

FAITHFULLY



Words and Mus
JONATHAN (


Slow Rock

E  C#m 






mf

E/B  A 





Male: High - way,

E  C#m 



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

A  E 



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

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

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

C#m

A

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

E/B

B

A

C#m

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

E

Amaj7

C#m

- 'ly. love af-fair: Right down the line it's been you and me.
two stran-gers learn to fall in love a - gain.

- 'ly. love af-fair: Right down the line it's been you and me.
two stran-gers learn to fall in love a - gain.

E A

And lov - in' a mu - sic man_ ain't al - ways what it's
I get the joy_ of re - dis -

E B G#m

s'posed to be. _
cov - 'ring you. _
Female: Oh boy, you stand _ by
Male: Oh girl, you stand _ by

B F#m

me. }
me. }
Both: I'm for - ev - er _ yours, _

A E

faith - ful - ly. _

C#m E/B

1 A 2 A

Female: Cir - cus

E C#m

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

E/B 1-4 A 5 A

oh.

ANY WAY YOU WANT IT/ LOVIN', TOUCHIN', SQUEEZIN'




Words and Music by STEVE PEF
and NEAL SCH

With energy

A  E/G#  F#m7  N.C.


All: An - y way you want it, that's — the way you need it. An - y way you want — it.





D  A  E/G# 

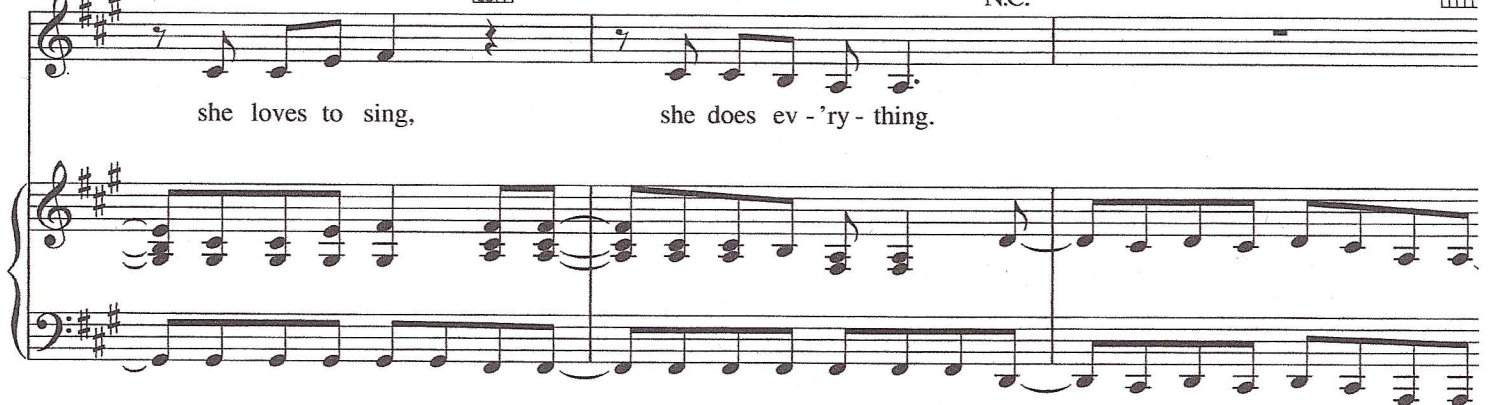
(Oh.) _____ Male: She loves to laugh,

mf



F#m  N.C. 

she loves to sing, she does ev - 'ry - thing.



She loves to move, — she loves to groove, — she loves lov-ing things.

LOVIN', TOUCHIN', SQUEEZIN'

Words and Music by
STEVE PERRY



Female: It won't be long, yeah, —

'til you're a lone — when your lov —



er, oh, he has - n't come home. — 'Cause he's a -



lov - in', he's touch - in', he's squeez - in'

E G

an - oth - er. All: An -

A

- y way you want it, that's the way you need it. An - y way you want it.

E/G# F#m D

An - y way you want it, that's the way you need it. An -

A E/G# F#m

NC. D/A  A 

- y way you want _ it, oh. _____ Na na na



E/G#  F#m7  D 





na na na. Na na na na.



D/A  A  E/G#  F#m7  To Coda 

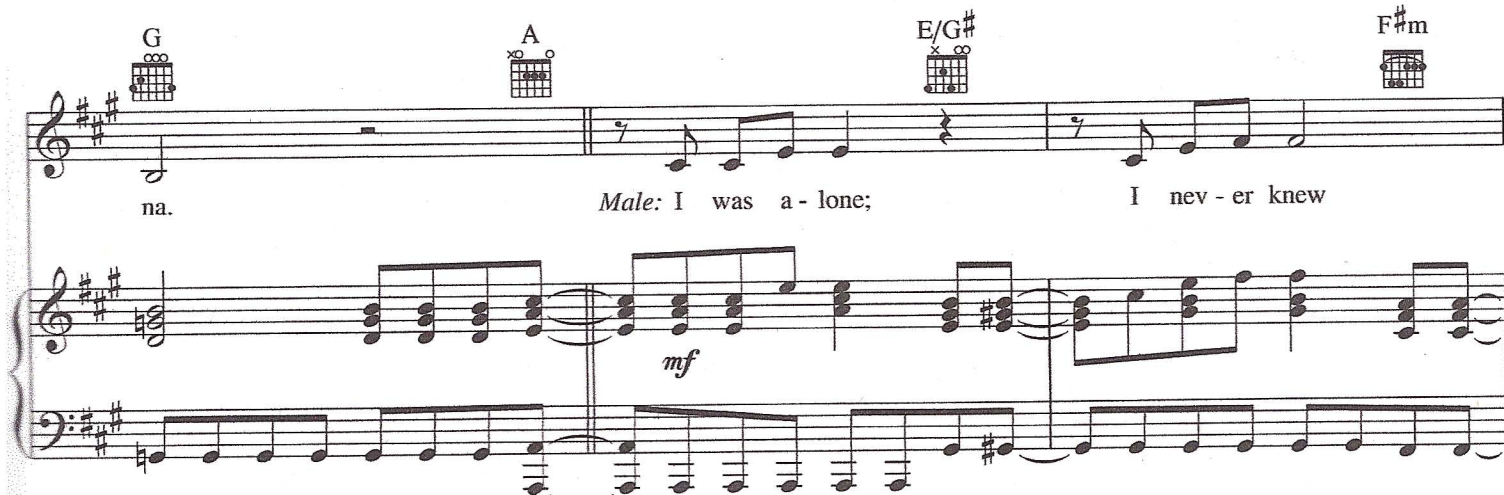
Na na na na na na na na na





G  A  E/G#  F#m 

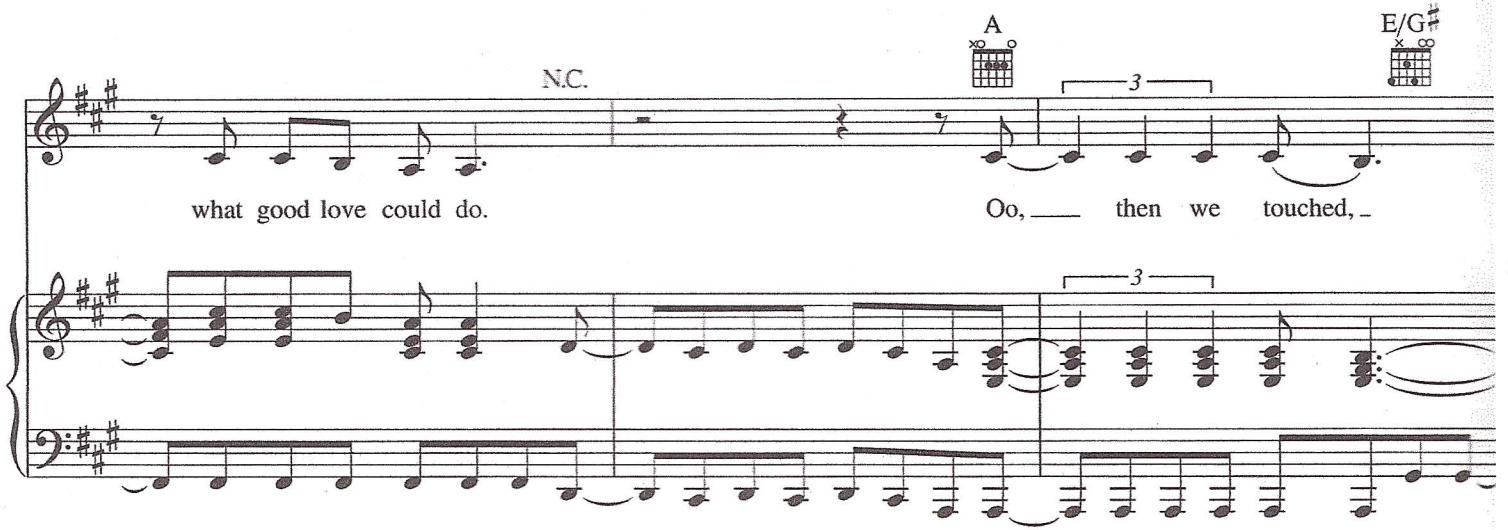
na. *Male:* I was a - lone; I nev - er knew



mf



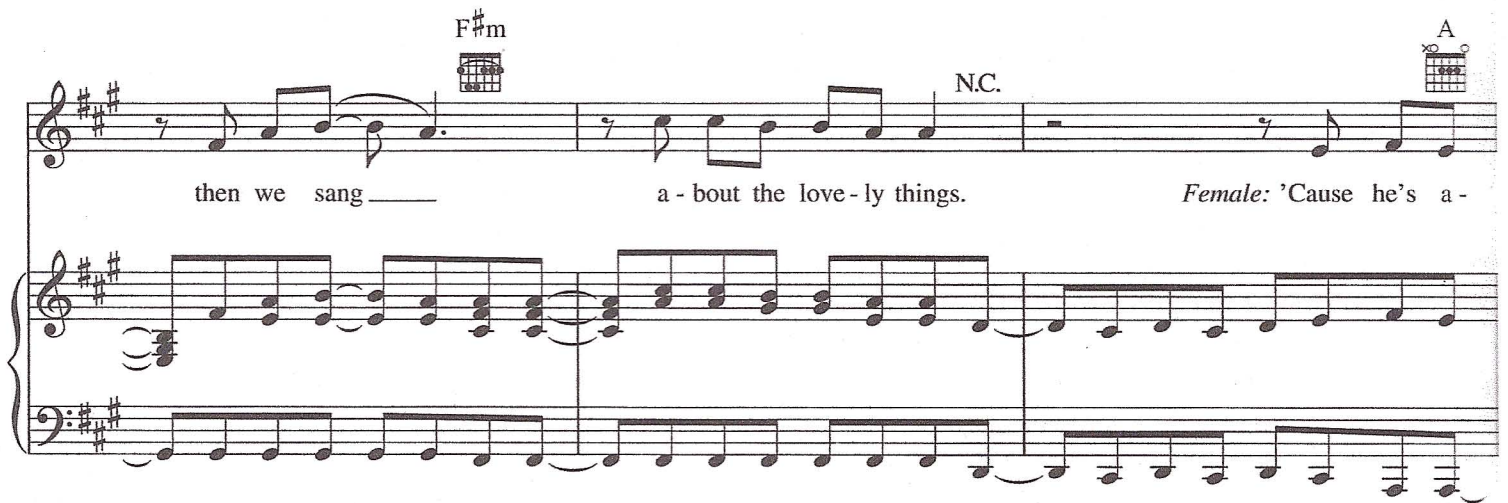
N.C. A  E/G# 



what good love could do. Oo, — then we touched, —



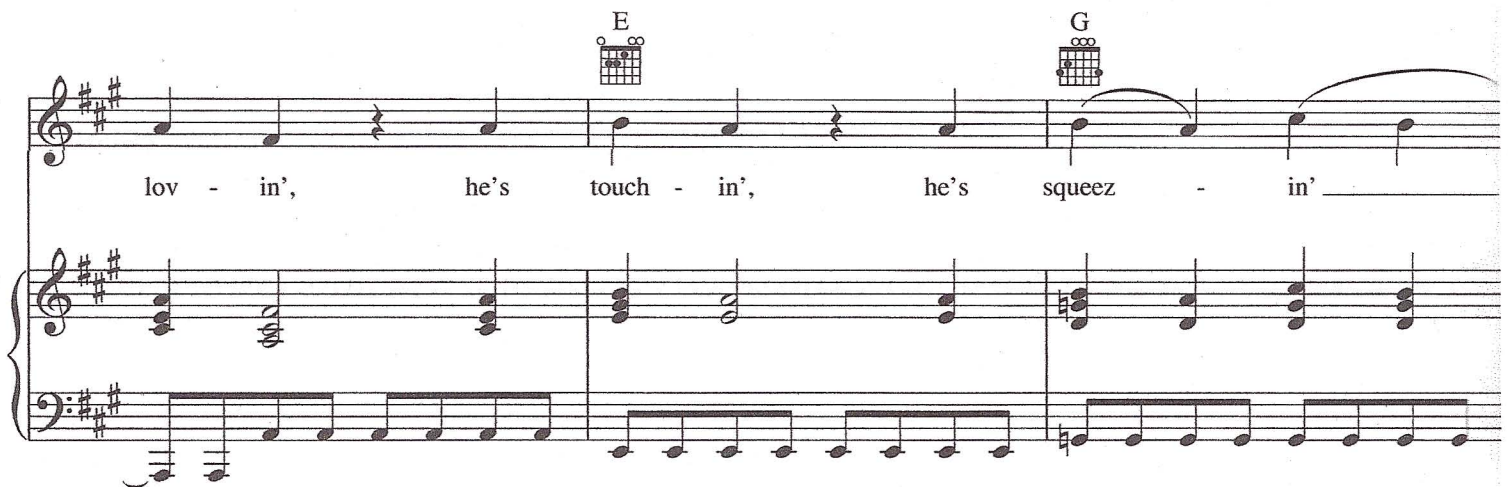
F#m  N.C. A 


then we sang — a - bout the love - ly things. *Female: 'Cause he's a -*



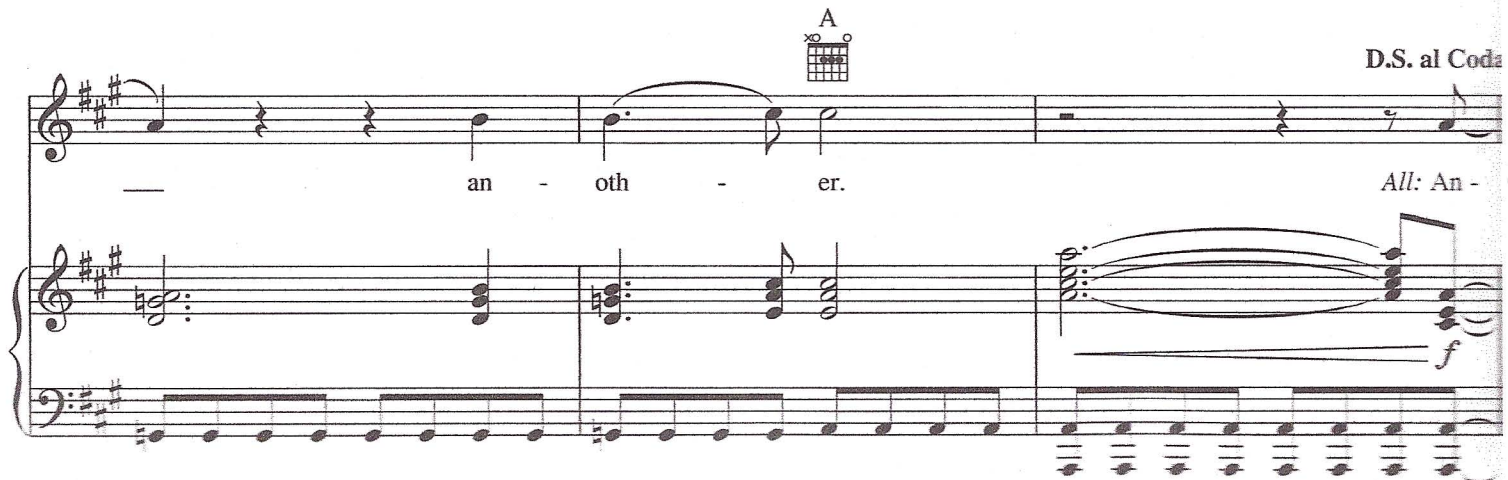
E  G 

lov - in', he's touch - in', he's squeez - in' —



A  D.S. al Coda

— an - oth - er. *All: An -*



CODA

na.

Guitar solo

G A E/G# F#m7

NC.

A E/G#

F#m7 NC. A

An -

E/G# F#m D

- y way you want it, that's the way you need it. An - y way you want it.



An - y way you want it, that's the way you need it. An -

N.C.



- y way you want it, oh. Na na na

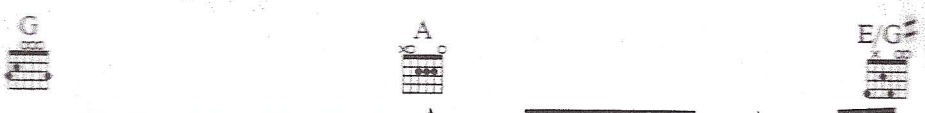


na na na. Na na na na na.




Na na na na na na na na na

na. An - y way you want it, that's — the way you need it. An -




Chord diagrams: G (x02321), A (x02020), E/G# (x02210)

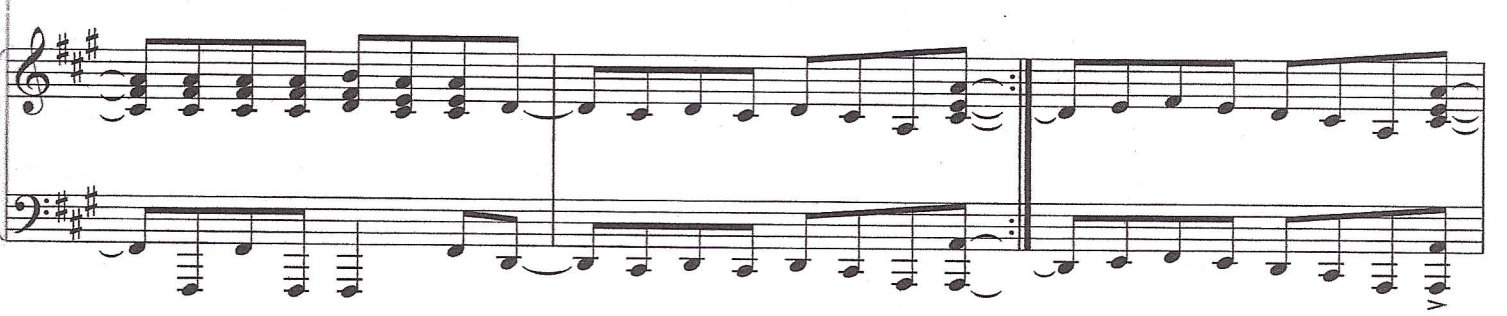


- y way you want_ it. An - An -


1 2



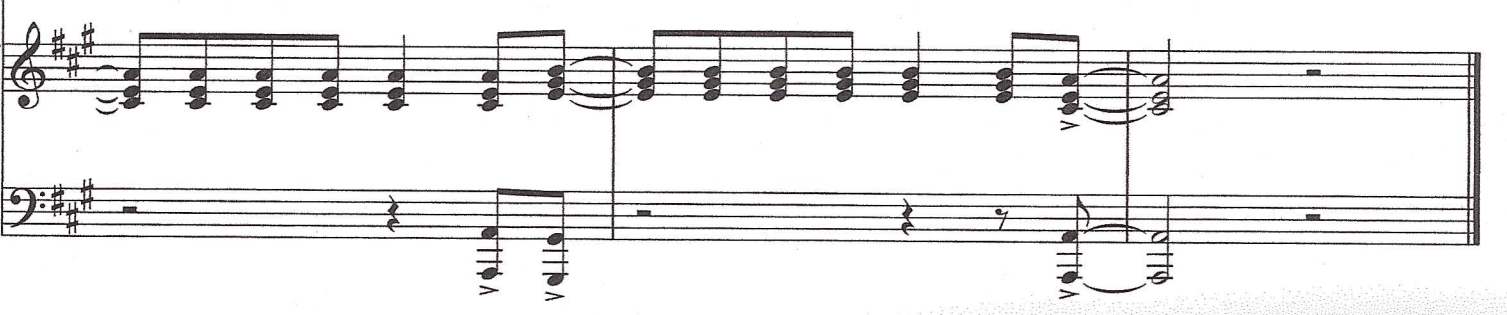
Chord diagrams: A (x02020)



- y way you want it, that's — the way you need it.






Chord diagrams: E/G# (x02210), A (x02020)




DON'T STOP BELIEVIN'




Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN


Moderately fast



G  D  Em7 

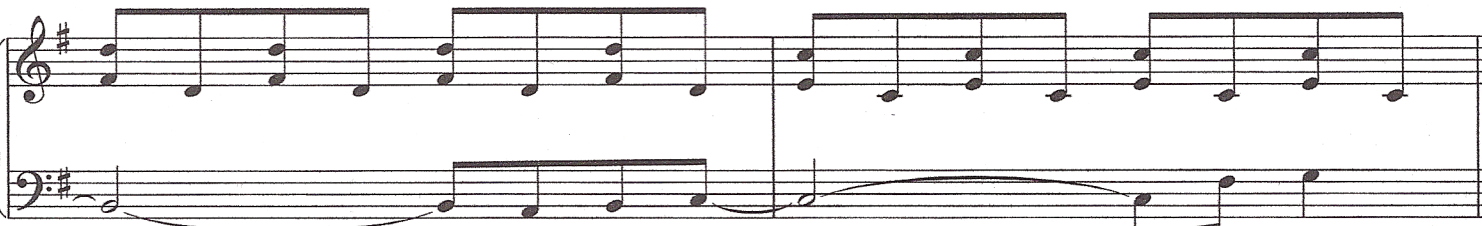
mf





C  G  D 




Bm  C 



G  D 

Male: Just a small - town girl, —
Female: Just a cit - y boy, —



Em7

C

liv - in' in a lone - ly world.
born and raised in south De - troit.

G

D

Bm

She took the mid-night train go - in' an - y - where.
He took the mid-night train go - in' an - y - where.

1

2

C

C

G

D

Em7

C

G D Em7

C G G D

Male: A sing - er in a smok - y room. _

Em7 C G

Female: The smell of wine and cheap per - fume. _ Both: For a smile _ they can

D Bm C

share the night. It goes on and on _ and on _ and on. _

cresc.

Stran - gers — wait - ing — up and down the
 Street - light — peo - ple, — liv - ing just to

boul - e - vard, — their shad - ows — search - ing — in the night. —
 find e - mo - tion, hid - ing —

some - where — in the night. —

To Coda ⊕

D Em7 C

The first system of music features a piano accompaniment with a steady eighth-note bass line in the left hand and a melody in the right hand. Above the staff, guitar chord diagrams are provided for D, Em7, and C. The key signature has one sharp (F#).

G D Em7

Female: Work-in' hard _ to get my fill. _ Ev-'ry-bod - y

The second system includes guitar chord diagrams for G, D, and Em7. The vocal melody for the female part is written in the upper staff, with lyrics: "Female: Work-in' hard _ to get my fill. _ Ev-'ry-bod - y". The piano accompaniment continues in the lower staves.

C G D

wants a thrill. _ *Both:* Pay - in' an - y - thing to roll the dice _ just

The third system includes guitar chord diagrams for C, G, and D. The vocal melody continues with lyrics: "wants a thrill. _ Both: Pay - in' an - y - thing to roll the dice _ just". The piano accompaniment is shown in the lower staves.

Bm C G

one more _ time. _ *Female:* Some will win, _

The fourth system includes guitar chord diagrams for Bm, C, and G. The vocal melody concludes with lyrics: "one more _ time. _ Female: Some will win, _". The piano accompaniment is shown in the lower staves.

D **C**

Both: some will lose, — some were born to sing the blues. —

G **D** **Bm**

Oh, the mov - ie nev - er ends; — it goes on and on — and on —

C

D.S. al Coda
(take repeat)

— and on. —

CODA **G** **D**

Em7 **C** **G**



Female: Don't stop! —



All: Don't _ stop be - liev - in'. Hold on to the



feel - in', street - light peo - ple.



N.C.

Don't _ stop!

BOHEMIAN RHAPSODY

Words and Music by
FREDDIE MERCURY

Slowly

Bb6



C7



Bb6



C7



F7



Cm7



F7



Is this the real life? Is this just fan - ta - sy? Caught in a land - slide, No es -

mf

Bb



Cm7



Bb



Gm



Bb7



cape from re - al - i - ty. O - pen your eyes, — Look up to the skies — and

Eb



Cm



F7



see. I'm just a poor boy, I need no sym - pa - thy, Be-cause I'm



eas - y come, eas - y go, Lit - tle high, lit - tle low, An - y way the wind blows



does-n't real-ly mat - ter to me, to — me.



Ma - ma, — just killed a man, Put a gun a - gainst his head, pulled my
Too late, — my time has come, Sends — shiv - ers down my spine, bod - y's



trig - ger, now he's dead. Ma - ma, — life had just be - gun, But
ach - ing all the time. Good - bye, — ev - ry - bod - y, I've got to go, Got - ta

Cm E7/B7 F/A Fm/A7 E7 B7/D

now I've gone and thrown it all a - way. Ma - ma ooh,
 leave you all be - hind and face the truth. Ma - ma, ooh,

Cm Fm Bb

Did-n't mean to make you cry. If I'm not back a - gain this time to -
 I don't want to die. I some-times wish I'd nev-er been born at

1 Eb Bb/D Cm Abm Eb Ab/Eb Eb

mor-row, car-ry on, car-ry on as if noth-ing real-ly mat-ters. —

Ebdim Fm7/Eb Bb

2

E^b

B^b/D

Cm

Fm

all.

B^b7

E^b

Gm/D

Cm

Fm

D^b

D^b/C^b

B^bm

L'istesso tempo (♩ = ♩)

A

D/A

A

Adim

A

D/A

A

Adim

A

I see a lit - tle sil - hou - et - to of a man, Scar - a -

D/A

A

D/A

A

Adim

A

D/A

A

D^b/A^b

A^b



mouche, Scar - a - mouche, will you do the Fan - dan - go. **Chorus:** Thun - der - bolt and light - ning,



C/G

E

A

N.C.



ver - y, ver - y fright - 'ning me. (Gal - li - le - o.) Gal - li - le - o. (Gal - li - le - o.) Gal - li -



le - o, Gal - li - le - o, Fig - a - ro, mag - ni - fi - co.



(let ring -----)

B

B^b

A

B^b

B

B^b

A

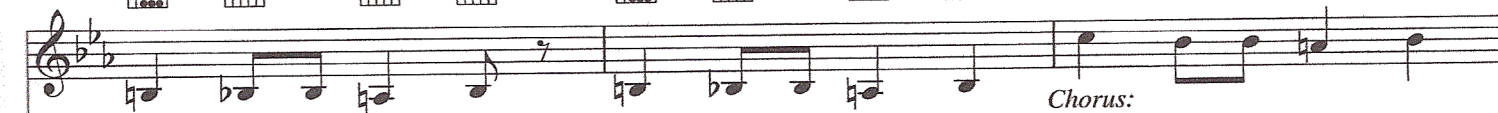
B^b

A^b/E^b

E^b

E^bdim

E^b



Solo: I'm just a poor boy no - bod - y loves me. **Chorus:** He's just a poor boy



Ab/Eb Eb Ebdim Eb Ab Eb/G F Bb

from a poor fam - i - ly. Spare him his life from this mon - stros - i - ty.

Ab Eb/G F#dim7 Fm7 B Bb A Bb B Bb A Bb

Solo: Eas - y come, eas - y go, will you let me go, Bis -

Eb Bb Eb Bb

Chorus: mil - lah! No, we will not let you go. (Let him go!) — Bis - mil - lah! We

Eb Bb

will not let you go. (Let him go!) — Bis - mil - lah! We will not let you go. (Let me go.) —

G7

Will not let you go. (Let me go) Will not let you go. (Let me go.) Ah.

Bm A D Db Gb Bb Eb N.C. Eb

No, no, no, no, no, no, no. (Oh, ma - ma mi - a, ma - ma mi - a.) Ma - ma

Solo: *Chorus:*

Bb Eb Ab D Gm

mi - a, let me go. Be - el - ze - bub has a dev - il put a - side for

Bb Gm Bb Gm Bb

me, for me, for me.

E^b



First system of musical notation with treble and bass staves.

F7



B^b7



E^b/B^b



Second system of musical notation with lyrics: So you think you can

B^b



E^b



B^b



D^b



Third system of musical notation with lyrics: stone me and spit in my eye.

B^b7



E^b/B^b



B^b



E^b



A^b



Fourth system of musical notation with lyrics: So you think you can love me and leave me to die.



Oh, _____ ba - by, _____ can't do this to me, ba - by, _____



Just got-ta get out, Just got-ta get right out - ta here. _



N.C. 3 3 3



rall. a tempo

Slowly

Eb Bb/D Cm G/B Cm G7/B Cm Bb7 Eb D Gm

mf

Ab Eb Cm Gm Cm Gm Cm Abm

Noth-ing real-ly mat-ters, An-y-one can see, Noth-ing real-ly mat-ters,

rit.

Bb11 Eb Ab/Eb Eb Ebdim7 Bb/D Bbm/Db

Noth-ing real-ly mat-ters to me. _____

a tempo

C7 C7b9 C7 F Bb F/A Abdim7 Gm7 F

An-y way the wind blows.

rit. e dim. poco a poco

p

TO SIR, WITH LOVE

from TO SIR, WITH LOVE

Words by DON BLACK
Music by MARC LONDON

Moderate Pop feel

First system of musical notation. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/style is 'Moderate Pop feel'. The dynamic marking is *mf*. Above the treble staff, there are two guitar chord diagrams: 'A' (x02232) and 'E7' (022100). The treble staff contains a sustained chord in the first measure, followed by a melodic line in the second and third measures. The bass staff contains a rhythmic accompaniment.

Second system of musical notation. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the treble staff, there is a guitar chord diagram for 'A' (x02232). The lyrics 'Those school - girl days -' are written below the treble staff. The treble staff contains a melodic line with lyrics. The bass staff contains a rhythmic accompaniment.

Third system of musical notation. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the treble staff, there are three guitar chord diagrams: 'B' (x22232), 'D' (x22423), and 'A' (x02232). The lyrics 'of tell - ing tales and bit - ing nails are gone.' are written below the treble staff. The treble staff contains a melodic line with lyrics. The bass staff contains a rhythmic accompaniment.

But in my mind

I know they will still live on and on.

But how do you thank some-one who has

tak - en you from cray - ons to per - fume? Oh, it is - n't

E B F#

easy, but I'll try. _____ If you

B A B

wanted the sky, _____ I would write _____ across the sky in let -

A B

ters _____ that would _____ soar a thousand feet _____ high, _____ "To -

E F#



_____ sir, _____ with _____ love." _____

A  B 

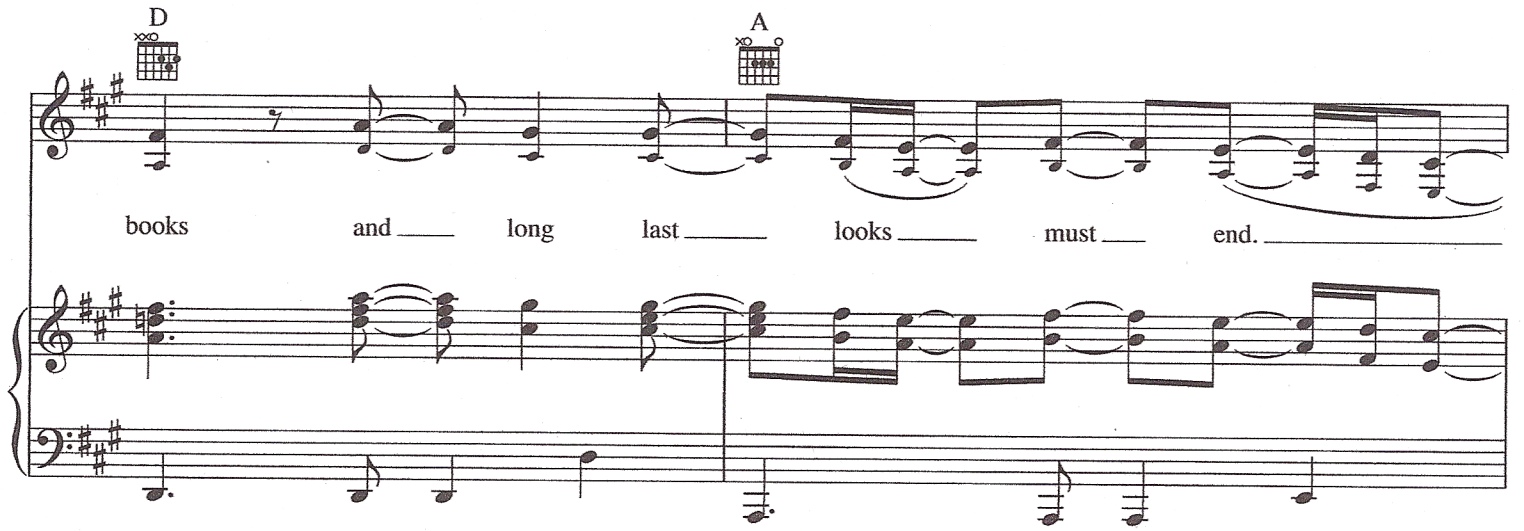
The — time has come, — for clos - ing

mf






D  A 

books and — long last — looks — must — end. —

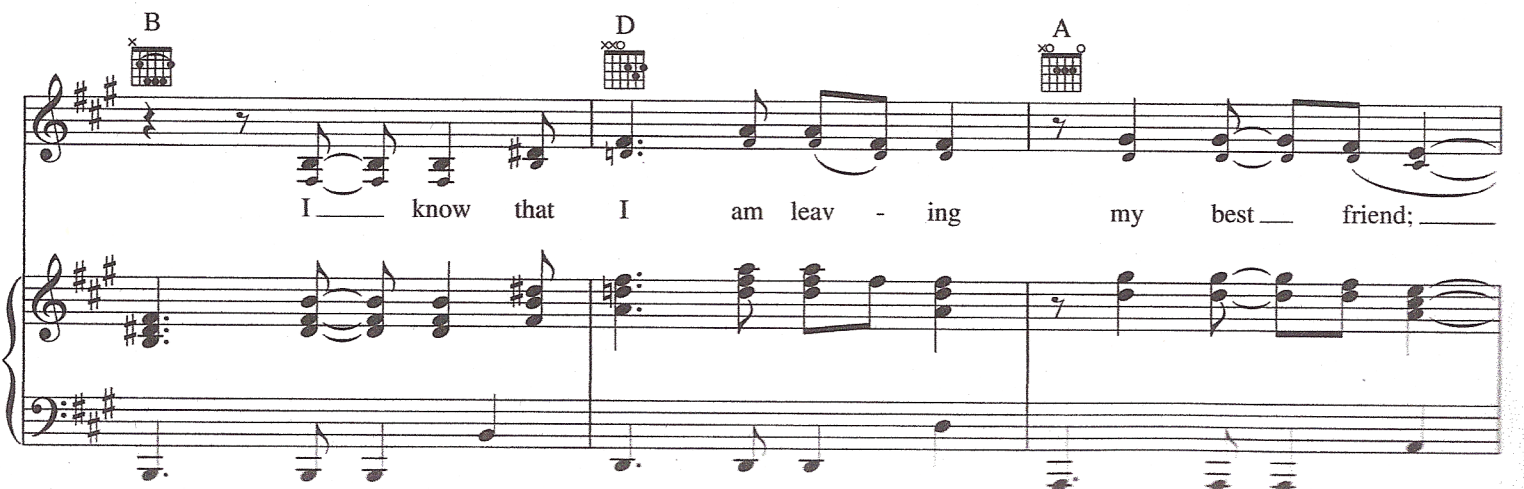


And — as — I — leave, —



B  D  A 

I — know that I am leav - ing that my best — friend; —



G⁷ C^m

a — friend who taught me right from wrong, and —

G⁷ C^m B

— weak from strong. — That's a — lot to learn. — What — can I

E B F⁷

give you in — re - turn? — If you

B A B A

want - ed the moon, — I would try — to make a start, but I — would rath -

B E

- er you let me give my heart. To sir, with

F# A

love.

mf

E7 A

E7 A

OVER THE RAINBOW

from THE WIZARD OF OZ

Lyric by E.Y. "YIP" HARBURG

Music by HAROLD ARLEN

Moderate Ballad



The first system of the musical score for 'Over the Rainbow'. It features a vocal line in 4/4 time with a treble clef and a piano accompaniment in 4/4 time with a grand staff (treble and bass clefs). The tempo is marked 'Moderate Ballad'. The key signature is one flat (F major). The vocal line begins with the lyrics 'Oo,'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system concludes with a long fermata over the final notes.



The second system of the musical score. The vocal line continues with the lyrics 'oo,'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a long fermata over the final notes.



The third system of the musical score. The vocal line continues with the lyrics 'Oo,'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a long fermata over the final notes.

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Am F

oo, — hoo, hoo, oo, — hoo hoo.

C G/C

Some - where o - ver — the rain - bow, -

F C

way — up high,

F Fm C Am

there's a land that — I dreamed of —

Dm G Am

once in a lull - a - by.

F C

High. Oh, some - where

G/C F

o - ver the rain - bow, skies are

C F Fm

blue, and the

C Am Dm G

dreams that — you dare to dream real - ly do come

This system contains the first two measures of the piece. It features guitar chord diagrams for C, Am, Dm, and G. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "dreams that — you dare to dream real - ly do come".

Am F

true. Hoo.




This system contains the next two measures. The vocal line has a long note for "true." followed by a melodic phrase for "Hoo." The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for Am and F are provided.

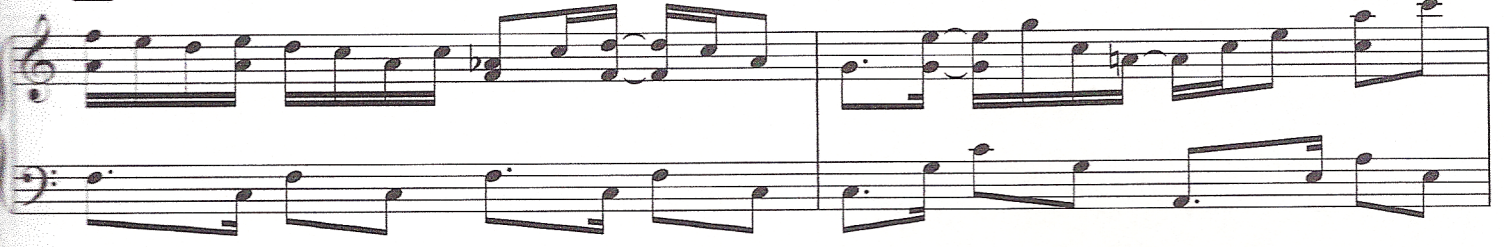
C Em

This system contains two measures of piano accompaniment. The vocal line is mostly silent, with a few notes in the first measure. Guitar chord diagrams for C and Em are provided.

C

This system contains two measures of piano accompaniment. The vocal line is silent. A guitar chord diagram for C is provided.

Chord diagrams:   



Chord diagrams:   



Oh, some day I'll wish up - on a star, and




Chord diagrams:  

wake up where the clouds are far behind



Chord diagrams:  

me; where troubles melt like lemon drops.



G Am

High a - bove_ the chim - i - ney tops, that's where you'll

F C

find_ me. Oh, some - where

G/C F

o - ver_ the rain - bow, oo, blue - birds

C F Fm

fly. _____ Birds fly

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal staff, three chord diagrams are shown: C major, F major, and F minor. The lyrics 'fly.' are written below the first measure, followed by a long horizontal line. The lyrics 'Birds' and 'fly' are written below the second and third measures respectively.

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The vocal line continues with a melody that follows the piano accompaniment.

C Am Dm G

o - ver _____ the rain - bow. _____ Why then, _____ oh, why can't

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, four chord diagrams are shown: C major, A minor, D minor, and G major. The lyrics 'o - ver' are written below the first measure, followed by a long horizontal line. The lyrics 'the rain - bow.' are written below the second measure, followed by another long horizontal line. The lyrics 'Why then,' are written below the third measure, followed by a long horizontal line. The lyrics 'oh, why can't' are written below the fourth measure.

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand. The vocal line continues with a melody that follows the piano accompaniment.

Am F Cmaj7

I, _____ I? _____

Detailed description: This system contains the fifth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, three chord diagrams are shown: A minor, F major, and C major 7. The lyrics 'I,' are written below the first measure, followed by a long horizontal line. The lyrics 'I?' are written below the second measure, followed by another long horizontal line. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

rit.

Detailed description: This system contains the sixth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand. The vocal line continues with a melody that follows the piano accompaniment. The word 'rit.' is written below the piano accompaniment staff, indicating a ritardando. The system ends with a double bar line.