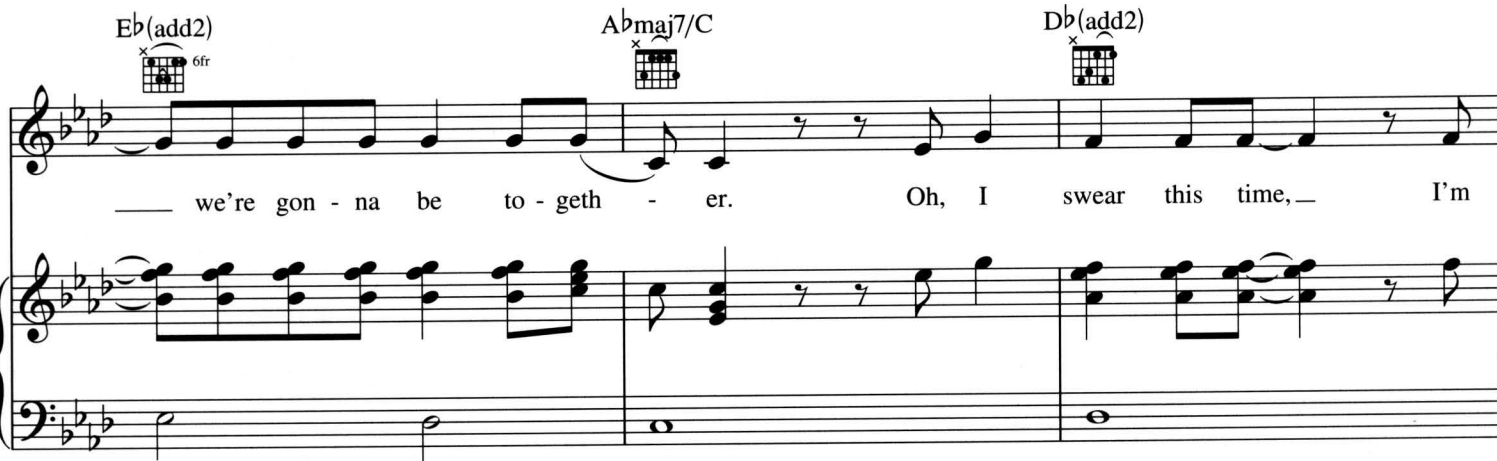
A/B  B/C#  Fm7  Bbm7 



Gon - na hold your bod - y close to mine. — From this day on, —



Eb(add2)  6fr Abmaj7/C  Db(add2) 




— we're gon - na be to - geth - er. Oh, I swear this time, — I'm



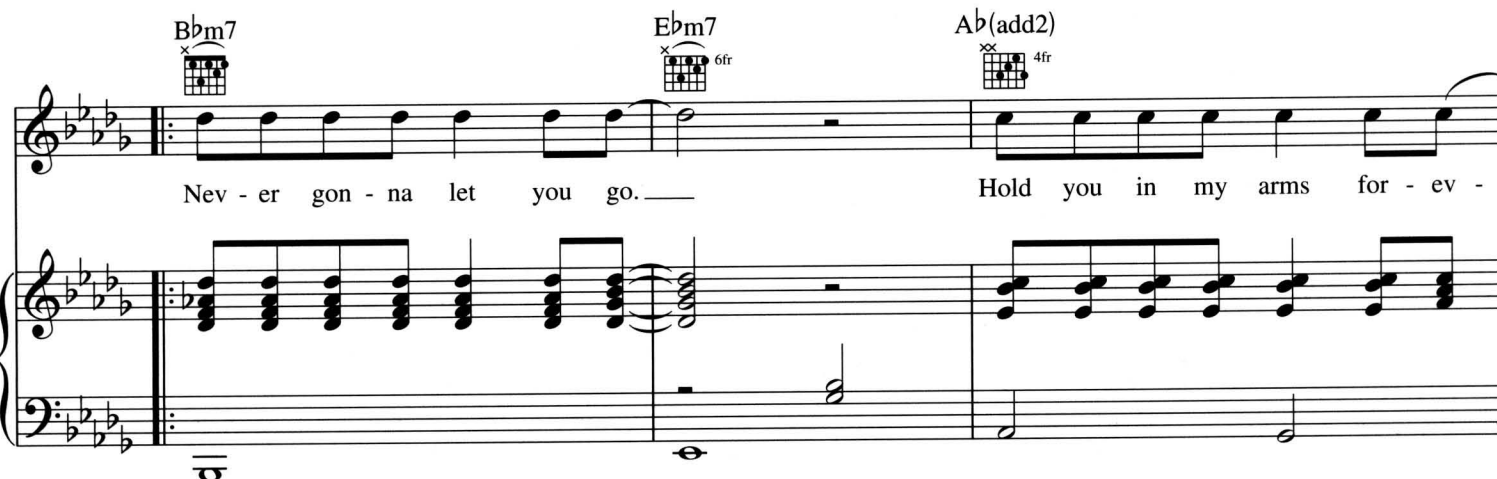
Eb(add2)  6fr F  Eb/F  F/G 

nev - er gon - na let you go. —



Bbm7  Ebm7  6fr Ab(add2)  4fr

Nev - er gon - na let you go. — Hold you in my arms for - ev -



Dbmaj7/F

Gb(add2)

C7

- er. Gon - na try — and make up for the times — I hurt you so. —

F

Eb/F

F/G

Bbm7

Ebm7

Hold your bod - y close to mine. —

Ab(add2)

Dbmaj7/F

Gb(add2)

Al - ways gon - na be to - geth - er. Oh, I swear — this time, — I'm

Ab(add2)

Repeat and Fade

Bb(add2)

Eb/F

F/G

Optional Ending

Bb(add2)

nev - er gon - na let you go. —

# NOTHING'S GONNA CHANGE MY LOVE FOR YOU

Words and Music by GERRY GOFFIN  
and MICHAEL MASSER

## Slow Ballad

*mp*

The score consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The key signature is B-flat major (two flats) and the time signature is common time (C).

**System 1:** Chords: Db, Gb, Ab (4fr). The piano accompaniment starts with a melody in the right hand and a bass line in the left hand.

**System 2:** Chords: F+, F/A, Bbm, Bbm7, Eb/G (3fr), Ebm7 (6fr), Fm7. The piano accompaniment continues with a similar melodic structure.

**System 3:** Chords: Gb/Ab, Ab6 (3fr), Db, Ab/C (3fr), Bbm. The vocal line begins with the lyrics: "If I had to live my life with - out you near me, the If the road a - head is not so eas - y, our".

**System 4:** Chords: Fm/Ab, Gbmaj7, Db/F, Ebm7 (6fr). The vocal line continues with the lyrics: "days would all be emp - ty, the nights would seem so long. - love will lead the way for us, like a guid - ing star. -".

$E\flat m7/A\flat$   
6fr
 $A\flat$   
4fr
 $D\flat$ 
 $A\flat/C$   
3fr
 $B\flat m$

With you I see for - ev - er, oh, so clear - ly. I  
 I'll be there for you if you should need me.

$F\flat m/A\flat$ 
 $G\flat maj7$ 
 $D\flat/F$ 
 $E\flat m7$   
6fr

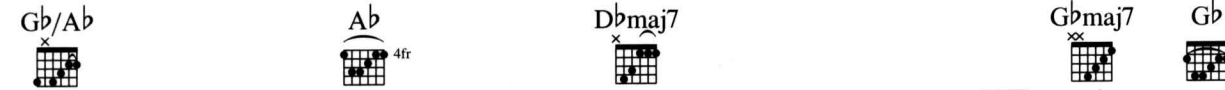
might have been in love be - fore, but it nev - er felt this strong.  
 You don't have to change a thing. I love you just the way you are.

$A\flat sus$   
4fr
 $A\flat$   
4fr
 $G\flat$ 
 $D\flat/F$ 
 $C\flat/D\flat$   
4fr

Our dreams are young and we both know, they'll take us where we want  
 So come with me and share the view. I'll help you see for - ev -

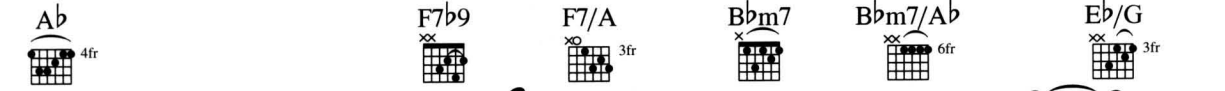
$G\flat maj7$ 
 $E\flat m7$   
6fr
 $D\flat/F$ 
 $G\flat$

to go. } Hold me now, touch me now, I don't want to live.  
 er too. }

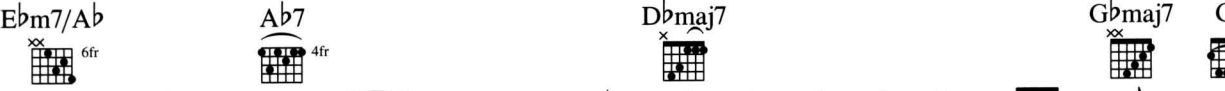


— with - out you. — Noth-ing's gon - na change my love — for you. — You

*mf*



ought to know by now \_ how much I love you. One thing you can — be sure of:



I'll nev-er ask for more — than your love. Noth-ing's gon - na change my love — for you. — You



ought to know by now \_ how much I love you. The world may change my whole \_ life through but

1

Gb/Ab Db

noth - ing's gon - na change\_ my love for you.

2

Gb/Ab A Dmaj7 Gmaj7

noth-ing's gon - na change\_ my love for you.  
Noth-ing's gon-na change my love\_ for you.\_ You

A A/G F#7b9 F#7/A# Bm7 Bm7/A E/G#

ought to know by now\_ how much I love you. One thing you can\_ be sure of:

G/A A7 F Bb

I'll nev - er ask for more\_ than your love.



C A7b9 A7/C# Dm7 Gm7

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a bass line with quarter and eighth notes. Chord diagrams are placed above the staff: C, A7b9 (5fr), A7/C#, Dm7, and Gm7.

Asus A

Musical notation for the second system. The treble clef shows a melodic line with a key signature change to two sharps (F# and C#). The bass clef provides harmonic support. Chord diagrams for Asus and A are shown above the staff.

Dmaj7 Gmaj7 A A/G

Noth - ing's gon - na change my love — for you. — You ought to know by now — how you.

Musical notation for the third system, including lyrics. The treble clef contains the vocal line with lyrics: "Noth - ing's gon - na change my love — for you. — You ought to know by now — how you." The piano accompaniment is in the bass clef. Chord diagrams for Dmaj7, Gmaj7, A, and A/G are positioned above the staff.

F#7b9 F#7/A# Bm7 Bm7/A E/G#

much I love you. One thing you can — be sure of:

Musical notation for the fourth system, including lyrics. The treble clef contains the vocal line with lyrics: "much I love you. One thing you can — be sure of:". The piano accompaniment is in the bass clef. Chord diagrams for F#7b9 (3fr), F#7/A# (4fr), Bm7, Bm7/A, and E/G# are positioned above the staff.

Em7/A A7 Dmaj7

I'll nev - er ask for more — than your love. Noth - ing's gon - na change my love —

Gmaj7 A A/G F#7b9 F#7/A#

— for you. — You ought to know by now — how much I love you.

Bm7 Bm7/A E/G# G/A

The world may change my whole — life through but noth - ing's gon - na change —

A7

Repeat and Fade

Optional Ending

D

my love for you. —

*rit.*

# ON THE WINGS OF LOVE

Words and Music by JEFFREY OSBORNE  
and PETER SCHLESS

Moderately slow

C G/B Am7 C/D G(add2)

*mf*

*With pedal*

C G/B Am7 C/D G(add2)

Em Em(maj7) G/D C#m7b5

Just smile\_\_ for me\_\_ and let\_\_ the day\_\_ be - gin.\_\_  
You look\_\_ at me\_\_ and I\_\_ be - gin\_\_ to melt\_\_

Am7 G/B Am7/D D B7#5

You are\_\_ the sun - shine\_\_ that lights my heart\_\_ with - in.\_\_  
just like\_\_ the snow when\_\_ a ray of sun\_\_ is felt.\_\_

Em Em(maj7) G/D C#m7b5

And I'm sure that you're an an - gel in dis - guise.  
 And I'm cra - zy 'bout you ba - by can't you see? I'd

Am7 G/B Am7/D D(add9)

Come take my hand and to - geth - er we will ride.  
 be so de - light - ed if you would come with me.

1st time only

G G/B

On the wings of love, up and a - bove

Cmaj7 C/D D Em Em(maj7) Em7/B

the clouds; the on - ly way to fly is

Em7/A

Am7/D

G

G/B



on the wings\_ of love.\_ On the wings\_ of love,\_ on - ly the two\_

Cmaj7

C/D

D

Em

Em(maj7)

Em7/B



\_ of us\_ to - geth - er fly - ing high;\_

G/A

A7

Am7/D

1  
G(add9)



fly - ing high\_ up - on\_ the wings\_ of love.\_

2  
G(add9)

C



Yes, you\_ be - long\_ to me,\_



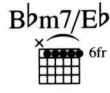
and I'm yours ex - clu - sive - ly. And right now we live and



breathe to - geth - er. In - sep - 'ra - ble it seems



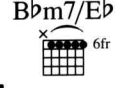
we're flow - ing like a stream run - ning free trav - el - ing



on the wings\_ of love. —



On the wings\_ of love, — up and a - bove — the clouds; — the on - ly way — to fly —



is on the wings\_ of love. —



On the wings\_ of love, — on - ly the two — of us — to - geth - er fly - ing high; —

1

Fm Fm(maj7) Fm7/C Ab/Bb Bb7 Bbm7/Eb Eb7

to - geth - er fly - ing high. —

2

Fm Fm(maj7) Fm7/C Dbmaj7 Bbm7/Eb

fly - ing high — up - on — the wings — of love, —

*poco rit.*

Db Ab/C Bbm7 Db/Eb Ab(add9)

of —

*a tempo*

Db Ab(add9)/C Bbm7 Db/Eb Ab(add9)

love. —

*molto rit.*



# ONE MORE NIGHT

Words and Music by  
PHIL COLLINS

Moderately slow

B $\flat$                       E $\flat$                       B $\flat$                       E $\flat$

One more night, \_

B $\flat$                       E $\flat$                       B $\flat$                       E $\flat$

one more night. \_

A $\flat$                       E $\flat$  sus4/B $\flat$                       Fm

I've been try - ing for\_ so long \_\_\_\_\_ to  
I've been sit - ting here\_ so long \_\_\_\_\_  
I know there'll nev - er be\_ a time \_\_\_\_\_ you'll ev - er

**E<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup> sus4/B<sup>b</sup>**

let you know, — let you know — how I feel —  
 wast - ing time, — just star - ing at the phone —  
 feel the same, — and I know it's on - ly right. —

**F<sup>m</sup>** **A<sup>b</sup>** **E<sup>b</sup> sus4/B<sup>b</sup>**

— and if I stum - ble, if I fall —  
 — and I was won - d'ring should I call —  
 — but if you'll change your mind, —

**F<sup>m</sup>** **E<sup>b</sup>** **A<sup>b</sup>**

— you just help me back, — so I can  
 — you know that then I thought — may - be you're  
 — I'll be here, — and may-be we

**E<sup>b</sup> sus4/B<sup>b</sup>** **F<sup>m</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

make you see. — Please\_ give me one more night,  
 not a lone. — Please\_ give me one more night,  
 both can learn. — Give\_ me just one more night,

Bb Eb Bb Eb

— give me one more night. — One more night,  
 — give me just one more night. — One more night,  
 — give me just one more night. — One more night,

Fm Bb

— 'cause I can't wait for - ev - er. Give me just  
 — 'cause I can't wait for - ev - er. Please give me  
 — 'cause I can't wait for - ev - er. Give me just

Bb Eb Bb Eb

one more night, — oh just one more night,  
 one more night, — oh just one more night,  
 one more night, — give me just one more night,

Bb Eb

— oh — one more night, — 'cause I can't —  
 — oh — one more night, — 'cause I can't —  
 — oh — one more night, — 'cause I can't —

To Coda

Fm



1



2

wait for - ev - er.  
wait for - ev - er.  
wait for - ev - er.

Give me

Bb



Eb



Bb



Eb



one — more night, —

give me just

one

more

night —

Bb



Eb



— just one more night —

'cause I —

Fm



Bb



Cm7



— can't wait — for - ev - er. —

Like a riv -

E<sup>b</sup>/D<sup>b</sup> Cm7 D<sup>b</sup>/E<sup>b</sup>

er to the sea, I will always be with

Cm7 E<sup>b</sup>/D<sup>b</sup> Cm7

you, and if you sail a way I will fol

D<sup>b</sup>/E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

low you give me one more night,

B<sup>b</sup> E<sup>b</sup>

give me just one more night, oh

B $\flat$  E $\flat$  Fm B $\flat$  D.S.

one more night \_\_\_ 'cause I can't\_ wait for ev - er.

**CODA** B $\flat$  E $\flat$

Ooh ooh ooh \_\_\_

B $\flat$  E $\flat$  B $\flat$  E $\flat$

ooh ooh ooh \_\_\_ ooh ooh ooh \_\_\_

Fm B $\flat$

ooh ooh ooh \_\_\_

# RUNAWAY

Words and Music by JON BON JOVI  
and GEORGE KARAKOGLU

Moderately fast

**Am**  
x02020

**G**  
023200

*f*

**Am**  
x02020

**G**  
023200

**Am**  
x02020

On the street where you  
A dif-f'rent line ev - 'ry  
*Instrumental*

live, girls talk a - bout their so - cial lives. They're made of  
night, guar - an - teed to blow your mind. I

Em F G Am

lip-stick, plas - tic and paint; — a touch of sa - ble in their eyes.  
 see you out — on the streets; — call — me for a wild — time.

(All your life,) All your life all you've asked is when's your Dad - dy gon - na  
 So you sit home a - lone, 'cause there's noth - ing left that

G Em

talk to you. But you were liv - in' in an - oth - er world, —  
 you can do. There's on - ly pic - tures hung in the shad -

G Am

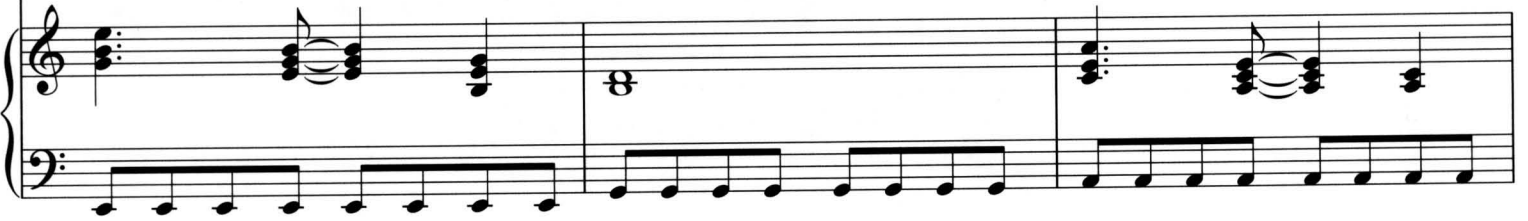
— try'n' — to get your mes - sage through.  
 ows left — there to look at you.

*End instrumental*

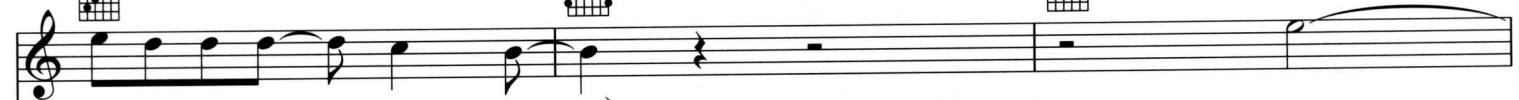




No one's heard a sin - gle word you said. —  
 You know she likes the lights at night on the ne - on Broad - way signs.  
 No one's heard a sin - gle word you said. —



They should have seen it in your eyes, — what was  
 And she don't real - ly mind, — it's on - ly  
 They should have seen it in your eyes, — what was



go - in' a - round your head. — } Oo, —  
 love she hoped to find. — }  
 go - in' a - round your head. — }



she's a lit - tle run - a - way.



To Coda

C Em G Am

Dad-dy's girl learned fast all those things she could-n't say.

G

Oo, she's a lit - tle

1 Em N.C.

Am

run - a - way. she's a lit - tle

2 Em N.C.

Am

run a - way.

D.S. al Coda

CODA



Oo, \_\_\_\_\_ she's a lit - tle run - a - way.



Dad-dy's girl \_ learned fast \_ all \_ those things she

Repeat and Fade

Optional Ending



could - n't say.

# SAD SONGS

## (Say So Much)

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately, with a blues feel

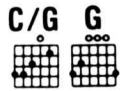
*mf*

**C**

Guess there are times when we all need  
If some-one else is suf-fer-in' e-nough,

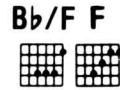
**F** **Bb/F F**

to share a lit-tle pain and iron-ing out the  
oh, to write it down when ev-'ry sin-gle



rough word spots\_ is the hard - est part when mem - o - ries re - main.  
 makes sense, then it's ea - si - er to have those songs a - round.

And it's times like these when we all need to hear the ra -  
 The kick in - side is in the line that fi - nal - ly gets



di - o, 'cause from the lips of some old sing -  
 to you. And it feels so good to hurt so bad



- er we can share the troub - les we al - read y know.  
 and suf - fer just e - nough to sing the blues, }

(So) Turn 'em on, \_\_\_\_\_ turn 'em on, \_\_\_\_\_ turn on those

**F** **Bb F** **G**

sad songs... When all hope is gone... why don't you

**C** **F C**

tune in and turn them on? They reach in - to your

**F** **Bb F**

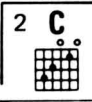
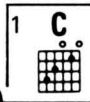
room, oh, just feel their gentle touch.



To Coda

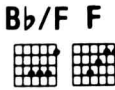
When all hope is gone a sad song says so much.

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



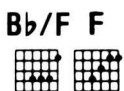
Sad songs, they

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



say, sad songs, they say,

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



sad songs, they say, sad songs, they

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



D.S. al Coda

CODA



say so \_\_\_\_\_ much. So \_\_\_\_\_ turn 'em on \_\_\_\_\_



When all hope is gone \_\_\_\_\_ you know a sad song \_\_\_\_\_ says \_\_\_\_\_ so much.



When ev - 'ry lit - tle bit of hope is gone \_\_\_\_\_ you know a



sad song \_\_\_\_\_ says \_\_\_\_\_ so much. \_\_\_\_\_



# SAVING ALL MY LOVE FOR YOU

Words by GERRY GOFFIN  
Music by MICHAEL MASSER

Slowly

Amaj7



F#m7



Bm9



D/E



Amaj7



F#m7



Bm9



D/E



Amaj7



F#m7



Bm9



D/E



A few \_\_\_ sto-len mo - ments \_\_\_ is all \_\_\_ that we share.  
not \_\_\_ ver - y eas - y \_\_\_ liv - ing all a - lone. My

Amaj7



F#m7



Bm9



D/E



F#m7



B/F#



You've \_\_\_ got your fam - 'ly \_\_\_ and they \_\_\_ need you there. \_\_\_ Though I try \_\_\_ to re - sist, \_\_\_ be-ing  
friends \_\_\_ try and tell me \_\_\_ find a man \_\_\_ of my own. \_\_\_ But \_\_\_ each \_\_\_ time I try, \_\_\_ I just

F#m7



B/F#



A



F#m7



G#m7



C#9



last \_\_\_ on your list, but no oth - er man's \_\_\_ gon-na do, \_\_\_ } so I'm  
break \_\_\_ down and cry 'cause I'd rath - er be home \_\_\_ feel-in' blue, \_\_\_ }

Dmaj7 C#m7 Bm7 D/E 1 Amaj7 F#m7 Bm9 D/E

sav - ing all my love for you. —

It's

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

2 A G#m7 C#7 F#m9

— You used to tell me we'd run a-way to- geth - er; —

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

Bm7 E7 Amaj7

love gives you the right — to be free. — You

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

Eb7sus Ab7 Dbmaj7

said, — “Be pa - tient, — just wait a lit - tle long - er,” — but

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

F#m7

B7

Dmaj9/E

Amaj7

F#m7

that's just an old fan - ta - sy. I've got to get read - y, just a

Bm9

D/E

Amaj7

F#m7

few min - utes more. Gon - na get that old feel - ing when you

Bm9

D/E

F#m7

B/F#

walk through that door. 'Cause to - night is the night for

F#m7

B/F#

A

F#m7

feel - ing all right. We'll be mak - ing love the whole night

G#m7



C#9



Dmaj7



C#m7



Bm7



through, \_\_\_\_\_ so I'm sav - ing all my love, yes, I'm

Dmaj7



C#m7



Bm7



Dmaj7



C#m7



Bm7



D/E



Amaj7



F#m7



sav - ing all my love, yes, I'm sav - ing all my love for \_\_\_\_\_ you. \_\_\_\_\_

Bm9



D/E



Amaj7



F#m7



Bm9



D/E



\_\_\_\_\_ No oth - er wom - an \_\_\_\_\_ is gon - na love you more. \_\_\_\_\_ 'Cause to -

F#m7



B/F#



F#m7



B/F#



night \_\_\_\_\_ is the night \_\_\_\_\_ that I'm feel - ing all right. \_\_\_\_\_ We'll be

A F#m7 G#m7 C#9

mak - ing love the whole night through, so I'm

Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7

sav - ing all my love, yes, I'm sav - ing all my lov - ing, yes, I'm

**Repeat and Fade**

Dmaj7 C#m7 Bm7 D/E Amaj7 F#m7 Bm9 D/E

sav - ing all my love for you. For

**Optional Ending**

Amaj7 F#m7 Bm9 D/E Amaj9

you. *poco rit.*

# STAGES

Words and Music by BILLY F GIBBONS,  
DUSTY HILL and FRANK BEARD

Moderate Rock

Chord diagrams: Csus (3fr), C, Csus (3fr), C, Csus (3fr)

Chord diagrams: C, Csus (3fr)

Chord diagrams: G5 (3fr), G, D/G

It's a fine Then you time to fall —  
Now you're left me stand —  
back and say —

Chord diagrams: G, D/G

— in love — with you. — 7 I —  
— ing all — a - lone. — I could —  
— you're gon - na stay. — I would —



ain't got a sin - gle thing to do.  
 n't e - ven get you on the phone.  
 n't have it an - y oth - er way.



Hap - pened be - fore I knew what was go - ing on.  
 Were you just con - fused and did - n't know  
 Tell me it's for real and let me know



I fell out and knew  
 if you should stay or if  
 why does lov - in' have



— that I — was gone. —  
 — you had — to go? —  
 — to come — and go. —



Stag - es — keep — on chang - ing. Stag - es — re -



- ar - rang - ing love. —

To Coda



*Guitar solo ad lib.*



The first system of music consists of two staves. The treble staff contains chords in a G major key, with notes G4, B4, and D5. The bass staff contains a steady eighth-note bass line starting on G2.

A

The second system includes a guitar chord diagram for the A major chord (x02232) above the treble staff. The musical notation continues with the same chordal structure in the treble and the eighth-note bass line in the bass.

Em7

The third system includes a guitar chord diagram for the E minor 7 chord (020210) above the treble staff. The musical notation continues with the same chordal structure in the treble and the eighth-note bass line in the bass.

D

The fourth system includes a guitar chord diagram for the D major chord (xx0232) above the treble staff. The musical notation continues with the same chordal structure in the treble and the eighth-note bass line in the bass.

C G5

The fifth system includes guitar chord diagrams for the C major chord (x32010) and the G5 power chord (xx0333) above the treble staff. The musical notation continues with the same chordal structure in the treble and the eighth-note bass line in the bass.

D.S. al Coda

CODA

*Guitar solo ad lib.*

Optional Ending

Repeat and Fade

# THE SEARCH IS OVER

Words and Music by JAMES M. PETERIK  
and FRANK SULLIVAN

Moderately

Chord diagrams: Eb (3fr), Ab/Eb, Bb/Eb, Eb (3fr), Ab/Eb, Bb/Eb

The piano introduction consists of six measures. The right hand plays a series of chords: Eb (3fr), Ab/Eb, Bb/Eb, Eb (3fr), Ab/Eb, and Bb/Eb. The left hand plays a simple bass line with quarter notes and half notes.

Chord diagrams: Eb (3fr), Abmaj7

How can I \_\_\_ con - vince you what you see \_\_\_ is real?  
Can we last \_\_\_ for - ev - er? Do we fall \_\_\_ a - part?  
Now at last \_\_\_ I hold you. Now all is said and done.

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

Chord diagrams: Eb (3fr), Ab (4fr), Gsus (3fr), G7/B

Who am I \_\_\_ to blame you for doubt - ing what you feel? \_\_\_  
At times it's so con - fus - ing, the ques - tions of the heart. \_\_\_  
The search is come full cir - cle; our des - ti - nies are one. \_\_\_

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

Chord diagrams: Cm (3fr), Bb/C, Abmaj7, Eb (3fr), Bb/D

I was al - ways reach - ing. You were just a girl I  
You fol - lowed me through chang - es and pa - tient - ly you'd wait till  
So if you ev - er loved me, show me that you give a

The third system shows the vocal melody and piano accompaniment for the third verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

Cm Gm7 Ab Gsus

x 3fr x x 4fr 3fr

knew. — I took for grant-ed the friend I have — in you.  
 I — came to my sens-es through some mir-a-cle of fate.  
 damn. — You'll know for cer-tain the man I real-ly am.

G7 F/G G7 C G/B F/A Gsus

x x x o x o x 3fr

I was liv-ing for a dream, lov-ing for a mo-ment.

G7 F/G G7 C G/B F/A Gsus

x x x o x o x 3fr

Tak-ing on the world, that was just my style.

G7 F/G Eb Abmaj7 Fm7

x x x 3fr

{ Now I look in-to your eyes; I can see for-ev-er.  
 Now I look in-to your eyes; I can see for-ev-er.  
 Then I touched your hand; I could hear you whis-per. }

Bdim7

Cm

To Coda

Ab

Bb7

1

Eb

The search is o - ver. { You were } with me all the while.  
 { You were }  
 Love was

Ab/Eb

Bb/Eb

2

Eb

Bb/D

Cm

while. Now the miles stretch

Gm7

Ab

Bb7

Eb

Bb/D

Cm

out be - hind me, loves that I have lost. Bro - ken hearts lie

Gm7

Ab

Bb/Ab

Ab

Fm7

vic - tims of the game. Then good luck it

Cm 3fr

fi - n'ly struck like light - nin' from the blue;

Fm7 Eb 3fr

ev - er - y high - way is lead - in' me back to you.

D.S. al Coda

CODA 4fr 3fr 3fr

right be - fore my eyes.

*rit.* *a tempo*

3fr 4fr 3fr

*rit.*

# SEVEN BRIDGES ROAD

Words and Music by  
STEPHEN T. YOUNG

Freely



There \_\_\_\_\_ are \_\_\_\_\_ stars \_\_\_\_\_ in \_\_\_\_\_ the



*mf*

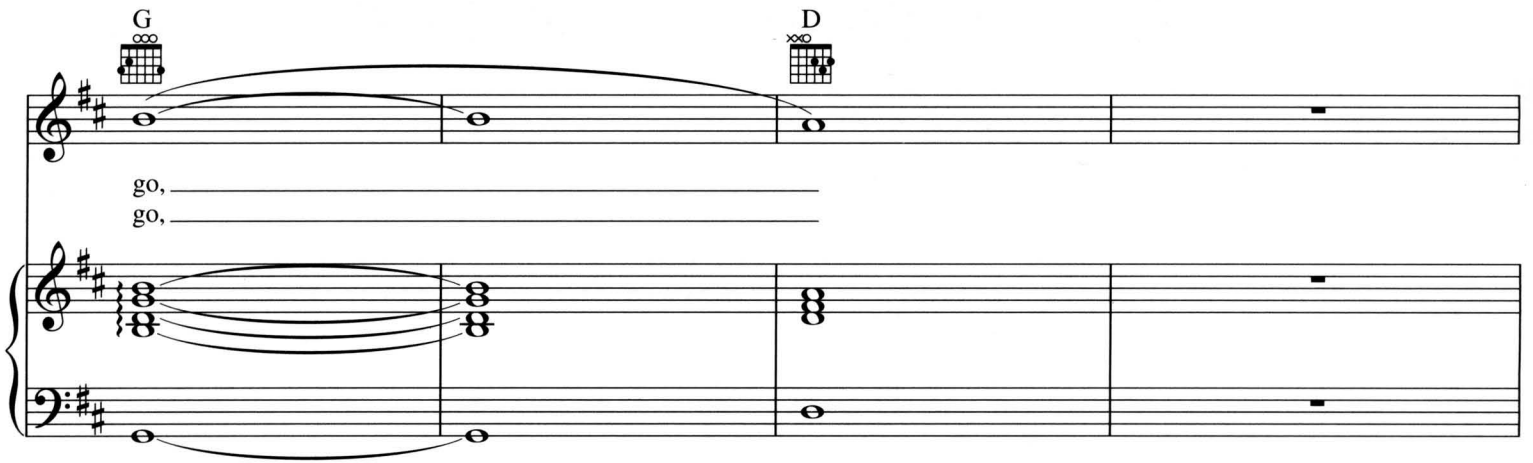


South - ern sky. \_\_\_\_\_ { And if




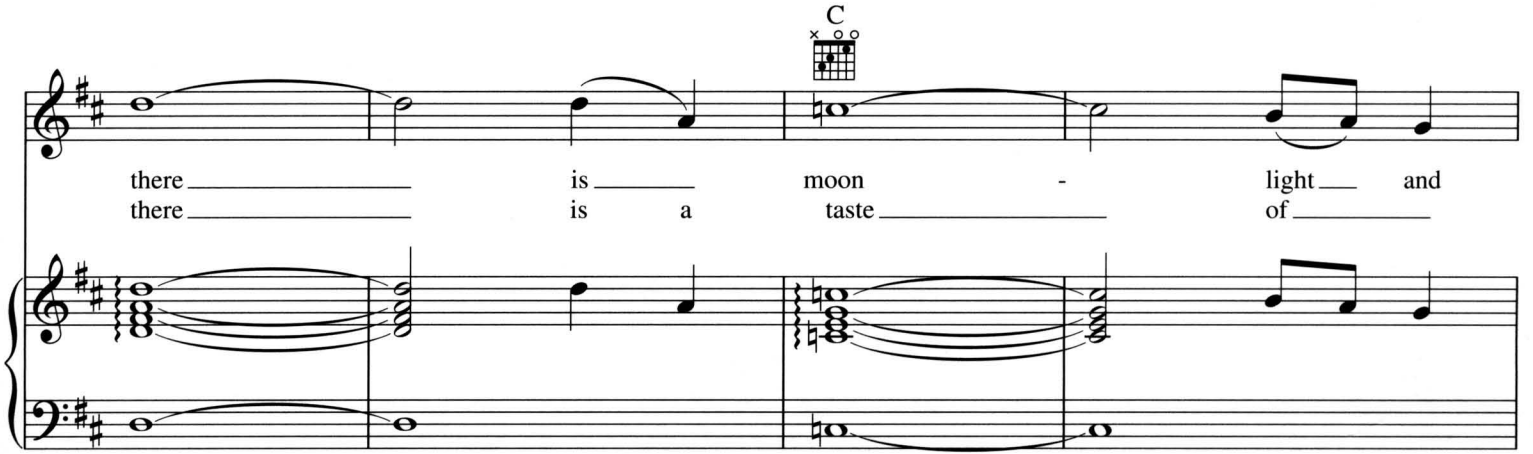
South - ward \_\_\_\_\_ as \_\_\_\_\_ you \_\_\_\_\_  
ev - er \_\_\_\_\_ you de - cide \_\_\_\_\_ you should

G  D 





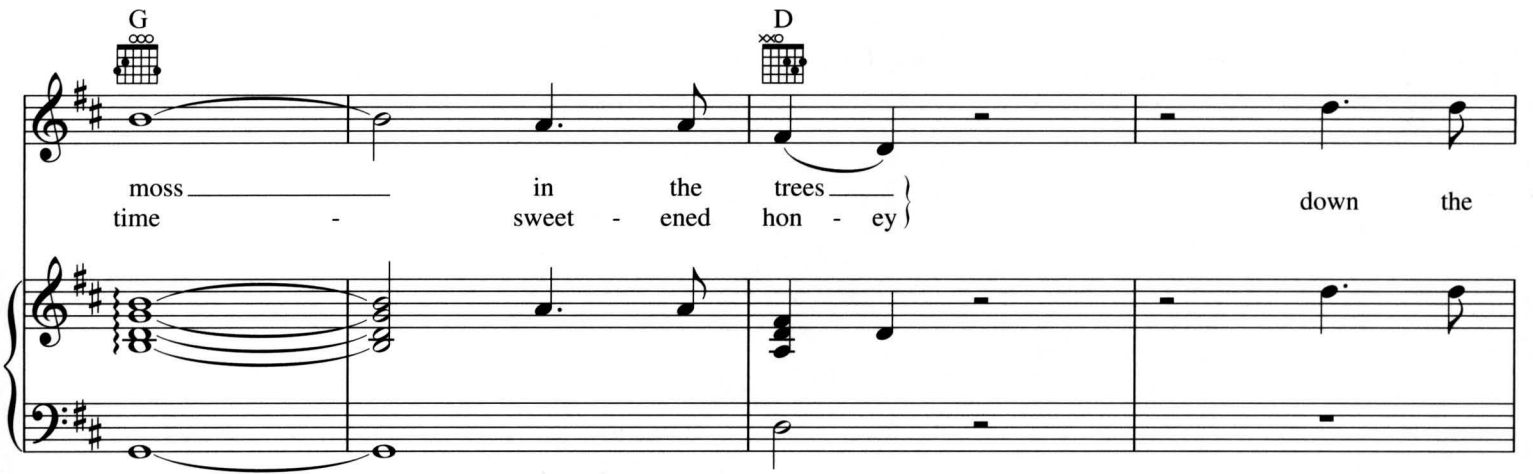
go, \_\_\_\_\_  
go, \_\_\_\_\_

C 





there \_\_\_\_\_ is \_\_\_\_\_ moon \_\_\_\_\_ light \_\_\_\_\_ and  
there \_\_\_\_\_ is \_\_\_\_\_ a \_\_\_\_\_ taste \_\_\_\_\_ of \_\_\_\_\_

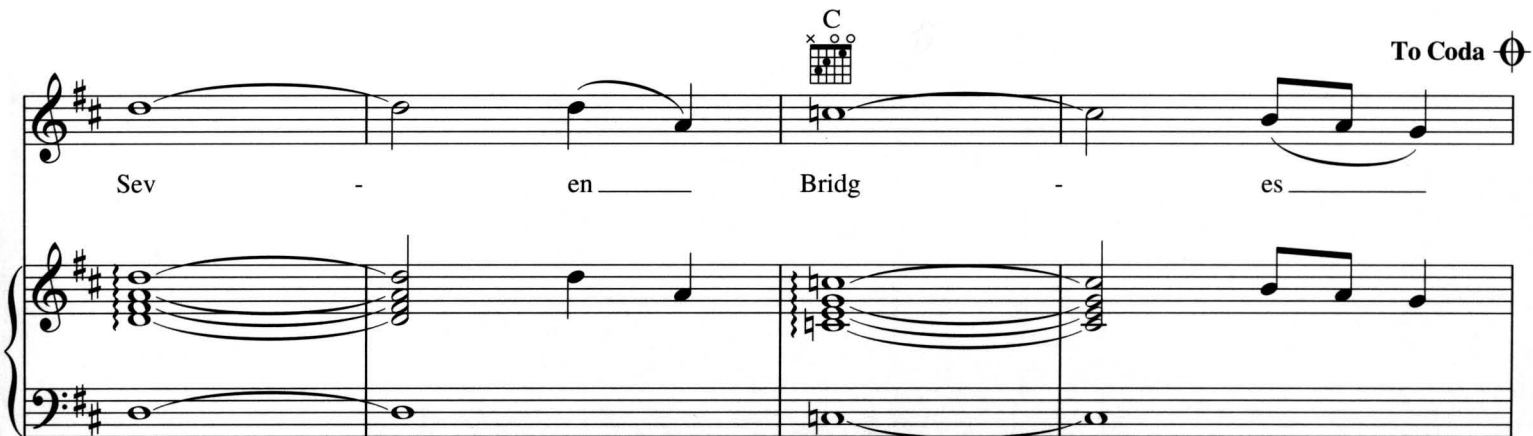
G  D 



moss \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ trees \_\_\_\_\_ } down \_\_\_\_\_ the  
time \_\_\_\_\_ sweet \_\_\_\_\_ ened \_\_\_\_\_ hon - ey \_\_\_\_\_

C 



To Coda 



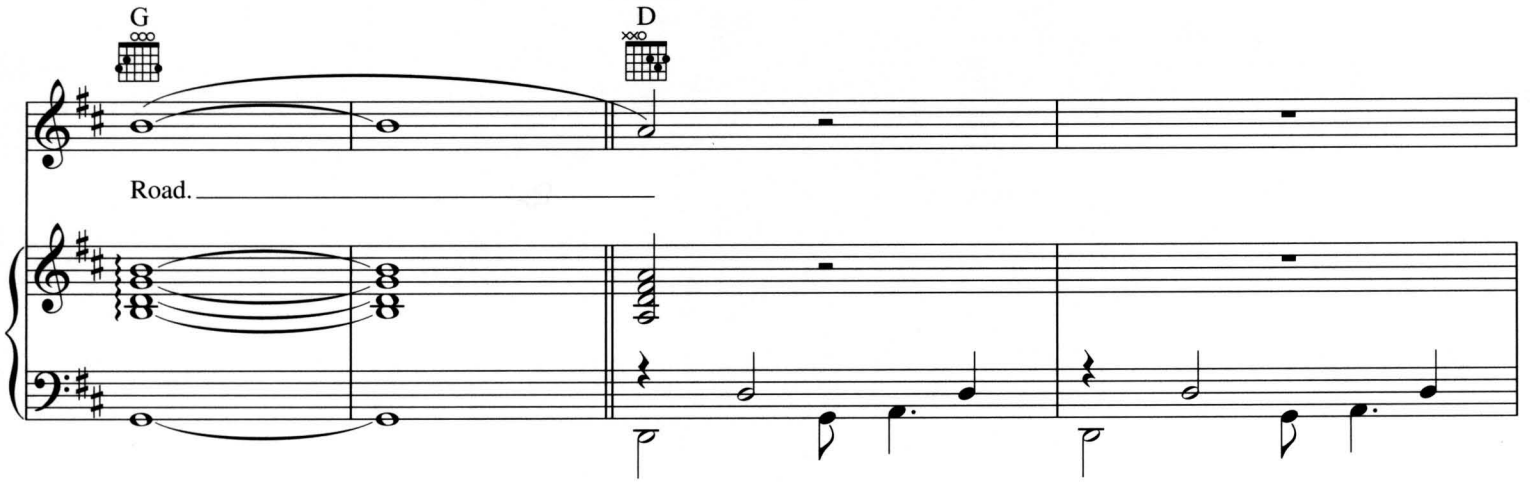
Sev \_\_\_\_\_ en \_\_\_\_\_ Bridg \_\_\_\_\_ es \_\_\_\_\_



# Bright Country

G  D 

Road.




Now, I \_\_\_\_\_ have \_\_\_\_\_  
I \_\_\_\_\_ have \_\_\_\_\_



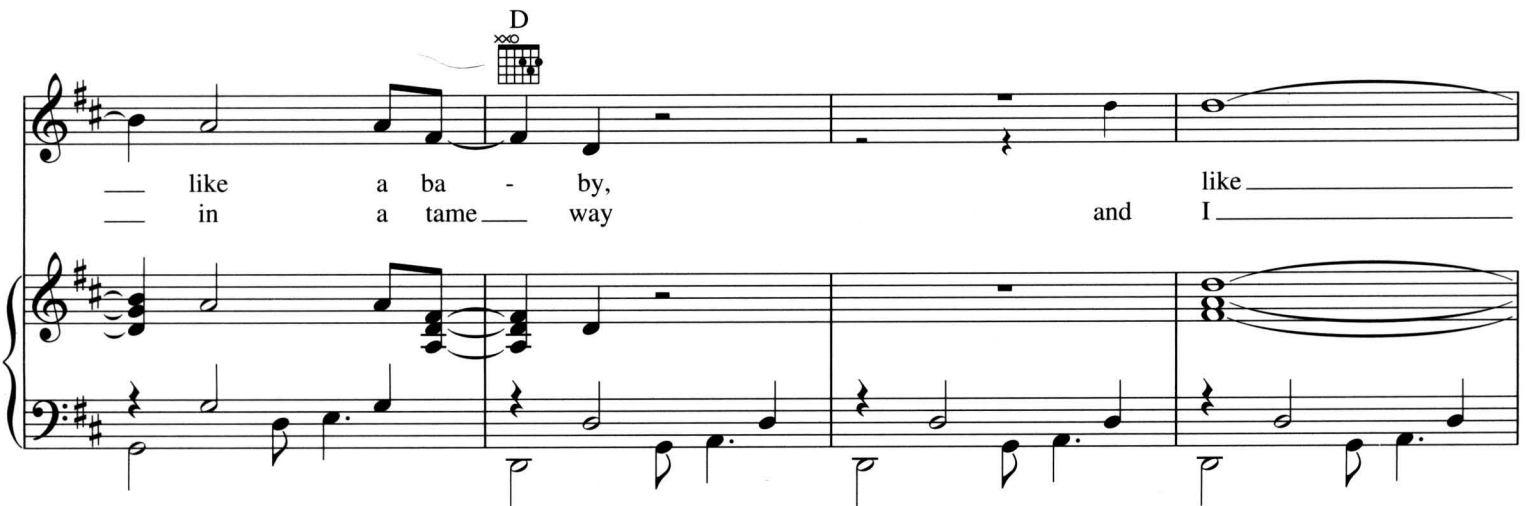
C  G 

loved \_\_\_\_\_ you \_\_\_\_\_  
loved \_\_\_\_\_ you \_\_\_\_\_



D 

— like a ba - by, like \_\_\_\_\_  
— in a tame way and I \_\_\_\_\_





some have lone loved some you child. wild.



1

2



And Some - times



there's a part

of me \_\_\_\_\_ has to

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics "of me" are under the first measure, and "has to" are under the second measure. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

turn \_\_\_\_\_ from here \_\_\_\_\_ and

This system contains the second two staves of music. A guitar chord diagram for a C major chord (x02321) is shown above the first measure of the vocal line. The lyrics "turn" are under the first measure, "from here" are under the second measure, and "and" is under the third measure. The piano accompaniment continues with the same bass line and right-hand accompaniment.

go

This system contains the third two staves of music. A guitar chord diagram for a D major chord (xx0232) is shown above the first measure of the vocal line. The lyric "go" is under the first measure. The piano accompaniment continues with the same bass line and right-hand accompaniment.

run - ning \_\_\_\_\_ like a child \_\_\_\_\_ from

This system contains the fourth two staves of music. A guitar chord diagram for a C major chord (x02321) is shown above the first measure of the vocal line. The lyrics "run - ning" are under the first measure, "like a child" are under the second measure, and "from" is under the third measure. The piano accompaniment continues with the same bass line and right-hand accompaniment.

D

these warm stars down the

C

Sev en Bridg es

G D D.C. al Coda

Road.

CODA G D

Road.

# START ME UP

Words and Music by MICK JAGGER  
and KEITH RICHARDS

Medium Rock

Chord diagrams: C, F, C, F, C, F

*f*

Chord diagrams: Bb, Eb/Bb, Bb, Eb/Bb, Bb, 1 Eb, Bb, C, 2 Eb/Bb, Bb, C

If you

Chord diagrams: F, C, F, C, F, Bb, Eb/Bb, Bb, Eb/Bb, Bb

start me up, if you start me up I'll nev - er stop. \_\_\_\_\_

Chord diagrams: Eb/Bb, Bb, C, F, C, F, C, F

You can start me up, you can start me up, I'll  
start me up, kick on the start - er, give it

Bb Eb/Bb Bb Eb/Bb Bb Eb Bb C F C

nev - er stop. \_\_\_\_\_  
 all you've got. \_\_\_\_\_

(You got, you got.)

I've been run - ning hot,  
 I can't com - pete  
 Start me up,

F C F Bb Eb/Bb Bb Eb Bb Eb/Bb Bb C

you got me just a - bout to blow my top. \_\_\_\_\_  
 with the ri - ders in the oth - er heats. \_\_\_\_\_

ah \_\_\_\_\_ you've got to, \_\_\_\_\_ you've got to, nev - er nev - er, nev - er stop.

You can  
 You

F C F C F Bb Eb/Bb Bb Eb Bb


start me up,  
 rough it up,  
 Start it up,


you can start me up, I nev - er stop, nev - er stop,  
 if you like it you can slide it up, slide it up,  
 ah \_\_\_\_\_ start it up,

C F

nev - er stop, nev - er stop. \_\_\_\_\_  
 slide it up, slide it up. \_\_\_\_\_  
 nev - er, nev - er, nev - er. \_\_\_\_\_

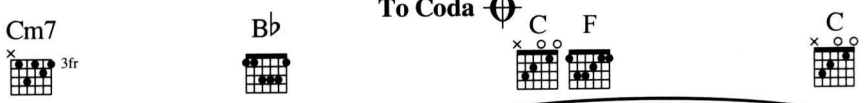
You make a grown - man cry, \_\_\_\_\_  
 Don't make a grown - man cry, \_\_\_\_\_  
 You make a grown - man cry, \_\_\_\_\_



  
 you make a grown man cry, \_\_\_\_\_ you make a grown man  
 don't make a grown man cry, \_\_\_\_\_ don't make a grown man  
 you make a grown man cry, \_\_\_\_\_ you make a grown man




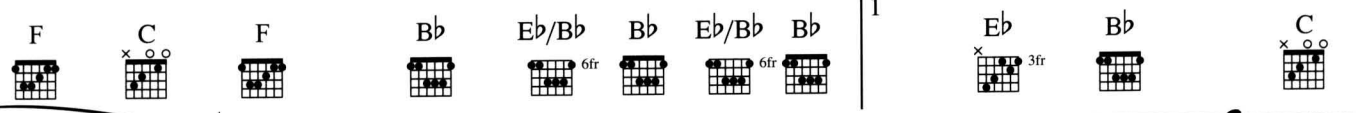

  
 cry. \_\_\_\_\_ Spread out the oil, the gas - o - line,  
 cry. \_\_\_\_\_ My eyes di - late, my lips go green,  
 cry. \_\_\_\_\_ Ride like the wind at dou - ble speed,





  
 I walk smooth ride in a mean, mean ma - chine. \_\_\_\_\_  
 my hands are grea - sy, she's a mean, mean ma - chine. \_\_\_\_\_  
 I'll take you plac - es that you've nev - er, nev - er seen. \_\_\_\_\_

To Coda 




  
 \_\_\_\_\_ Start it up. You can  
 \_\_\_\_\_ Start it up.



2

**E $\flat$ /B $\flat$**  **B $\flat$**  **C**

**D.S. al Coda**

**CODA**

**C** **F** **C**

**F** **C** **F** **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **C**

If you

**F** **C** **F** **C** **F**

start it up, love the day when we will  
Tough me up, you make a grown man  
You, you, you

**B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **C**

**Repeat and Fade**

nev - er stop, nev - er stop, } nev - er, nev - er, nev - er stop.  
nev - er stop, nev - er stop, }  
cry.



# STEPPIN' OUT

Words and Music by  
JOE JACKSON

## Fast Disco

Fmaj9



E♭maj7/F



Dm7/F



*f*

The first system of musical notation for 'Steppin' Out' is in 4/4 time. The treble clef staff contains a series of chords and melodic lines, starting with a forte (*f*) dynamic. The bass clef staff features a steady eighth-note bass line. The system concludes with a sustained chord in the treble.

A♭/F



B♭/F



E♭/F



B♭/F



The second system of musical notation continues the piece. The treble clef staff features a series of chords (A♭/F, B♭/F, E♭/F, B♭/F) and melodic lines. The bass clef staff maintains the eighth-note bass line. The system concludes with a sustained chord in the treble.

D♭/F



E♭/F



A♭/F



E♭/F



Fmaj9



The third system of musical notation continues the piece. The treble clef staff features a series of chords (D♭/F, E♭/F, A♭/F, E♭/F) and melodic lines. The bass clef staff maintains the eighth-note bass line. The system concludes with a sustained chord in the treble.

E♭maj7/F



Dm7/F



The fourth system of musical notation concludes the piece. The treble clef staff features a series of chords (E♭maj7/F, Dm7/F) and melodic lines. The bass clef staff maintains the eighth-note bass line. The system concludes with a sustained chord in the treble.

Original key: F#. This edition has been transposed down one half-step to be more playable.

Ab/F Bb/F Eb/F Db/F Eb/F Ab/F

This system shows the first six measures of the piece. The guitar part features chords Ab/F, Bb/F, Eb/F, Db/F, Eb/F, and Ab/F. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb/F F(add9) Eb

Now, \_\_\_\_\_ the  
We \_\_\_\_\_ are

This system contains the second and third measures. The guitar part has chords Eb/F, F(add9), and Eb. The vocal line begins with the lyrics "Now, \_\_\_\_\_ the" and "We \_\_\_\_\_ are". The piano accompaniment continues with the same rhythmic pattern.

Db Eb F

mist a - cross \_\_\_\_\_ the win - dow hides \_\_\_\_\_ the lines;  
young, but get - ting old \_\_\_\_\_ be - fore \_\_\_\_\_ our time.

This system covers the fourth, fifth, and sixth measures. The guitar part uses chords Db, Eb, and F. The vocal line continues with "mist a - cross \_\_\_\_\_ the win - dow hides \_\_\_\_\_ the lines;" and "young, but get - ting old \_\_\_\_\_ be - fore \_\_\_\_\_ our time." The piano accompaniment features a sustained chord in the right hand during the final measure.

Eb Db Eb

\_\_\_\_\_ but noth - ing hides \_\_\_\_\_ the col - our of \_\_\_\_\_ the lights  
We'll leave the T. - V. and \_\_\_\_\_ the ra - di - o \_\_\_\_\_

This system contains the seventh, eighth, and ninth measures. The guitar part has chords Eb, Db, and Eb. The vocal line continues with "\_\_\_\_\_ but noth - ing hides \_\_\_\_\_ the col - our of \_\_\_\_\_ the lights" and "We'll leave the T. - V. and \_\_\_\_\_ the ra - di - o \_\_\_\_\_". The piano accompaniment continues with the eighth-note bass line.

Cm7

Db

Eb

that shine. E - lec - tric - i -  
 be - hind. Don't you won - der

Cm7

Db

Db/Eb

ty so fine; look and dry your eyes. —  
 what we'll find, step - pin' out to - night? —

Fmaj9

Ebmaj7/F

Dm7/F

Ab/F

Bb/F

Eb/F

Bb/F

Db/F Eb/F Ab/F Eb/F F(add9)

We, \_\_\_\_\_  
You \_\_\_\_\_

so tired of all the dark - ness in our lives,  
can dress in pink and blue just like a child,

with no more an - gry words -  
and in a yel - low tax -

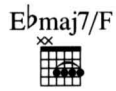
to say, can come a - live;  
i, turn to me and smile.



get in - to a car and drive  
 We'll be there in just a while,



to the oth - er side.  
 if you fol - low me. }  
 Me, babe, step - pin'



out, in - to the



night, in - to the light.

Fmaj9



Ebmaj7/F



Dm7/F



You, babe, \_\_\_\_\_ step - pin' out, \_\_\_\_\_

Ab/F



Bb/F



Eb/F



Bb/F



\_\_\_\_\_ in - to \_\_\_\_\_ the night,

Db/F



Eb/F



Ab/F



<sup>1</sup> Eb/F



<sup>2</sup> Eb/F



in - to \_\_\_\_\_ the light. \_\_\_\_\_ light.

Fmaj9/C



Ebmaj7



Dm7



1

2

Me, babe, \_\_\_\_\_ step - pin' out, \_\_\_\_\_

\_\_\_\_\_ in - to \_\_\_\_\_ the night,

Chord diagrams:  $\text{Db}/\text{F}$ ,  $\text{Eb}/\text{F}$ ,  $\text{Ab}/\text{F}$ ,  $\text{Eb}/\text{F}$ ,  $\text{Fmaj9}$

in - to the light. You, babe,

Chord diagrams:  $\text{Ebmaj7}/\text{F}$ ,  $\text{Dm7}/\text{F}$

step - pin' out,

Chord diagrams:  $\text{Ab}/\text{F}$ ,  $\text{Bb}/\text{F}$ ,  $\text{Eb}/\text{F}$ ,  $\text{Bb}/\text{F}$ ,  $\text{Db}/\text{F}$ ,  $\text{Eb}/\text{F}$ ,  $\text{Ab}/\text{F}$

in - to the night, in - to the

**Repeat and Fade**  
Chord diagram:  $\text{Eb}/\text{F}$

**Optional Ending**  
Chord diagrams:  $\text{Eb}/\text{F}$ ,  $\text{F}(\text{add}9)$


light. light.



# STRAY CAT STRUT


Words and Music by  
BRIAN SETZER

Lazy Swing (♩ =  $\overset{\frown}{\text{3}}$ )



Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Black \_


*mp*






\_\_\_\_\_ and orange stray cat sit - tin' on a fence. Ain't \_





\_\_\_\_\_ got e-nough dough to pay the rent. \_ I'm \_



Cm 3fr Bb Ab 4fr G7 Cm 3fr N.C.

flat broke but I don't care. I strut right by with my

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a key with two flats (B-flat major/D minor). It starts with a whole note 'flat', followed by quarter notes 'broke', 'but', and 'I'. The next measure contains 'don't' and 'care.' with a fermata over 'care.'. The final measure contains 'I', 'strut', 'right', 'by', and 'with my' with a fermata over 'with my'. The guitar part shows chords Cm (3fr), Bb, Ab (4fr), G7, and Cm (3fr), ending with a Natural Chord (N.C.). The piano accompaniment features a steady bass line and chords in the right hand.

Fm Eb 3fr Db C7

tail in the air. Stray cat strut, I'm a la - dies' cat, a

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'tail in the air.' (quarter notes), 'Stray cat' (quarter notes), 'strut,' (quarter note), 'I'm a' (quarter notes), 'la - dies' cat,' (quarter notes), and 'a' (quarter note). The guitar part shows chords Fm, Eb (3fr), Db, and C7. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure.

Fm Eb 3fr Db C7 Fm Eb 3fr

fe - line Cas - a - no - va. Hey, man, that's that. Get a shoe thrown at me from a

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with 'fe - line Cas - a - no - va.' (quarter notes), 'Hey, man, that's that.' (quarter notes), and 'Get a shoe thrown at me from a' (quarter notes). The guitar part shows chords Fm, Eb (3fr), Db, C7, Fm, and Eb (3fr). The piano accompaniment continues with a consistent rhythmic pattern.

Db C7 Fm N.C.

mean old man. Get my din - ner from a gar - bage can.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with 'mean old man.' (quarter notes), 'Get my' (quarter notes), 'din - ner from a' (quarter notes), and 'gar - bage can.' (quarter notes). The guitar part shows chords Db, C7, Fm, and N.C. The piano accompaniment concludes the piece.



N.C.

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



Musical notation for the second system, including guitar and piano accompaniment, with lyrics: I don't both - er chas - ing mice a - round..



Musical notation for the third system, including guitar and piano accompaniment, with lyrics: I slink down the al - ley, look -



Musical notation for the fourth system, including guitar and piano accompaniment, with lyrics: - in' for a fight, howl - in' to the moon-light on a hot sum-mer night, — sing -

Cm 3fr Bb Ab 4fr G7 Cm 3fr Cm/Bb 8fr Ab7 4fr G7

- in' the blues \_ while the la - dy cats cry. Wild \_ stray cat, you're a real gone guy. I

Cm 3fr Bb Ab7 4fr G7 Cm 3fr N.C. To Coda

wish I could be as care-free and wild \_ but I got cat class and I got class style. \_\_\_\_\_

Cm 3fr Bb Ab7 4fr G7 Cm 3fr N.C. D.S. al Coda

*mp* *mf*

CODA Cm 3fr Bb Ab 4fr G Cm 3fr N.C. Cm9

*p* *f*

# THIS COULD BE THE NIGHT

Words and Music by PAUL DEAN, MIKE RENO,  
BILL WRAY and JONATHAN CAIN

Moderate Rock





Ask an - y girl



in this lone - ly world. Ask an - y girl, -

F#m7

G#7sus 4fr

C#m 4fr

B/C#

C#m 4fr

she'll say make it last for - ev - er.

E

B/E

E

I'm hold-in' up my hand. I fi-n'lly un-der-stand.

*mf* *p*

A

B/A

A

F#m7

So, turn out the lights, oh, yeah.

*mf* *p* *mf* *p*

G#7sus 4fr

A

B/A

A

We'll make it last for - ev - er.

*mf* *p* *mf* *p*

B

F#m

B



I've been down the street — of de-sire. Some-times I was so —

F#m

B

F#m



un-in-spired. — You found what was locked — up in - side — of me, —

A

To Coda

B/E

E



oh. — This could be the night, the

A



night to re-mem - ber. — We'll make it last — for - ev - er. This could

F#m7



G#sus



C#m



B/C#



C#m



be the night, oh, \_\_\_\_\_ to end all night. \_\_\_\_\_

A

B/A

A

I've al - ways been the \_\_\_\_\_

C#m



B/C#



C#m



A



B/A



A



one lov - in' on the run. \_\_\_\_\_

F#m7



G#7sus



That's when you come un - done, \_\_\_\_\_ oh, girl, - why do you wait for me? -





Out on the bor - der - line, \_\_\_\_\_



be - tween the hurt\_\_ and lies, \_\_\_\_\_ in the true\_\_ e - mo -



- tions \_\_\_\_\_ that make it last for - ev - er.



This could be the night, the night to re - mem - ber. \_\_\_\_\_

A  F#m7 


We'll make it last — for - ev - er. This could be the night, oh, —

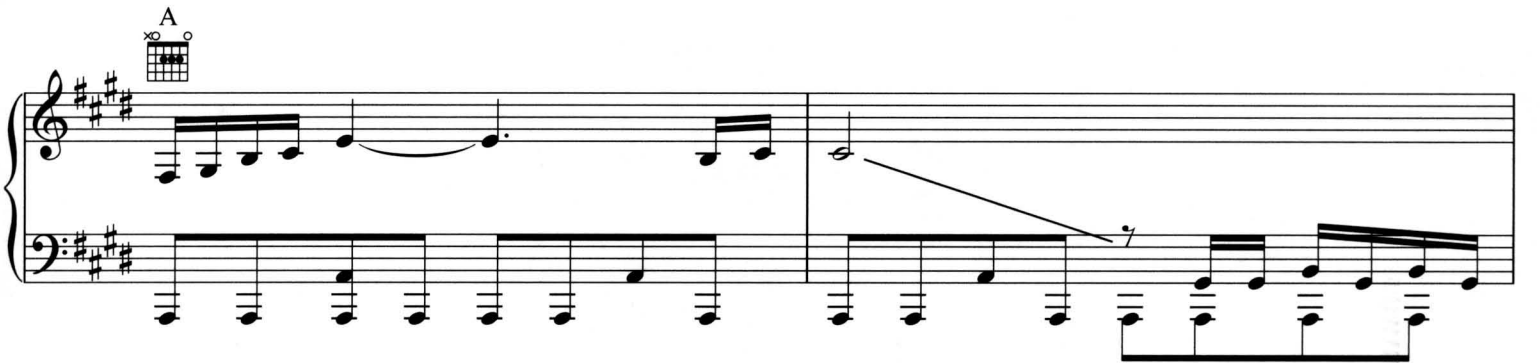


G#sus  C#m 

— to end all night. —



A 



C#m 





D.S. al Coda

3

CODA

B/E

E



be the night, the night to re - mem - ber. —



We'll make it last — for - ev - er. This could

F#m7

G#sus


4fr



be the night, oh, — to end all


1


C#m  4fr




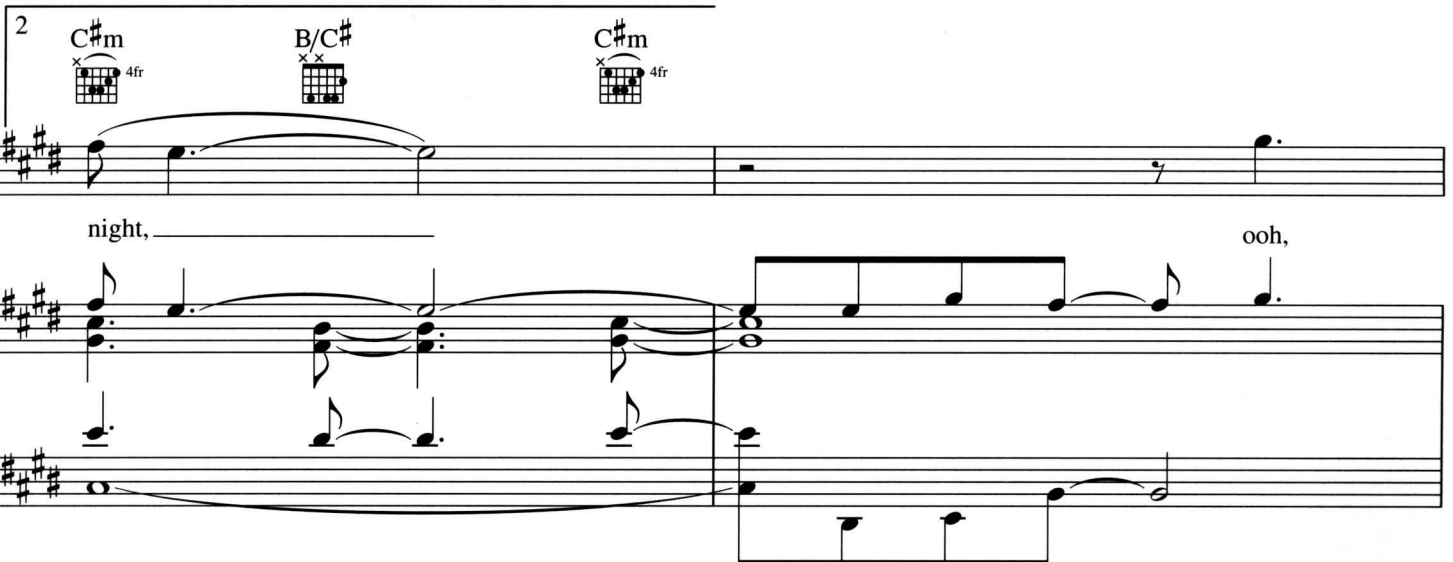
night. This could

2


C#m  4fr


B/C# 


C#m  4fr

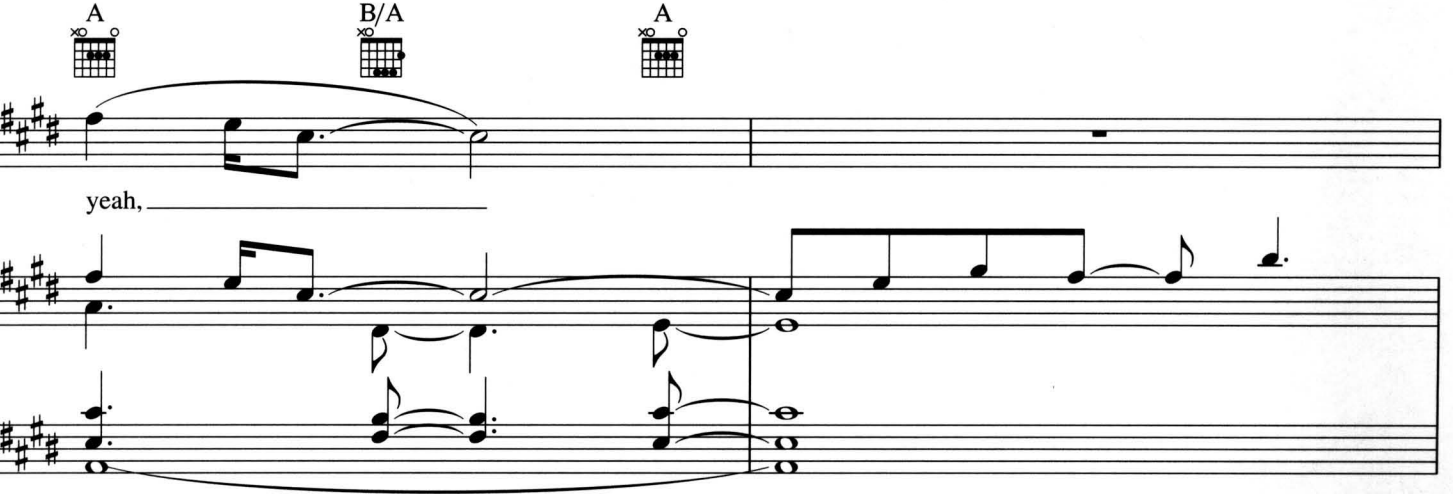


night, ooh,


A 


B/A 


A 




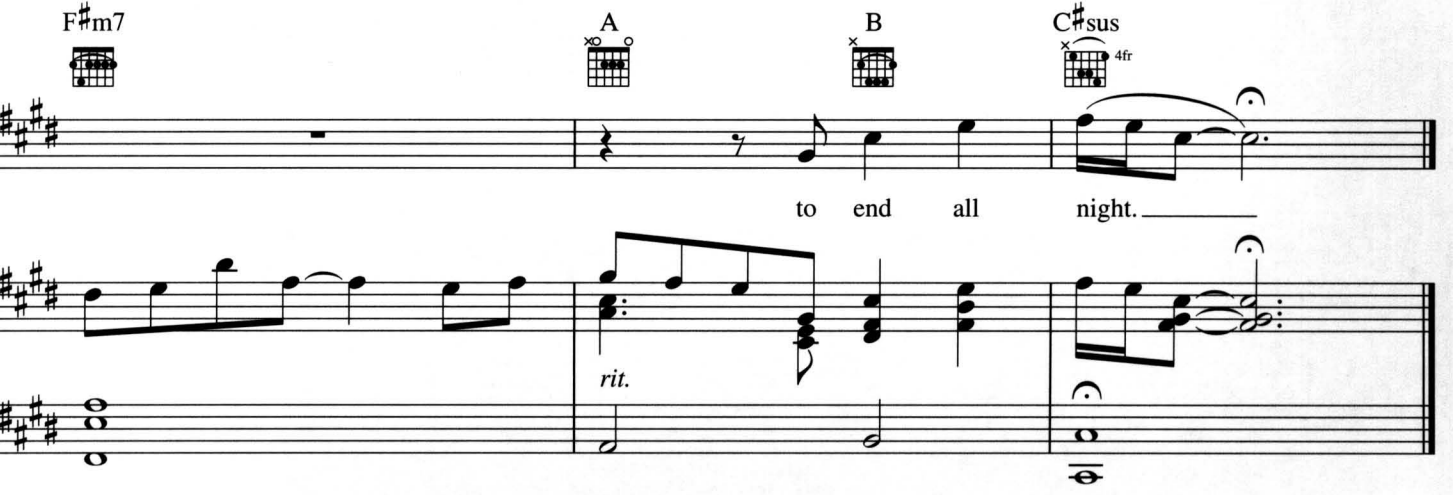
yeah,

F#m7 

A 

B 

C#sus  4fr



to end all night.

rit.

# THRILLER

Words and Music by  
ROD TEMPERTON

Moderately bright

C#m



E



F#



C#m7



*mf*

F#7



It's close to mid - night, and  
 You hear the door slam and  
 They're out to get you. There's

C#m7



some - thin' e - vil's lurk - in' in the dark.  
 re - al - ize there's no - where left to run.  
 de - mons clos - in' in on ev - 'ry side.

F#7



Un - der the moon - light you  
 You feel the cold hand, and  
 They will pos - sess you un -

C#m7



see a sight that al - most stops your heart. You try to scream,  
 won - der if you'll ev - er see the sun. You close your eyes,  
 less you change that num - ber on your dial. Now is the time

F#7



but ter - ror takes the sound be - fore you make -  
 and hope that this is just i - mag - i - na -  
 for you and I to cud - dle close to - geth -

C#m7



it. You start to freeze -  
 - tion. But all the while, -  
 - er. All through the night -

F#7



as hor - ror looks you right be - tween the eyes. -  
 you hear the crea - ture creep - in' up be - hind. -  
 I'll save you from the ter - ror on the screen. -

C#m7 Amaj7 G#m7

You're par - a - lyzed. 'Cause this is  
 You're out of time. 'Cause this is  
 I'll make you see that this is

C#m E F# C#m7

thrill - er, thrill - er night, and  
 thrill - er, thrill - er night. There  
 thrill - er, thrill - er night, 'cause

F#7 F#m7

no one's gon - na save you from the beast a - bout to strike. You know, it's  
 ain't no sec - ond chance a gainst the thing with for - ty eyes. You know, it's  
 I can thrill you more than an - y ghost would dare to try. Girl, this is





thrill - er, — thrill - er night. You're  
 thrill - er, — thrill - er night. You're  
 thrill - er, — thrill - er night, so



To Coda

1



fight - ing for your life — in - side a kill - er thrill - er to -  
 fight - ing for your life — in - side a  
 let me hold you tight — and share a



night.

First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords.

2

A7 F#7 A/B C#m7 E F#7

kill - er thrill - er to - night.

8vb.....

Second system of musical notation. It includes guitar chord diagrams for A7, F#7, A/B, C#m7, E, and F#7. The vocal line has lyrics: "kill - er thrill - er to - night." The piano accompaniment features a bass line and a treble line with chords and a long note in the final measure.

Amaj9

Night crea - tures call and the dead start to walk in their

Third system of musical notation. It includes a guitar chord diagram for Amaj9. The vocal line has lyrics: "Night crea - tures call and the dead start to walk in their". The piano accompaniment features a bass line and a treble line with chords.

B C#m7

mas - quer - ade. There's

Fourth system of musical notation. It includes guitar chord diagrams for B and C#m7. The vocal line has lyrics: "mas - quer - ade. There's". The piano accompaniment features a bass line and a treble line with chords.

E/B



no es - cap - in' the jaws of the a - lien this

A#m7b5



Amaj7



time. This is the end of your

G#7sus



G#7



D.S. al Coda

life.

CODA

A7



F#7



A/B



D#



Dmaj7



A/B



kill - er dill - er, chill - er, thrill - er here to - night.

C#m E

x 4fr 4fr

'Cause this is thrill - er, —

F# C#m7 F#7

x 4fr

thrill - er night, girl, I can thrill you more — than an - y ghost —

F#m7 C#m E

x 4fr 4fr

— would dare to try. — Thrill - er, —

F# C#m7 F#7

x 4fr

thrill - er night, so let me hold you tight — and share a



kill - er, thrill - er.

First system of musical notation. The vocal line (top staff) contains the lyrics "kill - er, thrill - er." The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, piano accompaniment. The right hand (top staff) plays a melodic line with eighth notes, while the left hand (bottom staff) provides a bass line with eighth notes.



I'm gon - na thrill you to - night. 1. (See spoken lyrics)

Third system of musical notation. The vocal line (top staff) contains the lyrics "I'm gon - na thrill you to - night. 1. (See spoken lyrics)". The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern.



Fourth system of musical notation, piano accompaniment. The right hand (top staff) plays a melodic line with eighth notes, while the left hand (bottom staff) provides a bass line with eighth notes.

1-3 4

F#/C# F#/C#

I'm gon - na thrill you to - night, —

C#m A/C#

I'm gon - na thrill you to - night. —

B/C# F#/C#

I'm gon - na thrill you to - night. —

C#m A/C#

2. (See spoken lyrics)

1-3

B/C#

F#/C#

4

F#/C#

N.C.

*Spoken Lyrics*

1. Darkness falls across the land.  
 The midnight hour is close at hand.  
 Creatures crawl in search of blood  
 To terrorize y'all's neighborhood.  
 And whosoever shall be found  
 Without the soul for getting down  
 Must stand and face the hounds of hell  
 And rot inside a corpse's shell.
  
2. The foulest stench is in the air,  
 The funk of forty thousand years,  
 And grizzly ghouls from every tomb  
 Are closing in to seal your doom.  
 And though you fight to stay alive,  
 Your body starts to shiver,  
 For no mere mortal can resist  
 The evil of a thriller.

# WALK LIKE AN EGYPTIAN

Words and Music by  
LIAM STERNBERG

Fast Rock



*mf*



1. All the old paint - ings on — the  
 2. All the ba - zaar men by — the  
 3.-7. (See additional lyrics)

tomb, they do — the sand dance, don't — you know. If they move too  
 Nile, they got — the mon - ey on — a bet. Gold croc - o -

1,3,5,6

quick, (oh — way oh,) they're fall - ing down like a dom - i - no.  
 diles, (oh — way oh,) they snap — their teeth



2,4,7

F5



on your cig - a - rette. For - eign types with the hook - ah pipes — say, }  
 an E - gyp - ti - an. All the kids in the mar - ket - place — say, }  
 like E - gyp - ti - ans. All the cops in the do - nut shop — say, }

“Way oh way oh, way oh

way oh.”

To Coda

1

D.C.

N.C.

Walk like an E - gyp - tian.

2

Chord diagram: Eb (x 3fr)

*Guitar solo*

This system contains the first two measures of a musical piece. The first measure is a whole rest in the treble clef. The second measure begins with a guitar solo, indicated by the text "Guitar solo" and a double bar line. Above the staff, a chord diagram for Eb is shown with the notation "x 3fr". The treble clef staff contains a sustained chord in the Eb position, while the bass clef staff plays a rhythmic accompaniment of eighth notes.

Chord diagram: C (x)

This system contains measures three and four. The treble clef staff features a melodic line with eighth notes and a sustained chord. The bass clef staff continues the eighth-note accompaniment. A chord diagram for C is shown above the staff in the second measure.

This system contains measures five and six. The treble clef staff has a melodic line that concludes with a final chord. The bass clef staff continues the eighth-note accompaniment. The system ends with a double bar line.

This system contains measures seven and eight. The treble clef staff has a melodic line that concludes with a final chord. The bass clef staff continues the eighth-note accompaniment. The system ends with a double bar line.

E $\flat$



Solo ends

N.C.

D.S. al Coda

CODA

Repeat and Fade

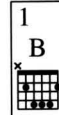
*Additional Lyrics*

3. The blond waitresses take their trays.  
They spin around and they cross the floor.  
They've got the moves, oh way oh.  
You drop your drink, then they bring you more.
4. All the schoolkids so sick of books,  
They like the punk and the metal band.  
Then the buzzer rings, oh way oh,  
They're walking like an Egyptian.
5. Slide your feet up the street, bend your back.  
Shift your arm, then you pull it back.  
Life's hard, you know, oh way oh,  
So strike a pose on a Cadillac.
6. If you want to find all the cops,  
They're hanging out in the donut shop.  
They sing and dance, oh way oh.  
They spin the club, cruise down the block.
7. All the Japanese with their yen,  
The party boys call the Kremlin.  
And the Chinese know, oh way oh,  
They walk the line like Egyptians.

# WALK OF LIFE

Words and Music by  
MARK KNOPFLER

**Fast**

2, 3



1., 3. Here comes John - ny sing - ing old - ies, gold - ies  
2. Here comes John - ny and he'll tell you a sto - ry

be - bop - a - lu - la ba - by what I say — here comes John - ny sing - ing  
hand me down my walk - in' shoes — here comes John - ny with the

I got - ta wom - an down in the tun - nels trying to make it pay. }  
 power and the glo - ry back beat the talk - in' blues. }

He got the ac - tion he got the mo - tion yeah the

boy can play \_ de - di - ca - tion \_ de - vo - tion

turn - ing all the night time in - to the day \_

1. he do the song a - bout the sweet lov - in'  
 2. he do the song a - bout the sweet lov - in'  
 3. and af - ter all the vio - lence and

B

E

A

wom - an he do the song a - bout the knife — he do the  
 wom - an he do the song a - bout the knife — he do the  
 dou-ble talk there's just a song in all the trou-ble and the strife he do the

E7

B

A

walk he do the walk of life yeah —  
 walk he do the walk of life yeah —  
 walk you do the walk of life mmm —

B

E





— he do the walk of life. —  
 — he do the walk of life. —  
 — you do the walk of life. —



To Coda ⊕

A

B



E/G#

1   2   D.C. al Coda

CODA  

 **Repeat and Fade**  **Optional Ending**



# WHEN THE CHILDREN CRY

Words and Music by MIKE TRAMP  
and VITO BRATTA

Smoothly, with motion

Em Bm C

*mp*

With pedal

G Em Bm

C D

*rit.*

G D/F# Em

*a tempo*

Lit - tle child, \_\_\_\_\_ dry your cry -  
Lit - tle child, \_\_\_\_\_ you must

Bm C G

- in' eyes. — How can I — ex - plain — the  
 show the way — to a bet - ter day — for

Em D G

fear you feel — in - side? — 'Cause you were born —  
 all — the — young. — 'Cause you were born —

D/F# Em Bm

— in - to the this e - vil world  
 — for the world to — see

C G

7  
 where man that is kill we - all ing can man live — with and

Em D C

no one knows just why. What have  
love and peace. No more

Bm Em Bm

we be - gun? Just look what we have done.  
pres - i - dents, and all the wars will end;

C G Em

All that we de - stroyed you must build a -  
one u - ni - ted world un - der

D Dsus D Em Bm

gain. }  
God. } When the chil - dren cry, let them

*mf*

C G Em Bm

know we — tried. 'Cause when the chil - dren — sing, then the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line includes lyrics: "know we — tried. 'Cause when the chil - dren — sing, then the". Chord diagrams for C, G, Em, and Bm are shown above the vocal staff.

C D D Dsus

new world be - gins. — gins. —

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "new world be - gins. — gins. —". Chord diagrams for C, D, and Dsus are shown above the vocal staff. The piano accompaniment includes a fermata over the final chord.

D G D7/F# Em Bm

*Guitar solo ad lib.*

This section is a guitar solo, indicated by the text "*Guitar solo ad lib.*". It features a guitar staff with a treble clef and a piano accompaniment in grand staff. Chord diagrams for D, G, D7/F#, Em, and Bm are shown above the guitar staff.

C G Em D D

*Solo ends*

The final system shows the end of the solo. The vocal staff has a whole rest. The piano accompaniment concludes with a double bar line. Chord diagrams for C, G, Em, and two versions of D are shown above the vocal staff. The text "*Solo ends*" is written at the bottom right.

C Bm Em

What have we be - gun? — Just — look what  
 No more pres - i - dents, — and — all the

Bm C G

we have done. — All that we — de - stroyed —  
 wars will end; — one u - nit - ed world —

Em 1 D 2 D Dsus

you must build a - gain. — God. —  
 un - der

D Em Bm C

When the chil - dren — cry, let them know we —

G Em Bm

tried. 'Cause when the chil - dren fight, let them

C D Em Bm

know it ain't right. When the chil - dren pray, let them

C G Em

know the way. 'Cause when the chil - dren

Bm C D

sing, then the new world be - gins.

*rit.*

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