

Journey (Musical group)

# JOURNEY

## COMPLETE

from "Infinity" to "Raised On Radio"

2  
M  
1630.18  
.J75  
J6  
1987x

q M1630.18.J75 J6 1987x

Journey (Musical group)

Journey complete : from  
"Infinity" to "Raised  
c1987.

<b>TITLE</b>	<b>ALBUM</b>	<b>PAGE</b>
<b>AFTER THE FALL</b> .....	<i>FRONTIERS</i> .....	242
<b>ANYTIME</b> .....	<i>INFINITY</i> .....	12
<b>ANY WAY YOU WANT IT</b> .....	<i>DEPARTURE</i> .....	97
<b>ASK THE LONELY</b> .....	<i>TWO OF A KIND Soundtrack</i> ...	252
<b>BACK TALK</b> .....	<i>FRONTIERS</i> .....	230
<b>BE GOOD TO YOURSELF</b> .....	<i>RAISED ON RADIO</i> .....	266
<b>CAN DO</b> .....	<i>INFINITY</i> .....	42
<b>CHAIN REACTION</b> .....	<i>FRONTIERS</i> .....	211
<b>CITY OF THE ANGELS</b> .....	<i>EVOLUTION</i> .....	59
<b>DAYDREAM</b> .....	<i>EVOLUTION</i> .....	68
<b>DEAD OR ALIVE</b> .....	<i>ESCAPE</i> .....	186
<b>DEPARTURE</b> .....	<i>DEPARTURE</i> .....	126
<b>DIXIE HIGHWAY</b> .....	<i>CAPTURED</i> .....	150
<b>DON'T STOP BELIEVIN'</b> .....	<i>ESCAPE</i> .....	156
<b>DO YOU RECALL</b> .....	<i>EVOLUTION</i> .....	54
<b>EDGE OF THE BLADE</b> .....	<i>FRONTIERS</i> .....	220
<b>ESCAPE</b> .....	<i>ESCAPE</i> .....	174
<b>THE EYES OF A WOMAN</b> .....	<i>RAISED ON RADIO</i> .....	302
<b>FAITHFULLY</b> .....	<i>FRONTIERS</i> .....	216
<b>FEELING THAT WAY</b> .....	<i>INFINITY</i> .....	8
<b>FRONTIERS</b> .....	<i>FRONTIERS</i> .....	234
<b>GIRL CAN'T HELP IT</b> .....	<i>RAISED ON RADIO</i> .....	307
<b>GOOD MORNING GIRL</b> .....	<i>DEPARTURE</i> .....	127
<b>HAPPY TO GIVE</b> .....	<i>RAISED ON RADIO</i> .....	281
<b>HOMEMADE LOVE</b> .....	<i>DEPARTURE</i> .....	134
<b>I'LL BE ALRIGHT WITHOUT YOU</b> .....	<i>RAISED ON RADIO</i> .....	288
<b>I'M CRYIN'</b> .....	<i>DEPARTURE</i> .....	118
<b>IT COULD HAVE BEEN YOU</b> .....	<i>RAISED ON RADIO</i> .....	293
<b>JUST THE SAME WAY</b> .....	<i>EVOLUTION</i> .....	50
<b>KEEP ON RUNNIN'</b> .....	<i>ESCAPE</i> .....	168
<b>LÃ DO DÃ</b> .....	<i>INFINITY</i> .....	16
<b>LADY LUCK</b> .....	<i>EVOLUTION</i> .....	86
<b>LAY IT DOWN</b> .....	<i>ESCAPE</i> .....	181
<b>LIGHTS</b> .....	<i>INFINITY</i> .....	4

<b>TITLE</b>	<b>ALBUM</b>	<b>PAGE</b>
<b>LINE OF FIRE</b> .....	<i>DEPARTURE</i> .....	122
<b>LOVIN', TOUCHIN', SQUEEZIN'</b> .....	<i>EVOLUTION</i> .....	64
<b>LOVIN' YOU IS EASY</b> .....	<i>EVOLUTION</i> .....	92
<b>MAJESTIC</b> .....	<i>EVOLUTION</i> .....	84
<b>MOTHER, FATHER</b> .....	<i>ESCAPE</i> .....	193
<b>ONCE YOU LOVE SOMEBODY</b> .....	<i>RAISED ON RADIO</i> .....	270
<b>ONLY THE YOUNG</b> .....	<i>VISION QUEST Soundtrack</i> .....	256
<b>OPEN ARMS</b> .....	<i>ESCAPE</i> .....	198
<b>OPEN THE DOOR</b> .....	<i>INFINITY</i> .....	29
<b>THE PARTY'S OVER</b> .....	<i>CAPTURED</i> .....	145
<b>PATIENTLY</b> .....	<i>INFINITY</i> .....	19
<b>PEOPLE AND PLACES</b> .....	<i>DEPARTURE</i> .....	108
<b>POSITIVE TOUCH</b> .....	<i>RAISED ON RADIO</i> .....	261
<b>PRECIOUS TIME</b> .....	<i>DEPARTURE</i> .....	113
<b>RAISED ON RADIO</b> .....	<i>RAISED ON RADIO</i> .....	284
<b>RUBICON</b> .....	<i>FRONTIERS</i> .....	247
<b>SEND HER MY LOVE</b> .....	<i>FRONTIERS</i> .....	206
<b>SEPARATE WAYS</b> .....	<i>FRONTIERS</i> .....	201
<b>SOMEDAY SOON</b> .....	<i>DEPARTURE</i> .....	104
<b>SOMETHIN' TO HIDE</b> .....	<i>INFINITY</i> .....	24
<b>STAY AWHILE</b> .....	<i>DEPARTURE</i> .....	130
<b>STILL THEY RIDE</b> .....	<i>ESCAPE</i> .....	172
<b>STONE IN LOVE</b> .....	<i>ESCAPE</i> .....	164
<b>SUZANNE</b> .....	<i>RAISED ON RADIO</i> .....	276
<b>SWEET AND SIMPLE</b> .....	<i>EVOLUTION</i> .....	46
<b>TROUBLED CHILD</b> .....	<i>FRONTIERS</i> .....	224
<b>TOO LATE</b> .....	<i>EVOLUTION</i> .....	79
<b>WALKS LIKE A LADY</b> .....	<i>DEPARTURE</i> .....	100
<b>WHEEL IN THE SKY</b> .....	<i>INFINITY</i> .....	34
<b>WHEN YOU'RE ALONE (It Ain't Easy)</b> .....	<i>EVOLUTION</i> .....	74
<b>WHERE WERE YOU</b> .....	<i>DEPARTURE</i> .....	140
<b>WHO'S CRYIN' NOW</b> .....	<i>ESCAPE</i> .....	161
<b>WHY CAN'T THIS NIGHT GO ON FOREVER</b> .....	<i>RAISED ON RADIO</i> .....	298
<b>WINDS OF MARCH</b> .....	<i>INFINITY</i> .....	38

# LIGHTS

Words and Music by  
STEVE PERRY and NEAL SCHON

Slow  $1\frac{2}{8}$  feel

When the (1,3,4)lights go down in the  
2. So you think you're

*mp*

cit - y lone - ly and the sun shines on the  
well my friend, I'm lone - ly

C D Bm

bay. oo I want to be there in my  
too. I want to get back to my

C Bm C

To 3rd time  
To 4th time

cit - y cit - y by the bay oh oh oh oh oh oh  
cit-y by the bay oh oh oh oh

1 2 D

oh. oh. It's

Bm G D

sad, oh there's been morn - ings out on the road with -

*mf*



out you with-out your charms



oh oh oh my my my, my, my, my,



*D.S. al Coda*

oh, oh, oh. When the

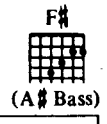
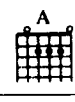
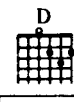
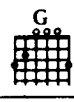
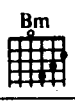
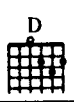


**Coda I**

oh

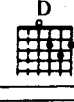
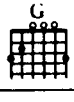
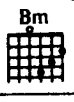
(Ad-lib guitar solo)

*f*



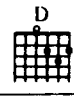
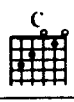
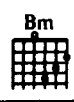
Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with treble and bass clefs, featuring triplets and slurs.



Empty musical staff with treble clef and key signature of two sharps (F# and C#).

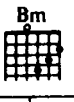
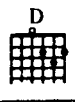
Musical staff with treble and bass clefs, featuring triplets and slurs.



*D.S. al Coda II*

Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with treble and bass clefs, featuring triplets and slurs.



Musical staff with treble clef, lyrics "Oh oh oh oh", and slurs.

**Coda II**

Musical staff with treble and bass clefs, featuring triplets and slurs.

# FEELING THAT WAY

Words and Music by  
 STEVE PERRY, GREGG ROLIE  
 and A. DUNBAR

Moderate slow rock

O-pened my eyes — to a new kind of way —  
 A new road's wait - ing you touched my life. woa —

*mf*

all the good — times — that you saved. —  
 Soft and warm — on a sum-mer's night. —



Bb (D Bass) F (A Bass) Fm (Ab Bass) Eb

Are you feel in' you feel-lin' that way  
 You're the on - ly one, I told you, the on - ly one I

Bb (D Bass) Bbm (Db Bass) Bbm (F Bass) C7sus C7

too, or am I just, am I just a fool? When the  
 love, the love - ly one I'm think-in' of. When the

Bb (A Bass) F

sum - mer's gone she'll be there  
 sum - mer's gone she'll be there stand-in' by the light.

Bb (A Bass) F C

Once she's been to where she's gone to she should know wrong from right. Is she

Bb (A Bass) F (A Bass) Eb (Ab Bass)

feel - in', are you feel - in', you feel - in' that way

1. Bb (D Bass) Bbm (Db Bass) Bbm (F Bass) C7sus C7

too\_ or am I just, am I just a fool?\_

2. Bb (A Bass) F (A Bass) Fm (Ab Bass) Eb

too?\_ woa When the

Bb (A Bass) F (A Bass) C

sum - mer's gone she'll be there stand - in' by the light.

*f*

Bb F C

(A Bass)

3

Once she's been to where she's gone to she should know wrong from right. Is she

3

Bb F Fm Eb

(A Bass) (Ab Bass)

feel - in'?

*mf*

Bb F Fm Eb

(A Bass) (Ab Bass)

Bb F C

(A Bass)

Repeat and fade

# ANYTIME

Words and Music by  
 GREGG ROLIE, NEAL SCHON,  
 ROSS VALORY, ROBERT FLEISCHMAN  
 and R. SILVER

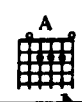
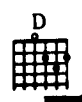
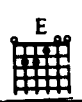
♩ = 72

Oo — oo an - y time — that you want — me,

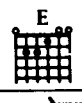
oo — oo an - y time — that you need — me,

(Drums)

oo — oo an - y time — that you want — me to }  
 oo — oo an - y time — that you want — me

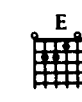


oo oo an - y time that you need me,

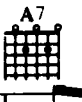
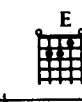


I'm stand - ing here with my arms a mile wide,  
give me all of your sun - shine.

*mf*



hop - in' and pray - in' for you.  
A spark is all I need.



Lis - ten to me and en - light - en me yeah,  
to take it a - way out of the shad - ows.

E F#m 1. A7

Well, hope that you'll need me too 'cause,  
 Well, what more can I

2. A7 B C#m F#m

say, yeah, yeah. Oh, an-y time at all,

D B

an - y time, an - y time at all.

(Drums)

E D A E D

(Ad-lib guitar solo) Repeat 4 times Oo oo an - y time that you want.

A musical score for guitar and voice. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features a vocal line with lyrics and guitar accompaniment with chord diagrams. The lyrics are: "me, oo oo an - y time\_ that you need\_ me, oo oo an - y time\_ that you want\_ me to, oo oo an - y time\_ that you need\_ me." The guitar accompaniment includes chord diagrams for A, E, and D. The score concludes with a section labeled "Repeat and fade".

me, oo oo an - y time\_ that you need\_ me,

oo oo an - y time\_ that you want\_ me to,

oo oo an - y time\_ that you need\_ me.

Repeat and fade

# LĀ DO DĀ

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderate rock feel (♩ = ♪♪)(♩ = ♪♪)

The first system of music features a vocal line on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). The piano part includes a steady eighth-note bass line and chords in the right hand, with several triplet markings over groups of notes.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure with triplet markings.

The third system includes lyrics and guitar chord diagrams. The guitar part is written on a single staff with a treble clef and a key signature of three sharps. Chord diagrams for E, D, and E are provided above the staff. The lyrics are: "Some - thing a - bout you ba - by real - ly", "Oo! Some-thin' 'bout you ba - by oh when you". The piano accompaniment continues below the guitar part.



knocks me off my feet,  
touch me sweet so fine,

Some-thing 'bout you sweet -  
I feel it,

heart I feel it, oo brings this poor boy to his  
oo when your bod-y's close to

knees.  
mine.

G (F Bass)

G (F Bass)

La do dah do da. — La do

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "La do dah do da. — La do". Above the vocal line, two guitar chord diagrams are shown: a G major chord and a G major chord with the bass note on the F string. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines in both hands.

Gsus (F Bass) G (F Bass) Esus D

dah — do da. —

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "dah — do da. —". Above the vocal line, four guitar chord diagrams are shown: Gsus, G (F Bass), Esus, and D. The piano accompaniment continues with chords and moving lines in both hands.

1. E D 2. E D

The third system features a vocal line with a first ending bracket and a second ending bracket. Above the vocal line, two guitar chord diagrams are shown: E and D. The piano accompaniment includes triplets in both hands. The system concludes with a double bar line.

E D E D

Repeat and fade

The fourth system features a vocal line with a first ending bracket and a second ending bracket. Above the vocal line, four guitar chord diagrams are shown: E, D, E, and D. The piano accompaniment includes triplets in both hands. The system concludes with a double bar line and the instruction "Repeat and fade".

# PATIENTLY

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderate

*mf*

C G  
(B Bass)

Here I stand so

Bb A Dm A+  
(C Bass)

pa - tient - ly for your lights to

Dm7 G C G  
(C Bass) (B Bass) (B Bass)

shine on me; for your song in -

side of me; this we bring to you.

In the shadow of love time goes by

leav - ing me help - less.

Just to reach and try to live my life,

D (F# Bass) F6

these are my rea - sons. —

3

C (B Bass) G (B Bass) Bb A

So here we stand so pa - tient - ly

Dm (C Bass) A+ (C Bass) Dm7 (C Bass) G (B Bass)





for your song in - side of me;

C (B Bass) G (B Bass) Bb A


for your lights to shine — on me;







3


To Coda


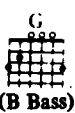










this we bring — to you.



























One, — one — in a mil - lion. — Oh —



oh — oh — oh.



C (B Bass) G (B Bass) Am (G Bass) Am (G Bass) D (F# Bass) F6

This system contains guitar chord diagrams for C, G, Am, Am, D, and F6. Below the diagrams is a piano accompaniment consisting of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

C (B Bass) G (B Bass) Am (G Bass) Am (G Bass) D (F# Bass) F6 Fmaj7

This system contains guitar chord diagrams for C, G, Am, Am, D, F6, and Fmaj7. It includes a first ending bracket and a second ending with a repeat sign. The piano accompaniment continues with a treble and bass clef staff.

Repeat 5 times (ad-lib guitar solo)

This system shows the piano accompaniment for the 'Repeat 5 times' section, with a treble and bass clef staff.

Em Fmaj7 D.S. al Coda

This system contains guitar chord diagrams for Em and Fmaj7. It includes a double bar line with 'D.S. al Coda' and a 2/4 time signature. The piano accompaniment continues with a treble and bass clef staff.

This system shows the piano accompaniment for the section following the double bar line, with a treble and bass clef staff. Dynamics markings 'mp' and 'mf' are present.

Dm (C# Bass) A+ (C# Bass) Dm7 (C Bass) G (B Bass)

rall. this we bring — to you. rall.

This system contains guitar chord diagrams for Dm, A+, Dm7, and G. It features a vocal melody line with lyrics 'this we bring — to you.' and piano accompaniment. Dynamics markings 'rall.' and 'mf' are present.

Coda

This system shows the piano accompaniment for the Coda section, with a treble and bass clef staff. Dynamics markings 'rall.' and 'mf' are present.

# SOMETHIN' TO HIDE

Words and Music by  
STEVE PERRY and NEAL SCHON

Slow rock (12/8 feel)

The first system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. The bottom staff is a bass clef with a 4/4 time signature, containing a simple bass line with quarter notes.

The second system continues the piano accompaniment from the first system, maintaining the same three-staff structure and rhythmic complexity.

The third system includes guitar chords and a vocal line. Above the vocal staff, guitar chords are indicated: Dm (A Bass), C (A Bass), Bb, Dm (A Bass), C (A Bass), and Bb. The vocal line has lyrics: "Please come talk to me, tell me what's on your mind..". The piano accompaniment continues below with triplets and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic.



Dm C Bb A7

You said there's noth-ing wrong — I know.

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment with triplets and sixteenth notes, and guitar chord diagrams for Dm, C, Bb, and A7.

Dm (A Bass) C (A Bass) Bb Dm (A Bass) C (A Bass) Bb

Oo — it's been a long, long time — since I last saw your — face.




This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment with triplets and sixteenth notes, and guitar chord diagrams for Dm (A Bass), C (A Bass), Bb, Dm (A Bass), C (A Bass), and Bb.

Dm C Bb A7

Trac - es in my mind — I know.

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment with triplets and sixteenth notes, and guitar chord diagrams for Dm, C, Bb, and A7.

Chorus

You've got some - thing to hide that










you're not tell - ing me. You've got some - thing to hide I







know.












Dm (A Bass) C Bb A

This system contains the first two staves of music. The top staff shows guitar chords: Dm (A Bass), C, Bb, and A. The middle staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a triplet of eighth notes and a sixteenth-note triplet.

A7 A9sus4 D (A Bass) A

This system contains the next two staves of music. The top staff shows guitar chords: A7, A9sus4, D (A Bass), and A. The middle staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part includes a triplet of eighth notes and a sixteenth-note triplet. A dynamic marking of *mf* is present.

A9sus4 D (A Bass) A A9sus4 D (A Bass) A

Some - thin' a - bout you and I know that you're not tell - ing me.

This system contains the next two staves of music. The top staff shows guitar chords: A9sus4, D (A Bass), A, A9sus4, D (A Bass), and A. The middle staff is the vocal line with the lyrics "Some - thin' a - bout you and I know that you're not tell - ing me." The bottom staff is the piano accompaniment, featuring a triplet of eighth notes and a sixteenth-note triplet.

This system contains the piano accompaniment for the second half of the third system, showing chords and a bass line.

Dm (A Bass) C Bb Dm (A Bass) C Bb

You've got some-thing to hide that you're not tell - ing me.

This system contains the next two staves of music. The top staff shows guitar chords: Dm (A Bass), C, Bb, Dm (A Bass), C, and Bb. The middle staff is the vocal line with the lyrics "You've got some-thing to hide that you're not tell - ing me." The bottom staff is the piano accompaniment, featuring a triplet of eighth notes and a sixteenth-note triplet.

This system contains the piano accompaniment for the second half of the fourth system, showing chords and a bass line.

Dm (A Bass) C Bb A7

You've got some- thing to hide I know.

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "You've got some- thing to hide I know." The piano accompaniment is in grand staff (treble and bass clefs). The guitar chords are Dm (A Bass), C, Bb, and A7. The piano part includes triplets and sixteenth-note runs.

Dm (A Bass) C Bb Dm (A Bass) C Bb

The second system of music continues the piano accompaniment. The guitar chords are Dm (A Bass), C, Bb, Dm (A Bass), C, and Bb. The piano part features more complex rhythmic patterns, including triplets and sixteenth-note runs.

(A Bass) C Bb Dm (A Bass) C Bb

The third system of music continues the piano accompaniment. The guitar chords are (A Bass), C, Bb, Dm (A Bass), C, and Bb. The piano part includes triplets and sixteenth-note runs.

Dm (A Bass) C Bb Dm (D Bass) Am C Dm (C Bass) Bbmaj7

The fourth system of music concludes the piano accompaniment. The guitar chords are Dm (A Bass), C, Bb, Dm (D Bass), Am, C, Dm (C Bass), and Bbmaj7. The piano part features triplets and sixteenth-note runs, ending with a final chord.

# OPEN THE DOOR

Words and Music by  
 STEVE PERRY, GREGG ROLIE  
 and NEAL SCHON

$\text{♩} = 66$

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked as quarter note = 66. The piano part begins with a mezzo-piano (*mp*) dynamic. The vocal line has a whole rest for the first two measures.

The second system continues the piano accompaniment from the first system. The vocal line has a whole rest for the first two measures. The piano part continues with a steady eighth-note accompaniment.

The third system features the vocal line with lyrics and the piano accompaniment. The lyrics are: "Girl, oh you came to me, / Girl, your lips touch - ing mine,". The piano part includes a mezzo-forte (*mf*) dynamic. Chord diagrams for C<sub>sus</sub> and C are provided above the vocal line. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line and the instruction "(2nd time only)".

Csus

C

Csus

C

touched my life.  
ooh so fine.

Csus

C

Csus

C

Girl, how you shel-tered me,  
Girl, soft-ly touch-ing me,

Csus

C

Csus

C

touched my life.  
ooh so fine.

It's the  
She's the

Dm

Am

E  
(G Bass)

Am

Am  
(G Bass)

joy smile  
oo you gave to me when I was on my  
smile oo in my heart that sings its song for

1. D (F# Bass) G (F# Bass) F G

own, a - lone.  
you, a -

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with a treble clef, featuring a triplet of eighth notes on the first beat and a quarter note on the second. Chord diagrams for D (with F# Bass), G, F, and G are provided above the staff. The second staff is a vocal line with a treble clef, containing the lyrics 'own, a - lone.' and 'you, a -'. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part includes a triplet of eighth notes in the bass line.

Csus C Csus C

*f*

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar line with a treble clef, showing a long note held across the system. Chord diagrams for Csus and C are shown above. The second staff is a piano accompaniment in treble clef, marked with a forte (*f*) dynamic. The third and fourth staves are piano accompaniment in bass clef, continuing the rhythmic pattern from the previous system.

Csus C Csus C

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar line with a treble clef, showing a long note held across the system. Chord diagrams for Csus and C are shown above. The second staff is a piano accompaniment in treble clef, continuing the melodic line. The third and fourth staves are piano accompaniment in bass clef, continuing the rhythmic pattern.

D (F# Bass) F G C7

gain. Ooh, she o - pened up the door, -

*f*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar line with a treble clef, featuring a triplet of eighth notes. Chord diagrams for D (with F# Bass), F, G, and C7 are provided above. The second staff is a vocal line with a treble clef, containing the lyrics 'gain.' and 'Ooh, she o - pened up the door, -'. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. A forte (*f*) dynamic is indicated in the piano part.



she made my life once more. Yes, she o - pened,



yeah, she o - pened the door,



made my life once more. (Yeah, you o - pened.





Bb C Csus C

The first system of music features a guitar part with four chords: Bb, C, Csus, and C. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

Bb C C mp

Ooh, you o - pened up the

The second system continues the guitar part with chords Bb, C, and C. The piano accompaniment includes a dynamic marking of *mp*. The vocal line begins with the lyrics "Ooh, you o - pened up the". The melody in the right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

Fm

door, you made my life once more. (Yeah, you o - pened.

The third system continues the guitar part with chords Bb, C, and Fm. The piano accompaniment includes a dynamic marking of *mp*. The vocal line continues with the lyrics "door, you made my life once more. (Yeah, you o - pened.". The melody in the right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

C Csus C Bb C Repeat and fade

The fourth system concludes the guitar part with chords C, Csus, C, Bb, and C. The piano accompaniment includes a dynamic marking of *mp*. The vocal line ends with the lyrics "Repeat and fade". The melody in the right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

# WHEEL IN THE SKY

Words and Music by  
NEAL SCHON, ROBERT FLEISCHMAN  
and DIANE VALORY

*mp*

*f*

*mf*

Win-ter is here — a - gain — oh Lord have-n't been home — in a  
I been try - in' to make it home — got to make it be -

*8va bassa*

C Bb

year or more. — I hope she holds on a lit - tle  
 fore too long — Ooo I can't take this ver-y much

Dm

long - er. — Sent a let - ter on a  
 long - er. — I'm stand - in' in the

long sum-mer day made of sil-ver not of clay  
 sleet and rain. — Don't think I'll nev - er gon-na make it home a-gain.

C Bb Dm

ooo I've been run - nin' down this dust - y road.  
 The morn - in' sun is ris - in' it's kiss-in' the day.

Dm                      F                      C

Ooo the wheel in the sky — keeps on turn - in' I

Dm                      F                      C                      Dm                      F                      C

don't know where I'll be to - mor - row. — { 1. 2. Wheel in the sky — keeps on turn - in' —  
3. Wheel in the sky — keeps me yearn - in' —

G                      C                      Gm                      1. 3. Dm

woah. —————

To Coda ⊕                      2. G                      C

Oh, the now, now, now, now, now, — for to - mor-row.

Dm

Dm



solo ad lib

play 3 times



play 3 times

D.S. al Coda



Oh the

Coda

wheel in the sky\_ keeps on turn - in' I  
wheel in the sky\_ keeps on turn - in' I

Repeat and Fade

don't know where I'll be to - mor - row.  
don't know, I don't know I don't know.

play 4 times

# WINDS OF MARCH

Words and Music by  
ROBERT FLEISCHMAN, NEAL SCHON,  
GREGG ROLIE, MATHEW SCHON  
and STEVE PERRY

Moderate soft rock

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature, containing a whole rest. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, including two triplet markings (indicated by a '3' above the notes) in the first two measures. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature, containing a whole rest.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature, containing a whole rest. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It continues the complex rhythmic pattern from the first system, with two triplet markings in the first two measures. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature, containing a whole rest.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature, containing a whole rest. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It continues the complex rhythmic pattern. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature, containing a whole rest.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature, containing a whole rest. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It continues the complex rhythmic pattern with three triplet markings in the first three measures. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature, containing a whole rest.

Cm Fm7 Bb G  
(C Bass) (B Bass)

I cov - ered you with ros - es \_\_\_\_\_ like the stars at night. \_\_\_\_\_  
 You touched me with your eyes \_\_\_\_\_ soft as an eve - ning breeze. \_\_\_\_\_

Cm Fm7 Bb G  
(C Bass) (B Bass)

I cov - ered you with love \_\_\_\_\_ like a blan - ket on a cold win - ter's night. \_\_\_\_\_  
 You held me in your arms \_\_\_\_\_ as the wind rushed through the trees.

Cm Fm7 Bb G  
(C Bass) (B Bass)

I cov - ered you with joy \_\_\_\_\_ to make your life - time  
 You are my child \_\_\_\_\_ you make my life - time

1 Cm

big and bright.

2 Cm 3 Fm7 (C Bass) Bb G (B Bass) Bb (D Bass)

big and bright.

3

Eb Gm (D Bass) Cm Bb 3 3 3

You are my child — you came — like the winds of March —

f 3 3 3

Ab Am7-5 G7sus G7 Bb (D Bass)

with all the love — in your eyes. —

Eb Gm (D Bass) Cm Bb Ab Am7-5 To Coda 3 3 3 3 3 3

You are my child — you came — like the morn- ing lights — with all your love — in your

3 3 3 3 3 3

Detailed description: This is a page of sheet music for a song, page 40. It contains two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The first system starts with a '2' in a box above the first measure, indicating a second ending. Chord diagrams for Cm, Fm7 (with 'C Bass' below), Bb, G (with 'B Bass' below), and Bb (with 'D Bass' below) are shown above the vocal line. The lyrics 'big and bright.' are under the first vocal line. The piano accompaniment features triplets of eighth notes. The second system has lyrics 'You are my child — you came — like the winds of March —'. Chord diagrams for Eb, Gm (with 'D Bass' below), Cm, Bb, and G7sus are shown. The piano accompaniment includes a dynamic marking 'f' and triplets. The third system has lyrics 'with all the love — in your eyes. —'. Chord diagrams for Ab, Am7-5, G7sus, G7, and Bb (with 'D Bass' below) are shown. The piano accompaniment includes a triplet with a flat (b). The fourth system has lyrics 'You are my child — you came — like the morn- ing lights — with all your love — in your'. Chord diagrams for Eb, Gm (with 'D Bass' below), Cm, Bb, Ab, and Am7-5 are shown. The piano accompaniment includes triplets and a triplet with a flat. The system ends with a 'To Coda' symbol. The page number '40' is in the top left corner.



G<sup>7</sup>sus      G<sup>-</sup>      No Chord      E<sup>b</sup>

eyes. \_\_\_\_\_

*f*

Fm7      G      N.C.      Fm7      C      N.C.      B<sup>b</sup>

G<sup>7</sup>      Cm      Fm7 (C Bass)      dim.

eyes. \_\_\_\_\_

 Coda

B<sup>b</sup>      G (B Bass)      Cm      Fm7 (C Bass)      Cm

*rall.* \_\_\_\_\_

*p*      *pp*

# CAN DO

Words and Music by  
STEVE PERRY, ROSS VALORY  
and DIANE VALORY

Medium rock with drive

Did you ev - er stop to lis - ten (to) what you're miss - in' in the  
Take that gold - en rule that you learned in school — just



things you say yeah.—  
throw it a - way yeah.—






If you o - pen up your eyes \_\_\_\_\_ then you'll re - al - ize \_\_\_\_\_ what I  
If you're well di - rect - ed \_\_\_\_\_ you're well pro - tect - ed \_\_\_\_\_ from the



say.  
e - vil way. \_\_\_\_\_



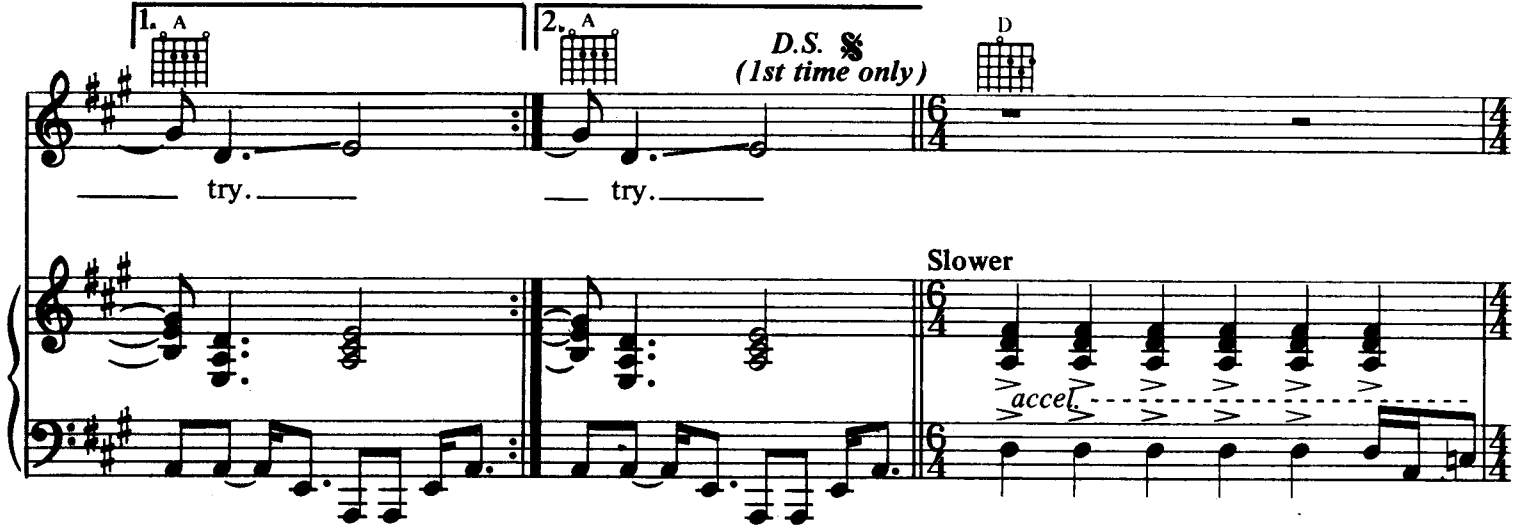
You can do what you want to \_\_\_\_\_ You can do if you—

1. A  2. A  *D.S. § (1st time only)* D 

try. try.

Slower

accel



Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes two first endings, each marked with a guitar chord diagram for an A major chord. The first ending is followed by a double bar line and a repeat sign. The second ending is followed by a double bar line and a 6/4 time signature. The vocal line has two instances of the word "try." with a horizontal line underneath. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand. The second ending of the piano part is marked "Slower" and includes an "accel" (accelerando) marking with a dashed line and a wedge.

N.C.

Tempo I




Detailed description: This system contains the third and fourth systems of music. The top system is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature, marked "N.C." (No Chords). The piano accompaniment is in grand staff with a key signature of two sharps and a 4/4 time signature, marked "Tempo I". It features a rhythmic pattern of eighth and sixteenth notes in both hands.

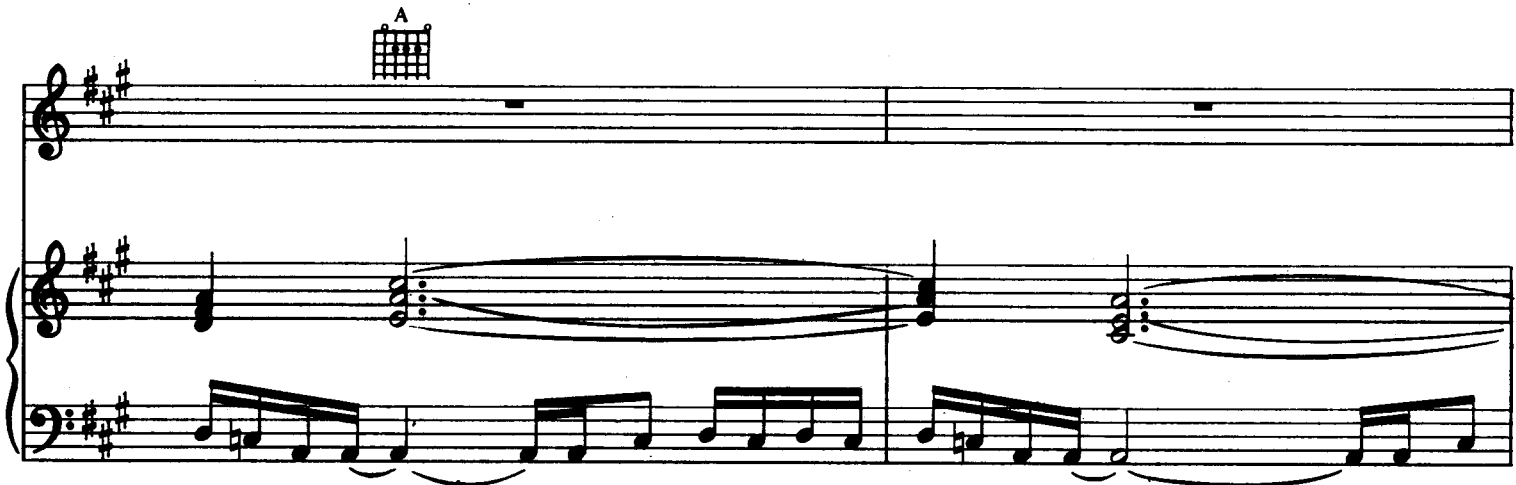
D7 

(Ad-lib guitar solo)



Detailed description: This system contains the fifth and sixth systems of music. The top system is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature, marked "D7" with a guitar chord diagram. The piano accompaniment is in grand staff with a key signature of two sharps and a 4/4 time signature, marked "(Ad-lib guitar solo)". It features a complex rhythmic pattern with many beamed notes in both hands.

A 



Detailed description: This system contains the seventh and eighth systems of music. The top system is a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature, marked "A" with a guitar chord diagram. The piano accompaniment is in grand staff with a key signature of two sharps and a 4/4 time signature. It features a melodic line in the right hand with long notes and a bass line in the left hand with a rhythmic pattern.

First system of musical notation, including treble and bass staves with a grand staff.

Second system of musical notation with lyrics: "You can do what you want to." Includes guitar chord diagrams for E and A, and a triplet of eighth notes.

Third system of musical notation with lyrics: "You can do if you try." Includes guitar chord diagrams for E and A, and a triplet of eighth notes.

To ⊕ after 2nd time

Fourth system of musical notation with lyrics: "You can do what you want to." Includes guitar chord diagrams for E and A, and a triplet of eighth notes.

N.C.

⊕  
Coda

# SWEET AND SIMPLE

Words and Music by  
STEVE PERRY

Slowly (♩ = 72)

(1) Try and keep it simple,  
(Verse 2. & 3.) See additional lyrics, (4.) = instr. solo.

*a tempo*

not too far \_\_\_\_\_ a - way,                      mov-in' slow, \_\_\_\_\_ so

sim-ple, nev - er felt this way. *8va*

**A** **Bm** **G** **1. A**

way. Don't be lone - ly, oh,

**2.4. A** **E** **Chorus**

*8va*

my friends, for-get the past. Sweet as sug - ar, when you're mov-in',

**D** **A** **Bm** **A** **E**


(C# Bass) 3 3



when you're mov-in' slow at last. It's what I like

**D** **A** **Bm** **A** **F#m** **G**

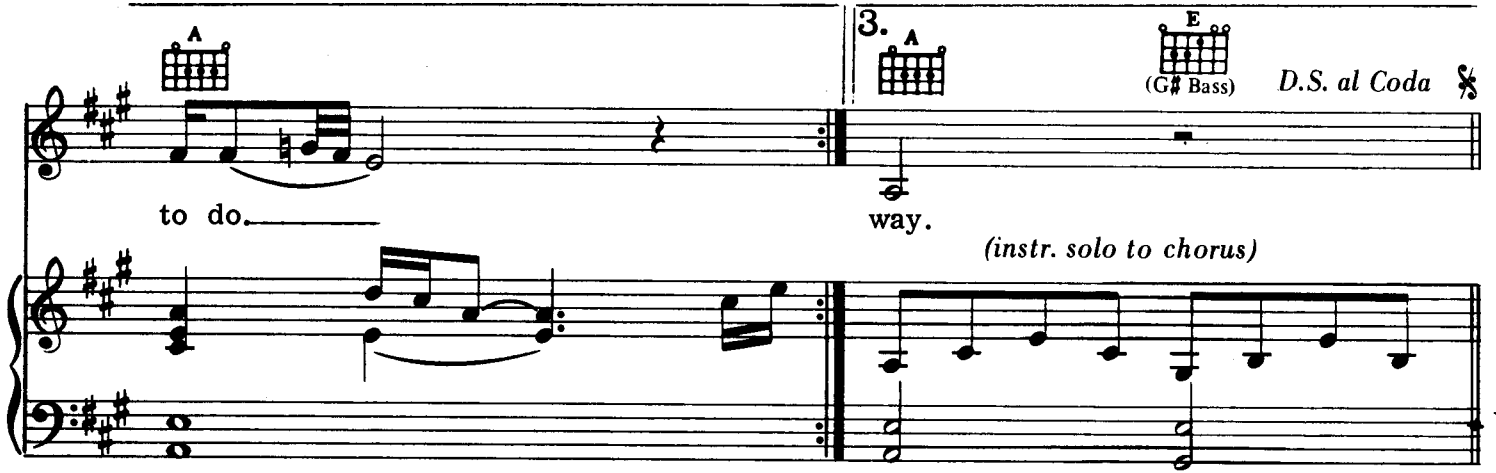
(C# Bass) 3 3 *tr* *mf*

To Coda

A 

3. A  E  (G# Bass) *D.S. al Coda* 

to do. \_\_\_\_\_ way. *(instr. solo to chorus)*



*Coda* A 

*a cappella*




to do, \_\_\_\_\_ yes. — It's what \_\_\_\_\_ I like to



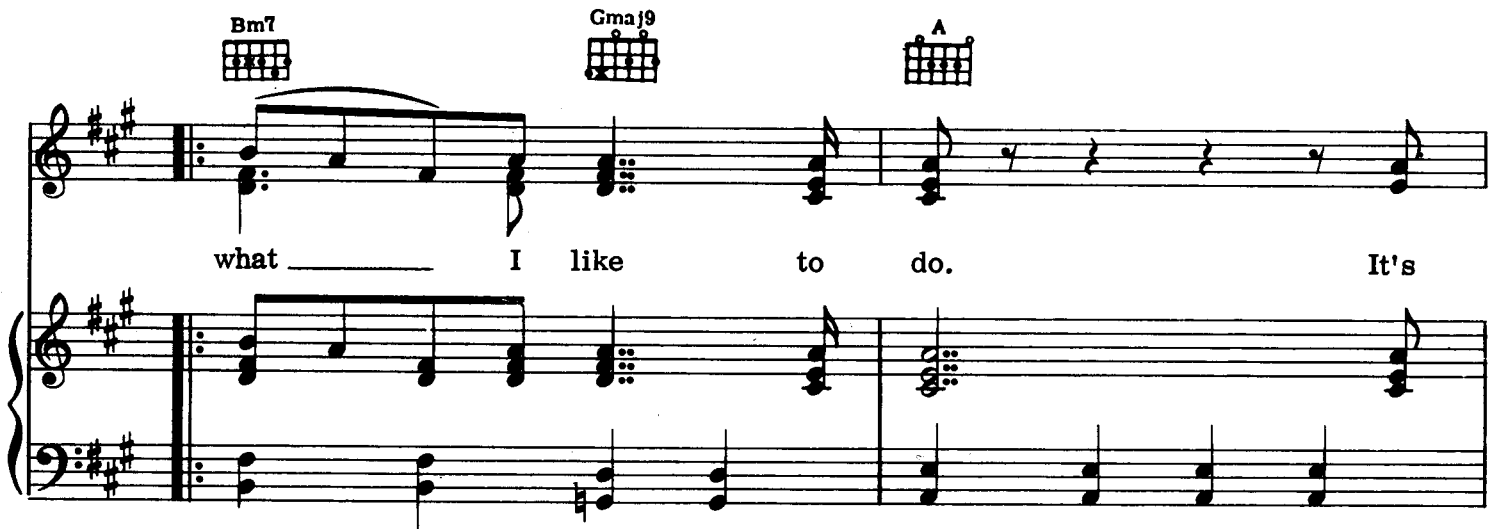
do. It's what \_\_\_\_\_ I like to do. It's

*p* \_\_\_\_\_ *f*



Bm7  Gmaj9  A 

what \_\_\_\_\_ I like to do. It's





Gmaj9                      Bm7                      A

what I like to do. It's

*Repeat ad lib & fade  
(lead vocal ad lib-  
instr. solo ad lib)*

Verse 2.      Movin' sweet, so simple,  
                   Takin' time to say,  
                   The way to being, to being simple  
                   Never felt this way.

To Chorus:

Verse 3:      How could it be so simple?  
                   To forget the way,  
                   A way to being, to being simple  
                   Never felt this way.

# JUST THE SAME WAY

Words and Music by  
GREGG ROLIE, NEAL SCHON  
and ROSS VALORY

Hard Rock ♩ = 102

A Asus A A(add 9) A Asus A A(add 9) A

*mf-f*

play 3 times

A D (F Bass)

Yes - ter - day was a good day,  
Take a chance now the tim - ings' right.

A F#m G N.C.

it's af - ter mid - night and I've got you on my mind.  
You're free to leave the key to my life.



Come with me — nev - er go a - way, —  
Stay with me. — Won't you stay the night, —



ev - 'ry day — we will fly, yeah. — } That's the same way you love —  
in the morn - in' feel - in' fine, yeah. — }



— me. — Ooo, just the same way you do. —  
(That's the same way she loves — you.)



(Just the same way — you do. — ) Just the same way you love —

1. G D A Asus A A (add 9) A

me. (Just the same way she loves. loves

Asus A A (add 9) 2.3. G D A E (G# Bass)


) loves. Oh no, loves. Instrumental.....

A D (F# Bass)

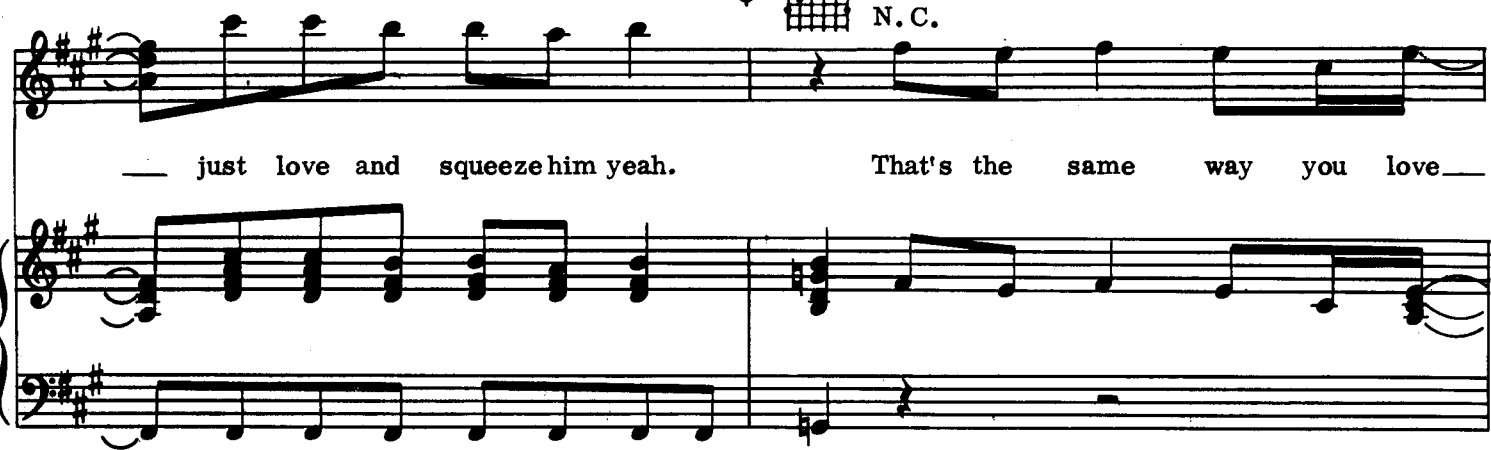
you should be hold-in' on to him girl. Oh, yeah just like, just like you want to do.

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

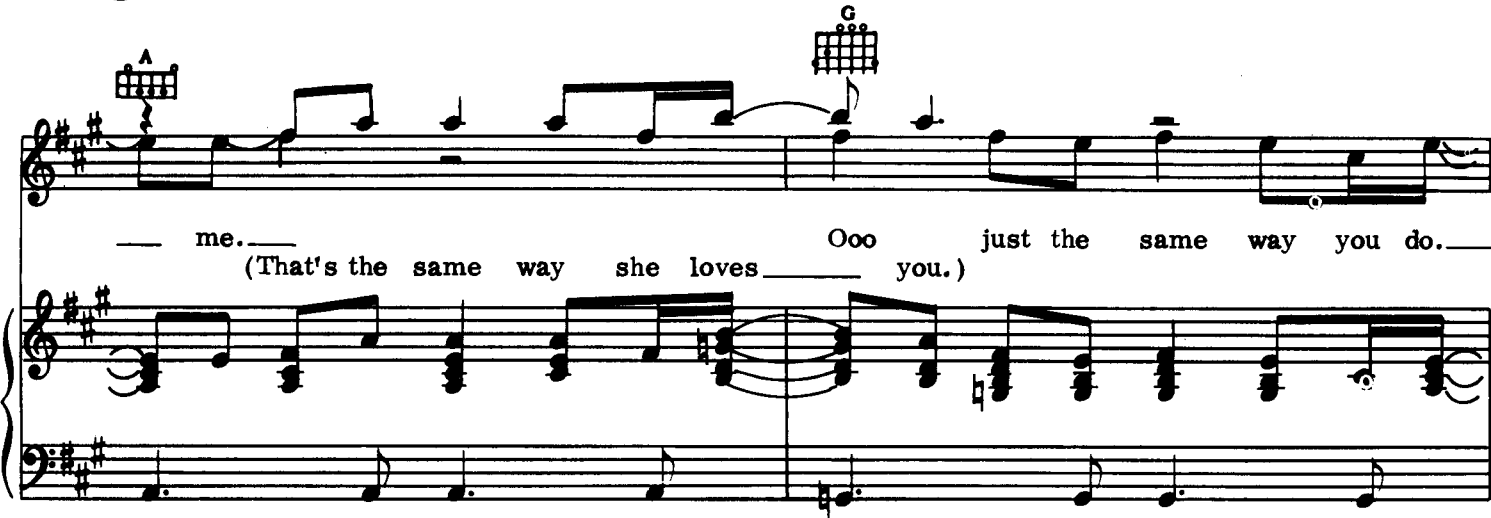
Oh, no, just love and squeeze him girl. Oh, yeah,

To Coda  N.C.

— just love and squeeze him yeah. That's the same way you love—

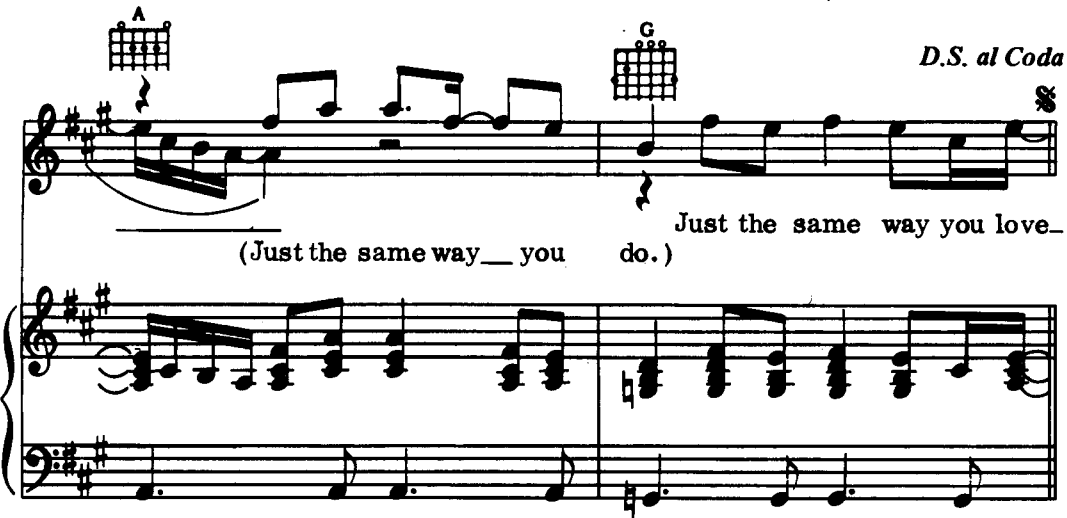


— me. — (That's the same way she loves — you.) Ooo just the same way you do. —

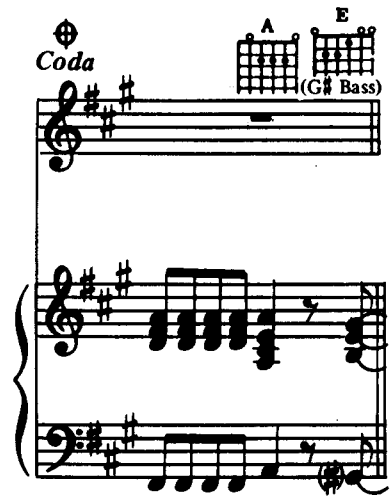


(Just the same way — you do.) Just the same way you love —

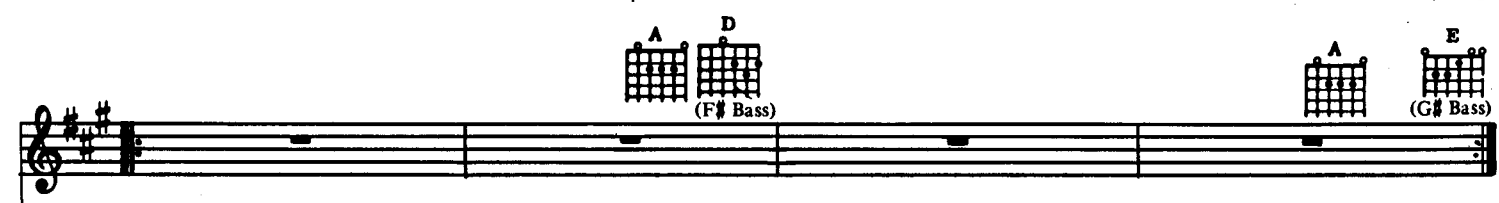
*D.S. al Coda*



*Coda*



(Guitar Solo ad lib)



*Repeat and Fade*



# DO YOU RECALL

Words and Music by  
STEVE PERRY and GREGG ROLIE

Moderato (♩ = 120)

F C Bb G Bb

*mf* (Play 3 times)

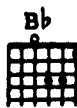
F C Bb F C Bb

Do you re-call \_\_\_\_\_ that lone - ly sum - mer day?

(Verse 2.) See additional lyrics; (Verse 3.) Instr. solo.

F C Bb

\_\_\_\_\_ We were to - geth - er and



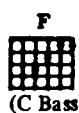
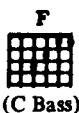
things — got in — our way. — Well, so you

Chorus



(C Bass)

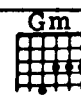
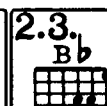
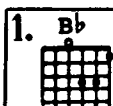
think that it's all o - ver, and you know it's gone to stay. —



(C Bass)

(C Bass)

— Oh, — af-ter storm-y weath - er, does the



(A Bass)

(A Bass)

sun shine — ev - 'ry day? day?

3. .... end solo)

Bb



F



Gm



Yes, it's the lov - in' things\_ that keep us  
 Girl, )



wan - der - ing. Yes, it's the lov - in' things, \_

To Coda



oo, — ba - by, love.

D.S. al Coda

(instr. solo, ad lib, through verse and chorus)









Gm



oo, — girl,






Coda



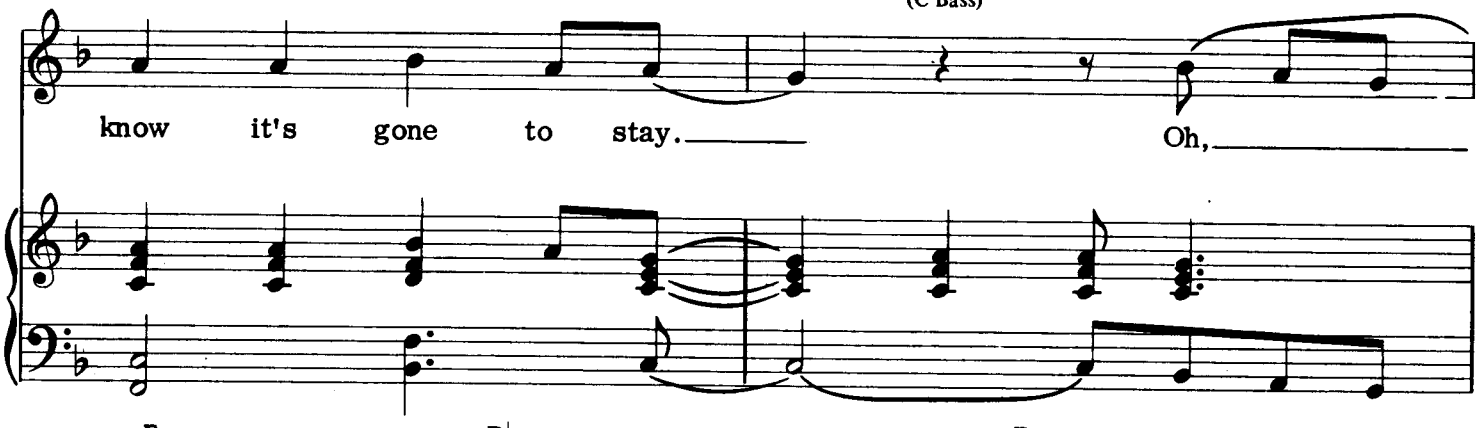














say you'll stay. — You think that it's all o - ver, and you



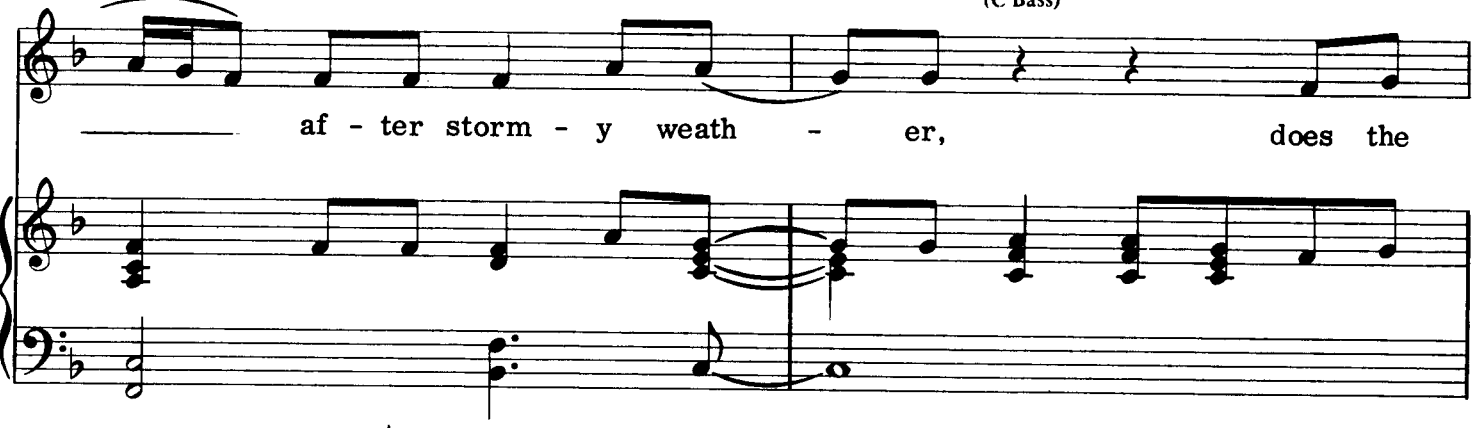






know it's gone to stay. — Oh,



af - ter storm - y weath - er, does the



1. 





sun shine ev - 'ry day? — So you



2. F Bb C F C F Bb C

(C Bass)

sun shine ev - 'ry day? — Does the sun shine ev -'ry-day?—

F C G Bb F Gm F

(C Bass) (A Bass)

— No, no. —

Verse 2: Yes, I recall, the things you said that day  
 You told me that you were leavin'  
 'Cause we can't go on this way

To Chorus:

# CITY OF THE ANGELS

Words and Music by  
 STEVE PERRY, GREGG ROLIE  
 and NEAL SCHON

Quickly, but with freedom

*a cappella*

*f*  
 Cit - y of the an - gels.

The vocal line is written in 4/4 time. It begins with a series of chords: F major, Bb major, F major, and Bb major. The melody consists of eighth and quarter notes. A long horizontal line follows the lyrics, indicating a continuation of the vocal line.

Driving Rock Feel (♩ = 172)

Chord diagrams: Bb, F, Bb, F, Bb, F, C.

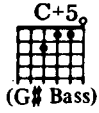
The guitar part is in 4/4 time. It features a driving rock feel with a tempo of 172 beats per minute. The chords are Bb, F, Bb, F, Bb, F, and C. The piano part is in 4/4 time and features a driving bass line with eighth notes and chords. The piano part starts with a forte (*f*) dynamic.

Chord diagrams: C+5 (G# Bass), Am, Bb.

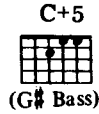
An empty musical staff in 4/4 time, intended for a guitar solo.

(instr. solo ad lib - - - -)

The instrumental solo is written in 4/4 time. It features a series of chords: F major, Bb major, F major, and Bb major. The melody consists of eighth and quarter notes.

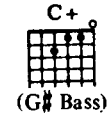


----- end solo)



Walk - in'\_\_\_ and talk - in'\_\_\_ and laugh - in'\_\_\_ a - bout,

Verse 2: (see additional lyrics)  
Verse 3: (Instrumental solo)



dream - in'\_\_\_ the things that\_\_\_ you\_\_\_



want\_\_\_ will\_\_\_ work out. \_\_\_ Peo - ple in

C+5



(G# Bass)

Am



Bb



plac - es where you want to be, I'm

C



C+5



(G# Bass)

Am



lost in the cit - y, who's got the key?

Bb



F



Chorus

C



G



Cit - y of the an - gels,

Am



G



F



oo, I hear you call

1.2.



in' me. — Cit - y of — the an - gels. —



gels, just like, —



just like — it used — to be, — yeah. —



Cit-y of — the an - gels. —

*ff*

C G C G C G B $\flat$  F C

I'm go-in' home, home, bye -

*Repeat ad lib & fade*  
*Vocal ad lib*

G C G B $\flat$  F B $\flat$  F

bye, bye - bye, bye - bye

Verse 2: I've got this feelin' that things will work out.  
 I've got this feelin', and there ain't no doubt.  
 I'm holdin' on, hopin' to find,  
 Life in this city can bring peace of mind.

To Chorus:

# LOVIN', TOUCHIN', SQUEEZIN'

Words and Music by  
STEVE PERRY

Hard Rock ♩ = 70



You make me



- 1. weep \_\_\_\_\_
- 2. lone \_\_\_\_\_
- 3. (see additional lyrics)

and wan - na die \_\_\_\_\_  
all by my-self, \_\_\_\_\_



just when \_\_\_\_\_  
you're out \_\_\_\_\_

you said we'd try \_\_\_\_\_  
with some-one else \_\_\_\_\_



A E G

lov - in', touch-in', squeez - in', each each  
lov - in', touch-in', squeez - in', each

1 G A

oth - er. When I'm a -

2.3. G A F#m

oth - er. **Chorus:**  
You're tear - in' me a - part  
He's tear - in' you a - part

A F#m

ev - er - y, ev - er - y day you're tear-in' me a - part  
ev - er - y, ev - er - y day he's tear-in' you a - part

To Coda

A F#m

Oh \_\_\_\_\_ what can I say? You're tear - in' me a - part. \_\_\_\_\_

*cresc.*

G E D

*f*

*D.S. al Coda*

⊕ Coda A F#m G

Oh \_\_\_\_\_ girl what can you say? \_ 'Cause he's lov - in', touch - in' an -

*cresc.* *f*

A F#m G

oth - er. \_\_\_\_\_ Now it's your turn girl \_\_\_\_\_ to cry. \_\_\_\_\_

1.- 6. Na na na na na na na na na na.  
 7. Na na na na na na na na na na.

*(a cappella)*

Na na na na na na na na na na.  
 Na na na na na na na na na na. *(Fine)*

### 3rd Verse:

It won't be long, yes  
 Till you're alone, when your lover,  
 Oh, he hasn't come home  
 'Cause he's lovin' oo, he's touchin', he's squeezin' another.  
 (To Chorus:)

# DAYDREAM

Words and Music by  
 STEVE PERRY, GREGG ROLIE  
 NEAL SCHON and ROSS VALORY

Easily (♩ = 144)

**Chord Diagrams:**

- D:** X02321
- C:** X32311
- Bm:** X24421
- D (Bass):** X02321

**Repeat 1st time only**

**Vocal Lines:**

(1) Shin - ing in the sil - ver moon, - crys - tal ships are  
 (2) Sail on sil - ver wings of fire, - sail - ing dreams be -

**Dynamic Markings:** *mp*, *p*



sail - ing to the sea.  
yond the sil - ver moon.

*mf*

C (D Bass) Bm (D Bass) D

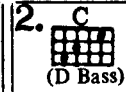
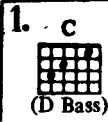
*p*

In Dream the joys of pearls and gold,  
sil - ver clouds that fly so high,

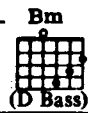
and our an - gel's wings in flight un - fold.  
live the dreams you search, but can't find.

*mf*

C (D Bass)



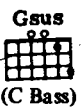
to next strain



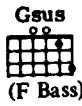
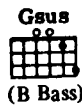
Yes, they



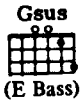
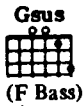
Fly, fly, \_\_\_\_\_ fly by \_\_\_\_\_ my win - dow,



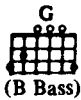
fly - in' \_\_\_\_\_ so free, \_\_\_\_\_ yeah. \_\_\_\_\_



Yes, they fly, \_\_\_\_\_



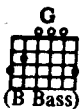
fly by \_\_\_\_\_ my win - dow. \_\_\_\_\_



N. C.



Yes, — those bright dia - monds a - once were stone, —



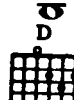
N. C.



roll - in' down — a sil - ver — stream..



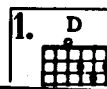
N. C.



Yes, — those bright dia - monds a - once were stone, —



N. C.





oh.

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

(instr. solo to verse)



2.  


N. C.



Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a whole note chord and a double bar line.

*instr. solo-----  
(Play 7 times)*

Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a melodic line with eighth notes and rests.



N. C.




Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a melodic line with eighth notes.


Oh. \_\_\_\_\_


Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a melodic line with eighth notes.

Musical staff with grand staff (treble and bass clefs), key signature of two sharps, and 4/4 time signature. It contains piano accompaniment with chords and a bass line.










Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a whole note chord and a double bar line.

Musical staff with grand staff (treble and bass clefs), key signature of two sharps, and 4/4 time signature. It contains piano accompaniment with chords and a bass line.



*Repeat ad lib & fade*

Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. It contains a whole note chord and a double bar line.

Musical staff with grand staff (treble and bass clefs), key signature of two sharps, and 4/4 time signature. It contains piano accompaniment with chords and a bass line.

# WHEN YOU'RE ALONE

## (It Ain't Easy)

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderately (♩ = 124)

Chord diagrams: **b**, **Bm**, **Csus2**, **P**, **Bm**, **Csus2**

Chord diagrams: **P**, **Bm**, **Csus2**, **P**, **Bm**, **Csus2**

(1) It ain't al - ways eas - y — mov-in' day to day, —  
(Verse 2.3) See additional lyrics.

Chord diagrams: **D**, **Bm**, **Csus2**

she said she wants to tease —

Chord diagrams: **D**, **Bm**, **Csus2**, **C**, **G** (B Bass)

me, — so I'm on my way. —

**Chorus**

When you're a - lone it ain't eas - y,

Chord diagrams: C, D, C, G

you're like a dog that roams.

Chord diagrams: C, D, C, G (B Bass)

Ain't got no girl to tease me,

*To Coda II*

Chord diagrams: C, D, C, G

1. ain't got no - bod - y home.

2.3. ain't got no - bod - y home.  
ain't got no - bod - y

Chord diagrams: C, D

A D A7 D A7

(A Bass) (A Bass)

home. ————— } Yeah, yeah, yeah, yeah, —————

*ff*

A D A7 D A7 A

(A Bass) (A Bass)

no - bod - y home. ————— (instr. solo - - - - -)

To Coda I

A A A A7(#9)

(B Bass) (C# Bass) (D Bass) (E Bass)

----- end solo

D Bm Csus2 D Bm Csus2

My, my, my, my, my, my, — my, yeah, — my, my, my, my, my, my, —

*mf*

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

— my, yeah. —

*Coda I*

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

A A C G  
(B Bass) (B Bass)

*Coda II*

me, —

C D C G C D  
(B Bass) (B Bass)

ain't got no - bod-y home. — When — you're a-lone it ain't

C G C D C G  
(B Bass) (B Bass)

eas - y, — when — you're a-lone it ain't eas - y, oh, —

oh no, — ain't got no - bod-y

home.

*a tempo* *Repeat ad lib & fade*

*mp*

**Verse 2:** She told me she'd be there,  
 She phoned me today.  
 Little girl, big teaser,  
 So I'm on my way.

**To Chorus:**

**Verse 3:** Oo, it ain't always easy,  
 Movin' day to day,  
 Oh, how the girl loves to tease me,  
 So I'm gonna stay.

**To Chorus:**

# TOO LATE

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderately ♩ = 124

First system of musical notation. The guitar part features a D chord (x02321) and a C chord (x32010). The piano part includes a mezzo-piano (*mp*) dynamic marking. Fingerings 4, 3, 1, 2, 1 are indicated above the notes.

Second system of musical notation. The guitar part features Bm (x212321), A (x020202), and G (x32010) chords. Fingerings 2, 1, 3, 2 are indicated above the notes.

Third system of musical notation. The guitar part features D (x02321) and A (x020202) chords. The lyrics are: "See the stop-light turn-in' red, \_\_\_\_\_ don't you". A note below the first line of lyrics reads: "(Verse 2. & 3.) See additional lyrics."

Fourth system of musical notation. The guitar part features a Bm (x212321) chord. The lyrics are: "lis-ten to what it's said. All the things you try to hide, \_\_\_\_\_".

F#m7



they keep you run - nin' hard in - side.



Oh, you got to leave this town be - fore it's

Chorus:



(background) Too late, too late, too late, too late,  
 (lead) too late, too late.



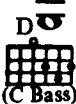
too late to make the change.



2.3.

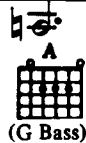


late. too late, too late to make the change. Oh,



To Coda

Too late, too late to



make the change. too late to make the change... (instr. solo ad lib. ....)



Bm7



A



D  
(F# Bass)



*D.S. al Coda*

----- end solo)

*Coda* **A** **Dsus** **D** **D** **Bm7**  
(C Bass)

too late to make the change. \_\_\_\_\_  
it's too late, \_\_\_\_\_ too late, \_\_\_\_\_

**A** **A** **G** **Bm7**  
(G Bass)

too late to make the change. \_\_\_\_\_ (Lead)  
\_\_\_\_\_ *p*

*freely*  
too late, \_\_\_\_\_ be - fore it's too late. \_\_\_\_\_

**Verse 2:** Oo, yes, my friend, you're fadin' fast, if you stay here you won't last.  
Before your time has run astray, you've got to try to get away.  
Oh, you got to leave this place before it's. . .

**To Chorus:**

**Verse 3:** Yes, it's time to make the change, yes, it's time to rearrange,  
So, my friend, I join the fight for the things you know are right.  
Oh, you got to leave this town before it's. . .

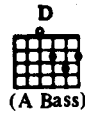
**To Chorus:**

# MAJESTIC

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderately Bright (♩ = 132)  
N. C.

Play 4 times



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line. Above the treble staff are four guitar chord diagrams: E, B, E, and E (G# Bass).

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Above the treble staff are six guitar chord diagrams: B, E, E (D# Bass), E (C# Bass), B, and B (F# Bass).

Third system of musical notation. The top staff is a vocal line with the lyrics "Ah" and a long slur. The middle staff is the treble clef piano staff. The bottom staff is the bass clef piano staff. Above the vocal staff are three guitar chord diagrams: A, E (G# Bass), and F#m.

Fourth system of musical notation. The top staff is the vocal line with first and second endings. The middle staff is the treble clef piano staff. The bottom staff is the bass clef piano staff. Above the vocal staff are two guitar chord diagrams: E and E. The bottom staff ends with a *fff* dynamic marking.

# LADY LUCK

Words and Music by  
STEVE PERRY, NEAL SCHON  
and ROSS VALORY

Driving (♩ = 140)

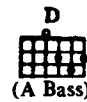
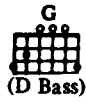


N. C.

1 3 2 1 2 3 1

*mf*

4 1 2 4 2 1 4



N. C.

3 1 2 3 5 3

1 5 3 2 1 2



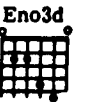
*f*

*f*

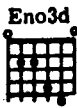
*f*

N. C.

(instr. solo ad lib. ....)



(play 3 times)



N. C.



(1) Roll \_\_\_\_\_ the dice, \_\_\_\_\_ roll them \_\_\_\_\_  
(Verse 2;) See additional lyrics; (Verse 3.) = instr. solo.



N. C.



N. C.



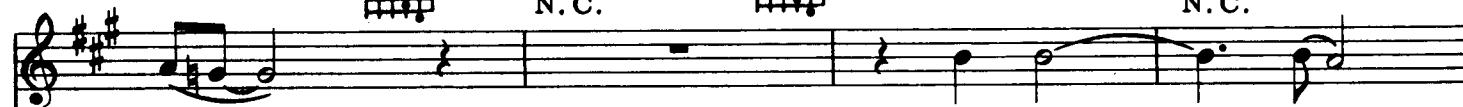
twice. \_\_\_\_\_ My, my, \_\_\_\_\_ can you spare a



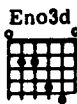
N. C.



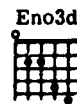
N. C.



dime? \_\_\_\_\_ Ooh, snake \_\_\_\_\_ eyes, \_\_\_\_\_



N. C.



the la - dy flies. \_\_\_\_\_ My, my,



Eno3d

G

N. C.

N. C.

my, she's so hard to find.

Chorus

D

A

(1. 2.) Ooh, la - dy luck, yeah,  
(3. cont. solo- - - - -)

E

G

A

la - dy luck. Ooh, my la - dy

To Coda

A

E


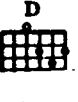


luck, oh, my la - dy luck.



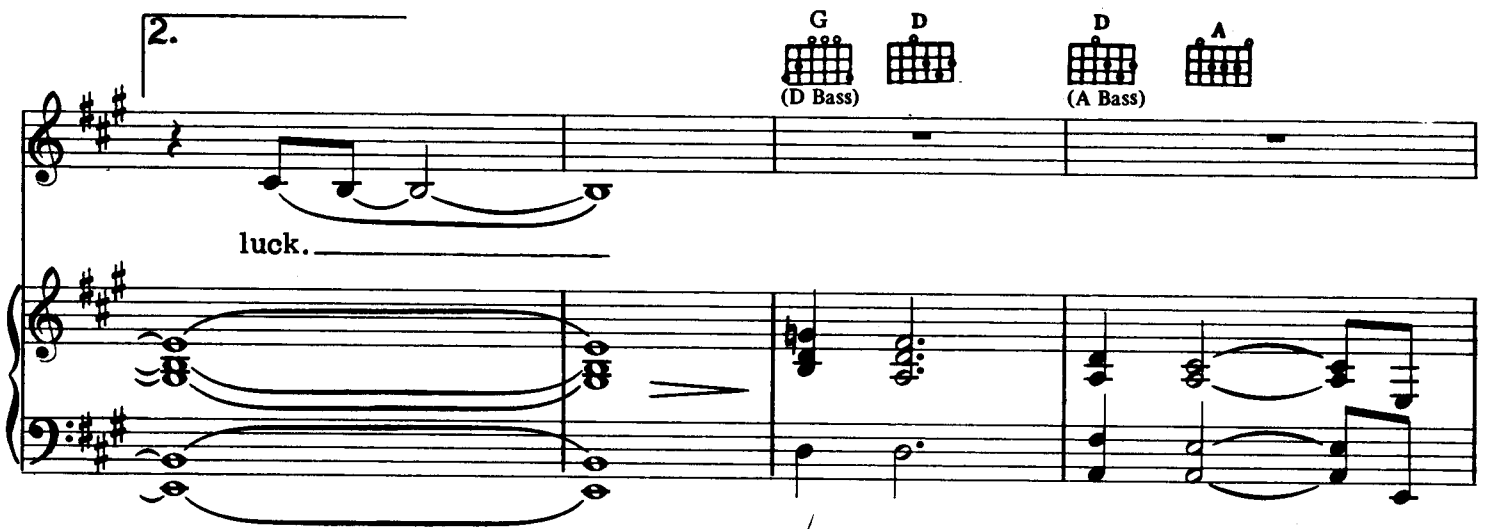
N. C.  N. C. 

(instr. solo-----)



2.    

luck.




N. C.  



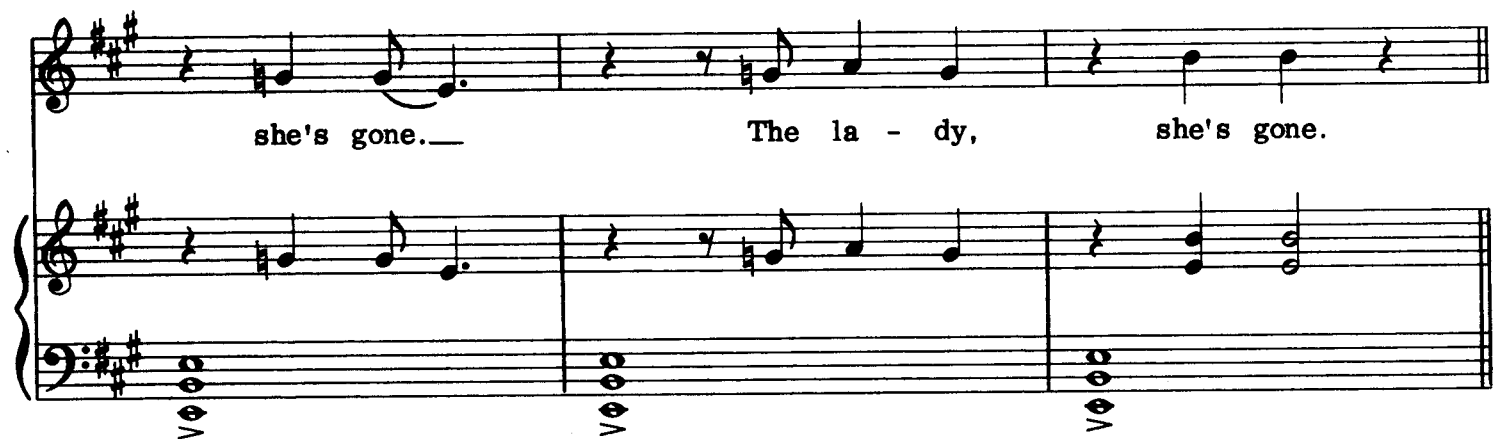
  N. C. 



*D.S. al Coda* 

*Coda* 







G  
(D Bass)

D

D  
(A Bass)

A

N. C.

E no 3d

Verse 2: Now what went wrong?  
 I've been here too long.  
 Can you spare a dime?  
 Luck's disguised  
 In her eyes.  
 Oh my lady's so hard to find.

To Chorus:

Vocal ad lib: Oh my lady,  
 Oh my lady,  
 Oo, oo, oo, oo, oo  
 Oh, oh, oh, oh, oh,  
 Oh- - - - -  
 My lady, luck.

# LOVIN' YOU IS EASY

Words and Music by  
 STEVE PERRY, NEAL SCHON  
 and G. ERRICO

Moderately (♩ = 112)

*ff* play 3 times

(1) I know you got that spe - cial some - thing, \_\_\_  
 (2) Come on girl, give me that good lov - in', \_\_\_

*mf*

oh, \_\_\_ ba - by. \_\_\_ I know you  
 oh, \_\_\_ ba - by. \_\_\_ Come on girl,



like to keep it hum-min', — oh, — ba-by. —  
 keep the mo-tor hum-min', — oh, — woh, — ba - by.

Chorus



'Cause girl, — } lov-in' — you — is so eas - y, —  
 Oo, 'cause

N.C.



{ oh, woh, — } Lov-in' — you — is so  
 my, my, my, my. — }

1.



— eas - y. — Yeah, yeah, yeah, yeah,

A G A G

my, my, my, my, my, my, my, — yeah, yeah, yeah. —

A G D 2. C Dm (E Bass)

eas - y. Lov - in' you — is eas - y.  
(background)

A Dsus D G

Girl, af - ter the morn - in' sun - light,

A Dsus D Dsus G

af - ter the band — has flown — a - way, —

A Dsus D G A

oh, we'll be think - in' of you. Yes, we'll be

Dsus D Dsus D A C F

hold - in' on girl. \_\_\_\_\_

(instr. solo ad lib)

C N.C. A(no 3rd)

2nd time - - - - end solo

mf

Dsus D A(no 3rd) Dsus D

(A Bass) (A Bass) (A Bass) (A Bass)

sffz

(play 3 times)

mf



(background) Lov-in' you — is eas - y. —  
 Lov-in' you — is eas - y. — Lov-in' you — is



N.C.

eas - y. — (Lead) Oh, — I'm



(1, 2.) lov - in', lov - in', lov - in', lov - in', lov - in', lov - in', lov - in' you,  
 (3, 4. etc.) Instr. solo ad lib until fade

1.



N.C.

2, 3. etc.

Repeat ad lib & fade instr. only, vocal tacet



N.C.

oh, and it's eas - y. (background) Eas - y. — Oh, I'm Eas - y. —



# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON

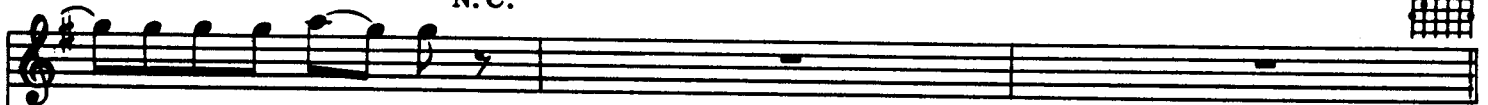
Driving ♩ = 138



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



N. C.



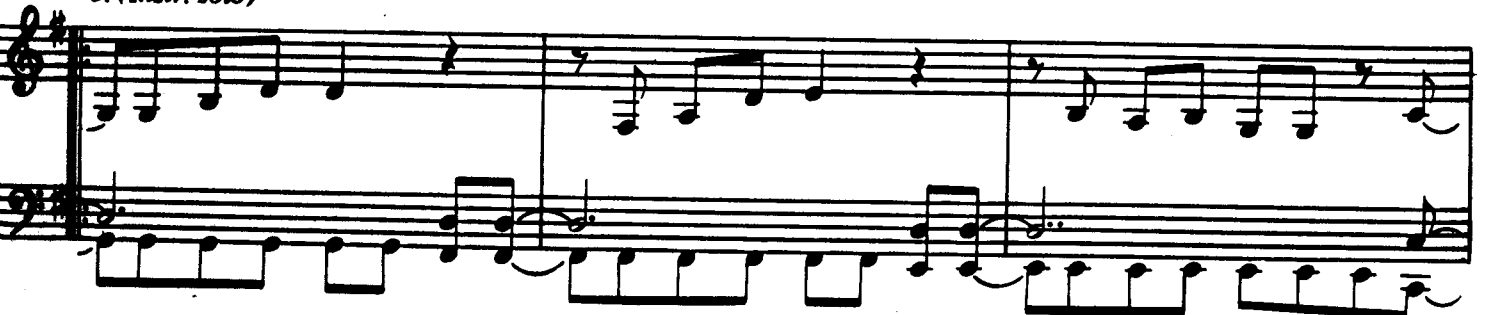
y way you want it.



N. C.



1. She loves to laugh, she loves to sing, she does ev-'ry - thing.  
 2. I was a - lone, I nev - er knew what good love could do.  
 3. (Instr. solo)





Musical staff with treble clef and key signature of one sharp (F#).

She loves to move, she loves to groove,  
Ooh, then we touched, then we sang \_\_\_\_\_

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

N. C.



Musical staff with treble clef and key signature of one sharp (F#).

she loves the lov-in' things... } Ooh, all night,  
a - bout the lov-in' things... }

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



NC



Musical staff with treble clef and key signature of one sharp (F#).

all \_\_\_\_\_ night, oh, \_\_\_\_\_ ev - 'ry night.

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



N. C.

Musical staff with treble clef and key signature of one sharp (F#).

So hold tight, hold \_\_\_\_\_ tight, ooh ba - by, hold tight.

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



Chorus

Oh, she said, "An - y way you want it, that's -



N. C.

- the way you need it, an - y way you want - it."



She said, "An - y way you want it, that's - the way you need it, an -

1. 2.

3. 4. etc.

*D.S. repeat chorus ad lib and fade*

NC



y way you want - it."

She said, "An -

# WALKS LIKE A LADY

Words and Music by  
STEVE PERRY

Blues rock 

Chord diagrams: C, Am7, Bb, C

1. 2. 3.

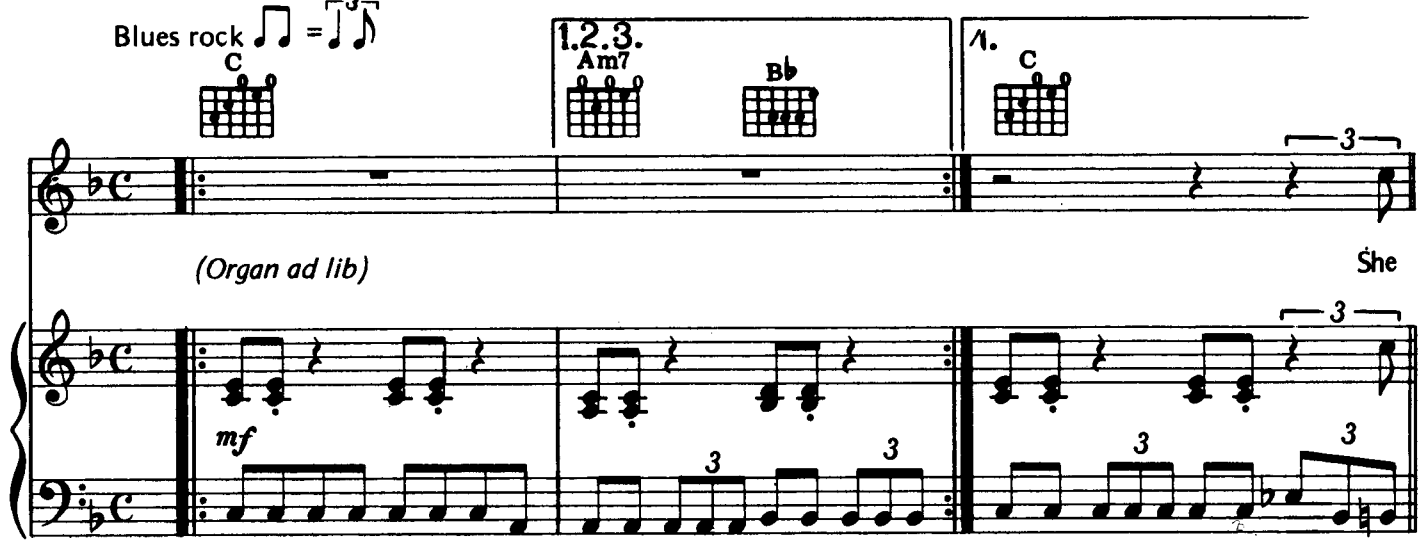
1. C

(Organ ad lib)

mf

3 3 3 3

She

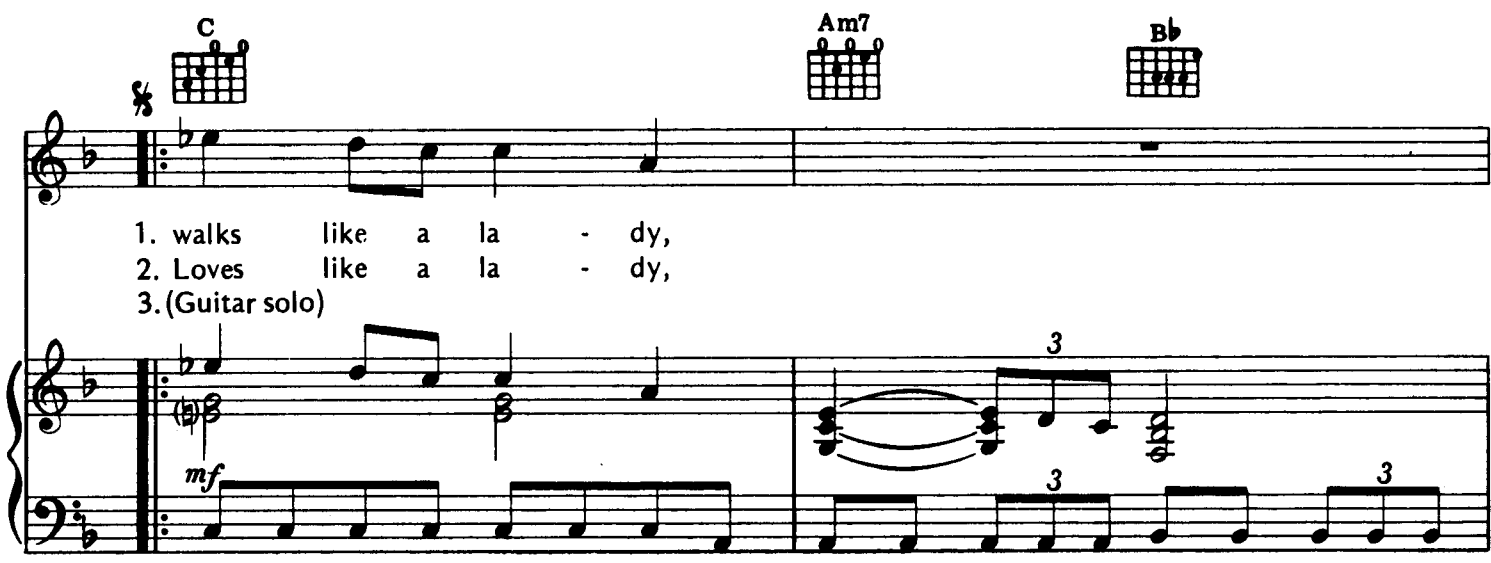


Chord diagrams: C, Am7, Bb

1. walks like a la - dy,  
2. Loves like a la - dy,  
3. (Guitar solo)

mf

3 3 3

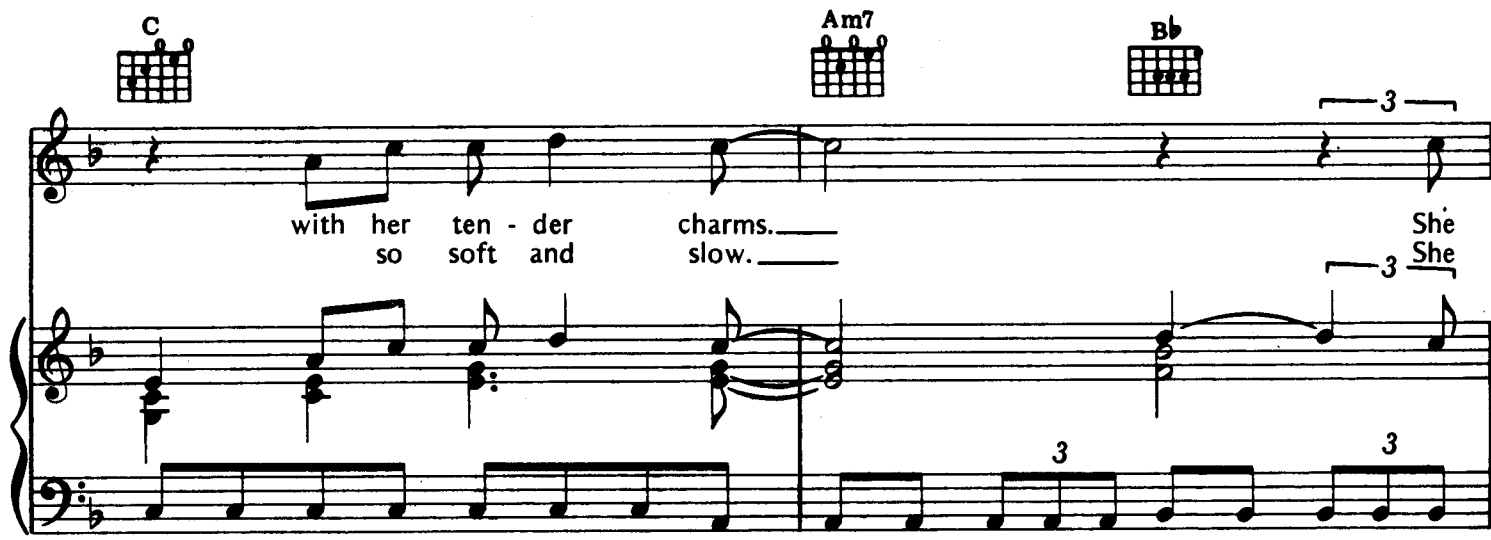


Chord diagrams: C, Am7, Bb

with her ten - der charms. \_\_\_\_\_  
so soft and slow. \_\_\_\_\_

3 3

She  
She





moves like a la - dy,  
feels like a la - dy.

when I'm in her arms...  
Ooo, I can't let go.



She loves like a la - dy,  
She smiles like a la - dy,



lov - in' all night long.  
smi - in' all night long.

She But



cries like a ba - by  
cries like a ba - by

when she's done some - thing  
when she's done some - thing



wrong. \_\_\_\_\_  
wrong. \_\_\_\_\_ Yeah, \_\_\_\_\_ } told you once \_\_\_\_\_ yes, I

*cresc.* *più f*



*To Coda*

told you twice \_\_\_\_\_ but you nev-er lis-ten my ad-vice \_\_\_\_\_



I catch you walk-in' with that boy a-gain \_\_\_\_\_ I'm gon-na set you free. \_\_\_\_\_

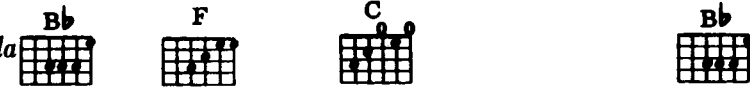
*f*

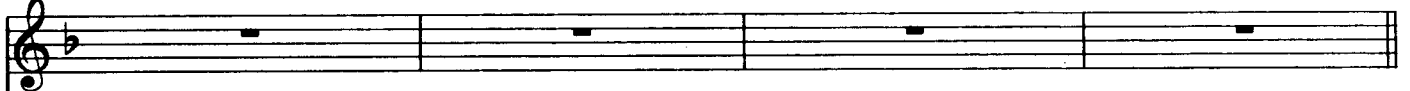


*D.S. al Coda*

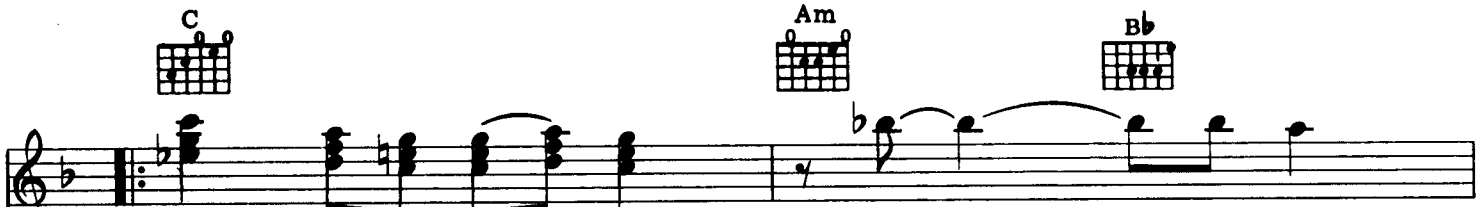
{ Oh, I'm gon-na set you free.  
Yeah, I'm gon-na set you free.

(Spoken:) Bye, bye.

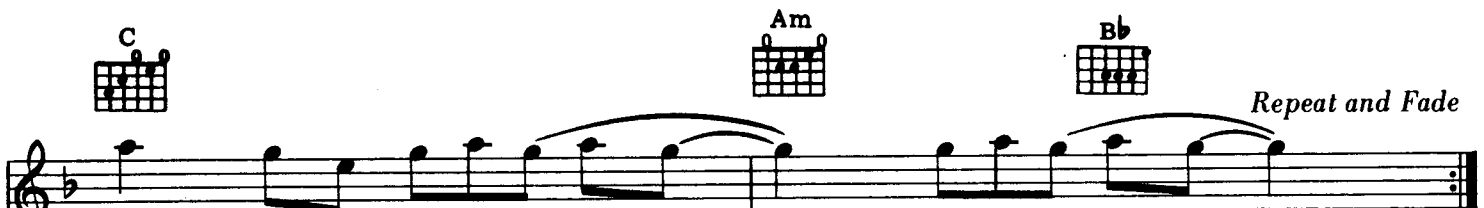
Coda 



(Guitar solo continue)

1. Walks like a la - dy. Oh, \_\_\_\_\_ but she  
 2. Walks like a la - dy. Yes, \_\_\_\_\_ but she  
 3.4. Walks like a la - dy, walks like a la - dy,

cries like a lit - tle girl, \_\_\_\_\_ lit - tle girl. \_\_\_\_\_ }  
 cries like a lit - tle girl. \_\_\_\_\_ }  
 cries like a lit - tle girl \_\_\_\_\_ cry, cry, cry, cry. \_\_\_\_\_ }



# SOMEDAY SOON

Words and Music by  
 STEVE PERRY, GREGG ROLIE  
 and NEAL SCHON

Moderate rock beat

G/B C F (add 9)

1. 2. (Instrumental)  
 3. 4. Some - day \_\_\_ soon. \_\_\_

G

1.2.3. 4.

Am7 G/B C

1. Sea - sons were made \_\_\_ for the change. You will be  
 2. The cloud - i - est day \_\_\_ comes a - round, you will be  
 3. (Solo ad lib.)



Dm

Am

G/B



there.. \_\_\_\_\_  
there.. \_\_\_\_\_

Just like the night \_\_\_\_\_ to the day  
All of the feel - in's you've found,



Dm

Am

with - out a care. \_\_\_\_\_  
with - out a care. \_\_\_\_\_

So The dark goes be -  
my friends, you

G/B

C

C/G

C

Bb/F

F

To Coda II

To Coda I

fore \_\_\_\_\_ the dawn. \_\_\_\_\_  
take \_\_\_\_\_ a look. \_\_\_\_\_

O - pen up \_\_\_\_\_ your eyes. \_\_\_\_\_  
Don't you look \_\_\_\_\_ too far. \_\_\_\_\_

G/B

C

F

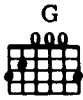
G7sus4



Some - day \_\_\_\_\_ soon \_\_\_\_\_  
ooo, \_\_\_\_\_ there'll be a



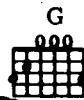
bet-ter day. — And some - day — soon —



yes, it's not too far a - way. — Some - day — soon —






oo — yeah, — with o - pen skies, — and:

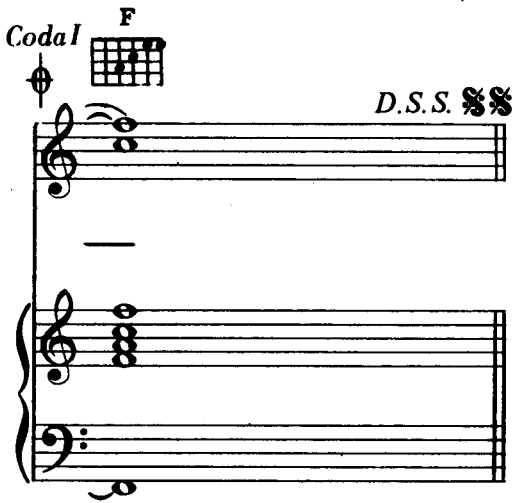


some - day — soon. — All — we can do is try. —


1. *D. S. al*  *Coda I* | 2. *D.S.al*   *Coda II*






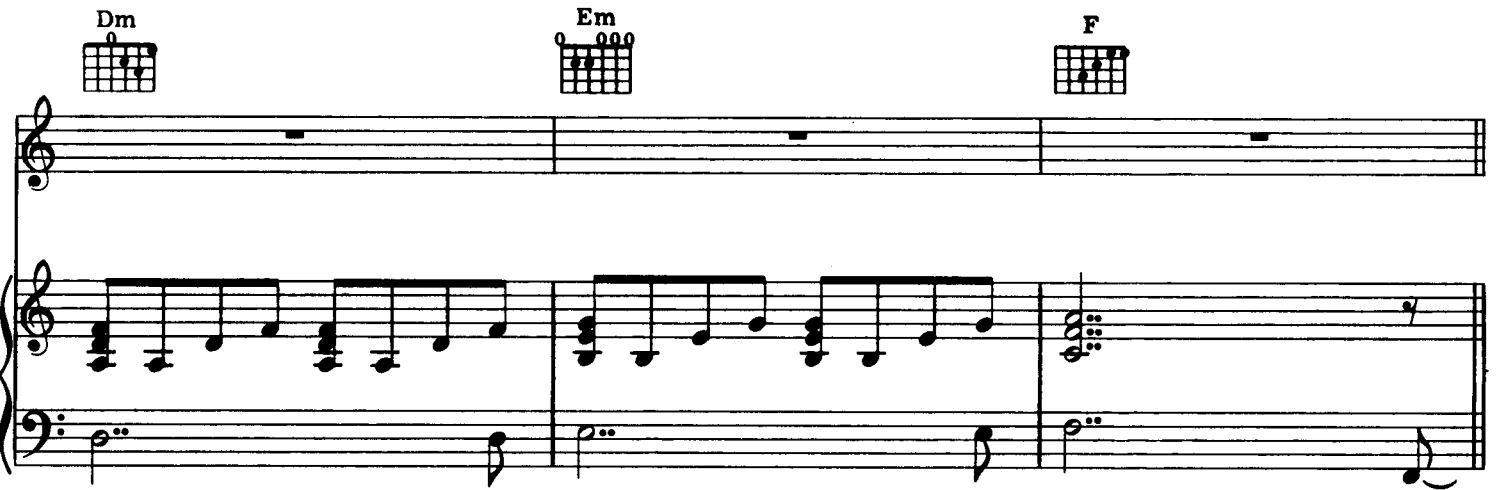
*Coda I*  *D.S.S.*  





 *Coda II*  *(Solo ad lib continue)*

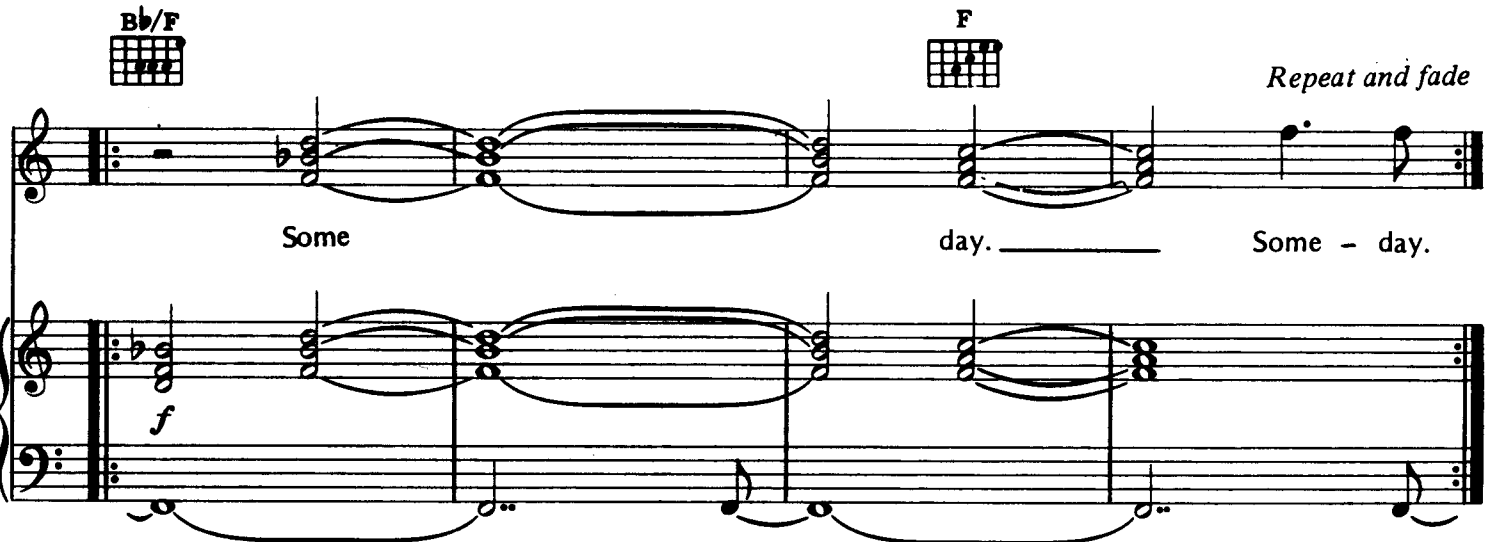


*Dm*  *Em*  *F* 



*Bb/F*  *F*  *Repeat and fade*

Some day. \_\_\_\_\_ Some - day.



# PEOPLE AND PLACES

Words and Music by  
 STEVE PERRY, NEAL SCHON  
 and ROSS VALORY

Moderately slow

Dadd9 D7 Am7/D Bb

Dadd9

D7

Am7/D

Gm6/D

(Four voices)

Do \_\_\_\_\_ Do \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ feel. \_\_\_\_\_ me?

Do \_\_\_\_\_ Do \_\_\_\_\_ you \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ feel \_\_\_\_\_ me? \_\_\_\_\_ me?

Do \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ me? \_\_\_\_\_

Dadd9

D7

Am7/D

Gm6/D

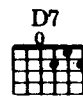
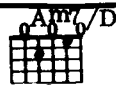
Do \_\_\_\_\_ Do \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ feel. \_\_\_\_\_ me?

Do \_\_\_\_\_ Do \_\_\_\_\_ you \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ feel \_\_\_\_\_ me? \_\_\_\_\_ me?

Do \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ me? \_\_\_\_\_



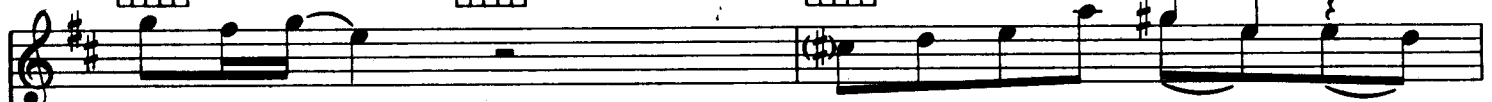
1. Do you see the fac - es 'round and 'round the plac - es?  
2. Do you see the fac - es run - nin' 'round to dif - f'rent plac - es?



Are they peo - ple that you want to know?\_ Do you see the fac - es  
Are they peo - ple that you want to know?\_ We're the peo - ple go - in'



run - nin' 'round\_ to dif - f'rent plac - es? Are they peo - ple that you  
'round and 'round\_ to dif - f'rent plac - es. You're the peo - ple that we



want to know?\_ Yes, I see their fac - es  
want to know.\_ Yes, you are the ones.\_





Musical notation for the first system, including treble and bass clefs, notes, and rests.

one by the one. Yes, I see their joy and  
You are the ones. Ev - 'ry word I say I

Musical notation for the second system, including treble and bass clefs, notes, and rests.



Musical notation for the third system, including treble and bass clefs, notes, and rests.

sad - ness. Ev - 'ry sin - gle face there  
say true, yeah, true.

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.



Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

lies a trace of sad - ness felt be -

Musical notation for the sixth system, including treble and bass clefs, notes, and rests.



Musical notation for the seventh system, including treble and bass clefs, notes, and rests.

fore. sad - ness felt be - fore.

Musical notation for the eighth system, including treble and bass clefs, notes, and rests.

cresc.

**D** **Gm/D**

1. 2. Take a — ride on a rock - et, — take your mind, un - lock . it.  
 3. (*Guitar solo ad lib.*)

**D** **Gm/D**

You all know we can do it, — if you put your mind to it.

**D** **Gm/D**

Take your — life as you feel it, — let no — one de - ceive it.

**D** **Gm/D**

You all — know we can do it, — if you put your mind to it.

**D** **Gm/D**

To Coda **Gm/D** *To next strain*

You all — know we can do it, — if you put your mind to it.

2.

*D.S. al Coda*

if we put our minds to it. Yes, I've seen, yes, I've  
Smil - in' fac - es with

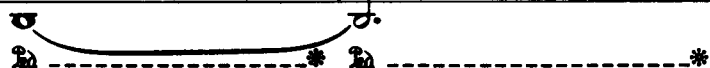
seen these love - ly, love - ly plac - es. Are we peo - ple that you  
long \_\_\_ last - ing trac - es, \_\_\_ you're the peo - ple that we

*After repeat D.S.*

want to know?\_ You're the peo - ple that we want to know.\_  
want to know.\_

*Coda*

*Play 3 times*





# PRECIOUS TIME

Words and Music by  
STEVE PERRY and NEAL SCHON

Moderate hard rock

Chord diagrams: A, D/A, C, G/B, G

*mf*

Chord diagrams: A, D/A, C, G/B, G

1. I was

Chord diagrams: A, D/A, C, G/B

2. cap - tured by the light \_\_\_\_\_ of a way - ward smile \_\_\_\_\_  
See the line of sight in - side your mind, \_\_\_\_\_

3. (see additional lyrics)



when she said to me, but from where I don't know.



“Move slowly son and touch the sky, And the tales that are left behind,



ver - y soon you'll see oo, how left for all to grow. 3 Oo,



pre - cious time placed it's hand on me; pre - cious time placed it's hand on me;

G D/F# A 1. G

oo, — how pre-cious time, — how it re-cued me, —  
oo, — pre-cious time, — how it

2. 3. G A G A

res - cued me, oo, how it res - cued me, how it

G A D A D G

res - cued me.

D A (Chorus:) D

Oo, there's a place in time not



far from here, a place we all could

see; so if you're lookin' for a bet - ter day,

touch the sky and see. Oh,

pre-cious time placed it's hand on me;

oh, pre - cious time\_ how it res - cued

A D To Coda

me. D.C. al Coda

A

me. Coda

A

A sus A A sus A G D/F# Repeat and fade



(Harmonica solo ad lib.)

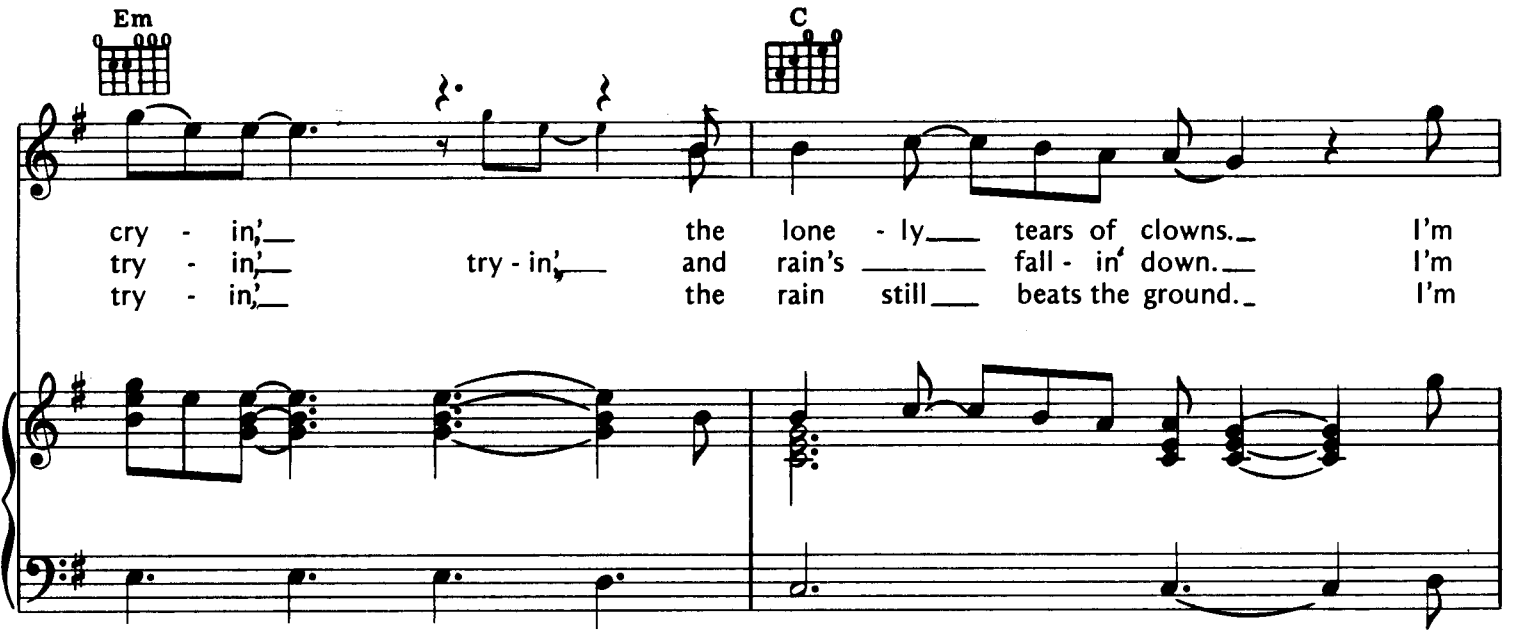
f

3. Be the soldiers for your lives my friends,  
 Fight for all to see.  
 It's the only way to catch the sun;  
 It's the only way you'll see, oh how precious time  
 Placed it's hand on me, yeah precious time  
 How it rescued me, baby, baby, it rescued me.

(To chorus)



Em  C 





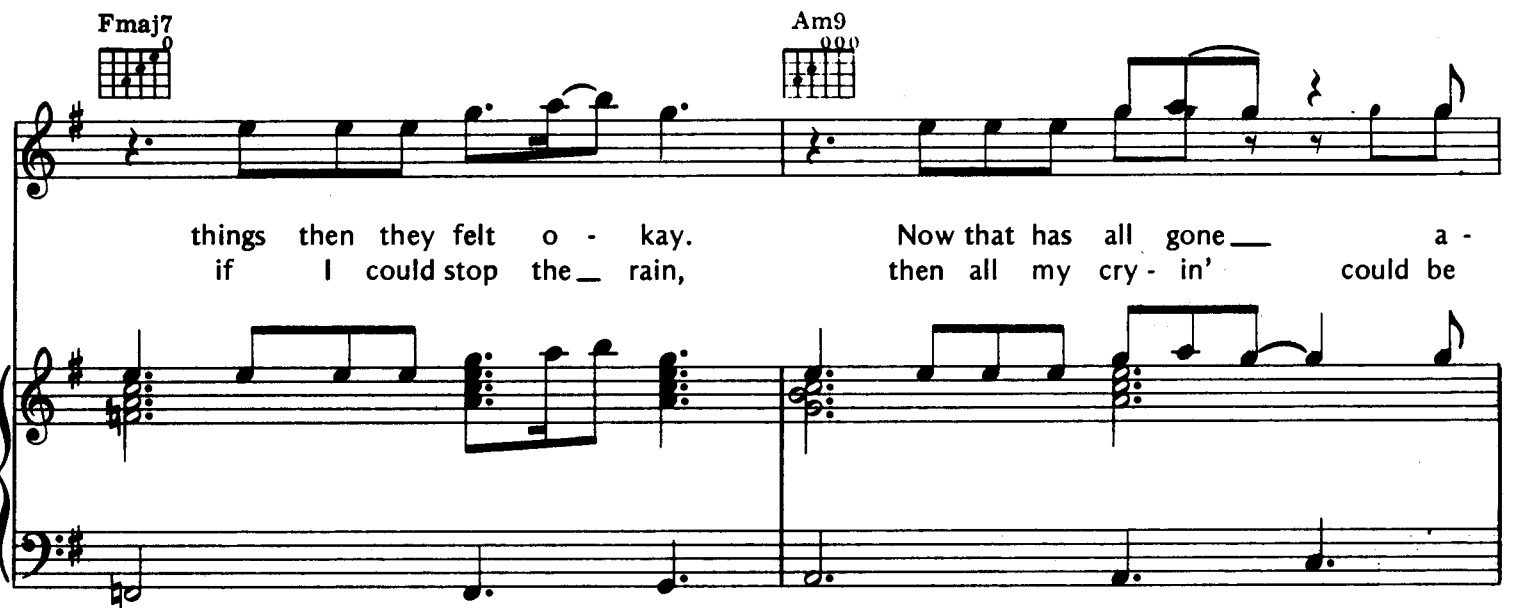
cry - in' — the lone - ly — tears of clowns. — I'm  
 try - in' — try - in' — and rain's — fall - in' down. — I'm  
 try - in' — the rain still — beats the ground. — I'm

Em  To Coda  Am9 



try - in' — to wear a smil - in' face. — It was just yes - ter - day  
 cry - in' — and that's a lone - ly place. — If I could hide the pain,  
 cry - in' — those

Fmaj7  Am9 



things then they felt o - kay. Now that has all gone — a -  
 if I could stop the — rain, then all my cry - in' could be

1. Fmaj7

2. Fmaj7 Bm

way. I'm gone. (Guitar solo ad lib.)

G Bm G G/A G/A#

Bm Bm/Bb Bm/A G F G



(tremolo)

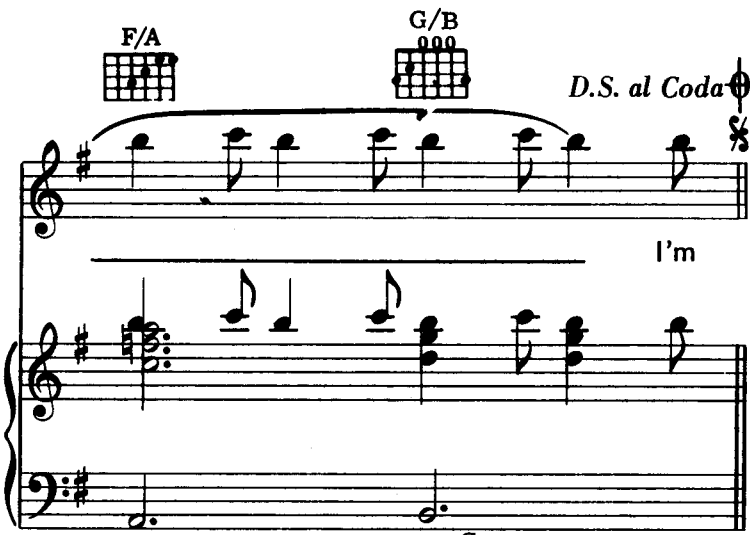
F G F G

who will stop the rain, the rain?

Detailed description: This is a musical score for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes a guitar solo section marked '(Guitar solo ad lib.)'. The second system includes a tremolo section marked '(tremolo)'. Chord diagrams are provided for various chords: Fmaj7, Bm, G, G/A, G/A#, Bm, Bm/Bb, Bm/A, F, and G. The lyrics are: 'way. I'm gone. (Guitar solo ad lib.)', 'Oo, rain,', 'who will stop the rain, the rain?'.




F/A  G/B  *D.S. al Coda*





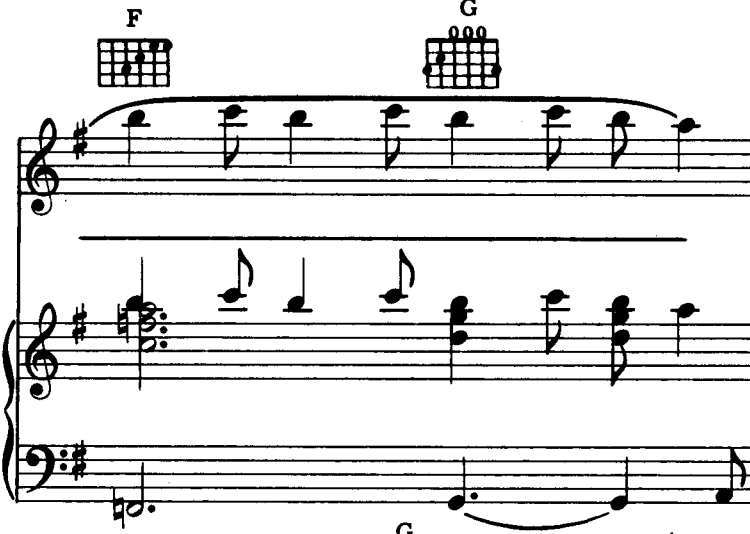
I'm

*Coda* 



lone - ly tears of clowns.






F  G 

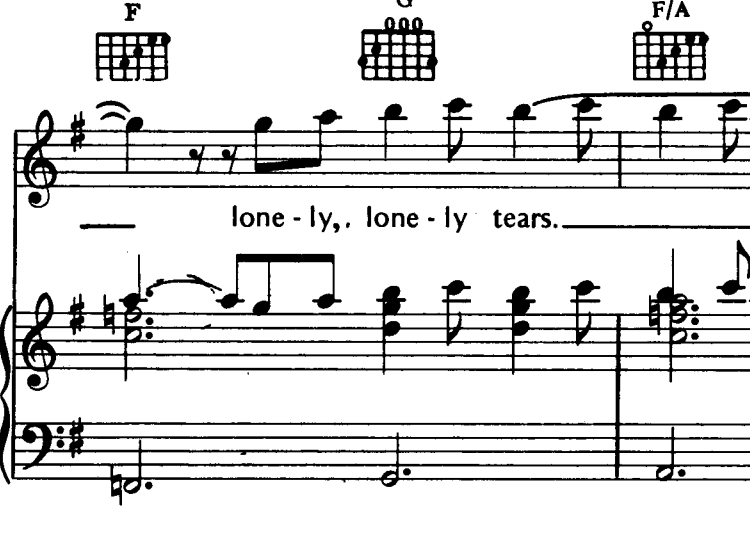


F  G 



Lone - ly, lone - ly tears,

F  G  F/A  G/B  Em 

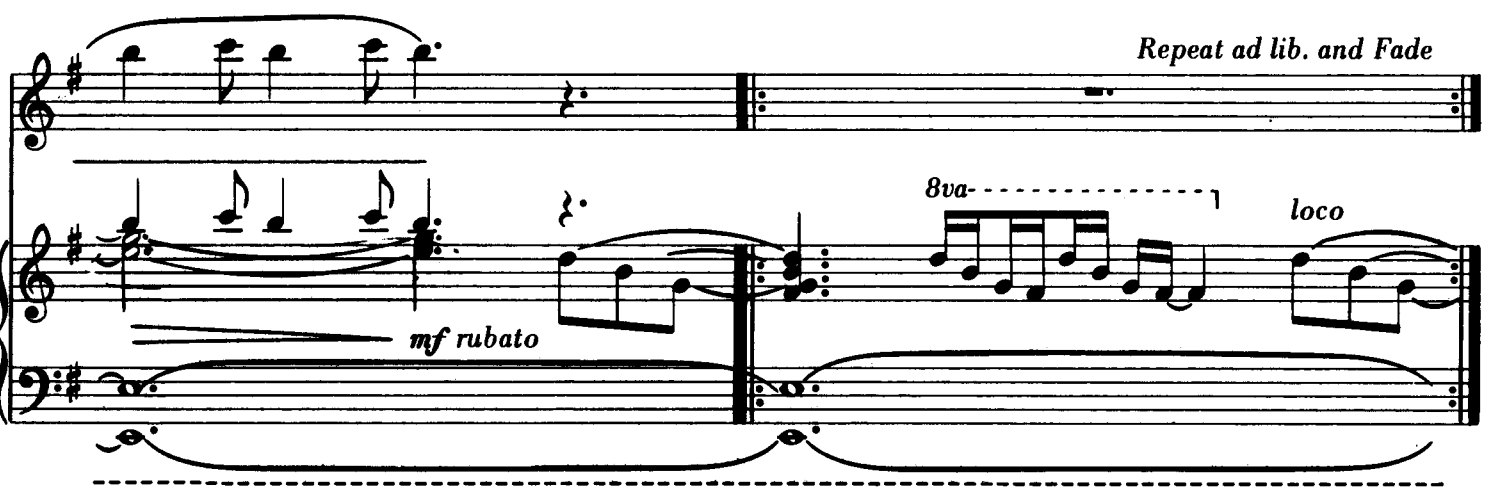


lone - ly, lone - ly tears.



*decresc.*

*Repeat ad lib. and Fade*



*mf rubato* *8va* *loco*

# LINE OF FIRE

Words and Music by  
STEVE PERRY and NEAL SCHON

Fast blues rock



(Spoken third time only) "So long, girl."

1. It was a hot and steam - y night, —  
 2. 4. (See additional lyrics)  
 3. (Guitar Solo)

then Frank - ie pulled his gun — in sight. —



He said, "Now



Su - zi, don't \_\_\_\_\_ you lie. \_\_\_\_\_

Did Steve - y, did he catch you with an - oth - er guy?" \_\_\_\_\_

(Chorus:)



Stand - ing in the line of fire it's



gon - na shoot\_ ya. Stand - ing in the



1.



line of fire it's com - in' to\_ ya, it's go - in' through\_

2.



\_ ya. it's go - in' through\_

3.4.



\_ ya. Bye, \_ bye, bye, Su - zi.

1. (Guitar solo continued)  
2. (Vocal)

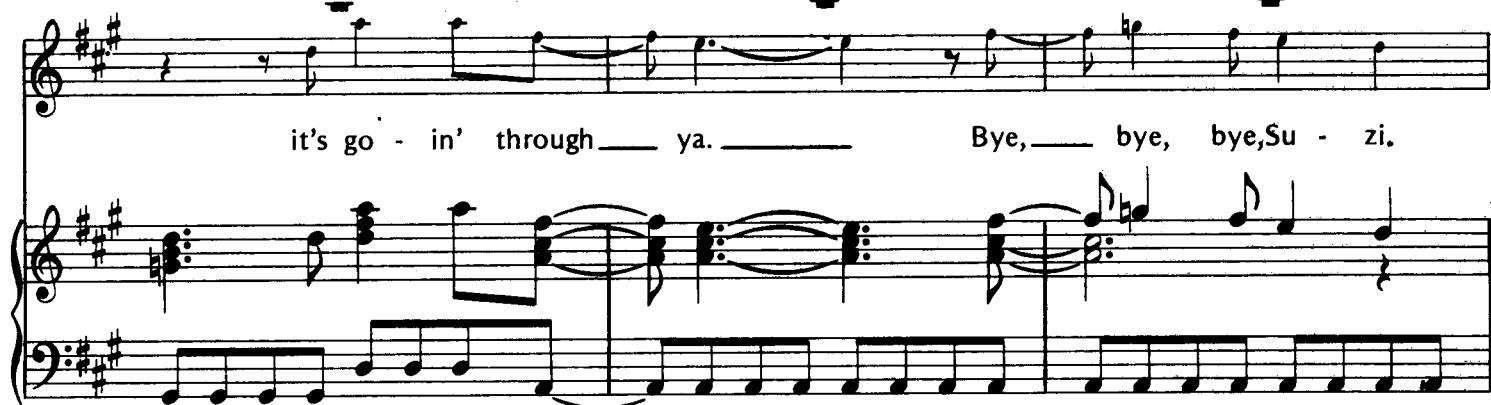
B  C  G 




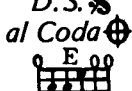


Stand - ing in the line of fire it's gon - na shoot\_ ya,



D  A 

it's go - in' through \_\_\_ ya. \_\_\_\_\_ Bye, \_\_\_ bye, bye, Su - zi.




D  D#  To Coda  D.S. al Coda  E  Coda 

So long,

(Guitar solo ad lib.)

(Gunshot)



2. He told her that he had been true,  
 And that he'd never made her blue, no.  
 So don't go sayin' Stevey's a liar,  
 Girl, I've got my finger on a hair-trigger wire.

(To Chorus)

3. (Guitar Solo)

4. Those gunshots echoed through the town.  
 Oh Frankie threw his shotgun down.  
 That roof had moonlight shinin' through.  
 She said she'd never, never, never, make him blue, yea.

(To Chorus)

# DEPARTURE

Music by  
NEAL SCHON

Very freely

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. This is followed by a triplet of eighth notes (E5, F5, G5), another triplet (A5, B5, C6), and a quarter rest. The system concludes with three more triplets of eighth notes (D6, E6, F6), (G6, A6, B6), and (C7, D7, E7). The lower staff is in bass clef and contains a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The word "Rubato" is written above the bass staff, and "Pedal throughout" is written below it.

The second system continues with two staves. The upper staff starts with a triplet of eighth notes (F6, G6, A6), followed by a quarter note B6, a quarter note C7, and a quarter note D7. The lower staff features a half note G2, a half note F2, a half note E2, and a triplet of eighth notes (D2, C2, B1). The system ends with a half note G2.

The third system consists of two staves. The upper staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. This is followed by a quarter note E5, a quarter note F5, and a quarter note G5. The system ends with a triplet of eighth notes (A5, B5, C6). The lower staff starts with a half note G2, a half note F2, and a half note E2. It then features a triplet of eighth notes (D2, C2, B1), followed by a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1.

The fourth system consists of two staves. The upper staff begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a triplet of eighth notes (C4, B3, A3), another triplet (G3, F3, E3), and a quarter note D3. The system ends with a half note G2. The lower staff starts with a half note G2, a half note F2, and a half note E2. It then features a half note D2, a half note C2, and a half note B1. The system concludes with a half note G2.

Segue to  
"Good Morning Girl"

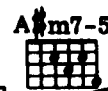
# GOOD MORNING GIRL

Words and Music by  
STEVE PERRY and MATHEW SCHON

Slowly



Ab/C



Good morn - ing girl, \_\_\_\_\_ how you been? \_\_\_\_\_

Good morn-ing girl, \_\_\_\_\_ is love \_\_\_\_\_ with-in? \_\_\_\_\_ I see your face

ev - 'ry - where. \_\_\_\_\_ I \_\_\_\_\_ see your smile,

your gold - en hair. \_\_\_\_\_ I see your \_\_\_\_\_ eyes \_\_\_\_\_

B $\flat$  Ab E $\flat$ /G Fm G

shin-in' through. those gen-tle eyes sil-ver blue.

*poco ritard...*

D $\flat$  Ab/C E/B A $\sharp$ m7-5

Good morn - ing girl, how you been?

*a tempo*

A E/G $\sharp$  G D A/C $\sharp$

Good morn-ing girl, is love with-in? Good morn-ing girl,

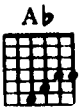
*poco ritard...*

C G/B B $\flat$  F/A

it's been long. Good morn - ing girl,

*poco ritard...*





to you this song...

I sing it girl

3



from the heart.

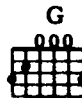
I'll sing it girl



from the start.

Good morn-ing girl,

how you been?



Good morn - ing girl,

is love with-in?

# STAY AWHILE

Words and Music by  
STEVE PERRY and NEAL SCHON

Slowly  
Dadd9



Cadd9



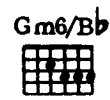
G6/B



Gm6



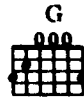
mf



I'd do



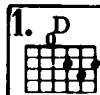
1. an - y-thing to hold \_\_\_\_\_ you. I'd go  
2.(see additional lyrics)



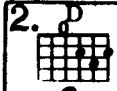
an - y-where to \_\_\_\_\_ touch \_\_\_\_\_ you. \_\_\_\_\_ I'd do



an - y-thing you \_\_\_\_\_ want \_\_\_\_\_ me to, \_\_\_\_\_ if you'll



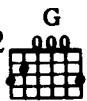
just stay with me a-while. \_\_\_\_\_ 2. I'd sing



me a-while. \_\_\_\_\_ Reach out your hand, oh, \_\_\_\_\_

*cresc.* *f*

132



to me. Oh, I'm fall - in' One min-ute



more, I'm fall - in' I'm



fall in' Oh,



oh,

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes several chords: D, Cadd9, G6/B, and Gm6/Bb. The piano accompaniment consists of chords and a bass line. The vocal line includes the lyrics: "Fall in? in? in? Won't you just stay with me a-while?".

**Guitar Chords:**

- D: 022211
- Cadd9: 033211
- G6/B: 0000
- Gm6/Bb: 022211
- C: 032111
- G: 032111
- D: 022211

**Vocal Lyrics:**

Fall in? in? in? Won't you just stay with me a-while?


**Piano Dynamics:** *mf*

2. (I'd sing,) any song your heart desires.  
 I would sing out loud of love's sweet fires.  
 Oo, I'd do all this and so much more  
 If you'll just stay with me awhile.

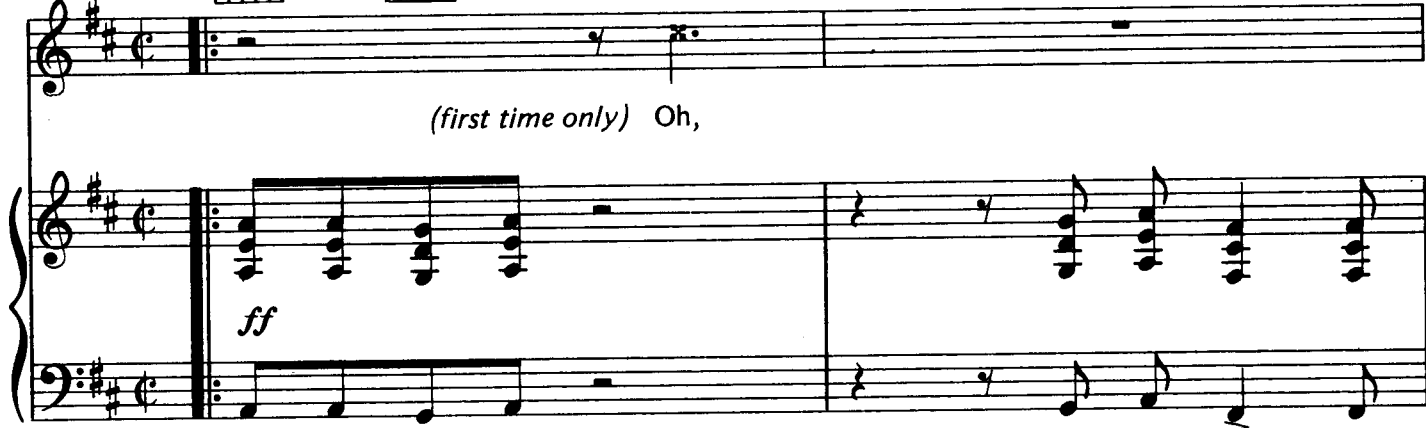
# HOMEMADE LOVE

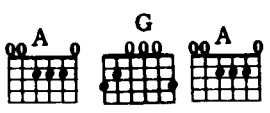
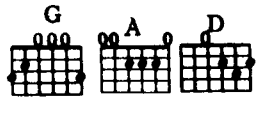

Words and Music by  
 STEVE PERRY, NEAL SCHON  
 and S. SMITH

Fast hard rock

(fifths)  

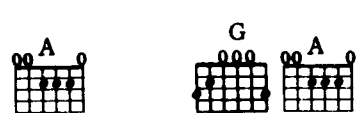
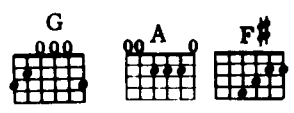
(first time only) Oh,



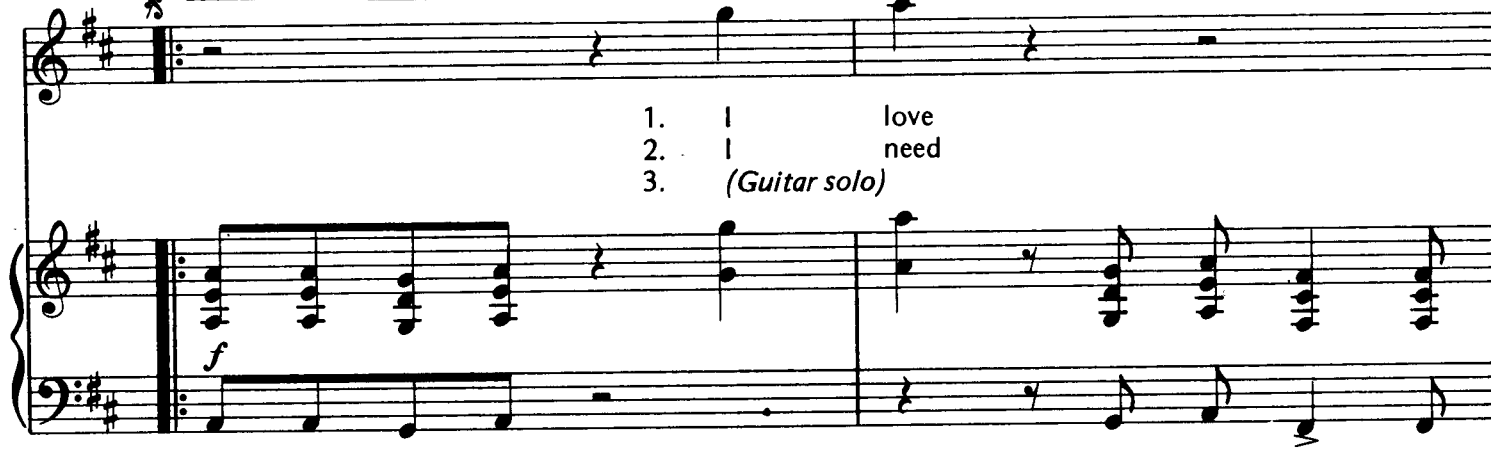
 1.  2. 

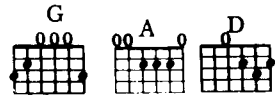
oo... oo, ba-by.



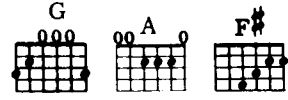
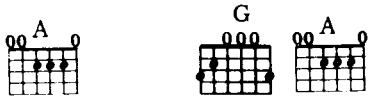
 

1. I love  
 2. I need  
 3. (Guitar solo)

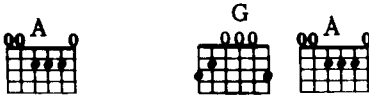




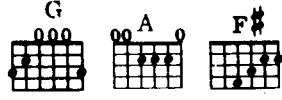
a cook - in' with hon - ey.  
jel - ly roll sweet ie.



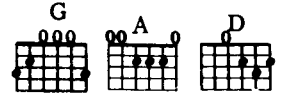
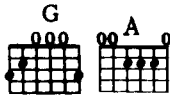
I love  
Now, spread it,



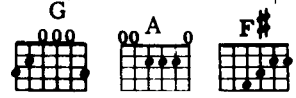
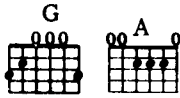
to oh make you feel on fun ny.  
oh spread it on me, babe.



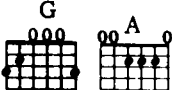
Feels I love  
so good, —



the way on you do. —  
on the top. —



Spread it I want, —  
a - round, —



ba - I want it with you, yeah. 1. Home -  
by, till I drop ya'. 2. 3. Home -

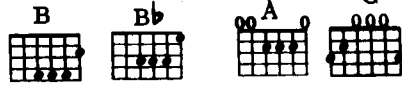


made love, —  
made love, —

hot, jel - ly roll love. —  
jel - ly roll love. —





1. 

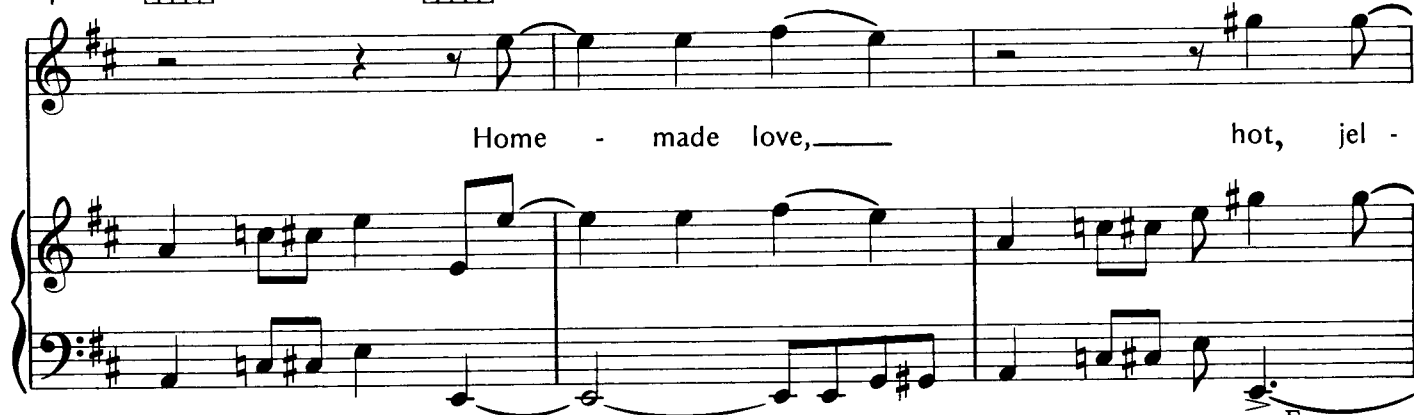
2.  *D. S. al Coda I*



So love it.



*Coda I* 

Home - made love, hot, jel -



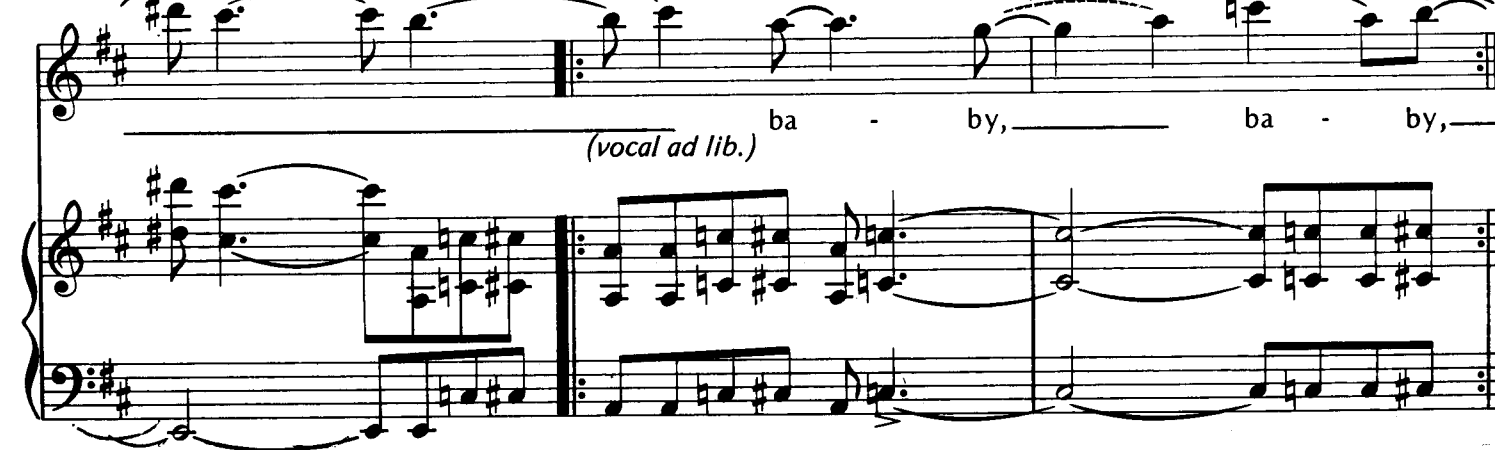
 *To Coda II* 

ly roll love. Home-made love,



 1.2.3.

ba - by, ba - by, (vocal ad lib.)



4.

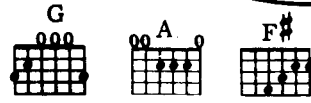
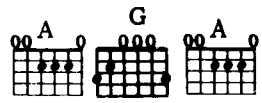
*D.S.S. al Coda II*

Coda II

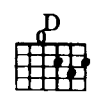


ba - by.

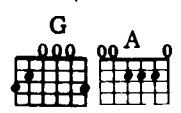
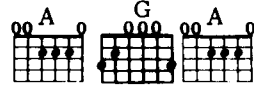
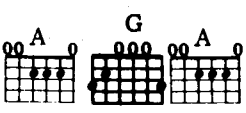
love.



Oo, smok-in',



oo, ba - by, you're burn - in'. (You're burn - in')



Oo, ba-by, it's boil - in', ah.

# WHERE WERE YOU

Words and Music by  
STEVE PERRY and NEAL SCHON

Bright Rock Beat

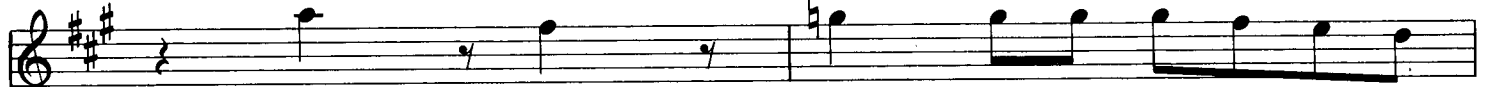
The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The key signature is A major (three sharps) and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The second system includes the instruction "(Bass third time only)" and "Play 3 times" at the end. The third system also starts with a forte (*f*) dynamic. The fourth system concludes with a double bar line and a fermata over the final chord.

**System 1:** Chords: A, G/A, D/A, G6/A, A. *f*

**System 2:** Chords: A $\text{maj}7$ , G/A, A add 9 no3rd, A. *f* (Bass third time only) Play 3 times

**System 3:** Chords: A, E/A, G/A, D/A. *f*

**System 4:** Chords: A, E/A, G/A, D/A.



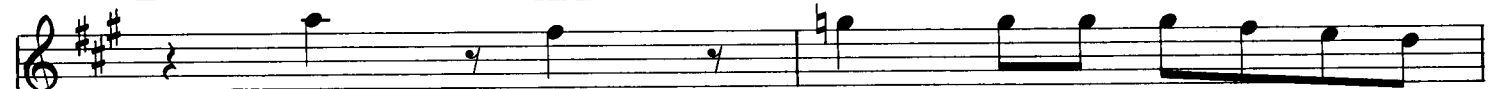
Where I were know you where, when I want - ed you to ba - by, you been



*mf*



love me through the night?  
run - nin' 'round loose on the side.



Where I were know you where, when I want - ed you to lit - tle la - dy, you been



love and hold me tight?  
run - nin' 'round with some - thing to hide.





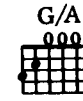
Where I were don't you, mind, lit - tle dar - lin', when you dar - lin',



said to pick you up af - ter school? if you're feel - in' fan - cy and free.



I know where, lit - tle la - dy, 'cause my I don't mind, lit - tle ba - by, 'cause your



ma - ma did - n't raise no fool. sis - ter's look - in' real good to me. Yeah. Hey!



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains a vocal line with lyrics and a piano accompaniment.

Where \_\_\_\_\_ were you? \_\_\_\_\_ Where \_\_\_\_\_ were

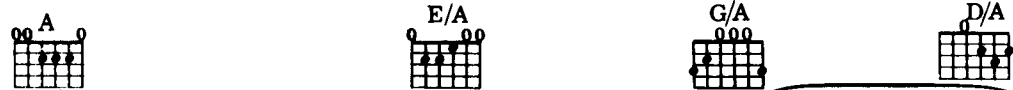
Musical staff with treble clef and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present.



Musical staff with treble clef and piano accompaniment, continuing the vocal and piano parts from the previous system.

you? \_\_\_\_\_ Where \_\_\_\_\_ were you? \_\_\_\_\_

Musical staff with treble clef and piano accompaniment, continuing the vocal and piano parts.



Musical staff with treble clef and piano accompaniment. The system concludes with the instruction "To Coda" and a Coda symbol.

Where \_\_\_\_\_ were you? \_\_\_\_\_

Musical staff with treble clef and piano accompaniment, concluding the vocal and piano parts.



Musical staff with treble clef, containing a whole rest for the vocal line and a piano accompaniment.

(Guitar solo ad lib.)

Musical staff with treble clef and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present.

1.2.3.

4.



I did-n't know what the hell was go - in' on.  
So don't\_ try to get your-self\_ straight,

1.



Some -day\_ you're gon - na break.  
you're just a lit - tle too

2.



*D. S. al Coda*

*Coda*



late. \_\_\_\_\_ Where \_\_\_\_\_ are

1.2.3



4.



you? \_\_\_\_\_ you? \_\_\_\_\_



# THE PARTY'S OVER

Moderate Rock

Words and Music by  
STEVE PERRY



*mf*



Hel - lo. \_\_\_\_\_





1. 4. You nev - er call me up

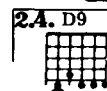
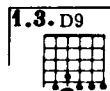
2. 3. (see additional lyrics)



when I'm a - lone at night.



What can this poor boy do, when he's



hope - less - ly in love with you? hope - less - ly in love with you?



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Hope - less - ly in love,

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

hope - less - ly in love, —

Piano accompaniment for the second system, including a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

To Coda



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

hope - less - ly in love with you. —

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

D.S. al Coda



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a whole rest.

Piano accompaniment for the fourth system, including a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

Coda



Hope- less - ly in love, ————— hope-



less - ly in love, ————— I'm hope-



less- ly in love — with you, ————— oh. —————

Em C G

The par - ty's o - ver, I

have gone a - way.

*Repeat and Fade*

G

*Verse 2:*

So I will tell you now  
 This love is fallin' down.  
 Just what more can I do,  
 When I'm hopelessly in love with you?

*Verse 3:*

So I will tell you this,  
 Our love is in a fix.  
 Just what more can I do,  
 When I'm hopelessly in love with you?

*4th Verse: (Repeat 1st Verse)*

# DIXIE HIGHWAY

Words and Music by  
STEVE PERRY and NEAL SCHON

Fast Rock (♩ = 160)

*f*  
(Instrumental)

1.4.

2.3. to next strain

5. To Coda

G Am

1. I said, "What you want to do? Would you like to be with  
 2. She said, "That's— quite all right. I think I'll spend the

Fsus2 G Am C

me?— 'Cause I'll meet you back-stage, ba-by, love— is feel-in' fan-cy and  
 night, and I want to hold you, Ste-vie, I— want— to hold you

G Am F

free. } We'll rock the night a-way— down— by the Dix-ie  
 tight. }

G Am C Am

High - way, — yeah, — down by the Dix - ie High - way.—

Bm C Am

1.2.3.4. My love, my love, mov - in' to the left now, mov - in' to the right.  
 ooh soft and ten - der, ooh so tight.  
 rock - in' and a - roll - in' the night a - way.  
 ooh, mak - in' love till the break of day.

Bm C D Eb

My love, my love, oh, oh,

F G

ooh, Dix - ie High - way. I don't care what you

1st time D.C.

want to be, ba - by, long as you're hap - py and free.



Half as fast (♩ = 80)

G G7sus G G7sus G G7sus G G7sus

F F7sus F F7sus F#7 G G7sus

G G7sus G G7sus

1. Ba - by,  
2. Fool - in',

G G7sus G G7sus

oh, girl, you drive me cra - zy, Ba - by,  
who do you think you're fool - in', ba - by?

G G7sus F#7 F F7sus F F7sus F#7

oh, ba-by, you real-ly drive me cra-zy.  
 Oh, ba-by, who do you think you're fool-in',

G G7sus G G7sus

Ba - by, \_\_\_\_\_ I want to  
 ba - by? \_\_\_\_\_ You want to

Bb7sus Ab7sus G7 F#7 1. G G7sus

hold on you, come with you, love with you all \_\_\_\_\_ the night. \_\_\_\_\_  
 hold on me, love on me, love with me all \_\_\_\_\_

G G7sus 2. G

night.

Tempo I (♩ = 160)



Empty guitar staff with treble clef and key signature of one sharp (F#).

(Instrumental solo)

Piano accompaniment for the instrumental solo, featuring a melody in the right hand and a bass line in the left hand.



play 9 times D.S. al 4th ending to Coda

Empty guitar staff with treble clef and key signature of one sharp (F#).

Piano accompaniment for the instrumental solo, featuring a melody in the right hand and a bass line in the left hand.

Coda



Empty guitar staff with treble clef and key signature of one sharp (F#).

1. My babe, move it to the left, now  
2.3.4. (vocal ad lib)

Piano accompaniment for the vocal section, featuring chords and triplets in the right hand and a bass line in the left hand.



play 4 times



move it to the right all night. (vocal ad lib cadenza)

Piano accompaniment for the vocal section, featuring chords and a bass line in the left hand.

# DON'T STOP BELIEVIN'

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

1. Just a small town girl, - liv - in' in a  
 2. Just a cit - y boy, - born and raised in  
 3. Voice tacet  
 4. 5. 6. (see additional lyrics)

A E B

lone - ly world. ——— She } took the mid-night train\_ go - ing  
 South De-troit. ——— He }

1.2.3.5. G#m A 4.6. G#m A

an - y - where. — on and on — and on — and on. —

Chorus: A

Stran - gers — wait - ing, —  
 Street - light — peo - ple, —

*f*

E

up and down the bou - le - vard; — their  
 liv - ing just to find e - mo - tion;

A

1.3.

shad - ows, search - ing in the night.  
hid - ing

This system contains the first system of music. It features a guitar chord diagram for chord A at the top left. The music is in treble clef with a key signature of two sharps (F# and C#). The vocal line has lyrics: "shad - ows, search - ing in the night." and "hid - ing". The piano accompaniment is in bass clef.

E

This system contains the second system of music. It features a guitar chord diagram for chord E at the top left. The music continues in the same key signature and clefs as the first system.

2.

B E B E A To next strain

some - where in the night.



This system contains the third system of music. It features guitar chord diagrams for chords B, E, B, E, and A. The instruction "To next strain" is written at the end of the system. The vocal line has lyrics: "some - where in the night.".

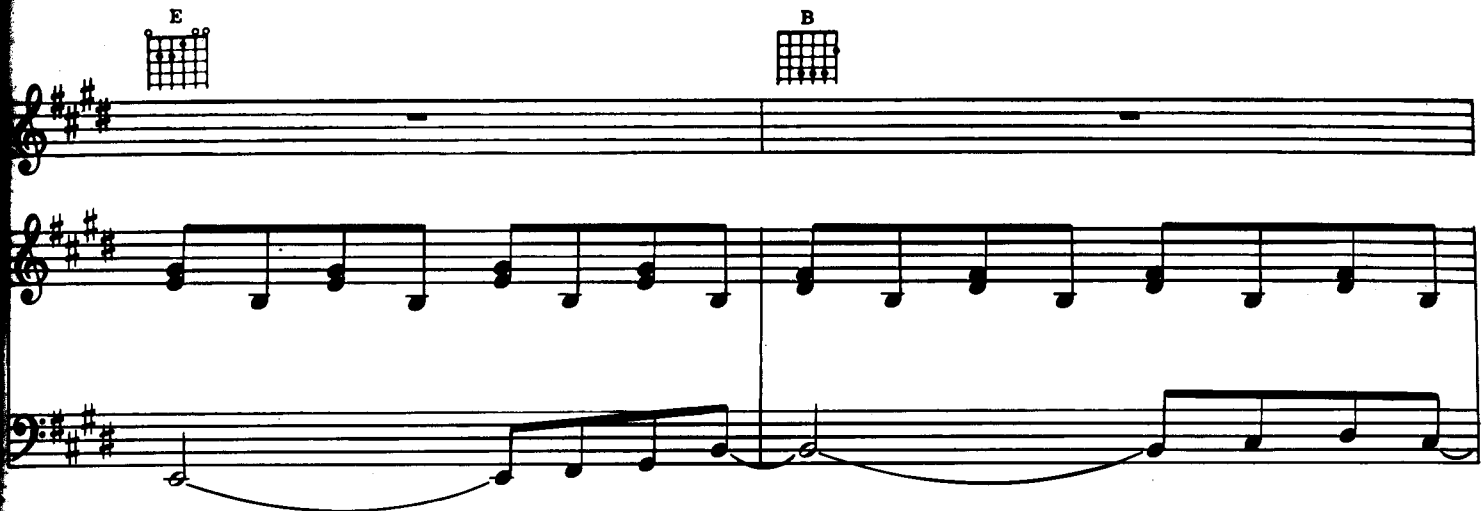
4.




B E B E A To Coda:

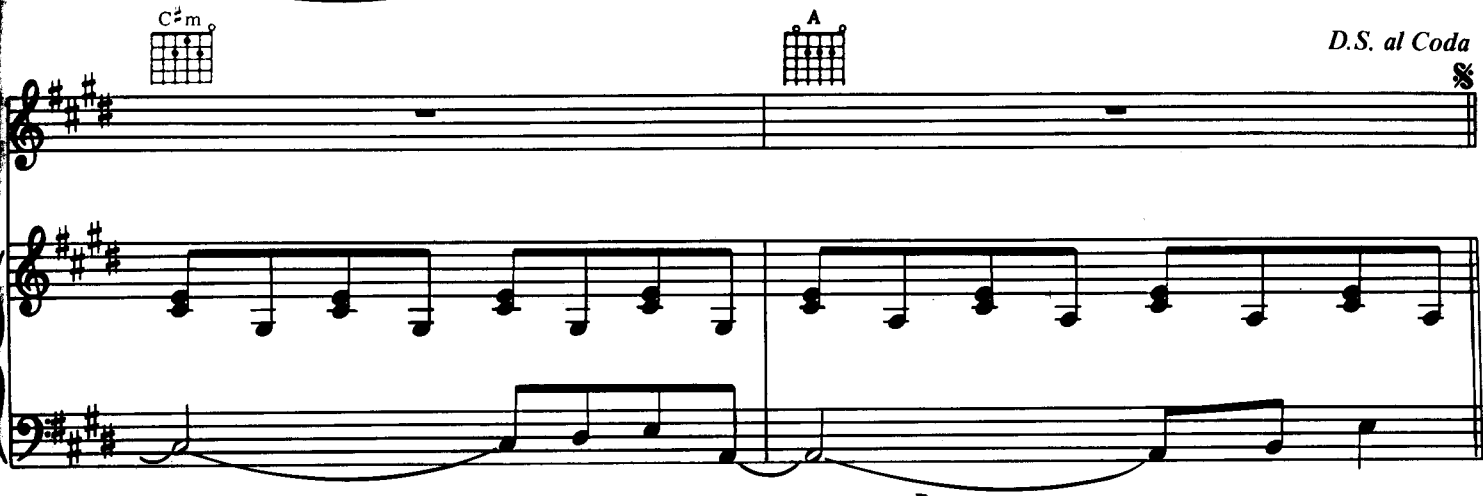
some - where in the night.




This system contains the fourth system of music. It features guitar chord diagrams for chords B, E, B, E, and A. The instruction "To Coda:" is written at the end of the system. The vocal line has lyrics: "some - where in the night.".

E  B 



C#m  A  D.S. al Coda 



Coda  E  B 

*1. voice tacet, instr. solo*  
*2.3. etc. Don't\_ stop\_ be - liev - in';\_*



C#m  A 

hold on to the feel - in'.



The musical score consists of two systems. The first system includes a vocal line with lyrics "Street - light\_ peo - ple.\_", a guitar line with chords E and B, and a piano accompaniment. The second system includes a guitar line with chords G#m and A, and a piano accompaniment. The instruction "Repeat and Fade" is written at the end of the second system.

*Verse 4:*

A singer in a smokey room;  
 The smell of wine and cheap perfume.  
 For a smile they can share the night;  
 It goes on and on and on and on.

*Verse 5:*

Working hard to get my fill;  
 Everybody wants a thrill.  
 Payin' anything to roll the dice,  
 Just one more time.

*Verse 6:*

Some will win, some will lose,  
 Some were born to sing the blues.  
 Oh, the movie never ends,  
 It goes on and on and on and on.



# WHO'S CRYING NOW

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Moderately

mf

Am

Fmaj7

1. It's been a mys - ter - y, — and still they  
2. Caught on a one - way street, the taste of  
3. 4. (see additional lyrics)

mp

Dm

Em




Am

try to see — why some-thing good can hurt — so — bad.  
bit - ter-sweet; — love will sur - vive some-how, — some -

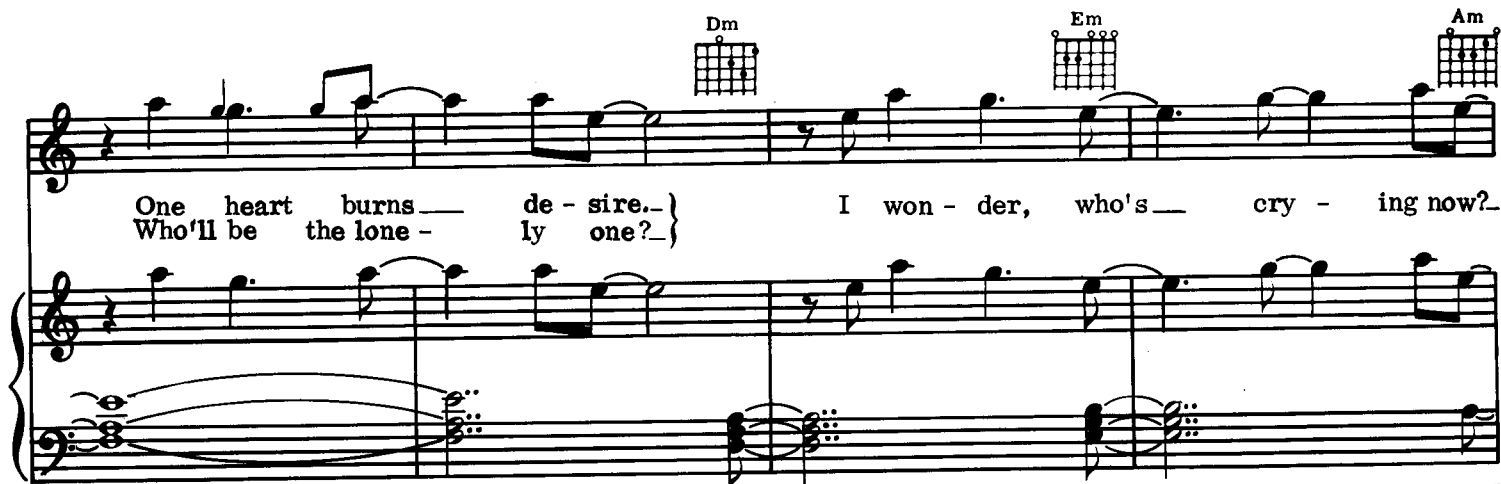
1.3. 2.4. *Chorus:* 

way. One love feeds the fire.  
Two hearts born to run.




  

One heart burns de - sire. } I won - der, who's cry - ing now?  
Who'll be the lone - ly one? }



1.3.5.6. etc. Repeat as instr. ad lib and fade 2. *D.S.* 4.



On-ly so man-y tears you can cry 'til the

*mp*



Fmaj7                      Dm                      C                      G                      Bb

heart - ache\_ is o - ver;\_ and now you\_ can\_ say\_ your love\_

Am                      Fmaj7

will nev - er die.                      Wo, —

*mf*

Dm                      Em                      Am

wo,                      wo,                      wo,                      wo.

*D.S.S.*

*Verse 3:*  
 So many stormy nights,  
 So many wrongs or rights;  
 Neither could change their headstrong ways.

*Verse 4:*  
 And in a lover's rage,  
 They tore another page.  
 The fighting is worth the love they save.

# STONE IN LOVE

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

Moderately

G D C G/B

*mp* (2nd time guitar solo) (end solo)

G D C

1. Those cra - zy nights, I do re - mem-ber in my  
 2. (see additional lyrics)

*mf*

G/B G D

youth. I do re - call, those were the



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with slurs and ties.

best times — most — of all. \_\_\_\_\_

Musical staff with treble clef, continuing the melody from the previous staff.

Musical staff with bass clef, providing harmonic accompaniment for the first system.



Musical staff with treble clef, key signature of one sharp, and a melody line.

In the heat — with a blue jean girl; —  
*(3rd time guitar solo)*

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, providing harmonic accompaniment for the second system.



Musical staff with treble clef, key signature of one sharp, and a melody line.

burn-in' love comes once in a life - time.

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, providing harmonic accompaniment for the third system.






Musical staff with treble clef, key signature of one sharp, and a melody line.

She found me sing-ing by the rail - road track; \_\_\_\_\_

Musical staff with treble clef, continuing the melody.

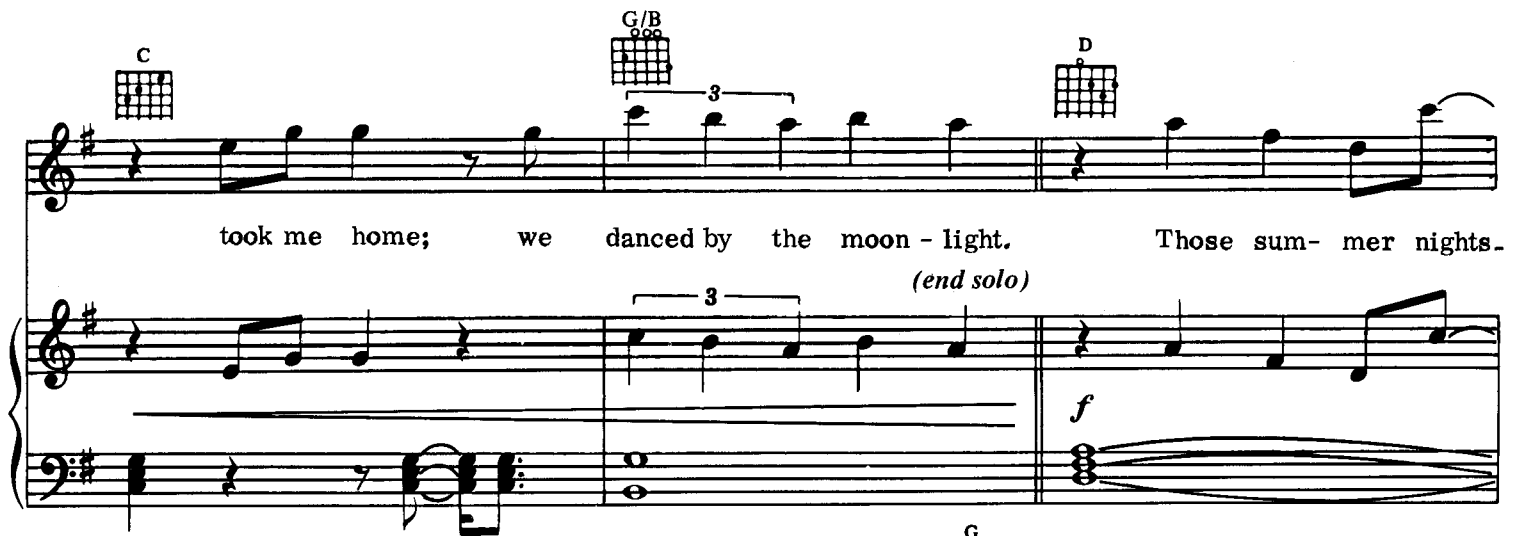
Musical staff with bass clef, providing harmonic accompaniment for the fourth system.






C  G/B  3 D 

took me home; we danced by the moon - light. Those sum- mer nights.

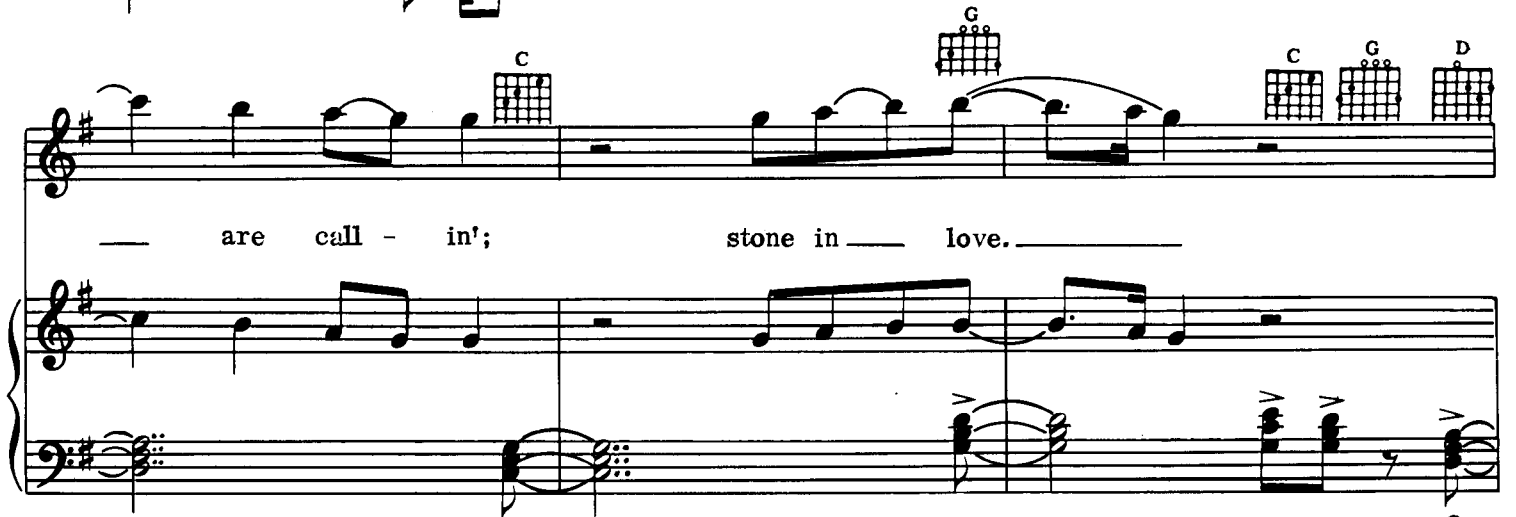
(end solo)



*f*



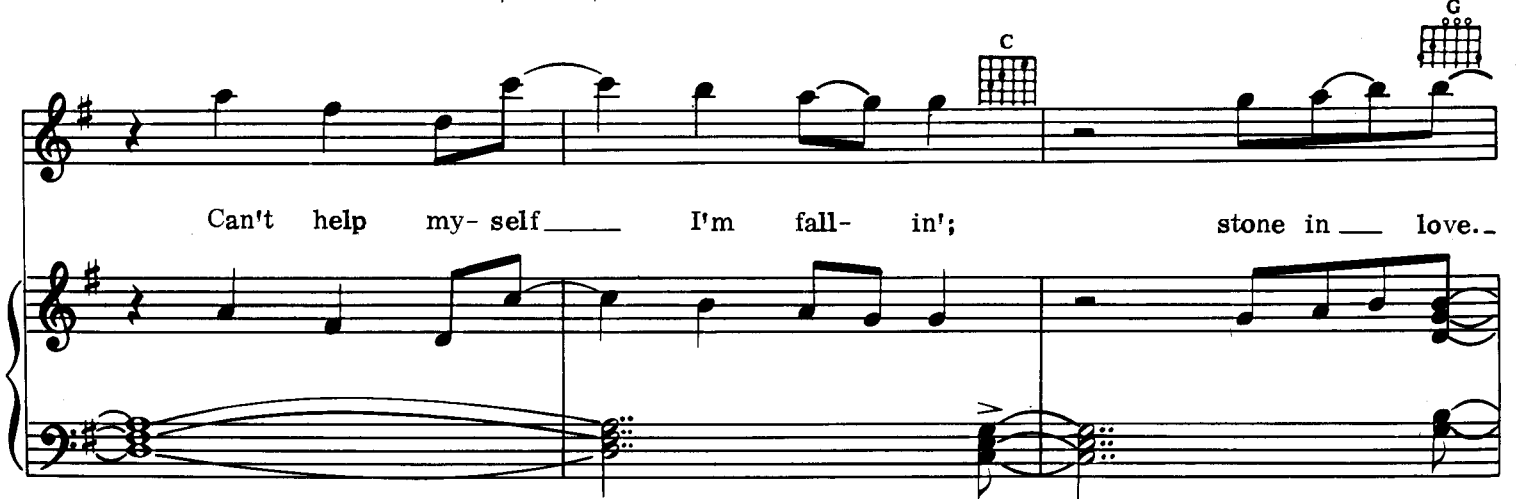
C  G  C  G  D 

are call - in'; stone in love.



C  G 

Can't help my- self I'm fall- in'; stone in love..



1. *D.C.* 2. *D.S.* 3. 



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

This system contains a guitar chord chart with five chords: F, G, E $\flat$ , B $\flat$ , and F. Below the chords is a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

*Repeat ad lib and fade*

G E $\flat$

Stone in — love. —

This system continues the musical notation. It features a guitar chord chart with two chords: G and E $\flat$ . Below the chords is a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

*Verse 2:*

Old dusty roads led to the river;  
 Runnin' slow.  
 She pulled me down, and in clover,  
 We'd go 'round.  
 In the heat with a blue jean girl;  
 Burnin' love comes once in a lifetime.  
 Oh, the memories never fade away;  
 Golden girl, I'll keep you forever.

# KEEP ON RUNNING

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

ff

D

Cno3d

1. Work-in' in the cit - y this town's got no pit - y;  
 2. 3. (see additional lyrics)  
 4. (instr. solo, ad lib)

mf

Bno3d

A



boss - man owns a heart of stone.



G  F#m 




I'm on the line, \_\_\_\_\_ it's o - ver-time.



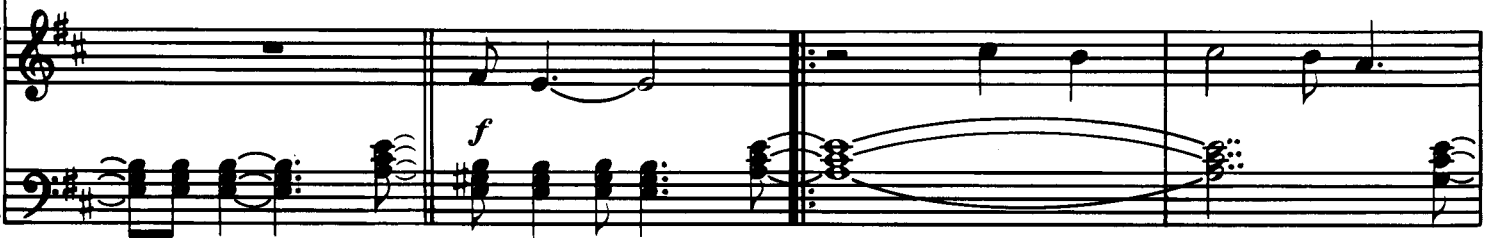
1. E  2. A. E 

I tell you, it's a crime. \_\_\_\_\_



To next strain 3. E  A  A/G 

(head...) Keep on run - ning;-



A  A/G  1. A. F#m 

keep on hid - ing;- keep on run - ning a - way. \_\_\_\_\_ It's o - kay,-





— it's all right; it's o - kay, — it's all right; and — if it makes you want to



2.3.



D.S.

jump and shout, go a - ——— It's o - kay. ———

5.



——— It's o - kay. ———

N. C.

*grad. cresc.*

The musical score is written for guitar and bass. It features two systems of staves. The first system includes a treble staff with whole rests, a guitar staff with chords and eighth notes, and a bass staff with eighth notes. The second system includes a treble staff with whole rests, a guitar staff with eighth notes and a forte (*f*) dynamic marking, and a bass staff with eighth notes. A guitar chord diagram for a D major chord is shown above the second system's guitar staff. The final system includes a treble staff with whole rests, a guitar staff with eighth notes and a fortissimo (*ff*) dynamic marking, and a bass staff with eighth notes.

*Verse 2:*  
 They get me by the hour,  
 By my blue collar.  
 You're squeezing me too tight,  
 It's Friday night;  
 Let's run tonight  
 Till the morning light.

*Verse 3:*  
 Cruising with my baby,  
 Think we just might, maybe  
 Find some back seat rhythm and blues.  
 Radio; down we go, down we go.

# STILL THEY RIDE

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

Very Slowly and Expressively

C G/B Am

1. Jes - se rides through the night un - der the  
 2. This ol' town ain't the same; now no - bo - dy  
 3. 4. (see additional lyrics)  
 5. (guitar solo, ad lib)

*mp*

C/G F 1. 2. C/E

Main Street light; rid-in' slow.  
 knows his name. Times have changed; still he

Dm 3. 4. 5. C/E G

rides. Still they ride,

*f*

F/A Em Am/E 1.4. Dm Bdim

on wheels of fire; they rule the

Am To Next Strain 2. Dm Bdim D.C. 3. Dm Bdim Am D.S.

night. they rule the night. (end solo)

G/F Am/E Dm Bdim

Still they ride; the strong will survive; chasing thunder.

1. D.C. 2. very slowly and freely G/A

through the night.

Verse 3:  
Traffic lights keepin' time;  
Leading the wild and restless  
Through the night.

Verse 4:  
Spinning 'round, in a spell;  
It's hard to leave this carousel.  
'Round and 'round and 'round and 'round.

# ESCAPE

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

Moderate Rock & Roll

mf

f

Verse:

Bsus      B      B(add 2)      B

1. He's just a young boy out of school;—  
 2. (see additional lyrics)

mf

Bsus      B      B(add 2)      B      Bsus      B

liv - in' his world like he wants to.      They're mak-in' laws, but they

B(add 2)

B

Bsus

B

B(add 2)

B

don't un-der-stand; \_\_\_\_\_ turns a boy in - to a fight - in' man. \_\_\_\_\_

N. C.

They \_\_\_\_\_ won't take me; \_\_\_\_\_ they \_\_\_\_\_ won't break me. \_\_\_\_\_

B

*mf*

The final system of the page contains three staves of music. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a series of chords in the treble clef and a simple bass line in the bass clef. The music is in the key of B major and 4/4 time.

G D A G D A

Oh, — now he's leav - in'; get - tin' out from this

*f*

G D A

mas - quer - ade. — Oh, — got - ta go.

*mf*

§§ N.C.

1. To next strain A/C# 2. fine

*mp*



A/C#

D

B/D#

4th fr.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole rest.

Musical staff system with treble and bass clefs. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes. A dynamic marking *cresc. poco a poco* is present in the treble staff.

E

D/F#

G

D/A

G

D/F#



Musical staff with treble clef, key signature of two sharps, and a whole rest.

Musical staff system with treble and bass clefs. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes.

G

D/F#

G

E/G#



Musical staff with treble clef, key signature of two sharps, and a whole rest.

Musical staff system with treble and bass clefs. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes.

A

E/B

A

N.C.

A



Musical staff with treble clef, key signature of two sharps, and a whole rest.

Musical staff system with treble and bass clefs. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes. A dynamic marking *f* is present in the treble staff.



1.5.6. (voice tacet, instr. solo)  
 2. I'm fi - n'ly out in the clear and I'm free; \_\_\_\_\_ I've \_\_\_\_\_  
 3.4. (see additional lyrics)

*mf*

\_\_\_\_\_ got dreams I'm liv - ing for.

I'm mov - in' on where they'll nev - er find me; \_\_\_\_\_ roll -

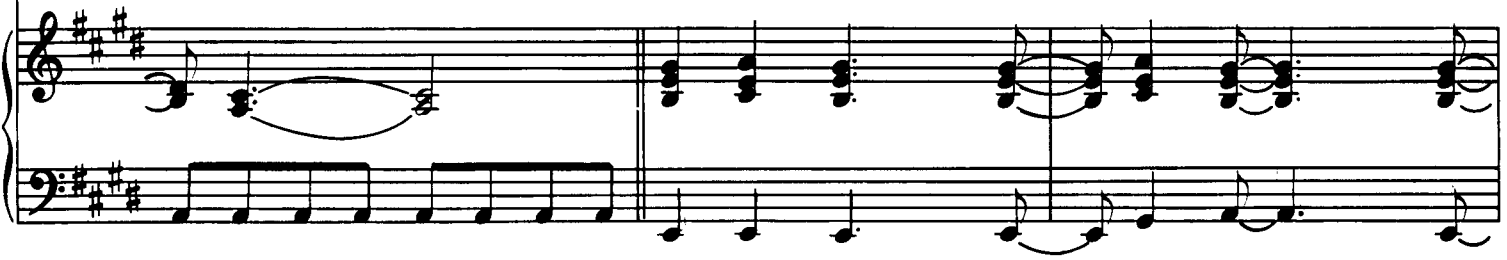
1.3.5.

in' on to an -

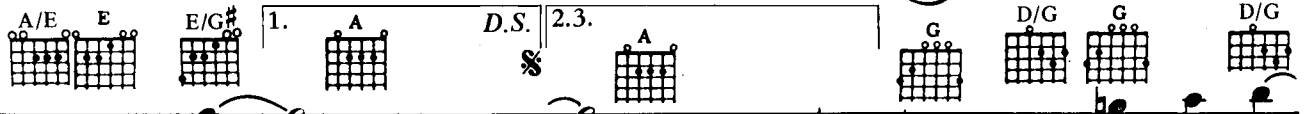
2.4.6.



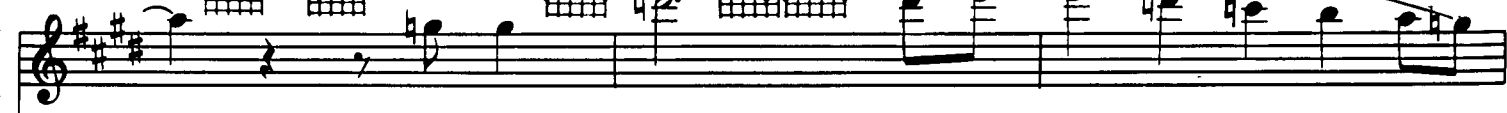
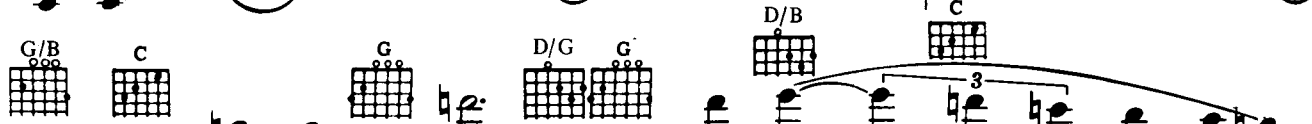
y - where. I'll break a - way, — yes, I'm



on my way. — Leav - in' to - day, — yes, I'm



on my way. — Yes, this is my es-cape; -



yes, I'm on my way. —



Guitar chord diagrams: G, D/G, G, D/B, C, G.

Vocal line: I'll break a - way; yes, I'm on my way. (Begin Instr. Solo)

Piano accompaniment: D.S. 1. C D.S.S. al fine 2. C

**Verse 2:**

No one could tell him what to do;  
 Had to learn everything the hard way.  
 He's on the street, breakin' all the rules.  
 I'm tellin' you that he's nobody fool.

**Bridge 3:**

Just when you think you had it all figured out;  
 Runnin' scared can change your mind.  
 I never knew I had so much to give;  
 How hard times can fool ya'.

**Bridge 4:**

Oh, I'm okay, I'm all right;  
 Feeling good out on your own.  
 I'll break away, I'll break away tonight;  
 I've got dreams I'm living for.

# LAY IT DOWN

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

Steady Rock

Repeat twice

The piano introduction consists of two systems of music. The first system is a 4-measure phrase in 4/4 time, marked with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The second system is a 4-measure phrase that repeats the first system. A double bar line with repeat dots is placed at the end of the second system.

This section shows guitar chord diagrams for G, Em, and F. Below the diagrams is a single line of music in 4/4 time. The melody starts with a G chord, moves to Em, and then to F. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

1. Look - ing 'round for a feel - ing; I love the rhy - thm and blues...  
 2. (see additional lyrics)  
 3. (instr. solo ad lib)

The piano accompaniment for the first line of lyrics. The right hand plays a melody starting with a mezzo-forte (mf) dynamic. The left hand plays a steady bass line with chords. The music is in 4/4 time.

This section shows guitar chord diagrams for G and Em. Below the diagrams is a single line of music in 4/4 time. The melody starts with a G chord, moves to Em, and then to F. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The place was rock - in' and reel - in'; I thought I'd shake me

The piano accompaniment for the second line of lyrics. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady bass line with chords. The music is in 4/4 time.

This section shows guitar chord diagrams for F, G, and Em. Below the diagrams is a single line of music in 4/4 time. The melody starts with an F chord, moves to G, and then to Em. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

loose. The band was pump - in' Mo - town;

The piano accompaniment for the third line of lyrics. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady bass line with chords. The music is in 4/4 time.

F G Em

Lord, how they could play! The girls a - start - ed sing - ing;

F Bridge: D C

rock the night a - way, \_\_\_\_\_ yeah. \_\_\_\_\_ 1. By the mid - night hour -  
(end solo) 2.3.(see additional lyrics)

D C

\_\_\_\_\_ they could 've raised the dead. \_\_\_\_\_

D C D C To Coda

They were tak - in' it high - er, \_\_\_\_\_ high-er, high-er, high-er, ring-in'

8va

Chorus:

N. C.

b $\flat$

in my head. \_\_\_\_\_ Lay it down, \_\_\_\_\_

lay it down, \_\_\_\_\_ lay it down, \_\_\_\_\_

1.

lay it down. \_\_\_\_\_

(Instr. Solo Ad Lib)

D.S.

2.

D.S. al Coda

lay it down. \_\_\_\_\_

(end solo)

♩ 8va ..... N C

Coda

heard her say, \_\_\_\_\_ oo \_\_\_\_\_ yeah. \_\_\_\_\_

*(Instr. solo ad lib)*

*(end solo)* Lay it down, \_\_\_\_\_

\_\_\_\_\_ lay it down, \_\_\_\_\_ lay it down, \_\_\_\_\_



1.

lay it down.

2.

Gno3d

*Verse 2:*  
 Whiskey, wine and women;  
 They get me through the night.  
 I ain't lookin' for trouble;  
 I ain't lookin' to fight.  
 A little vertical persuasion,  
 Would do me right.  
 What I'm really needin';  
 Ah, double shot tonight.

*2nd Bridge:*  
 By the midnight hour,  
 We were on our way.  
 She was takin' it higher;  
 Higher, higher, higher, then I heard her say:  
 (Chorus)

*3rd Bridge:*  
 By the midnight hour,  
 We were on our way.  
 She was takin' it higher;  
 Higher, higher, higher, then I ... (To Codæ)

# DEAD OR ALIVE

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

Hard and Fast Rock

A dou - ble se - cret a - gent;  
 2. (see additional lyrics)

and he was paid to kill;

F#no3d Gno3d Ano3d

A F#no3d Gno3d

with cold steel mag - num force is how the man pos -

Ano3d

A F#no3d Gno3d Ano3d

A F#no3d Gno3d

sessed the skill.

He shot a man in Par - is.

Ano3d

A F#no3d Gno3d Ano3d

He did a job in L. A. \_\_\_\_\_

And if the price

A F#no3d Gno3d Ano3d

To Coda

N.C.

was right, he'd sure-ly take your life a - way. \_\_\_\_\_

Want - ed.

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "Want - ed." are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Want - ed.

This system continues the musical notation. It includes a guitar chord diagram labeled 'A' above the right-hand staff. The time signature changes from 4/4 to 3/4 and then back to 4/4. The piano accompaniment continues with the same melodic and rhythmic patterns as in the first system.

This system is primarily piano accompaniment. The vocal line is mostly empty, with a few notes at the beginning. The piano accompaniment continues with the same melodic and rhythmic patterns as in the previous systems.

This system is primarily piano accompaniment. The vocal line is mostly empty. The piano accompaniment continues with the same melodic and rhythmic patterns as in the previous systems.

D G/D D

Want - ed, \_\_\_\_\_ dead or a - live, \_\_\_\_\_

C D/C C D

blood for mon - ey, \_\_\_\_\_ mon - ey. \_\_\_\_\_ As - sault, \_\_\_\_\_

G/D D C

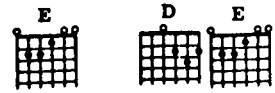
\_\_\_\_\_ hom - i - cide, \_\_\_\_\_ blood for mon - ey, \_\_\_\_\_ mon -

Bb D C Bb To Coda II D.S. al Coda N.C.

ey, \_\_\_\_\_ mon - ey, \_\_\_\_\_ mon - ey, \_\_\_\_\_

Coda I

N. C.



N. C.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music begins with a whole rest in the treble and a half note in the bass. It then continues with a series of eighth notes in the bass line and a few notes in the treble.



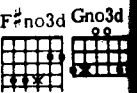
N. C.



N. C.

The second system of musical notation continues the piece. It features a more active bass line with eighth notes and some chords in the treble. The notation includes various note values and rests.

The third system of musical notation shows further development of the piece. The bass line continues with eighth notes, and the treble part has some sustained notes and chords.

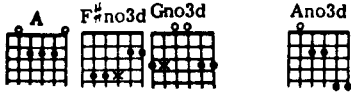


(guitar solo, ad lib)

The fourth system of musical notation includes a section marked '(guitar solo, ad lib)'. The notation features long, sustained notes in the treble and a rhythmic bass line.

D.S.S. Coda II

Ano3d



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of notes and rests corresponding to the chord diagrams above.

Want-ed\_\_

Play 7 times

(end solo)

Musical staff with treble and bass clefs. The treble clef part has a dynamic marking of *mf* and the bass clef part has a dynamic marking of *f*. The staff contains a sequence of notes and rests.

Coda II

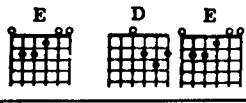


Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of notes and rests.

mon-ey, — mon - ey. —

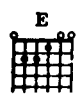
Musical staff with treble and bass clefs. The treble clef part contains a sequence of notes and rests, and the bass clef part contains a sequence of notes and rests.

N. C.

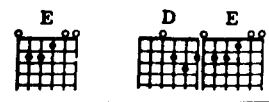


N. C.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of notes and rests.



N. C.



N. C.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of notes and rests.

Musical staff with treble and bass clefs. The treble clef part contains a sequence of notes and rests, and the bass clef part contains a sequence of notes and rests.

*Verse 2:*

He drove a Maserati;  
 Lived up in the hills.  
 A cat with nine lives that's gone  
 Too far to feel the chill.  
 He never thought it'd happen;  
 It was his last mistake;  
 'Cause he was gunned down by a  
 Heartless woman's .38.



# MOTHER, FATHER

Words and Music by  
STEVE PERRY

Moderately Slow

pp

\* f a sim.

Em A/C# D G/B C

1. She sits a - lone, an emp - ty stare; a  
2.3. (see additional lyrics)

mp

E #E G C

F#A# B E/G# Em A/C#

moth - er's face she wears. Where did she go

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for F#A#, B, E/G#, Em, and A/C#. The bottom staff is a piano accompaniment with treble and bass clefs.

D G/B C F#A# Bsus B To Coda

wrong? The fight is gone. Lord help this bro - ken home.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for D, G/B, C, F#A#, Bsus, and B. The bottom staff is a piano accompaniment. The system ends with a diamond symbol and the text 'To Coda'.

Em C A/C# D

Hey, mo - ther, fa - ther, sis - ter.

(3rd time guitar solo ad lib)

*mf*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Em, C, A/C#, and D. The bottom staff is a piano accompaniment. The word 'mf' is written in the piano part. The system ends with a double bar line.

Em C A/C#

Hey, come back, try - ing,

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Em, C, and A/C#. The bottom staff is a piano accompaniment.

D Em C

be - liev - ing. Hey, hey, \_\_\_\_\_ moth - er,

fa - ther, dream - er. Don't you know that I'm a -

(end solo)

*f*

live for you; \_\_\_\_\_ I'm your sev - enth \_\_\_\_\_ son? \_\_\_\_\_

G/D D C/G G G/D D

\_\_\_\_\_ And when light - ning strikes the fam - i - ly; \_\_\_\_\_ have

C/G G G/D D

D/C C 1. Em A/C# D G/B D.S. al Coda 2. 3.

faith, be - lieve...

mf f

C/Bb F/A F/Bb

Have faith in me, be-

F/A Csus/G C/G F/A

lieve... Woh ooh

Csus/G C/G F/A

ah, woh ooh ah.

Detailed description: This is a musical score for guitar and piano. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score is divided into three systems. The first system includes guitar chord diagrams for D/C, C, Em, A/C#, D, and G/B, with a 'D.S. al Coda' instruction. The piano part starts with a mezzo-forte (mf) dynamic and increases to forte (f). The second system includes guitar chords C/Bb, F/A, and F/Bb. The third system includes guitar chords F/A, Csus/G, C/G, and F/A. The lyrics are: 'faith, be - lieve... Have faith in me, be- lieve... Woh ooh ah, woh ooh ah.' The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature. The guitar part includes several chords: Csus/G, C/G, F/A, C, Bb, A(add 2 no 3rd), Coda, Em, D, G/B, Gm/Bb, Db/Ab, Am, Bb, Csus, and C. The piano part includes dynamics such as *pp*, *p*, *rit.*, and *f*. Performance markings include *Fine*, *Coda*, and *D.S. al Fine*. The score is divided into sections for Verse 2 and Verse 3.

*Verse 2:*  
 With dreams he tried; lost his pride;  
 He drinks his life away.  
 One photograph, in broken glass;  
 It should not end this way.

*Verse 3:*  
 Through bitter tears and wounded years,  
 Those ties of blood were strong.  
 So much to say, those yesterday's;  
 So now don't you turn away.

# OPEN ARMS

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Slowly *p*  
*expressively*

*sim.*

Verse:

*mp*

1. Ly - ing \_\_\_\_\_ be - side\_ you, here in \_\_\_\_\_ the dark; feel - ing your  
 2. Soft - ly \_\_\_\_\_ you whis - per, you're so \_\_\_\_\_ sin - cere. How could our  
 3.4. (see additional lyrics)

1. 3. 2. 4.

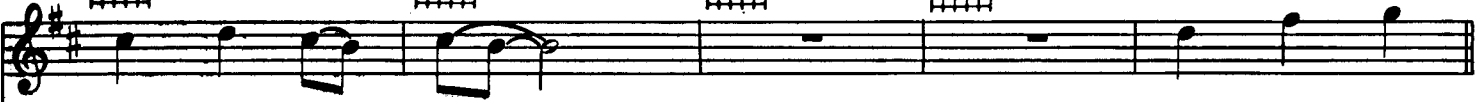
heart love beat be so with mine. blind? \_\_\_\_\_

1. We  
 2. (see additional lyrics)

*mf*



sailed on to- geth - er; we drift - ed a - part; and here you



are by my side. So, now I



Chorus:



come to you with o - pen arms; here I am with o - pen arms;



noth - ing to hide, be - lieve what I say. hop - ing you see what your So,



2. *C* *D* *D.S.* *C* 4.

love means to me; open arms. love means to

me; open arms.

*p*

*mp*

*G/B* *D/C* *D*

*dim. e rit.*

*Verse 3:*  
 Living without you; living alone,  
 This empty house seems so cold.

*Verse 4:*  
 Wanting to hold you, wanting you near;  
 How much I wanted you home.

*Bridge:*  
 But now that you've come back;  
 Turned night into day;  
 I need you to stay.  
 (*Chorus*)



# SEPARATE WAYS

## (World's Apart)

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Moderate Fast Rock ♩ = 126

*mp-mf*

*mf*

1. Here we stand, —  
2. (See additional lyrics)

world's a - part, — hearts bro - ken in

*mf*

Em D/E C/E

two, two, two.

Em D/E C/E

Sleep - less nights; — los - ing ground, — I'm reach - ing for —

Em D/E C Am7 Bm7

you, you, you. Feel - in' that it's

G/C D Am7

gone can change — your mind.

*f*



Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody includes a triplet of eighth notes.

If we can't go on \_\_\_\_\_ to sur-vive \_\_\_\_\_

Musical staff with treble clef, accompaniment consisting of chords and moving bass lines.



Chorus:



Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody includes a triplet of eighth notes.

the tide, love di - vides. \_\_\_\_\_ Some - day love - \_\_\_\_\_

(3rd time instr. solo)

Musical staff with treble clef, accompaniment consisting of chords and moving bass lines. Dynamics include *ff* and *f*.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

will find you; break those chains that bind you. \_\_\_\_\_

Musical staff with treble clef, accompaniment consisting of chords and moving bass lines.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

One night will re - mind you how we touched and went \_\_\_\_\_

Musical staff with treble clef, accompaniment consisting of chords and moving bass lines.

**D** **D#dim** **Em**

— our sep - 'rate ways. If he ev - er hurts you,

**Em/D** **Em/C**

true love won't de - sert you. You know I still love you

*5th and 6th time tacet vocal* **To Coda** **1. D** **D#dim** **D.S.** **2. D** **D#dim** **D.S.S.**

though we touched and went our sep - 'rate ways. our sep - 'rate ways.

**3. D** **D#dim** *To next strain* **4. D** **D#dim** **D.S.S.** **5. D** **D#dim** **D.S.S. al Coda**

— our sep - 'rate ways.

Em Em/G

*Instr. solo 2nd time only*

*mf*

Em/C Em/A

*D.S.S.*

*Coda* D D#dim Em

No,

*sf*

no,

*sf* *ff*

*Verse 2:*



Troubled times; caught between confusion and pain.  
 Distant eyes; promises we made were in vain.  
 If you must go, I wish you love. You'll never walk alone.  
 Take care my love; miss you love. (*To Chorus:*)

# SEND HER MY LOVE

Words and Music by



STEVE PERRY and JONATHAN CAIN

Moderately with expression ♩ = 126

**Dadd11/C**  **Em9** 


*mp*

*with pedal*



**Dadd11/C**  **Em9** 

1. It's been so — long since I've  
 2. (See additional lyrics)

*mp*

**Dadd11/C** 

seen her — face. You say she's

**Em9**  **Dadd11/C** 

do - in' fine. — I still re - call



a sad ca - fe; how it hurt —



— so bad — to see — her cry. — I did-n't



want to say — good - bye. — Send her my



love; — mem - o - ries — re - main. — Send her my love;

**Dadd9/F#** **C** **Am add9**

ros - es nev - er fade.

This system contains the first three measures of the piece. The guitar part features chords Dadd9/F# (x02321), C (x32010), and Am add9 (x02023). The vocal melody 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 chords in the right hand and a bass line in the left hand.

**Em** **1 Dadd9/F#** **Cadd9**

Send her my love. \_\_\_\_\_

This system contains measures 4-6. Measure 4 has an Em chord (x02210) and a triplet of eighth notes (G4, A4, B4). Measure 5 has a Dadd9/F# chord (x02321) and a half note C5. Measure 6 has a Cadd9 chord (x32010) and a whole rest. The piano accompaniment includes a triplet in the right hand and a bass line. Dynamics include 'cresc.' and 'sfz'.

**D.S.** **2 Dadd9/F#** **Cmaj7**

love. \_\_\_\_\_ Call - in' out — her name, —

This system contains measures 7-9. Measure 7 has a D.S. marking and a Dadd9/F# chord (x02321). Measure 8 has a Cmaj7 chord (x02331) and a half note C5. Measure 9 has a whole rest. The piano accompaniment features a bass line with a long note in measure 9.

**Em**

— I'm dream - in' re - flec - tions of — a face — I'm see - in'.

This system contains measures 10-12. Measure 10 has an Em chord (x02210) and a quarter note G4. Measure 11 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 has a quarter note D5. The piano accompaniment consists of chords in the right hand and a bass line.

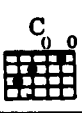




Musical staff with treble clef and key signature of one sharp (F#).

It's her voice \_ that keeps \_ on haunt - ing me. \_\_\_\_\_

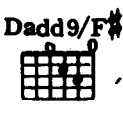
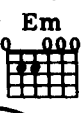
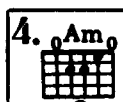
Piano accompaniment for the first system, showing treble and bass clefs.



Musical staff with treble clef, containing rests and chord diagrams.

*Instrumental Solo ad lib.*

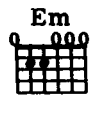
Piano accompaniment for the instrumental solo section.



Musical staff with treble clef, containing rests and chord diagrams.

Send her, send \_ her my \_ love; \_

Piano accompaniment for the second system.



Musical staff with treble clef, containing rests and chord diagrams.

ros - es nev - er fade. \_\_\_\_\_

Piano accompaniment for the final system.

Dadd9/F#                      Cmaj7                      Amadd9

Mem - o - ries — re-main; —

Em                      Dadd9/F#                      C

send —

Amadd9                      Em                      Dadd9/F#                      C

— her, send — her my — love. —

*Verse 2:*

The same hotel, the same old room;  
 I'm on the road again.  
 She needed so much more  
 Than I could give.  
 We knew our love could not pretend.  
 Broken hearts can always mend.

*(To chorus:)*

# CHAIN REACTION

Moderately fast rock ♩ = 132

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

Gsus



Fsus/G



Gsus



Fsus/G



Gsus



Fsus/G



Fsus



Esus



E



Gsus



1. I bet you
2. 3. 4. (See additional lyrics)

Fsus/G



Gsus



Fsus/G



she's the one \_\_\_\_\_ who helped you come un-done.

Gsus



Fsus/G



Fsus



Those chang - es she put you through; long long dis - tance, —

1.3.  
Esus

E

2.4.  
Esus

E

Esus

E

you're o - ver - due. you jumped the gun.

Chorus: Dno3rd

1. 2. 4. Chain re - ac - tion; \_\_\_\_\_  
 3. 5. (See additional lyrics) (bckgrd.) Chain re - ac -

- tion; shades of pas - sion. \_\_\_\_\_ We sur - ren -  
 shades of pas - sion.

Dno3rd

To Coda

1.

- der; \_\_\_\_\_ lose con - trol. \_\_\_\_\_

We sur - ren - der;

Gsus

Fsus/G

Gsus

Fsus/G

D.S.

2.4.

3.

C

f

G

Am

E

C G A no3rd E

This system contains the first four measures of the piece. Above the staff are guitar chord diagrams for C, G, A no3rd, and E. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

F B no3rd C no3rd D no3rd

This system contains the next four measures. Above the staff are guitar chord diagrams for F, B no3rd, C no3rd, and D no3rd. The piano accompaniment continues with a similar melodic and harmonic structure.

Dsus D Dsus/C D/C Dsus D

This system contains the next four measures. Above the staff are guitar chord diagrams for Dsus, D, Dsus/C, D/C, Dsus, and D. The piano accompaniment continues.

So now, just where do we go? —

This system contains the next four measures of piano accompaniment, corresponding to the vocal line above.

Dsus/C D/C D no3rd

This system contains the next four measures. Above the staff are guitar chord diagrams for Dsus/C, D/C, and D no3rd. The piano accompaniment continues.

Tell me where. —

This system contains the final four measures of the piece, including piano accompaniment.

*Coda*

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

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

*Repeat ad lib and fade*

Gsus



Fsus/G



Gsus



Fsus/G



*Instrumental Solo ad lib.*

Musical notation for the instrumental solo section, including guitar and piano parts.

*Verse 2:*

I bet you, she'd like to say  
 She's changed you, in every way.  
 She's so sure;  
 Now she's on the run.  
 She ran a red light;  
 You jumped the gun.

*(To chorus:)*

*Verse 3:*

So now you, lived a mystery.  
 You won't be  
 Just one more casualty.  
 You stumble, before you fall.  
 Won't be the last time;  
 No not at all.

*Verse 4:*

In motion, it's on her way  
 The red light;  
 Somebody's got to pay.  
 Those changes  
 She put you through;  
 Long long distance,  
 You're overdue.

*(To chorus:)*

*Chorus 3rd and 5th times*

Chain reaction;  
 Strange attraction.  
 Love's a viper; steals your soul.

# FAITHFULLY

Slow rock ♩ = 66

Words and Music by  
JONATHAN CAIN

G#m



*mf*



1. High - way,



run in - to the mid - night - sun. —

2. (See additional lyrics)

*mp-mf*



Wheels go 'round - and 'round; — you're on my mind.



Rest - less hearts sleep a -

lone to - night, — send - in' all — my love — a - long the

wire. — They say that the road ain't no — place to start a fam-

- 'ly. Right down the line — it's been you and me. —



And lov - in' a mu - sic man \_ ain't al - ways what it's



s'posed to be. — Oh girl, you stand — by me. I'm for -



ev - er \_ yours, — faith - ful - ly. — (Instrumental Solo)



(end solo) 2. Cir - cus

2. E

B

G#m

1. Oh, oh

2. 3. 4. 5. (*Vocal ad lib.*)

B/F#

1.2.3.4. E

5. E

oh.

ff

f

*Verse 2:*  
 Circus life  
 Under the big top world;  
 We all need the clowns  
 To make us smile.  
 Through space and time  
 Always another show.  
 Wondering where I am;  
 Lost without you.

And being apart ain't easy  
 On this love affair;  
 Two strangers learn to fall  
 In love again.  
 I get the joy  
 Of rediscovering you.  
 Oh girl, you stand by me.  
 I'm forever yours, faithfully.

# EDGE OF THE BLADE

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

Fast rock ♩ = 138

Piano introduction in 4/4 time, featuring a driving bass line and a melodic line in the right hand. The music is in the key of D minor.

1.3. 2.4.

1. You've been try - in'  
 2. 3. (See additional lyrics)

Piano accompaniment for the first line of lyrics, including a *mf* dynamic marking.

ver - y hard. — Now this time you've gone —

Piano accompaniment for the second line of lyrics, including a triplet of eighth notes.

— too far. — Your per - form - ance,

Piano accompaniment for the third line of lyrics, including a triplet of eighth notes.

C/D



Bb



Dm



Musical staff with a triplet of eighth notes and a slur over a half note.

per - fect in ev - 'ry way;

Two musical staves (treble and bass clef) with piano accompaniment.

Three first-measure options for a guitar solo, each with a chord diagram (C/D, Bb, Dm) and a triplet.

per - fect.

You're caught

Two musical staves (treble and bass clef) with piano accompaniment.

Chorus: Bbmaj7



Musical staff with a slur over a half note.

up in the pow - er; a blue mag - i - cal maze.

Two musical staves (treble and bass clef) with piano accompaniment.

G9



Musical staff with a slur over a half note.

Now the cir - cle is bro - ken in a

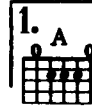
Two musical staves (treble and bass clef) with piano accompaniment.

Bbmaj7



spell - bind - ing rage. Bet-ter see \_\_\_\_\_ if you're hold -

Gm7



To next strain

- in' the wrong edge \_\_\_\_\_ of the blade.

2.3.4. etc.



Repeat ad lib and fade

N.C.

blade. You're caught (vocal 2nd time) If it's sharp, \_\_\_\_\_

if it cuts, \_\_\_\_\_ en - joy your - self.

Dno3rd



Ano3rd/E



Am/C



Bbmaj7

*(Instrumental Solo ad lib.)*

Dno3rd



Ano3rd/E



Bbmaj7



1. 2. 3.

4:

D.S.

You're caught

*Verse 2:*

I hear rumors all around;  
 Contracts and lawyers  
 And champagne downtown.  
 Tell me what you think  
 You want me to do?

*Verse 3:*




I've been always fair with you;  
 Turning on me  
 After all we've been through.  
 You want trouble, then that's just  
 The way it will be.

*(To chorus:)*

# TROUBLED CHILD

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



Moderately fast  $\text{♩} = 132$




Am  F  G 

(Instr. solo)

*mp*

with pedal

F  G 

Am  F  G 

(vocal) 1. Sun - rise                      creep - in'                      in    your    eyes;  
2. 3. (See additional lyrics)

*mp*



Am



F



G



cold emp - ty side - walks.

F



G



Miles a - way from trust - in' some - one; —

F



G



far from giv - ing up. —

1.

2.3.

Am



G/A



F/A

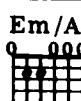


Some - day, some way

*mf*



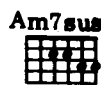
all ver - y soon, - you'll end long nights



chas - in' the moon.



\_\_\_\_\_



War with your - self makes you feel bet - ter. -

Am7sus



D/A



Dm



Am



Caught be - tween \_ the lines,

trou - bled child.

Am7sus



Dm/A



Am



Faith finds a cure;

it makes you feel - bet - ter. \_

Am7sus



D/A



Dm



To Coda

You know you \_ can shine,

trou - bled



D.C.




child.

child.


f

G/A


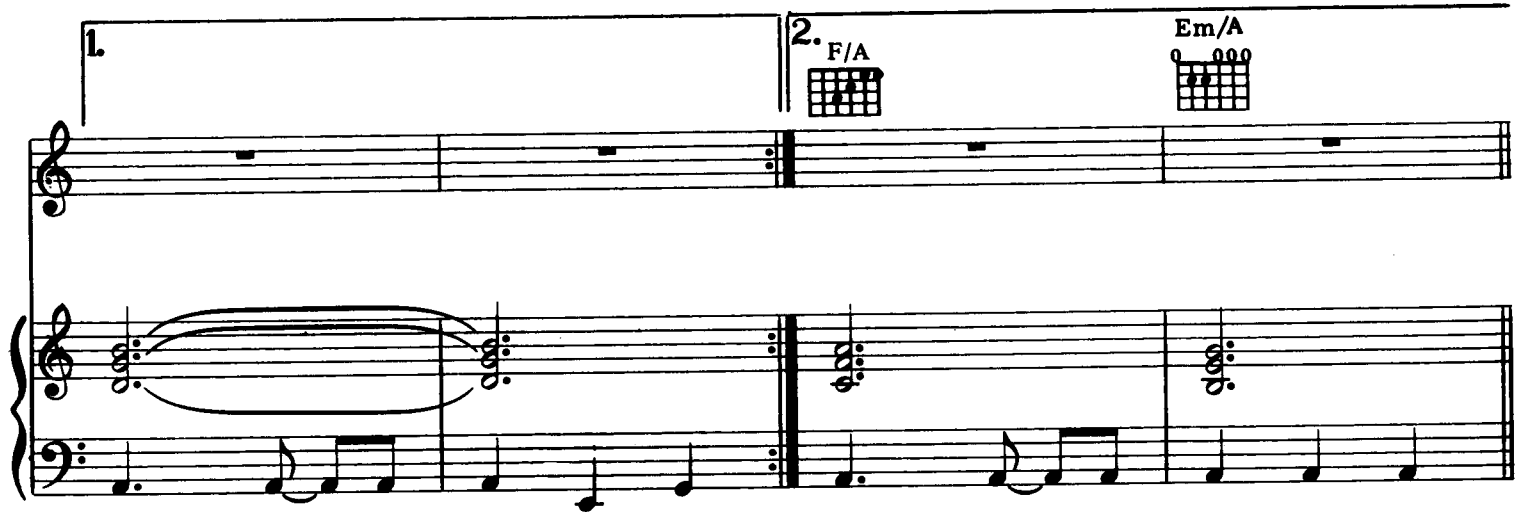



1.


2. F/A




Em/A

Em



F



G



1.2.3.



*Instrumental Solo ad lib.*




4. E/G#



*D.S. al Coda*




Am



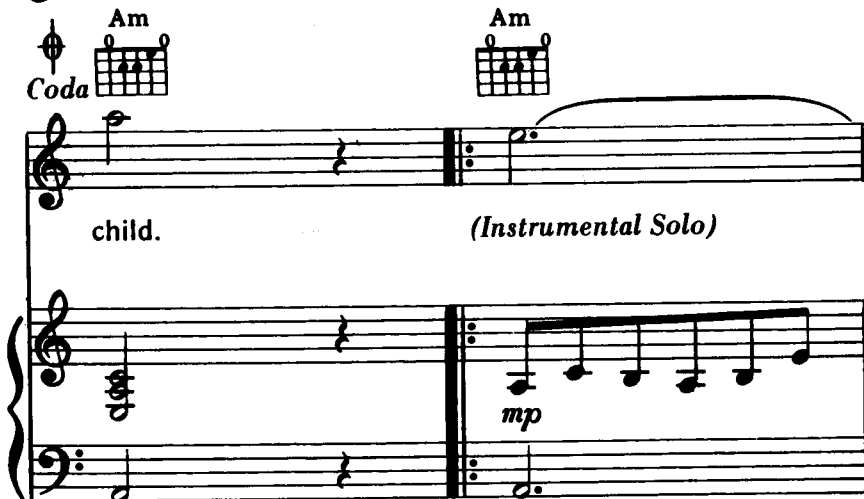
Coda

Am



child. (Instrumental Solo)

*mp*



The musical score is arranged in four systems. The first system features guitar chords F, G, and F, each with a fretboard diagram. The second system shows piano accompaniment for the first two measures. The third system includes guitar chords G and G(add 2) with fretboard diagrams, and piano accompaniment. The fourth system shows piano accompaniment with the instruction "2nd time rit.".

*Verse 2:*

Young blood, cry tough;  
 Mean street run.  
 There's a hunger inside you.  
 Desperate rebel runaway,  
 Far from giving up.  
 Someday, someday all very soon,  
 You'll end, long nights  
 Chasin' the moon.

*(To chorus:)*

*Verse 3:*

Voices echo, from the past;  
 Decisions made for you.  
 Trials they made  
 To touch your heart,  
 Never found their way.  
 Someday, someday, all very soon,  
 You'll end, long nights  
 Chasin' the moon.

*(To chorus:)*

# BACK TALK

Words and Music by  
 STEVE PERRY, JONATHAN CAIN  
 and STEVE SMITH

Moderate Hard Rock  $\text{♩} = 100$

The piano introduction consists of two staves (treble and bass clef) in the key of D major. It features a rhythmic pattern of eighth and sixteenth notes, with a strong backbeat. The melody is simple and catchy, setting the tone for the rock song.

Two guitar chord diagrams are shown above the first system of music. The first diagram is for a D major chord (x02321), and the second is for a C major chord (x32311). The music below consists of a single staff with a series of rests, indicating the guitar accompaniment for the lyrics.

(Spoken:) 1. I work all day to make a livin' No one needs your  
 2. 4. (See additional lyrics)  
 3. (Instr. Solo ad lib.)

The piano accompaniment for the first system is shown in two staves. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and follows the rhythm of the lyrics. The bass line provides a steady accompaniment. The dynamic marking is *mf* (mezzo-forte).

Three guitar chord diagrams are shown above the second system of music. The first is for a C major chord (x32311), the second is for an F major chord (x23231), and the third is for a D major chord (x02321). The music below consists of a single staff with a series of rests, indicating the guitar accompaniment for the lyrics.

kind of attitude. Your sharp tongue, it cuts me like a razor.

The piano accompaniment for the second system is shown in two staves. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and follows the rhythm of the lyrics. The bass line provides a steady accompaniment.

Four guitar chord diagrams are shown above the third system of music. The first is for a C major chord (x32311), the second is for a D major chord (x02321), the third is for a C major chord (x32311), and the fourth is for a Bb major chord (x21231). The music below consists of a single staff with a series of rests, indicating the guitar accompaniment for the lyrics.

Lip service gets you nowhere.

The piano accompaniment for the third system is shown in two staves. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and follows the rhythm of the lyrics. The bass line provides a steady accompaniment.

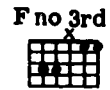
Chorus:



Musical staff with treble clef and a key signature of one flat. It contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4.

(sung) 1. 4. Back talk; I don't  
2. Don't want back talk; I don't  
3. (Instrumental Solo ad lib.)

Piano accompaniment for the first system, featuring a bass line with notes G2, F2, E2, D2 and a treble line with notes G4, A4, Bb4, C5, Bb4, A4, G4.



Musical staff with treble clef and a key signature of one flat. It contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4.

need it. B - b - b - back talk;  
need it. Don't give me back talk;

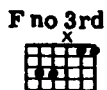
Piano accompaniment for the second system, featuring a bass line with notes G2, F2, E2, D2 and a treble line with notes G4, A4, Bb4, C5, Bb4, A4, G4.



Musical staff with treble clef and a key signature of one flat. It contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4.

I don't need it. No, no, no  
want to hear it. Don't give me

Piano accompaniment for the third system, featuring a bass line with notes G2, F2, E2, D2 and a treble line with notes G4, A4, Bb4, C5, Bb4, A4, G4.



To Coda

Musical staff with treble clef and a key signature of one flat. It contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4.

back talk; don't want to hear it.  
back talk; I don't need it.

Piano accompaniment for the fourth system, featuring a bass line with notes G2, F2, E2, D2 and a treble line with notes G4, A4, Bb4, C5, Bb4, A4, G4.

1st and 2nd time D.S.  
3rd time D.S.al Coda  $\frac{3}{4}$

Gno3rd



Fno3rd



Gno3rd



Bbno3rd



Don't give me no back talk.

Gno3rd



Fno3rd



Coda

Don't give me no back talk, sass - y back

Gno3rd



Bbno3rd



Gno3rd



E no 3rd



talk. Don't give me no sass-y back talk.

Gno3rd



Eno 3rd



Gno3rd



Eno 3rd



I don't want to hear \_



Gno3rd



Eno3rd



Gno3rd



it.

Eno3rd



Gno3rd



Eno3rd



I don't real - ly need it.

Don't

Gno3rd



Eno3rd



Gno3rd



give me no, no, no, give me no, don't you give me no.

(spoken:)

Verse 2:

Watch that temper;  
You watch what you're sayin'.  
Don't talk to me  
With that tone of voice.  
Your act is pushin' me  
To the limit.  
Can't take it anymore.

(To Chorus:)

Verse 3:

Instrumental Solo ad lib.

(spoken:)

Verse 4:

I believe you enjoy  
This aggravation.  
Lately that's all I get from you.  
You were born to drive me crazy.  
Can't take it anymore from you.  
No, no more.

(To Chorus:)

# FRONTIERS

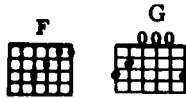
Words and Music by  
 STEVE PERRY, NEAL SCHON  
 JONATHAN CAIN and STEVE SMITH

Moderately  $\text{♩} = 84$



(Instrumental Solo-play 2nd time only)

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a rest, followed by a series of eighth and quarter notes. Above the first measure of the guitar part is a chord diagram for F-5. The piano part includes a dynamic marking of *f* and features a melodic line with accents and a bass line with sustained chords.



*sim.*

The second system continues the piece. The guitar part has a melodic line with eighth notes and rests. Above the second measure of the guitar part are chord diagrams for F and G. The piano part is marked *sim.* and features a steady accompaniment of chords in the right hand and sustained bass notes in the left hand.

1.

F F-5

The third system concludes the piece. The guitar part has a melodic line with eighth notes and rests. Above the second measure of the guitar part are chord diagrams for F and F-5. The piano part continues with a steady accompaniment of chords and bass notes.

2.

Ano3rd



F6



Ano3rd



(end Solo)

F6



Ano3rd



F6



Ano3rd



F6



Ano3rd



(vocal) 1. Pro - gress flys

2. (See additional lyrics)

F6



Ano3rd



F6



in - to our lives.

Got - ta find time,

Ano3rd



F6



Ano3rd



find time—

F6



Ano3rd



F6



to talk dig - it talk.

You're do - in' fine;—

Ano3rd



F6



Ano3rd



ma- chines nev - er mind,

F6



Ano3rd



Fmaj7



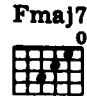
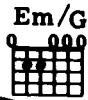
Am7



they nev - er mind.——

cresc.

Chorus:



Out on the bor - der of a chang -



ing sky - line, we put hope in front of fear.



And all the he



- roes have gone east of E - den.

Am7 Em/G To Coda 1. Fmaj7

We all need new fron - tiers.

Em/G D.S. 2. Fmaj7 Em/G

Ano3rd F6 Ano3rd

New, new fron - tiers.

F6 Ano3rd F6

Bar - bar - i - ans play a - way, a - way, a - way.

Ano3rd



F6



F-5



Musical staff with notes and rests, including a double bar line.

Play!

Instrumental Solo

Musical staff with notes and rests, including a double bar line.

Musical staff with notes and rests, including a double bar line.



Musical staff with notes and rests, including a double bar line.

Musical staff with notes and rests, including a double bar line.

Musical staff with notes and rests, including a double bar line.

1.2.



3.



D.S.S. al Coda



(To vocal)

Musical staff with notes and rests, including a double bar line.

Coda

Fmaj7

G6

Am7

On the bor - der (bkgrd.) Out on the bor -

Em/G

Fmaj7

Em/G

Am7

- der of a chang - ing sky line of a chang - ing sky line, we

Em/G

Fmaj7

put hope in front of fear. we put hope in front of fear.

G6

Am7

Em/G

All the he - roes And all the he - roes have gone east



**Fmaj7**  
**G6**  
**Am7**

**Em/G**  
**Fmaj7**  
**G6**  
**Am7**

of E - den. have gone east of E - den. We all need new front - We all  
 tiers. need new fron - tiers. On the bor -  
 all need new We all need fron - tiers. We all need new fron - tiers.

*Verse 2:*  
 Ooh, it's a 3 - D-rise;  
 All tech-na-ca-jive.  
 Take a video dive.  
 War is for fools;  
 Crisis is cool;  
 Barbarians play.

*(To chorus:)*

# AFTER THE FALL

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Moderate rock ♩ = 100

1. 3. So now love \_\_\_\_\_ is gone; think I can't \_\_\_\_\_ go on; \_\_\_\_\_ love \_\_\_\_\_

2. (See additional lyrics)

*dim.* *mp*

\_\_\_\_\_ is gone. I want \_\_\_\_\_ to say \_\_\_\_\_ that it's just \_\_\_\_\_

*Am7(add4)* *C(add2)*

\_\_\_\_\_ too late; wait - ed far \_\_\_\_\_ too long. \_\_\_\_\_

*Am7(add4)* *cresc.*

Fmaj7

G/F

F

G/F



Should have told you then I knew; — should have told you right from the



G/C

C6

G/C

Fmaj7

G/F



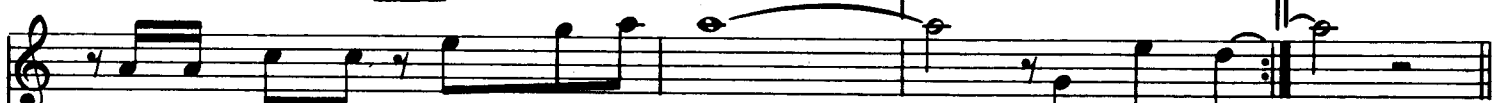
start, ————— yeah. But the words did - n't come out right. —



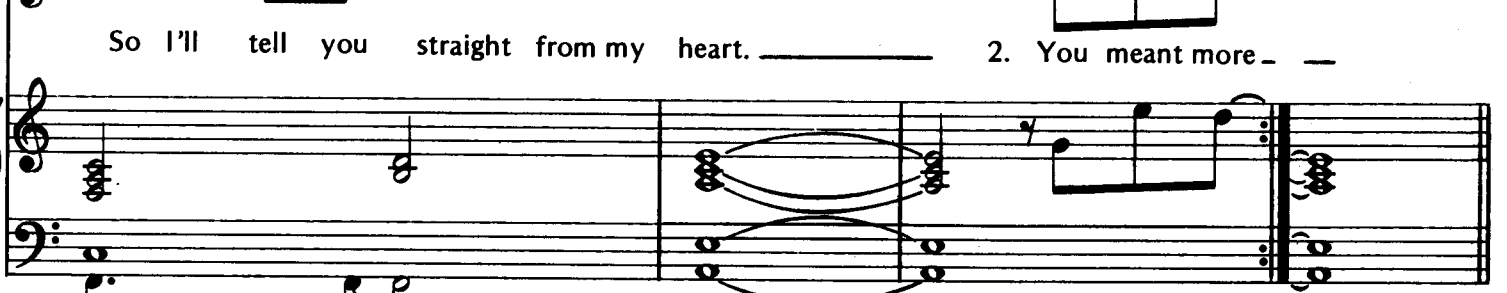
F

G/F

Am



So I'll tell you straight from my heart. ————— 1. ————— 2. You meant more — —



Chorus: C

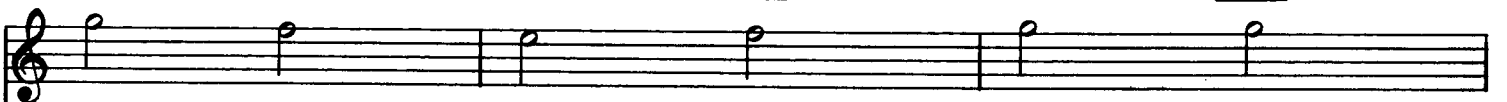
Dm/C

C

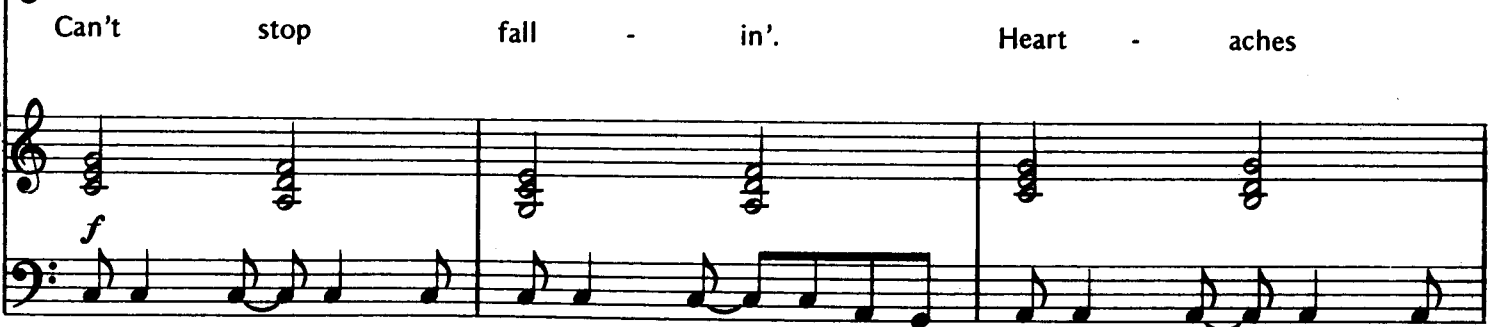
Dm/C

Am7

G/A



Can't stop fall - in'. Heart - aches

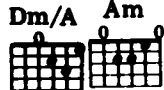




Musical staff with notes and lyrics: call - in'; finds you af - ter the

call - in'; finds you af - ter the

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



Musical staff with notes and lyrics: fall. \_\_\_\_\_ Saints or

fall. \_\_\_\_\_ Saints or

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



Musical staff with notes and lyrics: sin - ners take no pris - 'ners.

sin - ners take no pris - 'ners.

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



Musical staff with notes and lyrics: What's left \_\_\_\_\_ af - ter the fall? \_\_\_\_\_

What's left \_\_\_\_\_ af - ter the fall? \_\_\_\_\_

Piano accompaniment for the fourth system, including treble and bass staves. The word 'dim.' is written below the bass staff.

dim.

1. F(add2)

No not much, no.

*mf*

Am7

D.S.

2. F(add2)

3. So now love \_

*mf*

Am

Oh no, not much

af - ter the

F(add2)

fall, \_\_\_\_\_

af - ter you fall,

Am

F(add2)



af - ter you fall.



F7



*Instrumental Solo ad lib.*



*Repeat ad lib. and fade*

*Verse 2:*

You meant more to me  
 Than I let you see;  
 You held on somehow.  
 All your tenderness,  
 And your sweet caress;  
 I miss you now.

But a headstrong stubborn man  
 Only works it out the best he can.  
 Valentines he never sent;  
 There's not enough time  
 He's a workin' man.

*(To chorus:)*

# RUBICON

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

Moderate rock ♩ = 100

B E/B A/B B A D/A G/A A

B E/B A/B B A D/A

B A(add9)

1. In this prom - ised land, — fire burn - in' in our hands; —  
 2. (See additional lyrics)

*mf*

B A(add9) B A(add9)

the choice is ours to make. Re - al - ize your fan - ta - sy; —

B A(add9)

you live the dream — with ev - 'ry step you take. —

D C(add9)

Stand tall, stand on the edge. — Use the thin end of the wedge; —

D 1. C B A(add9)

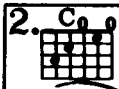
the will to cast your fate. — Don't turn a-round — too late;

B A(add9) *To next strain*

lose ground if we hes - i-tate. — Burn-ing youth won't wait. —



Chorus:



wait. —

Make a move a-cross — the

Ru - bi - con; —

fu - ture's knock - in' at — your

door.

Take your time and choose the

road you — want; —

op - por - tu - ni - ty — is

yours. —

To Coda

1.



**B**  **A(add9)** 

you live the dream — with ev - 'ry step you take. —

**D**  **C(add9)** 

Stand tall, stand on the edge. — Use the thin end of the wedge; —

**D**  **C**  **B**  **A(add9)** 

the will to cast your fate. — Don't turn a-round — too late;

**B**  **A(add9)**  *To next strain*

lose ground if we hes - i-tate. — Burn-ing youth won't wait. —



B E/B A/B B A D/A G/A A

Coda

Yours.

B E/B A/B B A D/A B E/B A/B B A

*Instrumental Solo ad lib.*

D/A G/A A B E/B A/B B A D/A

*Repeat ad lib. and fade*

*Verse 2:*  
 See it all so clear;  
 Time is right, time is near.  
 We know now what to do.  
 All God's children learn  
 Which way to turn;  
 Turnin' back, we're through.  
 We all refuse to lose;  
 Live life and light the fuse.  
 Burning youth won't wait.

*(To chorus:)*

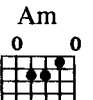
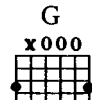
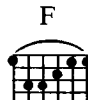
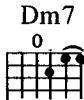
# ASK THE LONELY

Words and Music by  
STEVE PERRY and JONATHAN CAIN

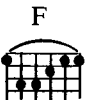
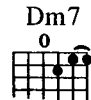
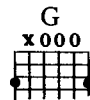
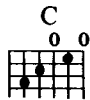
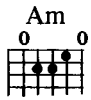
Medium Rock



Musical notation for the first system, including guitar, piano, and bass staves. The piano part starts with a *mf* dynamic marking.



Musical notation for the second system, including guitar, piano, and bass staves.

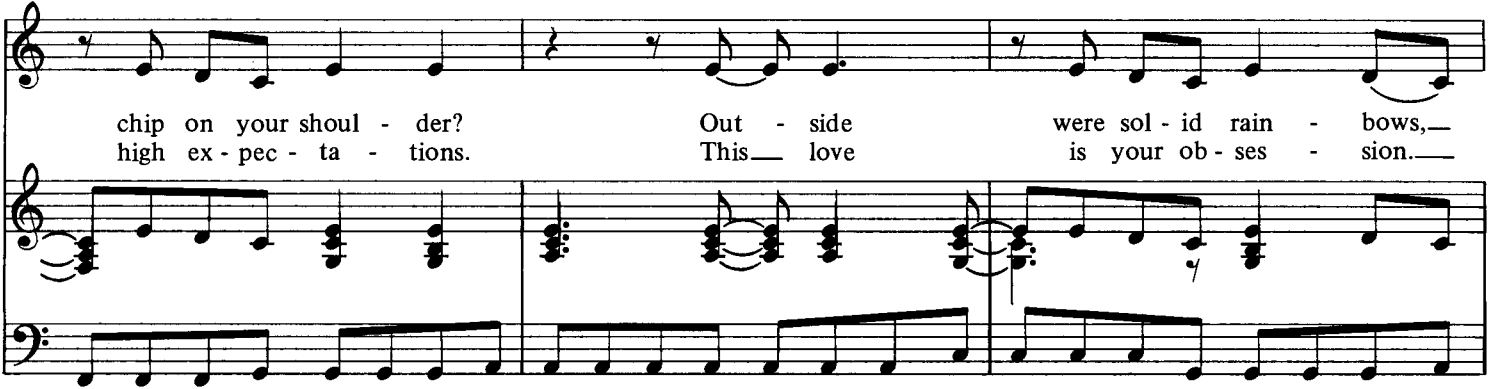


You've\_ been picked and it's o - ver. — What's\_ that —  
You've\_ got some fas - ci - a - tion — with\_ your\_

Piano accompaniment for the vocal line, including piano and bass staves.

C/G  G  Am  C  G 

chip on your shoul - der?      Out - side      were sol - id rain - bows, —  
 high ex - pec - ta - tions.      This — love      is your ob - ses - sion. —



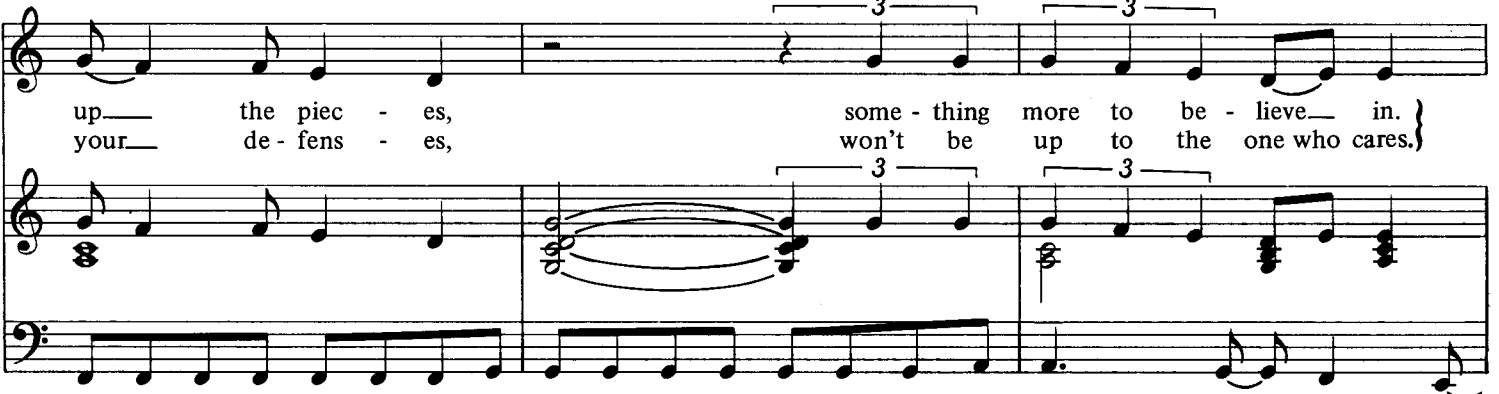
Dm7  F  C/G  G  C/E 




in - side —      is where the heart      grows. —      Pick - ing  
 Your — heart; —      your past pos - ses - sion. —      Let      down



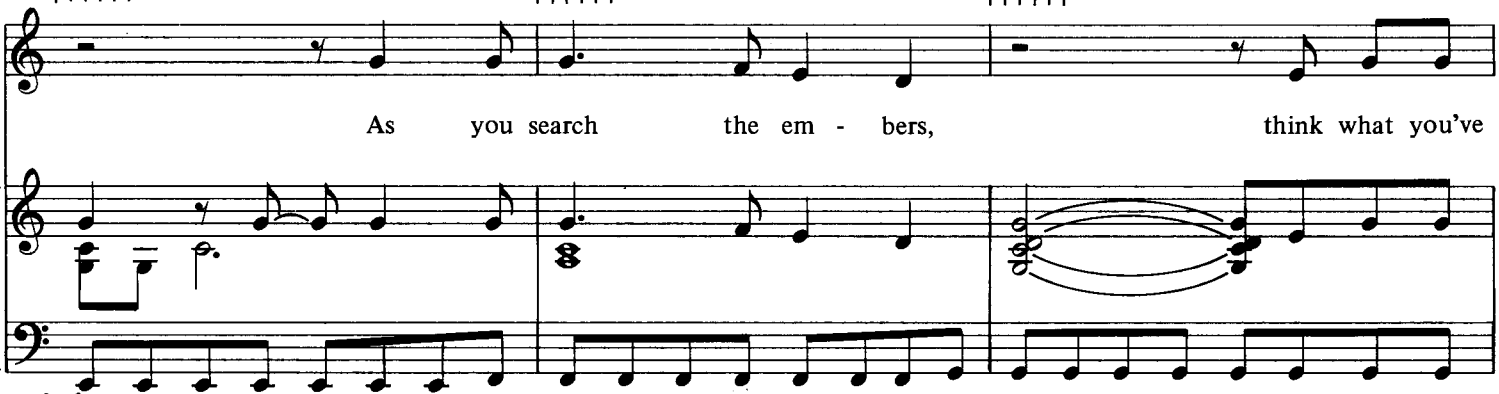
F  Gsus4  Am  G  F 

up — the piec - es,      some - thing more to be - lieve — in. }  
 your — de - fens - es,      won't be up to the one who cares. }



C/E  F  Gsus4 

As you search the em - bers,      think what you've



Am C G Am F G Dm7

had, re-mem - ber. Hang on, don't you let go — now.

F G A F

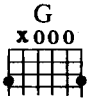
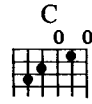
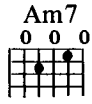
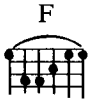
You know, with ev - 'ry heart - beat we love.

G Dm7<sup>1.</sup> F G Am

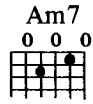
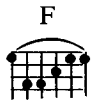
Noth - ing comes eas - y. Hang on, ask the lone - ly.

2. F G

Hang on, ask the lone - ly.

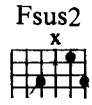
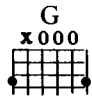
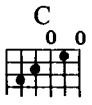


When you're feel - ing love's — un - fair — you just ask the lone -

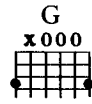
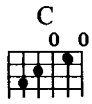
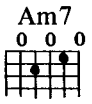


ly. When you're lost in deep — de - spair, —

*Repeat and fade (vocal ad lib)*



you just ask the lone - ly.



# ONLY THE YOUNG

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

Moderately bright

C(add D)



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The first staff contains whole rests. The grand staff contains a piano accompaniment starting with a *mf* dynamic marking. The melody in the treble clef consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, then a descending line: B4, A4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: C3, G2, F#2, E2, D2, C2, B1, A1.

D/A



Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The melody continues with quarter notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

G/B



Third system of musical notation, concluding the piece. It follows the same three-staff format. The piano accompaniment continues. The melody in the treble clef consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass line continues with quarter notes: C2, G1, F#1, E1, D1, C1, B0, A0.



D



An - oth - er night in an - y town. You can hear the  
 In the shad - ows of a gold - en age, a gen - er -  
 They're see - in' through the prom - is - es and all the

C(add D)



thun - der of their cry.  
 a - tion waits for dawn.  
 lies they dare to tell.

D/A



A - head of their time,  
 Brave car - ry on;  
 Is it heav - en - or hell?

C(add D)



they won - der why  
 bold and - the strong  
 know ver - y well

1. 2.

On - ly - the



young can say they're free to

C(add D)



fly a - way, shar - ing - the

G



same de - sires, burn - in' like

C(add D)



G/B



To Coda

wild - fire.

D



D.S.<sup>al</sup> (2nd ending) al Coda

Coda

D




On - ly the young can say.

C(add D)



On - ly the young can say.

Repeat and fade

G



On - ly the young can

C(add D)



say. On - ly the young can say.

G/B



D





Fm7 Eb/G

E - mer - gen - cy break through, -  
 You won't break this heart, - no. —

Bb Eb/Bb Bb Fm7

there's no way to  
 She's not like you

Eb/G Bb Eb/Bb Bb Fm7

reach - you. —  
 are, — no. —

Eb/G G7+5 G7 To Coda

There's some-bod - y else — I'll turn — to. —  
 Ooo, girl I'm let - ting — your love — go. —

Dm7



Dm7/C



She

has got the pos - i - tive touch, -

Eb/Bb



Bb



she's bring - ing love back to me, -

yeah, -

a -

Dm7

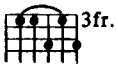


back to me. -

I said she, -

which to me means so

Dm7/C



Eb/Bb



Bb



much, -

she's sav - ing it all for me, - yeah. -

Bb/C

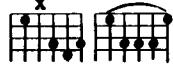


Bb/Ab



No, I'm mis - sin' your touch, -  
it's nev - er e - nough, -

Eb/Bb Bb



you're won - der - ing where I've been. \_\_\_\_\_  
you're push - ing me to the end. \_\_\_\_\_

1.

2.

*D.S. al Coda*

Coda Dm



Ba - by, oh, bye - bye ba - by.



B♭maj7



Am7



F/A



Am7



(Sax)

*Ad lib repeat (fade on last inst.)*

Dm



Girl, \_\_\_\_\_ now that you're here \_\_\_\_\_  
 stay. (Inst.) \_\_\_\_\_  
 day. (Inst.) \_\_\_\_\_  
 stay. (Inst.) \_\_\_\_\_  
 day. (Inst.) *fade* \_\_\_\_\_

B♭maj7



Am7



F/A



Am7



in my arms, love is here to  
 Eyes of blue, good - bye yes - ter -  
 Eyes of blue, good - bye yes - ter -

# BE GOOD TO YOURSELF

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

Moderate Rock beat





Run - nin' out of self - con - trol, - get - tin' close to an  
 When you can't give no more, - they want it all but you

B

E  
0 00

o - ver - load; \_\_\_\_\_ up a - gainst a no - win sit - u -  
got - ta say no. \_\_\_\_\_ I'm turn - in' off the noise that makes me

a - tion. \_\_\_\_\_ Shoul - der to shoul - der, push -  
cra - zy. \_\_\_\_\_ Look - in' back with no -

A

C#m  
4 fr.

\_\_\_\_\_ and shove, \_\_\_\_\_ I'm hang - in' up my box - in' gloves. -  
\_\_\_\_\_ re - grets, \_\_\_\_\_ to for - give is to for - get. \_\_\_\_\_

A

B

E

0 0

0 00

I'm read - y for a long, \_\_\_\_\_ long - va - ca - tion. \_\_\_\_\_  
I want a lit - tle peace \_\_\_\_\_ of mind to turn to. \_\_\_\_\_

G  
x000

C(add)  
0 0

Be good\_\_ to your - self when\_\_

Em7  
0 0 0

no - bod - y else will;\_\_

D  
0

oh,\_\_ be good\_\_ to your - self.\_\_

G  
x000

C(add)  
0 0

You're walk - in' a high - wire,\_\_ caught\_\_

Em7  
0 0 0

D  
0

— in a cross - fire; — oh, — be good —

1.

E  
0 0 0

2.

— to your - self. — to your - self. —

*Repeat and fade*

G  
x000

C  
0 0

Vocal ad lib

*mf*

Em  
0 0 0 0

C  
0 0

D  
0

# ONCE YOU LOVE SOMEBODY

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

Medium tempo

No chord

The musical score is written for piano and consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Medium tempo' and the instruction 'No chord' is present. The piano part begins with a forte (*f*) dynamic. The first system shows the vocal line with rests and the piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The second system features a triplet of eighth notes in the vocal line and continues the piano accompaniment. The third system concludes the piece with a piano (*p*) dynamic marking in the vocal line and a final piano accompaniment phrase.

Em D/E Em

Two young hearts, lost in love, they vow to stay,—

Em D/E

run - ning wild, they be - lieve they've found the—

Em

way;— filled with hope...

D/E Em D

she's the dream,— she un - der-stands you;—

Cmaj7



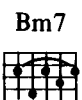
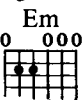
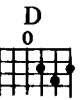
Am7



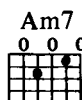
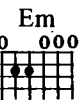
Cmaj7



now this time he'll hold on, she'll nev - er leave him, they'll

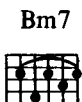
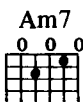
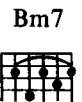


nev - er let go 'cause once you love some - bod - y,



love... there's no turn - ing back; it can burn for -

turn - ing back



ev - er, it can haunt you, haunt you in the

To Coda



Em 0 000      D 0      Em 0 000

N.C.

night.      How can lov - ers just

D/E      Em 0 000      D 0

turn and walk a - way?—

Em 0 000      D/E      Cmaj7 000

Lone - li - ness is an edge that cuts both ways;

Am7 0 0 0      Cmaj7 000      D 0

so eas - y to fall;—      so hard to get o - ver.—

*D.S. al Coda*

Coda  Em  
 night. (once you love some - bod - y, Once you love they can  
 break your heart - ) no, no, no, it can burn for - ev - er; —  
 let - ting go, that's the hard - est part. —  
 — Once you love some - bod - y;

Bm7  Bm7  
 Am7  Am7 Bm7  Bm7  
 D/E  D/E Em  Em D/E  D/E



Am7



Bm7



Em



once you

D/E



*Repeat and fade*

*Vocal ad lib*

love some - bod - y.

# SUZANNE

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Up-tempo Rock

E♭maj9(addC)



The first system of musical notation for 'Suzanne'. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats (B♭ and E♭). The music starts with a piano introduction in the right hand, marked 'mf', featuring a series of chords with long, sweeping lines connecting them. The left hand plays a steady eighth-note bass line.

Gm7



The second system of musical notation. It continues the grand staff from the first system. The right hand plays chords with long, sweeping lines, and the left hand continues with eighth-note bass lines.

E♭maj9(addC)



The third system of musical notation. It continues the grand staff. The right hand has a melodic line with some rests, and the left hand continues with eighth-note bass lines.

1. I see your face at the mov - ies,
2. I won - der if you're real - ly hap - py
3. (Instrumental)

The fourth system of musical notation. It continues the grand staff. The right hand plays chords with long, sweeping lines, and the left hand continues with eighth-note bass lines.

Gm7



I hear your voice on the  
and if you saw me would you

C



Eb maj9(addC)



ra - di o.  
know my name.

You're mak - in' love on the sil - ver screen,  
I'm the one you used to hold on to,

Gm7



I want you more than you will ev - er know.  
you're the one that used to wear my ring.

F

Eb

1. Temp - ta - tion, \_\_\_\_\_  
 2,3. Re - mem - ber \_\_\_\_\_

F

Eb

in - fat - u - a - tion. \_\_\_\_\_  
 our last Sep - tem - ber. \_\_\_\_\_

Bb

Fsus4

F

Fsus4

Gm7

3fr.

1,2. Su - zanne, \_\_\_\_\_ don't walk a - way, \_\_\_\_\_  
 3. Su - zanne, \_\_\_\_\_ so far a - way, \_\_\_\_\_ re -

Dm7+5

Dm7

Dm7+5

Eb

Fsus4

F

Eb

Ebmaj7

Eb

oh, no, Su - zanne, oh, girl, I'm call - ing - you. \_\_\_\_\_  
 mem - ber, Su - zanne, those sum - mer nights with me. \_\_\_\_\_

B $\flat$  F $\sharp$  sus4 F F $\sharp$  sus4 G $\flat$  7

Su - zanne, so far a - way, re -  
 Su - zanne, don't walk a - way, I

Dm7+5 Dm7 Dm7+5 E $\flat$  F $\sharp$  sus4 To Coda 1. E $\flat$  E $\flat$  maj7 E $\flat$

mem - ber, Su - zanne, those sum - mer nights with me.  
 love you, Su - zanne, I'm still

2. E $\flat$  E $\flat$  maj7 E $\flat$  D.S. $\text{al Coda}$

— nights with me.

Coda E $\flat$  E $\flat$  maj7 E $\flat$  B $\flat$

call - ing you. Su - zanne,

Fsus4

F

Gm7

Dm7+5

Dm7



no, no, no, no, no re - mem - ber

Eb

Fsus4

Eb



those sum - mer nights with me, those sum-mer nights..

Repeat and fade

Bb

Fsus4

F

Fsus4

Gm7

Dm7+5

Dm7

Dm7+5



Eb

Fsus4

F

Eb

Ebmaj7

Eb





# HAPPY TO GIVE

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Moderately

1. | 2. Cm9

I was born — a be - liev - er, —  
A song for the sing - er, —

Fm7(addG)/C

Bb7

one — played the fool;  
book of dreams.

lone - ly dream - er, —  
Take this head - ache —

Fm7(addBb)

Cm9

Fm7(addG)/C

left to choose... I don't know... where the love is... there's a prom - ise un - done...  
 a - way from me... A page... in a sto - ry... ah ro - mance un - told...

Bb7

Fm7(addBb)

Ab 4fr.

Bb

Cm 3fr.

Some-one's cry - in' in a room all a - lone... } Shad - ows fall,  
 shar - ing se - crets... we call our own... }

Eb/Bb

Bb

Ab 4fr.

Bb

Cm 3fr.

af - ter the hurt is gone... Through it all,

Eb/Bb

Bb

Eb

Bbm6

we love and we lose... Where is the one,  
 (Last time, vocal ad lib) Your love, your love, oh, yeah.

Ab 4fr. Fm7 Eb Bbm6 x0

some - one\_ who's hap - py, (hap - py to give); hap - py to be\_\_\_\_\_ with

Gb Db 4fr. Ab 4fr. Eb Bbm6 x0

you?\_\_\_\_\_ It's where you be - long\_\_\_\_\_ with

Ab 4fr. Fm7 Eb Bbm7

some - one\_ who's hap - py, (hap - py to give), hap - py to give\_\_\_\_\_ you

1. Gb Db Ab 4fr. 2. Gb Db D.S.  $\frac{3}{4}$  and fade Ab

love,\_\_\_\_\_ oo.\_\_\_\_\_ love.\_\_\_\_\_ Oo.\_\_\_\_\_

# RAISED ON RADIO

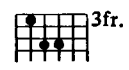
Words and Music by  
STEVE PERRY, JONATHAN CAIN  
and NEAL SCHON

Moderate Rock beat

D(no 3rd)



C(no 3rd)



*f*  
R.H.

D



Stag - ger Lee, — can you Do The Lo - co - mo - tion? Lu -  
Mis - ter D. J. can you make a ded - i - ca - tion? 'Cause

*mf*

Bm7



cille I hear you knock - ing but you can't come — in.  
I'm All Shook Up o - ver Peg - gy — Sue.

D7/C      C(addD)      A7      D

Rock - in' Rob - in,      C. C.      Rid - er,      A  
 I'm      Mis - ter      Blue,      the kids      keep - rock - in'

Ra - ma La - ma Ding      Dong      Let The Good      Times      Roll      my  
 sta - tion      to sta - tion      In The Mid - night      Ho - ur in a

Bm7      D7/C      C(addD)

Sweet      Six - teen...      I'm      May - bel - line...  
 Sea      Of Love...      My      Tur - tle dove...

A7      D

The      Great\_ Pre - tend - er,  
 When      I Found      My Thrill,

G  
x000

D  
0

Re - turned\_ To Send - er, I won -  
On Blue - ber - ry Hill, We wrote\_

Bm7

C  
0 0

der Why\_ Fools Fall In Love?  
Love Let - ters In The Sand..

D  
0

G  
x000

Yeah, Lou - ie, Lou - ie, loves  
Be - Bop - a - Lu - La, she

D  
0

drive in mov ies. John - ny  
Loved Me Ten - der. The

Bm7 C 1.

An - gel Rocks\_ A - round\_ The\_ Clock\_  
 jun - gle Li - on Sleeps\_ To - night\_

*Repeat and fade*

2. D

Ra - di - o, ra - di -

C D

o, we're all raised on ra - di - o

C

ra - di - o, I love my ra - di - o.

# I'LL BE ALRIGHT WITHOUT YOU

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

Moderately

F#m7 Gmaj7

F#m7 Bm7 F#m7 Em7

F#m7 | 2.

Gmaj7

A

F#m7

I've been think-ing 'bout the times \_\_\_\_\_ you walked \_\_\_\_\_ out on me.

Gmaj7

A

There were mo-ments I'd be-lieve you \_\_\_\_\_ were \_\_\_\_\_ there.



Gmaj7  
x000

A  
0 0 0

Do I miss you or am I ly - ing to my - self a - gain?  
The great pre - tend - er, here I go a - gain.

Em7  
0 0 0

Bm7

I do these things. (It's all be - cause of you.)  
These things I do.

F#m7

Gmaj7  
x000

Em7  
0 0 0

I keep hold - ing on - but I'll try. (Try

Bm7

F#m7

A  
0 0 0

not to think of you.) Love, - don't leave me lone ly. -  
All I want - ed was to hold you.

Dmaj9



Dmaj7



Dmaj9



Dmaj7



Bm7



I'll be al - right — with - out — you. — Oh, there'll be some - one else, —

Dmaj9



Dmaj7



Dmaj9



Dmaj7



To Coda ⊕

I keep tell - in' my — self. — Oh, — love's an

I'll be al - right — with - out — you. —

Bm7



Gmaj7



emp - ty face I — can't re - place. — (You don't

A



Peo - ple won-d'r in' why we broke a - part. —

need it. —

D.S. al Coda ⊕

Coda

Bm7

F#m7

emp - ty face, oo, I've got to re - place.

Gmaj7 x000

Bm7

Asus4 0 0

A 0 0

F#m7

Gmaj7 x000

Bm7

Asus4 0 0

A 0 0

Asus4 0 0

Dmaj9 0 0

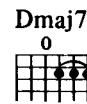
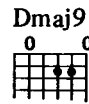
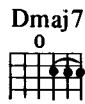
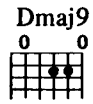
Dmaj7 0

Dmaj9 0 0

Dmaj7 0

Bm7

I'll be al - right with - out you. Oh, there'll be some - one else,



I keep tell-in' my

self. \_\_\_\_\_

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

love's an

I'll be al - right \_\_\_\_\_ with - out \_\_\_\_\_ you...

Bm7



emp - ty place, I \_\_\_\_\_ can still see your face.

I'll try. \_\_\_\_\_

Bm7



Em7



F#m7



Repeat and fade



# IT COULD HAVE BEEN YOU

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

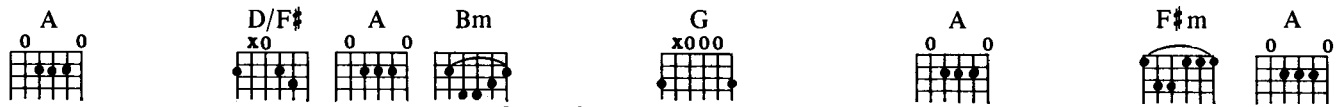
Slowly

Bm G A D/F# A  
 x000      0 0      x0      0 0

We were so close, yet so far a - way.  
 Time wash - es o - ver mem - o - ries.

Bm G A F#m A Bm G  
 x000      0 0      0 0      0 0      x000

I'd reach out, you'd be gone...      Mo-ments that still take my  
 I can't look back no more...      Change has for - sak - en our



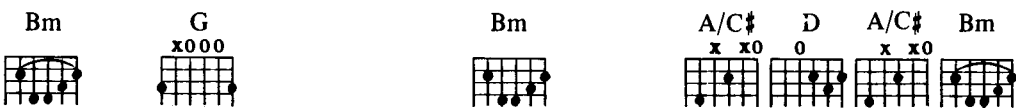
breath a - way;  
prom - is - es

there's so much more to life\_ than lov - ing you.\_  
there's some-one else for you\_ to hold a - gain.\_



You don't need me, no.\_  
So please stop your cry - ing.\_

I can't wait all\_ my life\_ on a street of bro - ken



dreams.\_

It could have been you, my love. (Where are\_ you now?) } I still won - der\_ if  
Oh }

D/A



A



1. Bm



G



you— re - mem - ber the night. It could have been you—

Bm



G



A



D



A



2. Bm



G



night. It could have been

A/G



you— Re - mem - ber, re - mem - ber;

G



A/G



Bm

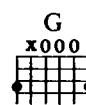
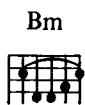
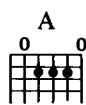
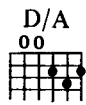


girl, I re - mem - ber.



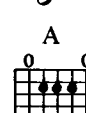
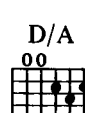
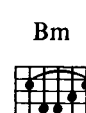
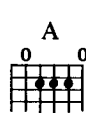
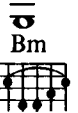
No chord

Musical notation for the first system, including treble and bass clefs with piano accompaniment.



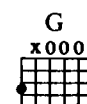
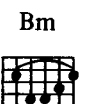
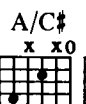
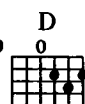
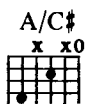
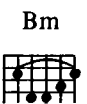
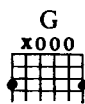
I can't wait all my life on a street of broken dreams. It could have been

Musical notation for the second system, including treble and bass clefs with piano accompaniment.



you, my love. I still wonder if you re-mem-ber the night.

Musical notation for the third system, including treble and bass clefs with piano accompaniment.



It could have been you, my love. (Where are you now?) Should have been

Musical notation for the fourth system, including treble and bass clefs with piano accompaniment.



A 0 0 0 0 0 0    D 0 0 0 0 0 0    A 0 0 0 0 0 0    Bm 0 0 0 0 0 0    G x000 0 0 0 0 0 0    A 0 0 0 0 0 0

you, my { love. (Where are you now?\_) } It could have been you \_\_\_\_\_ my love. —

Bm 0 0 0 0 0 0    G x000 0 0 0 0 0 0    A 0 0 0 0 0 0    D/F# x0 0 0 0 0 0    A 0 0 0 0 0 0    Bm 0 0 0 0 0 0    G x000 0 0 0 0 0 0

It could have been (Where are you now?\_) Re-mem - ber,

*Repeat and fade*

A 0 0 0 0 0 0    F#m 0 0 0 0 0 0    A 0 0 0 0 0 0    Bm 0 0 0 0 0 0    G x000 0 0 0 0 0 0    A 0 0 0 0 0 0    D/F# x0 0 0 0 0 0    A 0 0 0 0 0 0

re - mem - ber, re - mem - ber.

Bm 0 0 0 0 0 0    G x000 0 0 0 0 0 0    A 0 0 0 0 0 0    F#m 0 0 0 0 0 0    A 0 0 0 0 0 0

re - mem - ber, re - mem - ber.

# WHY CAN'T THIS NIGHT GO ON FOREVER

Words and Music by  
STEVE PERRY and JONATHAN CAIN

Slow Rock Ballad

Amaj9 F#m

Lost in twi - light, the mem - o - ries,  
With - out love we, we won't sur - vive.

D A

pre - cious mo - ments, you and me.  
Run to - geth - er, we rule the night.

Amaj9



F#m7



We've been old friends,  
Tell me secrets,

all through the years,  
that make you cry.

D



A



Pic-ture post-cards,  
Where's the laugh-ter,

shar-ing tears,  
we got-ta try.

F#m



D



Em



What's in our hearts, there's nev-er time—

to say.

F#m



Bm



C#m



Dmaj7



Need you to-night, lov-er don't fade a-way.

{ I've seen your  
Like a

F#m



cit - y lights, as I walk a - way,  
pho - to - graph, that time won't e - rise,

*mp*

1. D E A

why can't this night go on for - ev - er?

F#m

E

2. D

E

why can't this night

Bm7

Bm/E

A

go on for - ev - er?

*mf*

D A D

Go on for-

This system contains the first three measures of the piece. It features guitar chord diagrams for D (0 2 2 4 3 2), A (0 2 2 4 3 2), and D (0 2 2 4 3 2). The vocal line begins with the lyrics "Go on for-". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

F#m7 E D A

ev - er\_ and ev - er.

This system contains measures 4 through 7. The guitar chord diagrams are F#m7 (2 3 4 5 4 3), E (0 2 2 4 3 2), D (0 2 2 4 3 2), and A (0 2 2 4 3 2). The vocal line continues with "ev - er\_ and ev - er." and features a long note in measure 6. The piano accompaniment continues with similar rhythmic patterns.

D Bm7 Bm7/E A

This system contains measures 8 through 11. The guitar chord diagrams are D (0 2 2 4 3 2), Bm7 (2 3 4 5 4 3), Bm7/E (2 3 4 5 4 3), and A (0 2 2 4 3 2). The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Repeat and fade

No chord

This system contains measures 12 through 15, which are the final measures of the piece. It is marked "Repeat and fade" and "No chord". The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with the treble line having a melodic contour.

# THE EYES OF A WOMAN

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

Moderately fast

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The piano part includes a dynamic marking of *mf*.

**System 1:** Features guitar chords for D (0 2 3 2 1 0), F (2 1 3 2 1 0), C/G (x 0 0 0), and Am7 (0 0 0 0). The piano accompaniment starts with a bass line of quarter notes and a treble line of chords.

**System 2:** Features guitar chords for C (0 0 0 0) and D (0 2 3 2 1 0). The vocal line begins with the lyrics "In the eyes \_\_\_\_\_ of a". The piano accompaniment includes triplets in the vocal line and chords in the piano part.

**System 3:** Features guitar chords for C (0 0 0 0), Am7 (0 0 0 0), D (0 2 3 2 1 0), and F (2 1 3 2 1 0). The vocal line continues with the lyrics "wom - an \_\_\_\_\_ in a world \_\_\_\_\_ of de -". The piano accompaniment continues with chords and triplets.

C Am7 D

sire, \_\_\_\_\_ from the

Detailed description: This system contains the first two measures of the piece. The guitar chords are C (0 0 0 0 3 3), Am7 (0 0 0 0 2 2), and D (0 2 3 2 1 0). The vocal line features a triplet of eighth notes in the second measure. The piano accompaniment consists of chords and moving lines in both hands.

F C Am7

mo - ment\_ she looked\_ my way, -

Detailed description: This system contains the next two measures. The guitar chords are F (2 1 3 2 1 0), C (0 0 0 0 3 3), and Am7 (0 0 0 0 2 2). The piano accompaniment continues with chords and moving lines.

D F C Am7

I was so \_\_\_\_\_ hyp - no - tized. \_\_\_\_\_

Detailed description: This system contains the next two measures. The guitar chords are D (0 2 3 2 1 0), F (2 1 3 2 1 0), C (0 0 0 0 3 3), and Am7 (0 0 0 0 2 2). The vocal line features two triplet markings over eighth notes.

Bb Gm7 C Am7

Should I show how\_ I feel?\_ She's the mag - net, - I'm

Detailed description: This system contains the final two measures. The guitar chords are Bb (3 4 5 4 3 2), Gm7 (3 4 5 4 3 2), C (0 0 0 0 3 3), and Am7 (0 0 0 0 2 2). The vocal line features two triplet markings over eighth notes.





C Am7 D F

an - gel\_ in a dan - g'rous dis -

C Am7 D

guise, \_\_\_\_\_ love's a

F C Am7 Bb

blue fas - ci - na - tion, - it's a

Gm7 C Am7

mys - t'ry\_ that burns, takes a life - time\_ to

*D.S. al Coda*

Coda **Bb** **C** **Gm** 3fr.

eyes of a wom - an,

**Dm** **Bb** **C** 0 0

my fears come un - done.

*Repeat and fade*

**Gm** 3fr. **Dm** 0

In the eyes, in the eyes. —  
run.

**Bb** **C** **Gm** 3fr.

No - where - to

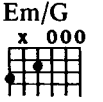
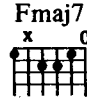
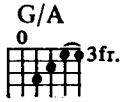
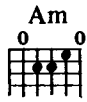
# GIRL CAN'T HELP IT

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

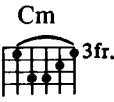
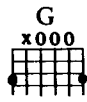
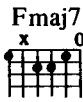
Moderately

The musical score is written in 4/4 time and consists of several systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: Fmaj7 (x 0 3 3 3 0), Em/G (x 0 0 0), G (x 0 0 0), Am (0 2 2 0), Em/A (0 0 0 0 0), G/A (0 2 2 3fr), and Em/A (0 0 0 0 0). A triplet of eighth notes is marked with a '3' over the notes. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Lyrics:  
 If he could hold her  
 And when he calls her  
 so close in his arms  
 she tells him that she  
 a - gain,  
 still cares,

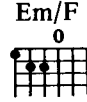
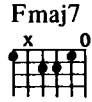
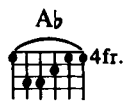


If she could show \_\_\_\_\_ him \_\_\_\_\_ the let - ter her heart \_\_\_\_\_ for - got \_\_\_\_\_  
Un - der the moon \_\_\_\_\_ light \_\_\_\_\_ he won - ders why \_\_\_\_\_ she can't \_\_\_\_\_



\_\_\_\_\_ to send... Why?  
\_\_\_\_\_ be there... Why?

They're liv - in' dreams on their own, \_\_\_\_\_ ooo, they'll nev - er stop \_\_\_\_\_  
Why do they go on a - lone \_\_\_\_\_ when they're miss - ing each \_\_\_\_\_


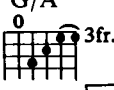

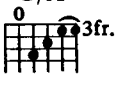


\_\_\_\_\_ run - ning. ... } the girl can't help it, she \_\_\_\_\_ needs more; \_\_\_\_\_  
\_\_\_\_\_ oth - er? \_\_\_\_\_ }


Fmaj7  G/F  Am  Em/A 





he has - n't found what he's look - in' for... They're still stand - ing in\_\_\_ the rain,\_\_\_



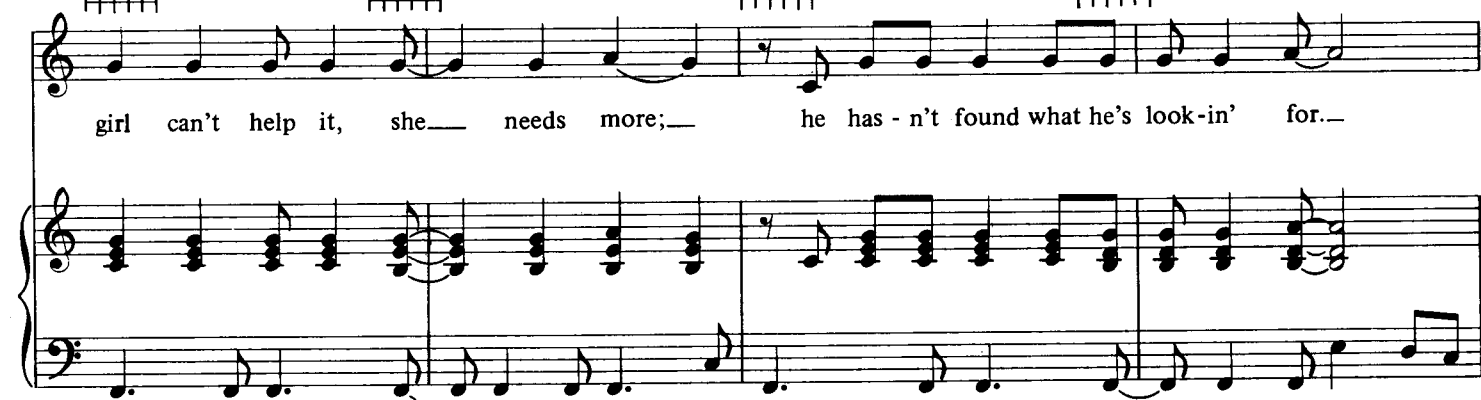
1. Am  G/A  2. Am  G/A 




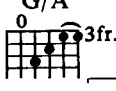
he can't help it, and she's just that way.\_\_\_ he can't help it, and she's just that way.\_\_\_ The



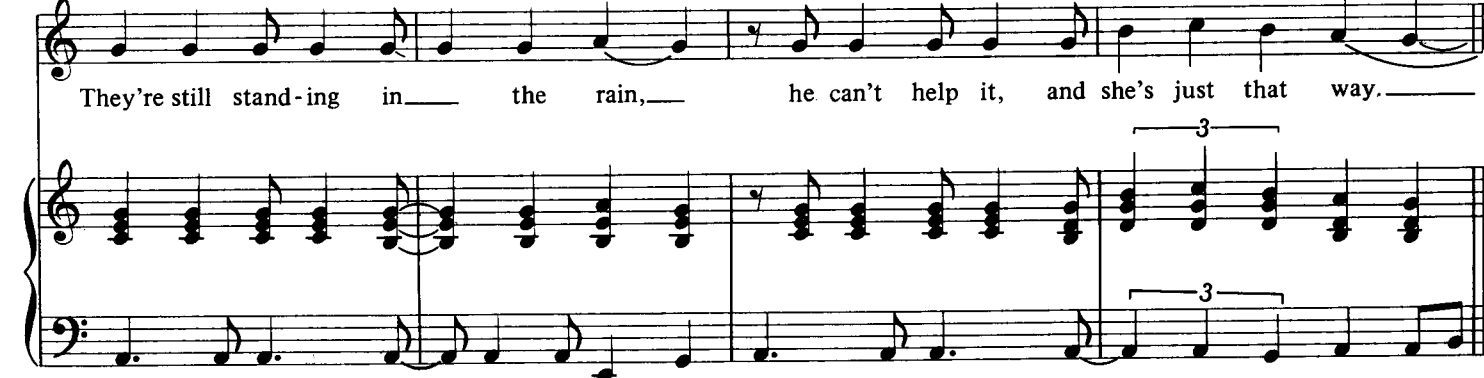
Fmaj7  Em/F  Fmaj7  G/F 

girl can't help it, she\_\_\_ needs more;\_\_\_ he has - n't found what he's look-in' for...



Am  Em/A  Am  G/A 

They're still stand - ing in\_\_\_ the rain,\_\_\_ he can't help it, and she's just that way.\_\_\_



C G/C Eb/C Bb F

This system contains the first five measures of the piece. It features a vocal line in the treble clef with a long melisma over the first measure. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a rhythmic bass line. Chord diagrams are provided for C, G/C, Eb/C, Bb, and F.

C G/C Eb/C Bb F

This system contains the next five measures. The vocal line continues with a melisma. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided for C, G/C, Eb/C, Bb, and F.

C G/C Eb/C Bb F To Coda

Ooo, \_\_\_\_\_ there's a fire in his eyes for you. \_\_\_\_\_

This system contains the next five measures, including the first line of lyrics. The vocal line has a melisma before the lyrics. The piano accompaniment continues. Chord diagrams are provided for C, G/C, Eb/C, Bb, and F. The system ends with a Coda symbol.

C G/C Eb/C Bb F

Ooo, \_\_\_\_\_ don't you know she still cries\_ for you? \_\_\_\_\_

This system contains the final five measures of the piece, including the second line of lyrics. The vocal line has a melisma before the lyrics. The piano accompaniment concludes the piece. Chord diagrams are provided for C, G/C, Eb/C, Bb, and F.

