

T H E B E S T O F
F O R E I G N E R

- 4 BLUE MORNING, BLUE DAY
 - 14 COLD AS ICE
 - 18 DIRTY WHITE BOY
 - 24 DOUBLE VISION
 - 28 FEELS LIKE THE FIRST TIME
 - 9 HEAD GAMES
 - 32 HOT BLOODED
 - 40 I DON'T WANT TO LIVE WITHOUT YOU
 - 36 I WANT TO KNOW WHAT LOVE IS
 - 47 JUKE BOX HERO
 - 74 SAY YOU WILL
 - 54 THAT WAS YESTERDAY
 - 60 URGENT
 - 68 WAITING FOR A GIRL LIKE YOU
-

COLD AS ICE

Words and Music by MICK JONES
and LOU GRAMM

Brightly, with a beat

Emsus 4 Em Emsus 4 Em Emsus 4 Em Emsus 4 Em

Emsus 4 Em Emsus 4 Em C6 C

You're as cold — as ice. — You're will-ing to

C6 C Emsus 4 Em Emsus 4 Em C6 C

sac - ri - fice — our love. —

C6 C Emsus 4 Em Emsus 4 Em

{ You nev - er take ad - vice. }
 { You want par - a - dise. }

C6 C C6 C Am

Some-day you'll — pay the price, I know. I've

G F#+ Am

seen it be-fore;— it hap-pens all the time.— You're clos-ing the door;— you leave the

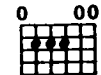
C C/D G F#+

world be-hind.— You're dig-ging for gold— yet throw-ing a-way— a

1. Am B7 Emsus4 Em

for-tune in feel - ings, but some - day you'll pay.

Emsus 4



Em



C6



C



C6



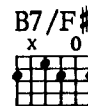
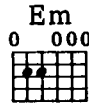
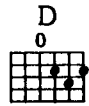
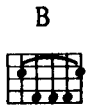
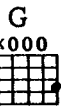
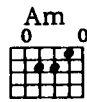
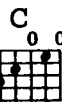
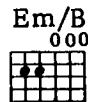
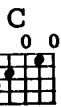
C



2. B7



some-day you'll pay.



Cold

as

B7/A



No chord

Em



B7/F#



ice. You know — that you are. Cold (cold) as (as)

B7/A



N.C.

C



ice.

Emsus 4



Em



Emsus 4



Em



C6



C



C6



C



Ooh, ————— cold as, cold as

Repeat (with vocal ad lib) and fade

Emsus 4



Em



Emsus 4



Em



C6



C



C6



C



ice. ————— Cold as, cold as

Repeat and fade

BLUE MORNING, BLUE DAY

Words and Music by MICK JONES
and LOU GRAMM

Medium Rock beat

Bm



B^o/D



Bm/F#



G7



Bm



B^o/D



Bm/F#



G7



F#



Bm



A



Out in the street; — it's six a. m. — An - oth - er sleep - less night. —
I've al-ways lis - tened to your point of view. My ways, I've tried - to mend. —



Bm



Three cups of cof - fee, but I can't clear my head from
And I've al-ways been — a pa - tient man, but my



what went down — last night. — I know we both have our
 pa-tience has reached its end. — You tell me you're leav - in'; you

Bm



own tell lit - tle ways, — but You some - how we keep it to - geth -
 me good - bye. — You say you might send a let -



er. Well, hon - ey, You hear me talk, but you don't
 ter. don't tel - e - phone, 'cause I

Bm



hear what I say. I guess it don't — e - ven mat - ter. }
 won't be a - lone. I need some - one to make me feel bet - ter. }

Bm G7 F#7sus4 F#7 Bm

Blue morn - in', blue day. — Won't you see things my way? —

G7 F#7sus4 F#7 To Coda

Blue morn - in'. Can't you see — what your love_ has

1. Bm B⁰/D

done to me?_

Bm/F# G7 Bm

done to me?_

F#m



F#°/A



F#m/C#



D7



Musical notation for the first system, including treble and bass clefs, a piano accompaniment, and a vocal line with a triplet of eighth notes.

F#m



F#°/A



Musical notation for the second system, featuring piano accompaniment with triplets in both hands and a vocal line.

F#m/C#



D7



D. S. al Coda ♦

Coda

Bm



Musical notation for the third system, including piano accompaniment and a vocal line with lyrics: "done to me?_"

Bm



G7



Bm



G7



Musical notation for the fourth system, including piano accompaniment and a vocal line with lyrics: "Blue morn - in'." and "Blue morn - in'."

Bm



G7



Bm



G7



Blue morn-in'. Blue, blue, blue day, yeah.

Bm



Bm



B°/D



Bm/F#



G7



Bm



cresc.

f

DIRTY WHITE BOY

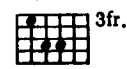
Words and Music by MICK JONES
and LOU GRAMM

Moderately bright Rock beat

Gsus2



C(no3rd)



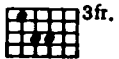
Hey, ba-by, if you're

feel - in' - down, I know what's good for you - all day. -

Gsus2



C(no3rd)



Are you wor-ried what your friends see?_ And will it ru-in your



Gsus2



rep - u - ta - tion lov - ing me?_ 'Cause I'm a



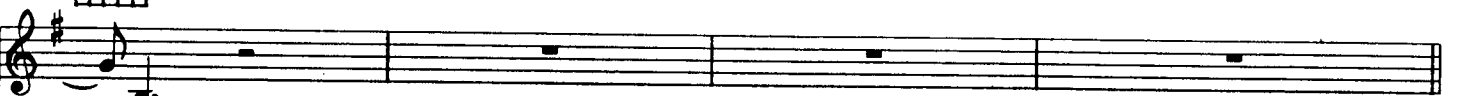
D(no3rd)



dirt-y white boy, yeah, a dirt-y white boy. A dirt - y white_



Gsus2



- boy.





Don't drive no big black car. — Don't like no Hol-ly-wood



mov - ie star. —



You want — me to be true — to ya. You don't give a damn



what I do — to ya. — I'm just a

D(no3rd)



dirt - y white boy, dirt - y white boy. -



Dirt - y white boy, - dirt - y white -

Gsus2



- boy.



I've been in trou-ble since I don't know when. I'm in

Bb/C



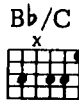
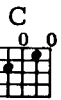
C



Gsus2



trou-ble now, and I know — some - how, — I'll find trou-ble a - gain. —

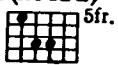


I'm a lon-er, but I'm nev-er a - lone. — Ev -'ry night, I get



one step clos-er to the dan - ger zone. — 'Cause I'm a

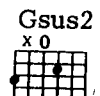
D(no3rd)



dirt - y white boy,

dirt - y white boy. I'm a

dirt - y white _ boy, dirt - y white _ boy.



'Cause I'm a

D. S. $\frac{3}{4}$ and fade

DOUBLE VISION

Steady Rock beat

Words and Music by MICK JONES
and LOU GRAMM



D (no 3rd)



Am (no 3rd)



Am (no 3rd)



No chord

Feel-in' down and dirt-y, feel - in' kind of mean.
Nev-er do more than I real-ly need.

Am (no 3rd)



N. C.

I've been from one to an-oth - er ex-treme. My mind is rac-in', but my bod-y's in the lead.

It's
To-

Am (no 3rd)



N. C.

time I had a good time. — Ain't got time to wait.
night's the night I'm gon - na — push it to the lim-it. I

I'll

Am (no 3rd)



N. C.

want to stick a-round till I can't see straight. —
live all of my years in a sin - gle min - ute. }

Dm



Am



Fill my eyes — with that dou - ble vi - sion.

Dm



Am



No dis - guise — for that dou - ble vi - sion,



ooh, when it gets through to me,

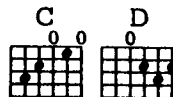


1.
N.C.

it's al - ways new to me. My dou - ble vi - sion gets the



best of me...



2.
N.C.

My dou - ble vi - sion al - ways

Am7
0 0 0



3

seems to get the best of me, — the best of me,

N.C.

yeah. —

Repeat and fade
Dm



Am
0 0 0



Ooh, — dou - ble vi - sion. —

Repeat and fade

Dm



Am



N.C.

Ooh, — dou - ble vi - sion. —

FEELS LIKE THE FIRST TIME

Words and Music by
MICK JONES

Moderate Rock beat

Chord diagrams: G (x000), F/G (x 2 3 4 5), Am/G (x 2 3 4 0), G (x000).

mf

Chord diagrams: G (x000), F/G (x 2 3 4 5), Am/G (x 2 3 4 0).

I would climb an - y moun - tain,
I have wait - ed a life - time,
sail a - cross a
spent my time so

(mf)

Chord diagrams: G (x000), F/G (x 2 3 4 5).

storm - y sea, -
fool - ish - ly. -
if that's - what it takes me, ba - by,
But now - that I've found - you, -

Am/G



G



to show how much you mean to me.
to - geth - er we'll make his to - ry.

D/A



A



And I guess it's just the wom - an in you that
And I know it must be the wom - an in you that

D/A



A



E/B



brings out the man in me. I know I can't
brings out the man in me. I know I can't

B



E/B



To Coda

B



C



G



help my - self; you're all in the world to me.
help my - self; you're all my eyes can see..

F/G

Am/G



It feels_ like the first time;_

it feels_ like the

G

F/G



ver - y first_ time.

It feels_ like the first time;_

Am/G

G

Coda

B



D. S. $\frac{\#}{\flat}$
al Coda $\frac{\#}{\flat}$



No chord

it feels_ like the ver - y first time._

Em

D

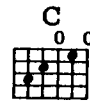
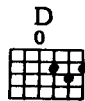
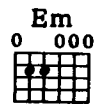
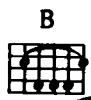
C



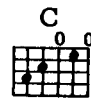
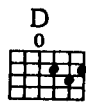
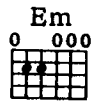
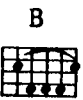
And it feels like the first_ time,

like it

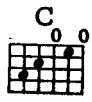
mf



nev - er_ did be - fore. Feels like the first_ time, like we've



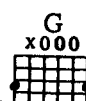
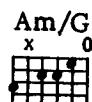
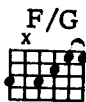
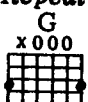
o - pened_ up the door. Feels like the first_ time, like it



nev - er will a - gain, nev-er a - gain.

cresc.

Repeat and fade



It feels_ like the first time;_ it feels_ like the ver-y first_ time.

f
Repeat and fade

HEAD GAMES

Words and Music by MICK JONES
and LOU GRAMM

Moderate Rock beat

D/A A G/A D/A A F#m7 G

mf

G#m E/G# F#/G# G#m

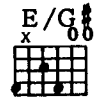
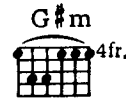
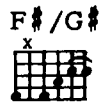
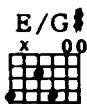
Day - light, all right. I don't
day - dream - for hours, it seems. I keep

E/G# F#/G#

know, I don't know if it's real. Been a
think - ing of you, yeah, think - ing of you. These

G#m E/G# F#/G# G#m

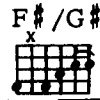
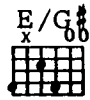
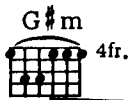
long night and some - thing ain't right. You won't
day - dreams, what do they mean? They keep



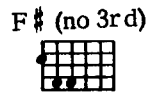
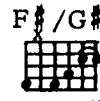
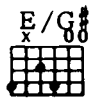
show, you won't show how you feel, — No — time —
 haunt - ing me. Are they warn - ing me? — Day - light —



ev - er seems right — to talk a - bout the rea - sons why you and I fight. It's
 turns in - to night. — We try and find the an - swer, but it's no - where in sight. It's



high — time — to draw — the line; — put an
 al - ways the same, — and you know who's to blame. — You



end to this game, be - fore it's too late. Head
 know what I'm say - in', still we keep on play - in' head

G# (no3rd)



F# / G#



games,
games:

it's you and me, — ba - by. Head
that's all I get — from — you. Head

G#m7



C# / G#



F# (no3rd)



games,
games,

and I can't take it an - y - more. Head
and I can't take it an - y - more. Head

G# (no3rd)



F# / G#

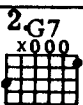
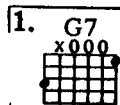


G#m7



games.
games.

I don't wan - na play — no head games.
I don't wan - na play — no head games.



So — near, —

F# / G#

G#m

E / G#

F# / G#



so far a - way. — We pass each oth - er by, 'cause we don't know what to say. — It's

G#m

E / G#

F# / G#

G#m

E / G#



so — clear, — I'm sor - ry to say. — But if you wan - na win, you got - ta

F# / G#

F# (no3rd) G# (no3rd)

F# / G#



learn how to play — head games: al - ways you and me, — ba - by. Head

Repeat and fade

G#m7

C# / G#

F# (no3rd)



games till I can't take it an - y - more. Head

G#(no3rd)



F#/G#



G#m7



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet. Lyrics: games in - stead of mak - in' love. — Head games.

games

in - stead of mak - in' love. — Head

games.

Piano accompaniment for the first system, including treble and bass staves.

C#/G#



F#(no3rd) G#(no3rd)



F#/G#



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet. Lyrics: Head games, al - ways you and me, — ba - by. Head

Head games,

al - ways you and me, — ba - by. Head

Piano accompaniment for the second system, including treble and bass staves.

G#m7



C#/G#



F#(no3rd) G#(no3rd)



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet. Lyrics: games till I can't take it an - y - more. — No more head games. In -

games

till I can't take it an - y - more. — No more

head games.

In -

Piano accompaniment for the third system, including treble and bass staves.

F#/G#



G#m7



C#/G#



F#(no3rd)



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet. Lyrics: stead of mak - in' love — we play head games. Head

stead of mak - in' love — we play

head games.

Head

Piano accompaniment for the fourth system, including treble and bass staves.

HOT BLOODED

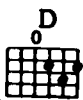
Words and Music by MICK JONES
and LOU GRAMM

Medium Rock beat

Well, I'm

hot blood-ed. Check it and see. — I got a fe-ver of a
 hot blood-ed. Check it and see. — I got a fe-ver of a
 hot blood-ed. Check it and see. — I feel a fe-ver burn-in'

hun-dred and three. — Come on, ba-by, do you do more than dance? —
 hun-dred and three. — Come on, ba-by, do you do more than dance? —
 in-side of me. — Come on, ba-by, do you do more than dance? —



To Coda

I'm hot blood-ed. I'm hot blood-ed. —
I'm hot blood-ed. I'm hot blood-ed. —
I'm hot blood-ed. I'm hot blood-ed. —



You don't have to read my mind —
If it feels all right, —
Vocal tacet

to know what I
may-be you can

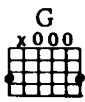
have in mind. —
stay all night. —

Hon-ey, you ought to know —
Should I leave you my key? —

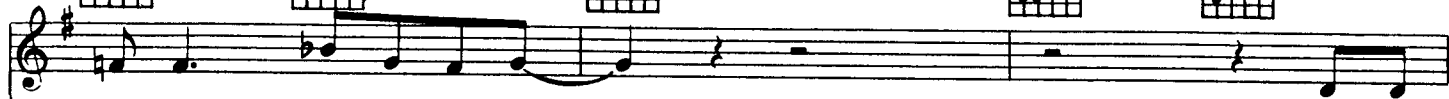


Now, you move so — fine.
But you've got to give me a sign.

Let me
Come on, girl,



lay it on the line. I wan-na know what you're
 some kind of sign. Tell me, are you hot, ma-ma?



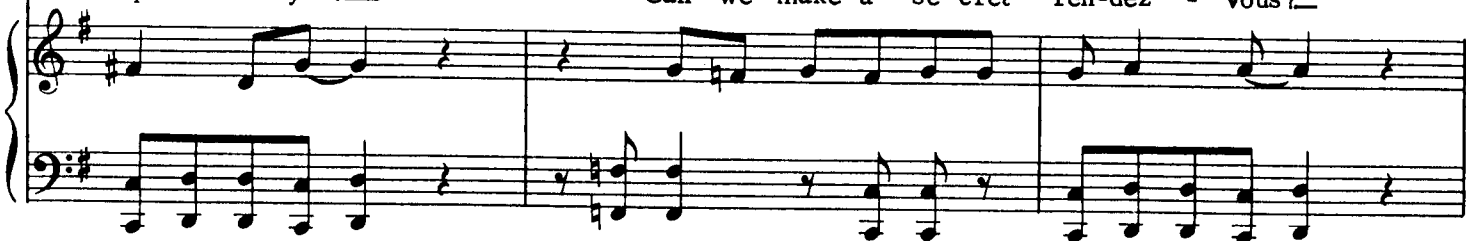
do - in af - ter the show. — Now, it's
 You sure look that way to me. Are you
 Now, it's



No chord



up to you. — We can make a se-cret ren-dez - vous. —
 old e - nough? Will you be read-y when I call your bluff? —
 up to you. — Can we make a se-cret ren-dez - vous? —



N.C.



Just me and you: — I'll show you lov-in' like you
 Is my tim-ing right? — Did you save your love for
 Be - fore we do, — you'll have to get a-way from



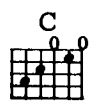
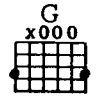
1. 2.

3. D. S. \# (lyric 1) al Coda \blacklozenge

nev - er knew. — That's why I'm Well, I'm
 me to - night? — Yeah, I'm
 you know who. —

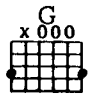
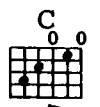
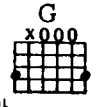
Repeat and fade

Coda

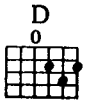
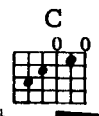


I'm a lit - tle bit high. —

Repeat and fade



You're a lit - tle bit shy. — You're



mak - in' me sing — for your sweet, sweet thing. —

I DON'T WANT TO LIVE WITHOUT YOU

Words and Music by
MICK JONES

Moderately

F/G



Em7/G



F/G



Esus/G



F/G



Em7/G



F/G



Esus/G



F/G



Em7/G



F/G



Esus/G



F/G



Em7/G



and I don't know how — what seemed to be an in -

F/G



Esus/G



- fat - u - a - tion is so — dif - f'rent now —

F/G



Em7/G



I can't get by if we're not to - geth - er
ask my - self but there's no ex - pla - na - tion

F/G



Esus/G



F/G



Em7/G



Ooh for the can't you see — Girl I want — you now —
way I feel — I know I've reached the right —



and for - ev - er
des - ti - na - tion

and I close know it's to me real I'm I'm

F/C



F



long - ing for the the time time I'm I'm

long - ing for the the time time I'm I'm

F/G



Em7/G



C



long - ing for the day day hop - ing that
long - ing for the day day when I'll be

F/C



F



you will pro - mise to be of mine mine and
giv - ing you this heart be of mine mine and

F/G

nev - er me go a way I don't want to
lieve me when I say I don't want to

C G/A Am7 C G/A Am7

live with - out you I don't want to live with - out you

F C G/A Am7 F

I could nev - er live with - out you live with - out your

C F/G Em7/G

love

F/G



Esus/G



F/G



Em7/G



F/G



Esus/G



2

G/A



Am7



No, I don't want to live with - out___ you

C



G/A



Am7



F



I don't want to live with - out___ you I___ could nev - er

C G/A Am7 F C

live with - out you live with - out your love

G/A Am7

Now I don't want to live with - out you I don't want to

C G/A Am7 F C G/A Am7

live with - out you I could nev - er be with - out you

F C

be with - out your love I don't want to

G/A **Am7** **F**

live with - out you live with - out your

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

F/G **Em7/G** **F/G** **Esus/G**

love (live with - out your love)

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

F/G **Em7/G**

Live with - out your love

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

F/G **Esus/G** **Repeat and Fade**

(live with - out your love) You see I'm lost with - out your

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

JUKE BOX HERO

Words and Music by MICK JONES
and LOU GRAMM

Moderate Rock beat

E(no 3rd)



The first system of music features a guitar part in the upper staff and a piano accompaniment in the lower staff. The guitar part consists of whole notes on the E4, G4, and B4 strings. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a steady eighth-note bass line in the left hand and a melody in the right hand. A large chord symbol 'E' is written above the piano staff, with a circled '3' and a slash through it, indicating the absence of the third.

The second system continues the musical notation. The vocal line begins with the lyrics "Stand-in' in the rain." The piano accompaniment continues with the same rhythmic pattern, featuring a large chord symbol 'E' with a circled '3' and a slash through it.

E(no 3rd)



The third system continues the musical notation. The vocal line includes the lyrics "with his head hung low. Could - n't get a". The piano accompaniment continues with the same rhythmic pattern, featuring a large chord symbol 'E' with a circled '3' and a slash through it.

D/E



The fourth system continues the musical notation. The vocal line includes the lyrics "tick - et. It was a sold-out show. Heard the roar of the". The piano accompaniment continues with the same rhythmic pattern, featuring a large chord symbol 'D/E' above the piano staff.

E D/E

crowd. He could pic - ture the scene. — Put his ear to the

E D/E

wall. Then, like a dis - tant scream, he heard one gui - tar. —

cresc.

E(no 3rd) D/E

Just blew him a - way. Saw stars in his

E(no 3rd) D/E


eyes. And the ver - y next day, bought a beat-up

E  D/E 

six - string in a sec-ond-hand store. Did-n't know how to

mp



E  D/E 

play it, but he knew— for sure that one gui-tar—

cresc.





E(no 3rd)  D/E 


felt good in his hands. Did-n't take

f



E(no 3rd)  D/E 

long to un - der-stand.— Just one gui-tar—



E(no 3rd) D/E

slung way down low was a one - way

E(no 3rd) D/E

tick - et, on - ly one way to go. So he start - ed

B(no 3rd) A(no 3rd)/B B(no 3rd) A(no 3rd)/B

rock - in'. Ain't nev - er gon - na stop. Got - ta keep on
rock - in'. He just can't stop. Got - ta keep on

B(no 3rd) A(no 3rd)/B B(no 3rd)

rock - in'. Some - day he's gon - na make it to the top } and be a
rock - in'. That boy has got to stay on top }

Em G6 D(add E) 2fr. Em

juke - box he - ro. Got stars in his_ eyes. He's a

G6 D Em

juke - box he - ro. He took one gui-tar.-

G6 D(add E) 2fr. Em

Juke - box he - ro. Stars in his_ eyes. - Juke - box he -

G6 D(add E) 2fr. E(no 3rd)

ro, he'll come a - live - to - night. -
To Coda

Stars in his eyes. -

D(no 3rd)/E



mp



In a town with-out a



name,

in a heav-y down-pour,

thought he passed his own



shad-ow

by the back-stage door.—

Like a trip through the

cresc.

E(no 3rd)



D/E



past, to that day in the rain. And that one gui-tar—

E(no 3rd)



D/E



D.S. al Coda

made his whole life change. Now he needs to keep

Coda



Stars in his eyes.

No chord

SAY YOU WILL

Words and Music by MICK JONES
and LOU GRAMM

With a beat



Say you will, — say you won't make up your mind to — night. —

mf



Say you do, — say you don't wan - na be mine. —



Say you will, — say

Em11

Em

C

G

C

G/C

C



you won't

make up your mind

this

time.

Dsus

D

Dsus

D

Say

you

will,

say

you

will

be mine to - night.

Em

G/D

C

Em

I can't sleep.

I get the feel - ing

D/E

I keep

dream - ing

I'm los -

ing you.

I've nev - er been here

be - fore,

'cause



Feel so a lone in the night, scared to o - pen that my eyes.
 no - one I've known's ev - er moved me to the way that you do.



And I know I'm in this too deep.
 the real thing.



I'm in o - ver my head this time. Can't
 It's all I've been search - ing for. I've put it all



get on you the out line, of my mind no mat - ter how hard I try.
 on the line, now I'm hop - ing you feel that way,

Em Em11 Em

too. _____

So And if you do, won't you (D.S.) say say you will, say you will, say

Em11 Em C G C G/C C

you won't you won't make up your mind to - night. make up your mind to - night.

Dsus D Dsus D

Say you will, say you {won't} be my guid - Say you do, say you {will} wan - na be mine. don't

Em Em11 Em Em11 Em Em11 Em

ing light. _____

Now will you Say say you will, you say say you will, you say

Em11



Em



C



G



C



G/C



C



you won't will you won't make up your mind make up your mind this time. this time.

Dsus



D



Dsus



D



To Coda

Say you do, say you do, you wan - na be mine. Say you will, say you will you'll be mine to - night.

Em



G/D



C



G



C



F



D



G



C



F



D



G



C



Will you tell me how much I mean.

F D G C F D

to you? Will you say you al - ways will be true?

G C F D G C

I need more than a come - on sign. So won't you say you will

F D

be mine. Now won't you

D.S. al Coda

CODA Em Em11 Em Em11 Em Em11 Em

Come on, come on! Say you will

Em11



Em



C



G



C



G/C



C



make up your mind

to - night.

Dsus



D



Dsus



D



G



C



Say

you will,

say

you will

be mine to - night.

F



D



G



C



F



D



Be mine to -

G



C



F



D



G



C



F



D



Repeat and Fade

night.

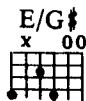
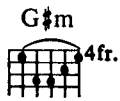
Say you will

be mine to -

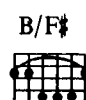
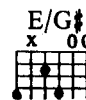
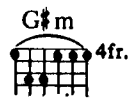
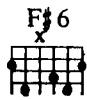
THAT WAS YESTERDAY

Words and Music by MICK JONES
and LOU GRAMM

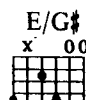
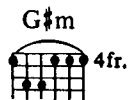
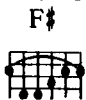
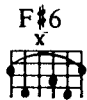
Medium tempo



Musical notation for the first system, including treble and bass staves with piano accompaniment and guitar chords. The piano part features a melody with triplets and sustained chords, and a bass line with a steady eighth-note pattern. The guitar chords are G#m (4fr.), E/G# (x 00), and B/F#.



Musical notation for the second system, including treble and bass staves with piano accompaniment and guitar chords. The piano part continues the melody with triplets and sustained chords, and the bass line maintains the eighth-note pattern. The guitar chords are F#6 (x), G#m (4fr.), E/G# (x 00), and B/F#.



Musical notation for the third system, including treble and bass staves with piano accompaniment and lyrics. The lyrics are: "I _____ thought I knew you well, _____ but". The piano part continues the melody and bass line.

B/F#



F#6



G#m



all this time— I could nev - er tell.— I — let you

E/G#



B/F#



F#6



get a - way;— haunts me ev - 'ry night— and ev - 'ry day.

F#0



G#m



E/G#



B/F#



F#6



F#



G#m



E/G#



B/F#



You — were the on - ly one, — the on - ly friend — that I
Love, — my love, I gave it all. — Thought I saw the light — when I

F#6



G#m



E/G#



count - ed on. —
heard you call. —

How
Life

could I watch you walk a - way. — I'd give
that we both could share — has de -

B/F#



F#6



an - y - thing — to have you here
sert - ed me, — left me in

to - day. — But
de - spair. — But

Bbm



Gb



Db/Ab



now — I stand a - lone
now — I stand a - lone

with — my — pride —
with — my — pride,

Ab6



Bbm





Gb



fight - ing back the

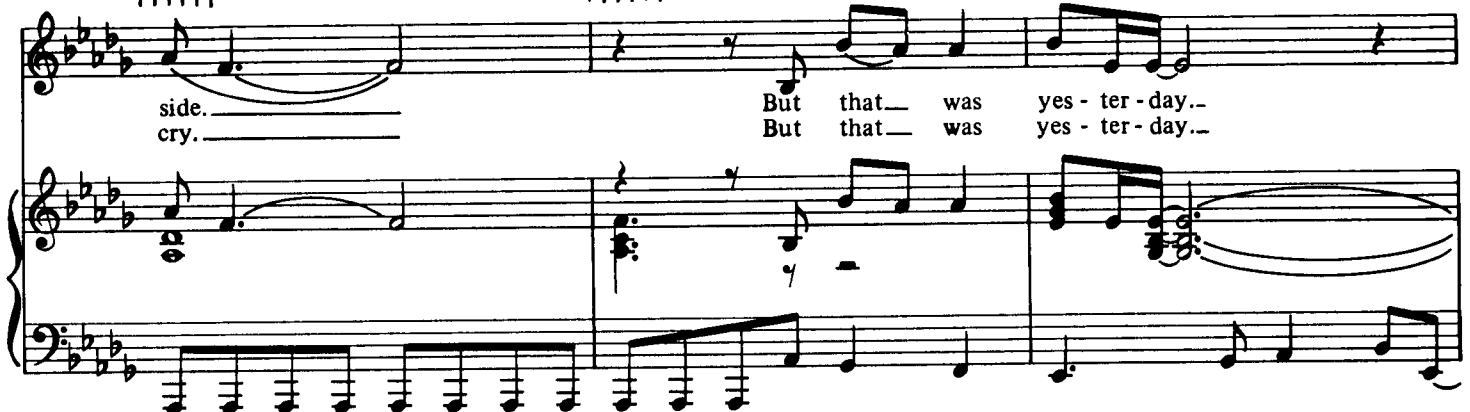
and dream — that you're still — by — my —
tears — I nev - er let — my - self —






side. _____
cry. _____


But that— was yes - ter - day...
But that— was yes - ter - day...





I had the world in my hands.
Love was torn from my hands.

But it's not the
But it's not the





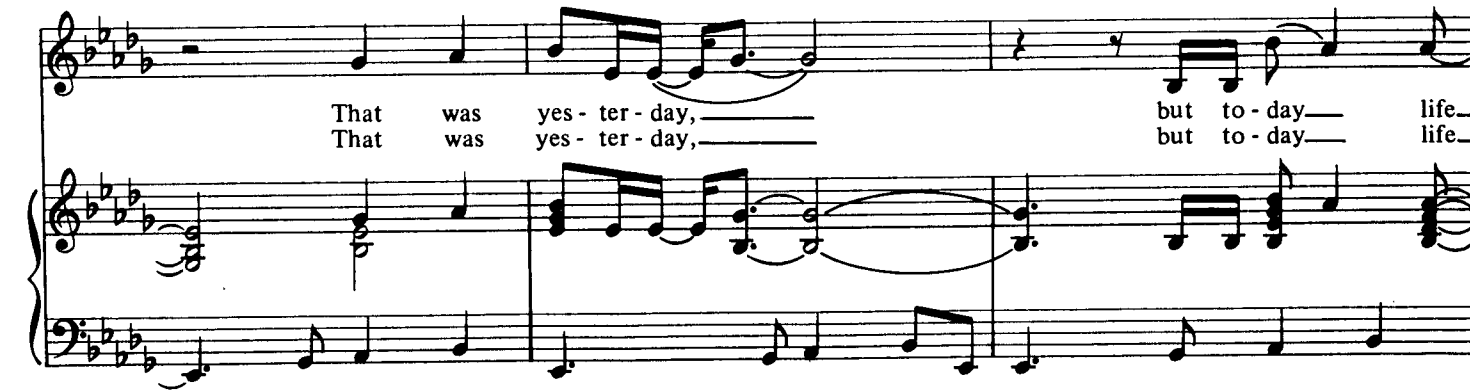

end of my world,—
end of my world,—

just a slight change of plans.
just a lit - tle hard to un - der - stand.



That was yes - ter - day, _____
That was yes - ter - day, _____

but to - day— life—
but to - day— life—



Bbm

D \flat



— goes on. —
— goes on. —

No more hid - ing in yes - ter - day,
You won't find me in yes - ter - day's world..

To Coda

No chord

'cause yes - ter - day's gone.
Now yes - ter - day's

F \times O

G \sharp m

E/G \sharp

B/F \sharp

F \sharp 6



G \sharp m

E/G \sharp

B/F \sharp

F \sharp 6

D.S. $\frac{3}{4}$ al Coda



Coda

E₇m



gone. — Good - bye, yes - ter-day..

B \flat m

D \flat

4fr.

Now it's o - ver and done. — Still I hope some - where deep in your heart —

N.C.

yes - ter - day will live on. —

F^x0



G \sharp m



E/G \sharp



URGENT

Words and Music by
MICK JONES

Medium Rock beat
No chord

The first system of music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest for the first measure, followed by two empty measures. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It is marked with a dynamic of *mf* and *R.H.* (Right Hand). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and chords in the left hand.

Em(no 3rd)



The second system of music includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are: "You're not shy. You get a-round. You wan-na". The piano accompaniment continues with the same eighth-note pattern as in the first system, with the right hand playing chords and the left hand playing a bass line.

C(no 3rd)



3fr.

Am(no 3rd)



The third system of music includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are: "fly. Don't want your feet on the ground. You stay up. You won't... come". The piano accompaniment continues with the same eighth-note pattern, with the right hand playing chords and the left hand playing a bass line.

Em(no 3rd)



down. You wan-na live. You wan-na move to the sound. Got

C(no 3rd)



fire in your veins burn - in' hot, but you don't

Am(no 3rd)



feel the pain. Your de - sire is in - sane. You can't

Em(no 3rd)



stop un-til you do it a - gain. Some-times I won - der as I

C(no 3rd)



look in your eyes, — may-be you're think-in' of some oth-er guy. But I

Am(no 3rd)



Em(no 3rd)



know, yes, I know how to treat you — right. — That's why — you call me in the mid-

Em



D



Am



C



dle of the night. You say it's ur - gent, so

Em



D



Am



C



Em



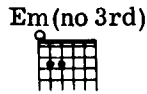
D



ur - gent, so - o - o ur-gent. Just you

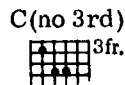
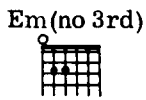


wait and see_ how ur - gent_ our love_ can be_ It's ur-gent.

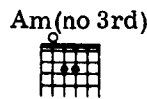


You play

R. H.



tricks on my mind. You're ev-'ry - where, but you're



so hard to find. You're not warm_ or sen-ti - men-tal. You're so ex-

Em (no 3rd)



treme... You can be so tem-per-'men-tal. But I'm not look-in' for a

C (no 3rd)



love that-'ll last... I know... what I need... and I need it fast. Yeah, there's one...

Am (no 3rd)



Em (no 3rd)



... thing in com - mon that we... both share: that's a need... for each oth-er an-y-time...



... an-y-where. It gets so ur - gent, so

Em D Am C Em D

ur - gent. You know it's ur - gent.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

Am C Em D Am C

I wan-na tell you it's the same_ for me_ So - o - o

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment remains consistent with the first system.

Em D Am C Em D

ur-gent. Just you wait and see_ how ur - gent_ our love_

The third system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the same rhythmic pattern.

Am C Em D Am C

can be_ It's ur-gent.

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment ends with a final chord.

Em D Am C Em D

You say it's ur - gent.

Am C Em D Am C

Make it fast, make it ur - gent. Do it quick, do it

Em D Am C Em D

ur - gent. Got - ta rush, make it ur - gent.

Am C Em D Am C

Want it quick, make it ur - gent, ur - gent. E - mer - gen - cy.

Em D Am C Em D

Ur - gent, ur - gent. E - mer - gen - cy. Ur - gent, ur - gent.

This system contains the first two measures of the piece. It features guitar chords for Em, D, Am, C, Em, and D. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

Am C Em D Am C

E - mer - gen - cy. Ur - gent, ur - gent. E - mer - gen - cy.

This system contains the next two measures. It features guitar chords for Am, C, Em, D, Am, and C. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff.

Em D Am C Em D

So ur - gent. — E - mer - gen - cy. —

This system contains the next two measures. It features guitar chords for Em, D, Am, C, Em, and D. The vocal melody includes a long note with a fermata over the word 'gent' in 'So ur - gent.' and another long note with a fermata over 'cy.' in 'E - mer - gen - cy.'.

Am C Em D Am C

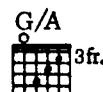
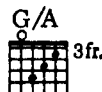
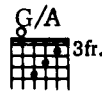
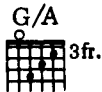
Repeat and fade

This system contains the final two measures of the piece. It features guitar chords for Am, C, Em, D, Am, and C. The vocal line is mostly silent, and the piano accompaniment in the grand staff concludes the piece.

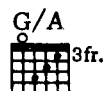
WAITING FOR A GIRL LIKE YOU

Words and Music by MICK JONES
and LOU GRAMM

Moderately



So _____ long _____ I've been look-ing too hard, I've been wait-



ing too long. Some-times I don't know what I will find.

Am



G/A



Em7



D(add E)



I on-ly know_ it's a mat - ter of time. When you love some-one,

when you love some - one, it

feels so right, so warm and true. I need to know_ if you feel_

it too. May - be I'm wrong. Won't you tell_

Fmaj9



G



Fmaj9



me if I'm com-ing on too strong? This heart of mine has been hurt-



be-fore. This time I wan-na be sure. I've been wait-

Dm



ing for a girl like you to come in - to my life.



I've been wait - ing for a girl like you, a

Bb Gm 3fr. Dm

love that will sur - vive. I've been wait - ing for

Bb Dm C/D Dm

some - one new to make me feel a - live. Yeah, wait - ing for a

Bb Gm 3fr.

girl like you to come in - to my life.

Am G/A 3fr. Am G/A 3fr. To Coda

Am G/A 3fr. Am G/A 3fr.

You're so good. When we make love it's un-

Am G/A 3fr.

der - stood. It's more than a touch or a word we say.

Am G/A 3fr.

On - ly in dreams could it be this way. When you

Em7 D(add E) 2fr. Em7 D/F#

love some-one, yeah, real-ly love some-one.



Now, I know it's right — from the mo -



ment I wake_ up till deep_ in the night. — There's no-where on earth_ that I'd rath -



er be_ than hold-ing you ten - der-ly. — I've been wait -

D.S. % al Coda

Repeat (vocal ad lib) and fade

