

The Best of **KINGS**

The Best of **KISS**®



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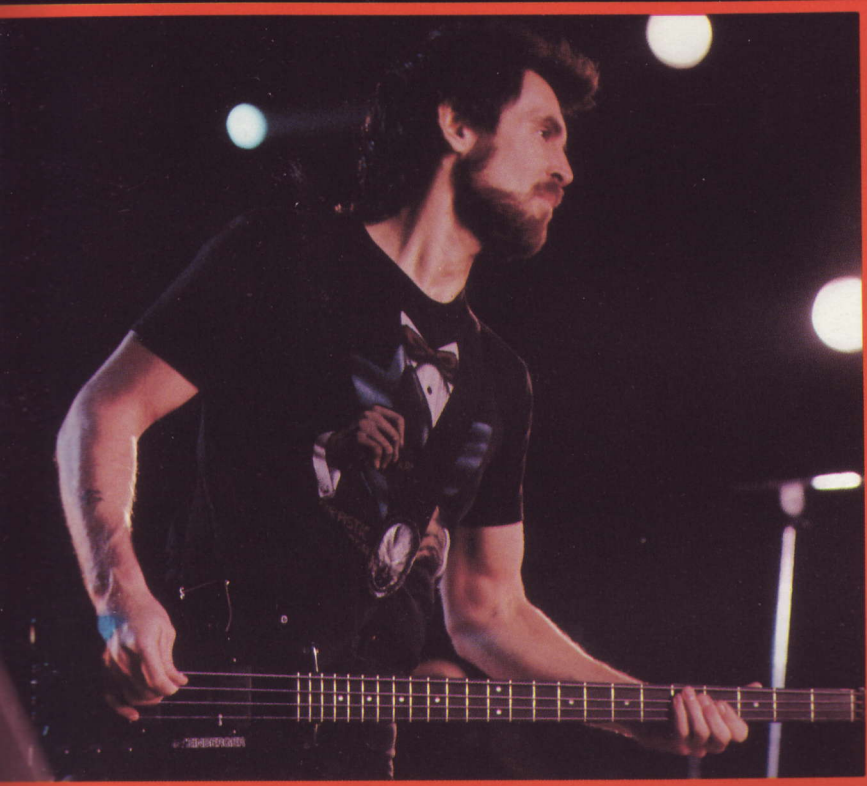
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The Best of **KINGS**®



DAVE HOPE

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RICH WILLIAMS

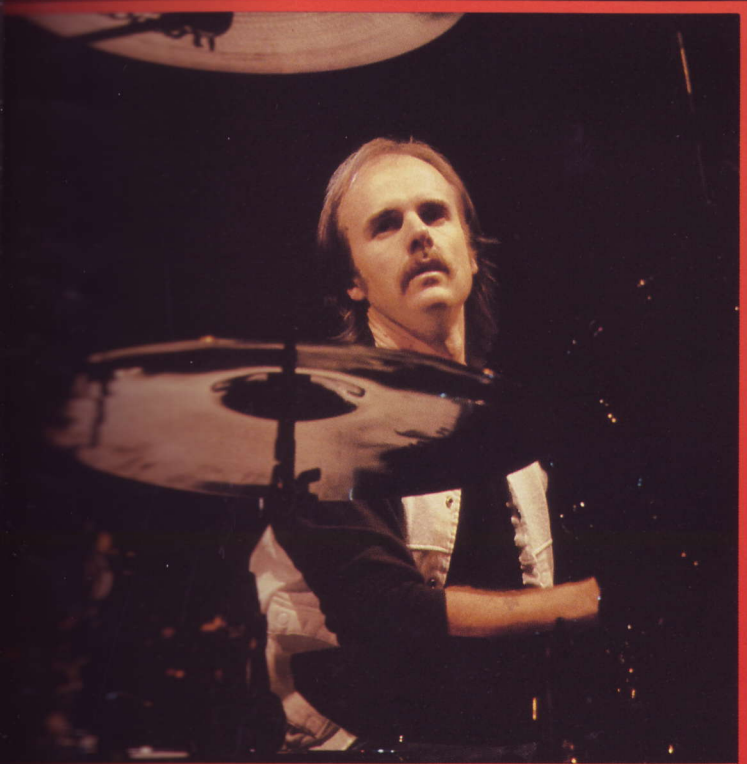
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KERRY LIVGREN

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PHIL EHART

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Carry On Wayward Son

By
KERRY LIVGREN

Moderately

Tacet

Car-ry on, my way - ward son; _____ there'll be peace when you_

f

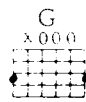
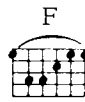
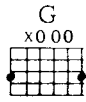
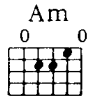
_____ are done. _____ Lay your wea - ry head _____ to rest; _____

No chord

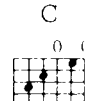
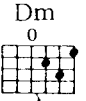
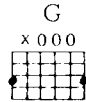
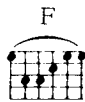
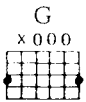
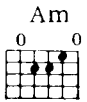
don't you cry no_ more.

ff

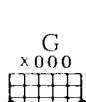
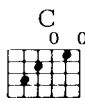
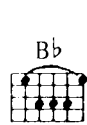
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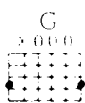
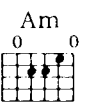
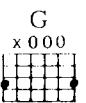
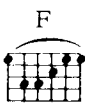
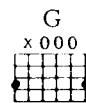
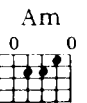
Once I rose a - bove the noise and con - fu - sion
 Mas-quer - ad - ing as a man with a rea - son,



just to get a glimpse be - yond this il - lu - sion. I was soar - ing ev - er
 my cha - rade is the e - vent of the sea - son. And if I claim to be a



high - er, but I flew too - high.
 wise man, it sure - ly means that I don't know.



Though my eyes could see, I still was a blind man. Though my mind could think, I
 On a storm - y sea of mov - ing e - mo - tion, tossed a - bout, I'm like a

F G Dm C

still ship was a mad - man. I hear the voic - es when I'm
 on the o - cean. I set a course for winds of

Bb Dm C G

dream - ing. I can hear them say: }
 for - tune, but I hear the voic - es say: }

Am C G F Am C

Car - ry on, my way - ward son; there'll be peace when you

G Am C G F

are done. Lay your wea - ry head to rest;

Tacet

N. C.

don't you cry no— more.

ff

Am

G

F

Am

Car-ry on; you will al - ways re-mem - ber.—

Car-ry on; you will

F

Dm

C

e - quals the splen - dor.

Now your life's no longer

Bb

Dm

C

G

emp - ty; —

sure-ly heav-en waits for you.

Point Of Know Return

By
STEVE WALSH, PHIL EHART
and ROBERT STEINHARDT

Moderately bright

F Cm/F Eb/F Bbsus4/F F F Cm/F Eb/F Bbsus4/F F

Chord diagrams for F, Cm/F (3fr), Eb/F, Bbsus4/F, and F are shown above the staff. The piano accompaniment is in 4/4 time, starting with a forte (f) dynamic.

C F/C C7(no 3rd) F/C C Bb F/A Gm7

Chord diagrams for C, F/C, C7(no 3rd), F/C, C, Bb, F/A, and Gm7 (3fr) are shown above the staff. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic.

heard the men say - ing some - thing. The cap - tains tell they pay -
 say the sea turns so dark that you know it's time you see -
 day I found a mes - sage float - ing in the sea from you -

F C F/C C7(no 3rd) F/C C

Chord diagrams for F, C, F/C, C7(no 3rd), F/C, and C are shown above the staff. The piano accompaniment is in 3/4 time.

— you well. And they say they need sail - ing men to
 — the sign. They say the point de - mons guard is an
 — to me. You wrote that when you could see it, you

Bb F/A Gm7 F A/C# Dm C

show the way and leave to - day. Was it you that said,
o - cean grave for all the brave. Was it you that said,
cried with fear the point was near. Was it you that said,

cresc.

To Coda 1. Bb/F F Bb/F C/F F Bb/F Bb/F C/F F

"How long? How long?" They
"How long?
"How long?

s

2. Bb/F F Bb/F C/F F Dm C Eb

How long? How long to the part

F Cm/F Eb/F Bbsus4 F F

of know re - turn?"

B/C# C# F#/C# B/C# C# B/C#

C# B/C# C# F#/C# B/C# C#

F#/C# B/C# C# F#/C# B E

E

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

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

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

A

No chord

G x000 F

Your fa-ther, he said he needs you.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics. Below it are two guitar staves. The first guitar staff has a treble clef and contains a G chord diagram (x000) and an F chord diagram. The second guitar staff has a bass clef. The music includes a triplet of eighth notes in the vocal line and guitar accompaniment.

C/E F

Your moth-er, she said she loves you.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics. Below it are two guitar staves. The first guitar staff has a treble clef and contains a C/E chord diagram and an F chord diagram. The second guitar staff has a bass clef. The music includes a triplet of eighth notes in the vocal line and guitar accompaniment.

G x000 F

Your broth-ers, they ech-o the words —

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics. Below it are two guitar staves. The first guitar staff has a treble clef and contains a G chord diagram (x000) and an F chord diagram. The second guitar staff has a bass clef. The music includes a triplet of eighth notes in the vocal line and guitar accompaniment.

C/E C Eb sus2

"How far — to the point of know — re — turn?"

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics. Below it are two guitar staves. The first guitar staff has a treble clef and contains a C/E chord diagram, a C chord diagram, and an Eb sus2 chord diagram. The second guitar staff has a bass clef. The music includes a triplet of eighth notes in the vocal line and guitar accompaniment.

B \flat C

To the point of know re - turn? Well,

B \flat /F F B \flat /F C/F F B \flat /F F B \flat /F

how long? How long?"

C/F F D. S. *al Coda* Coda B \flat F B \flat C/F F

To - How long?

Dm C B \flat

How long to the point of know re - turn?

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

How long?

C/F F Dm C Bb

How long to the point of know

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

Know re - turn?

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

How long?"

Repeat and fade

Fight Fire With Fire

Words and Music by
JOHN ELEFANTE and
DINO ELEFANTE

Medium rock beat ♩ = 118

Piano introduction in 4/4 time, marked *f*. The music consists of a steady eighth-note accompaniment in both hands.

Vocal line and piano accompaniment for the first two lines of the song. The piano accompaniment continues with the eighth-note pattern.

1. There's a

Vocal line and piano accompaniment for the second two lines of the song. Includes guitar chord diagrams for C and C6. The piano accompaniment features a *mf* (mezzo-forte) dynamic.

2. Stand - ing a - lone — hole in the wall — with a light shin - ing in, — and it's
in a crowd - ed room, — I can

Vocal line and piano accompaniment for the final two lines of the song. Includes guitar chord diagrams for Cmaj7 and C6.

let - ting me know — to get up; — it's time to be - gin. —
feel a chill — in the air. — I'm shak -



in' _____



Oh, there's
I'm



noth - ing to lose, _____ 'cause it's al - read - y lost _____ in a
miles a - way; _____ I want to cry out loud; _____ I want to



run - a - way world _____ of con - fu - sion. I'm not gon - na take _____
fight till the end; _____ I won't let _____ 'em take me _____

D A/D

it.

Bm/D A/D





That's why I fight }
And you know I'll fight }

A/B Bm A/B Bm

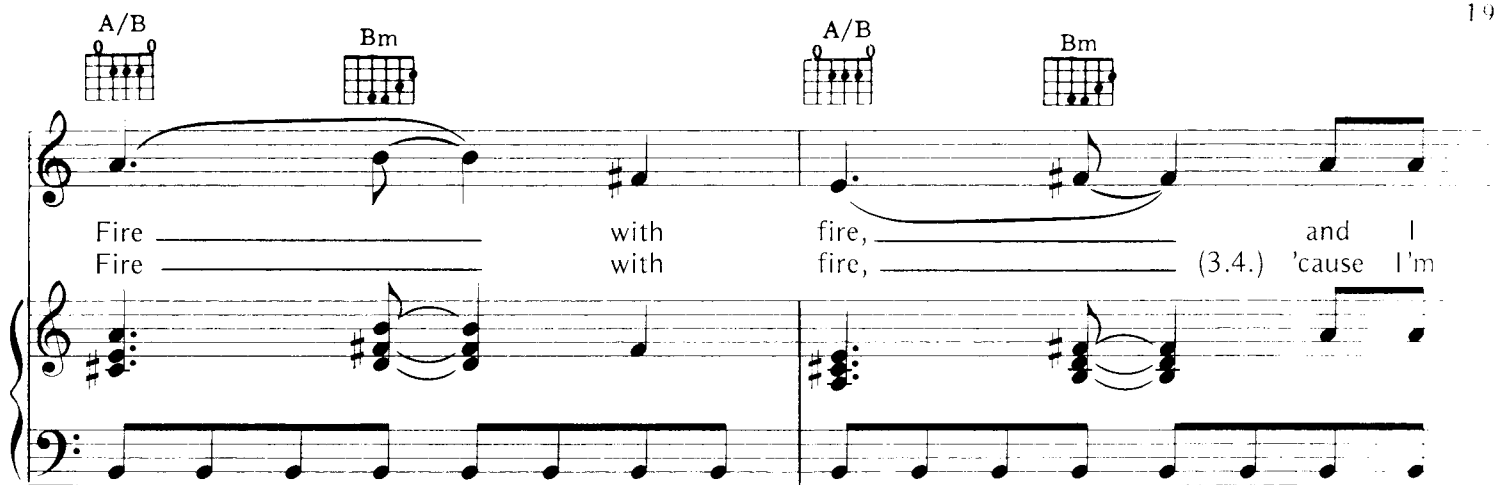
1.2.4. fire _____ with _____ fire. _____ Oh, I'm
3. fire _____ with _____ fire. _____ Oh, I'm





A/B Bm A G

burn - ing in - side, _____ and my heart _____ is a - cry - in'.
out of con - trol, _____ and I want _____ you to know. _____

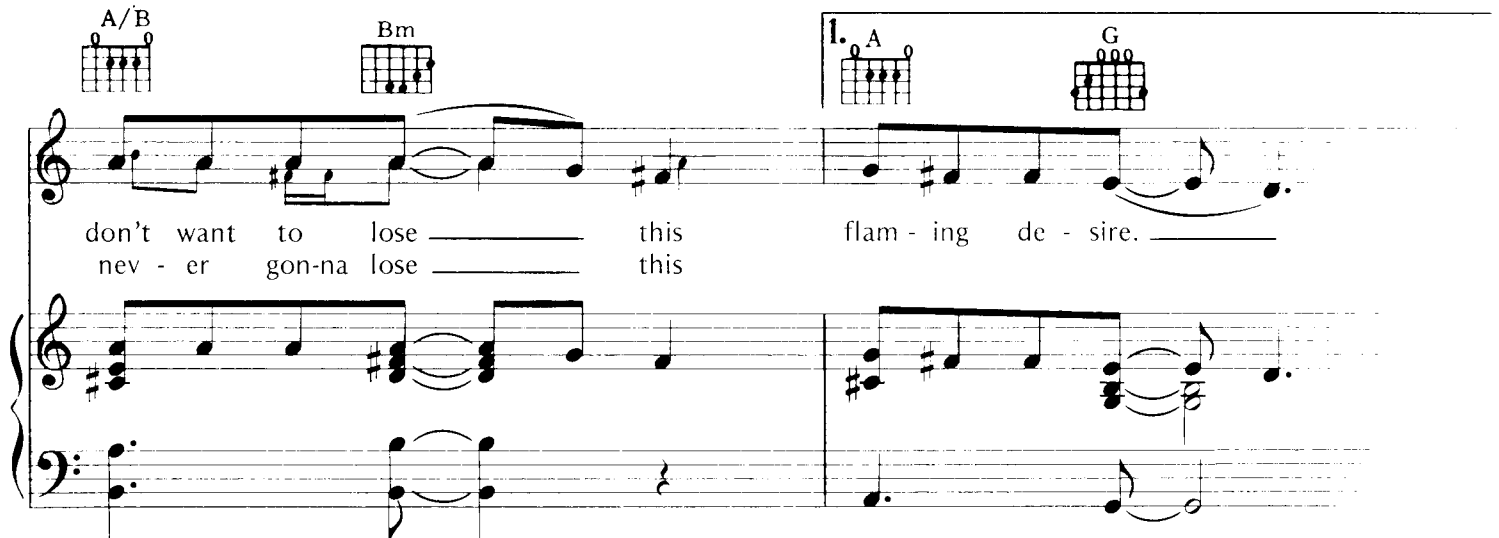
A/B  Bm  A/B  Bm 

Fire _____ with _____ fire, _____ and I
 Fire _____ with _____ fire, _____ (3.4.) 'cause I'm



A/B  Bm  1. A  G 







don't want to lose _____ this _____ flam - ing de - sire. _____
 nev - er gon-na lose _____ this _____



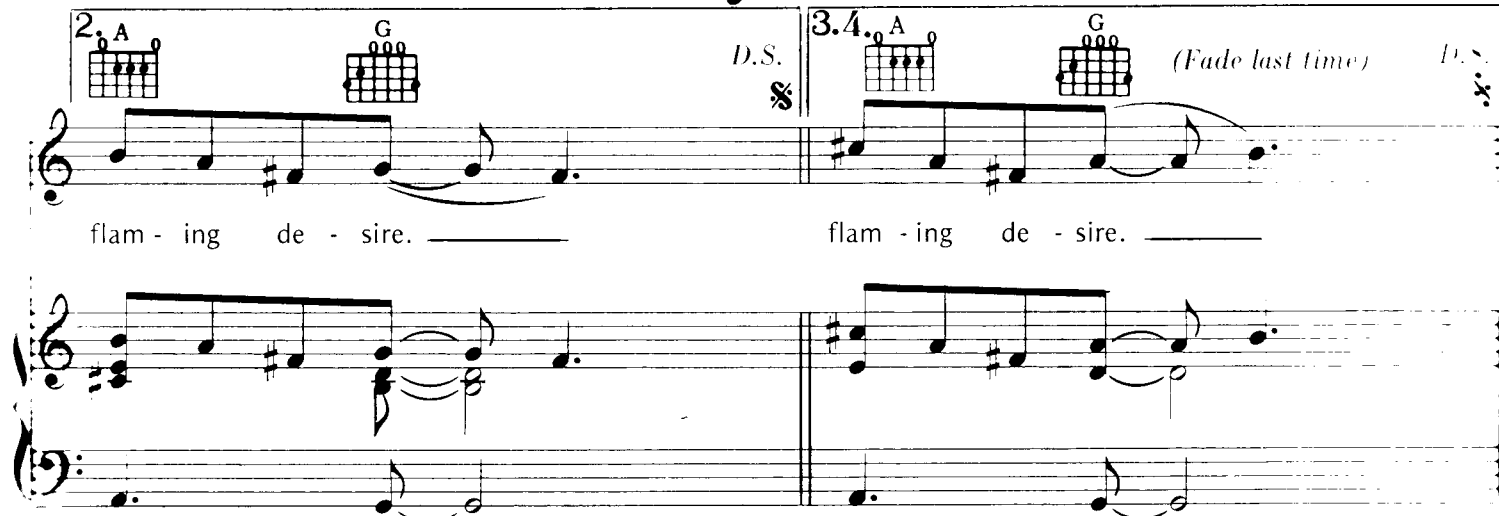
N.C.

mf



2. A  G  D.S.  3.4. A  G  (Fade last time) D.S. 

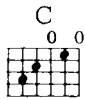
flam - ing de - sire. _____ flam - ing de - sire. _____



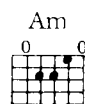
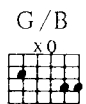
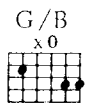
Dust In The Wind

By
KERRY LIVGREN

Moderate Folk style

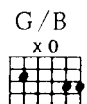
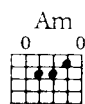
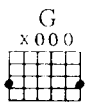


mp



mp

I close my eyes
Same old song.
Don't hang on.

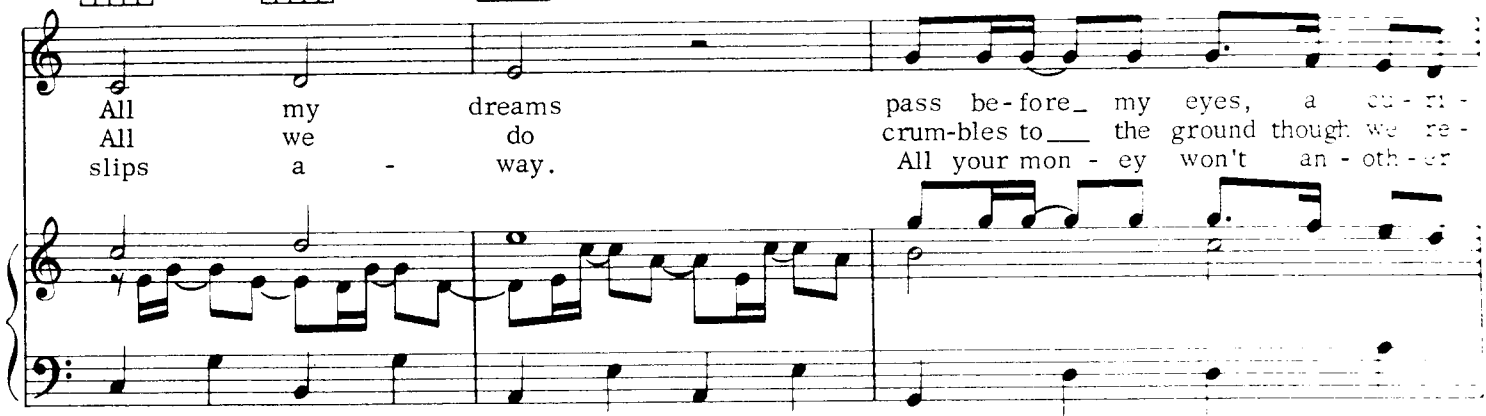








on - ly for a mo - ment, and the mo - ment's gone.
Just a drop of wa - ter in an end - less sea.
Noth - ing lasts for - ev - er but the earth and sky. It

Dust In The Wind - 4 - 1

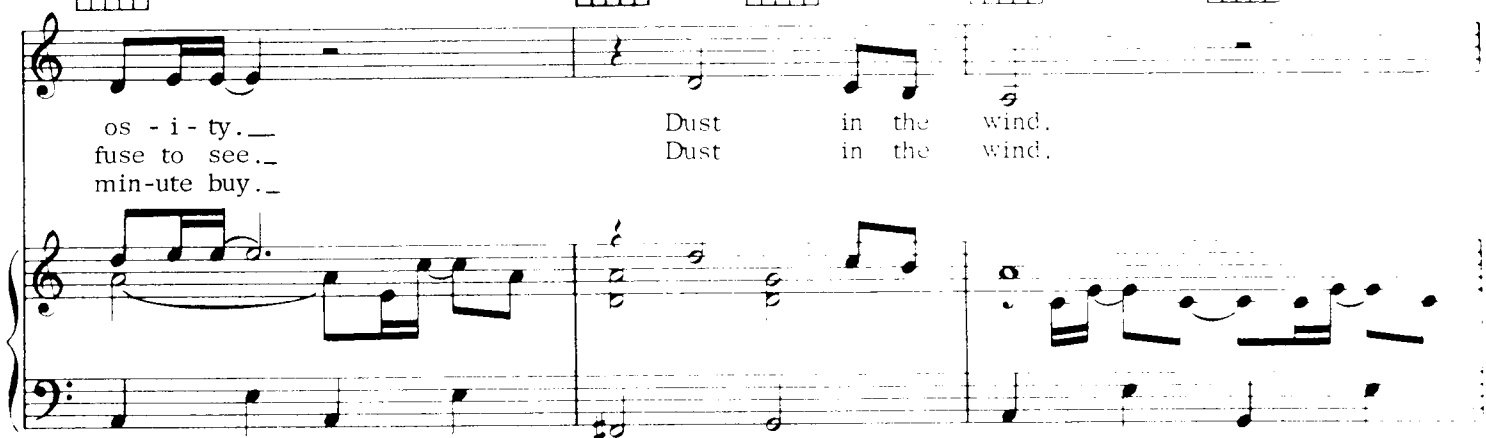
C  G/B  Am  G  Dm7 







All my dreams pass be-fore_ my eyes, a cu-ri-
 All we do crum-bles to_ the ground though we re-
 slips a way. All your mon-ey won't an-oth-er



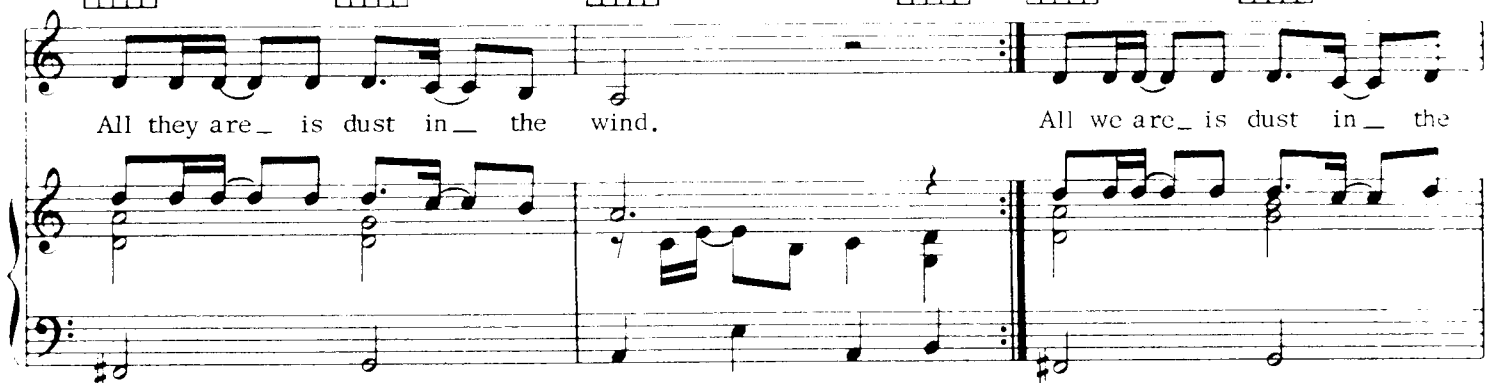
Am  To Coda  D/F#  G  Am  Am/G 




os-i-ty._ Dust in the wind.
 fuse to see_ Dust in the wind.
 min-ute buy_



1. D/F#  G  Am  G/B  2. D/F#  G 


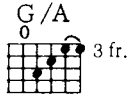

All they are_ is dust in_ the wind. All we are_ is dust in_ the




Am  G/A  3 fr. F/A 

wind. Oh







Am  G/A  F/A 




C 



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





Dust_ in the



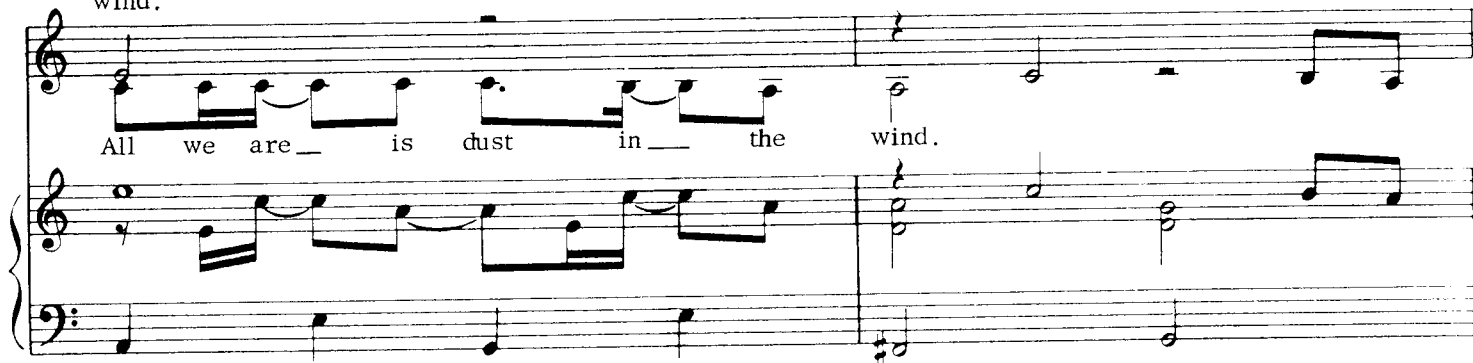
Am  Am/G  D/F#  G 





wind. All we are_ is dust in_ the



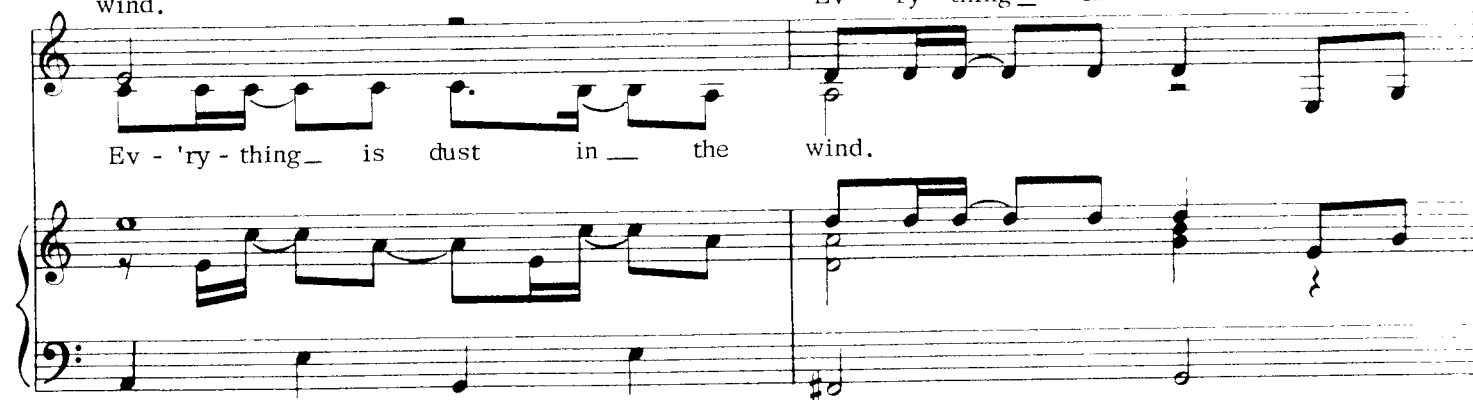
Am  wind. Am/G  D/F#  G  Dust in the

All we are_ is dust in_ the wind.



Am  wind. Am/G  D/F#  G  Ev - 'ry - thing_ is dust in the

Ev - 'ry - thing_ is dust in_ the wind.



Am  wind.



Repeat and fade

Am 

Repeat and fade



Song For America

By
KERRY LIVGREN

Medium rock beat

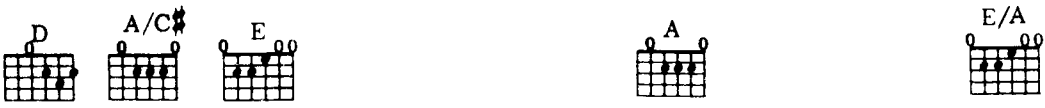
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano introduction marked *mf*. The first system ends with a double bar line and repeat signs.

The second system of music continues from the first. It features a piano introduction marked *f*. The system concludes with the instruction "Play 3 times" above the staff, followed by a double bar line and repeat signs.

This section contains four guitar chord diagrams labeled A, E/A, D/A, and A. Each diagram shows the fretting pattern on a six-string guitar. Below the diagrams is a line of musical notation in treble clef, corresponding to the chords.

1. Vir - gin land _ of for - est green, _ dark and storm - y plains; _ here all
2. Paint - ed des - ert, se - quined sky, _ stars that fill the night; _ here all
3. (See additional lyrics)

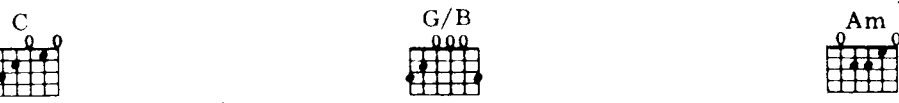
The piano accompaniment for the lyrics, consisting of two staves (treble and bass clef). The music provides harmonic support for the vocal lines, with chords in the right hand and a steady bass line in the left hand.



life a - bounds. — Sun - lit val - leys, moun - tain fields, —
 life a - bounds. — Riv - ers flow - ing to the sea, —



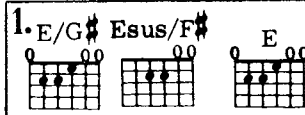
un - seen in the rain; — here all life a - bounds. —
 sun - shine pure and bright; — here all life a - bounds. —



No man — rules this land; no — hu - man hand has — sailed this

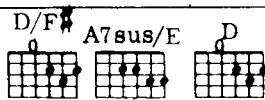
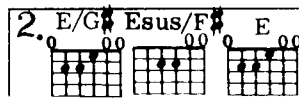


par - a - dise. — Wait - ing — pa - tient -



D.S.

ly, so — much to see, so — rich in earth's de - lights. —




To next strain

Fine

earth's de - lights. — to a - rise.






1. So, — the la - dy finds — you wait - ing —
 2. A - cross the sea — there came — a mul - ti - tude, —


F/G  



for the sails — to reach the shore. —
 sail - ing ships — up - on — the wave, —




F/G  





Land of beau - ty and — a - bun - dance, —
 filled with vi - sions of — u - to - pi - a.



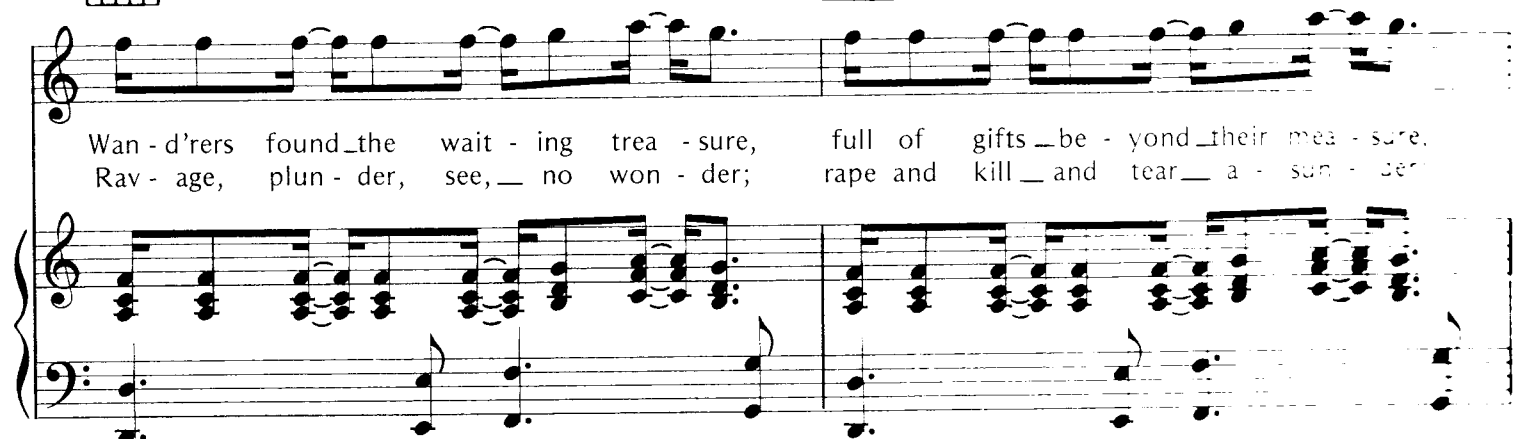
F/G  

in - no - cent — you o - pened wide — your door. —
 and the free - dom that — they crave. —



Dm7    

Wan - d'ers found the wait - ing trea - sure, full of gifts — be - yond their mea - sure,
 Rav - age, plun - der, see, — no won - der; rape and kill — and tear — a - sun - der



Dm7 **G** **F/G**

milk and hon - ey for our plea - sure.
chop the for - est, plow it un - der.

G7sus **G** **Bb** **F** **G** *D.S. al Fine*

Verse 3:

Highways sear the mountain sides,
Buildings to the sky; people all around.
Houses stand in endless rows,
Sea to shining sea; people all around.
So, we rule this land, and here we
Stand upon our paradise,
Dreaming of a place; our weary
Race is ready to arise.

Perfect Lover

Words and Music by
JOHN ELEFANTE and
DINO ELEFANTE

Hard rock beat ♩ = 132

Chord diagrams: A no3rd, C no3rd, G no3rd, Am, G, F.

1.-4. 5.

sempre f

1. It's in your head; they're tell - ing you it's in your head; it's a fig -
 2. It is - n't there; they're tell - ing you it is - n't there; you're a vic -

ment of your — im - a - gin - a - tion. —
 tim of your — in - fat - u - a - tion. —

What do I think — that it is — I see? —



I keep ask - ing my - self;



noth - ing like this has ev - er - hap - pened to — me. There's a

Chorus:



per - fect — lov - er run - ning through — my head. —



To Coda I

— There's a per - fect — lov - er; I can

1. **F** **C/E** **G** **G/B** *To next strain* **Am** **G** 2. **F** **C/E** **G**

see her in my head: — per - fect see her in my head. —

G/B **Am** *D.S. al Coda I* 3. **F** **C/E** **G** **G/B** **Am** **G** *D.S. al Coda II*

— There's a see you in my head. — There's a

4. **F** **C/E** **G/D.** **G/B** **Am** **G** *D.S. al Coda II* **Am** **no3rd**

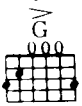
run-ning through my head. — lov-er.

C **no3rd** **G** **no3rd** **Am** **no3rd** **C** **no3rd** **G** **no3rd**

— Lov-er.



They keep tell - ing you; they keep tell - ing you it's just a fas - ci -
 I'm not look - ing through the eyes of a des - per - ate



na - tion. — Why don't they lis - ten? No one
 stran - ger. — What I en - vi - sion is so



lis - tens to what I am say - ing, — and
 real I don't want to change it, — and



ev - 'ry - one tells you she just is - n't there,
 some - times I feel like she's stand - ing right there,

that it just could - n't be. If on -
 like I can reach out and touch her. On -

G F

ly they knew how real she is to me. } There's a
 ly I know how real she is to me. }

G Am

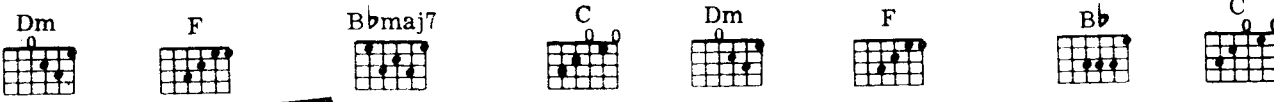
Coda 1

run - ning through my head.

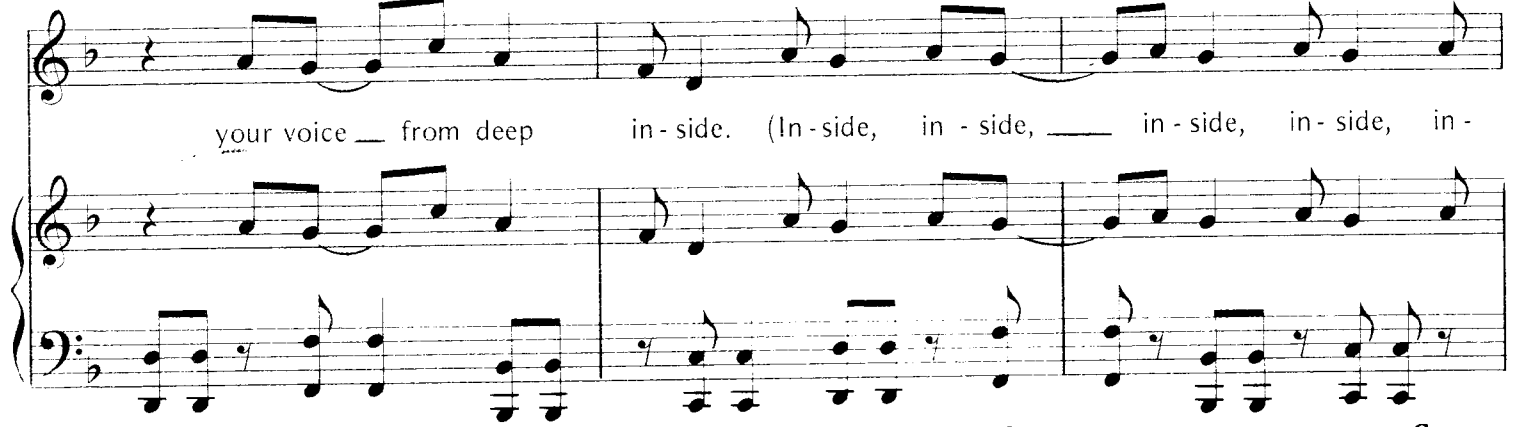
F C/E G/D G/B Am G

Dm F Bbmaj7 C Dm F Bb C

Some-times I hear the cry, (I hear it cry - ing out



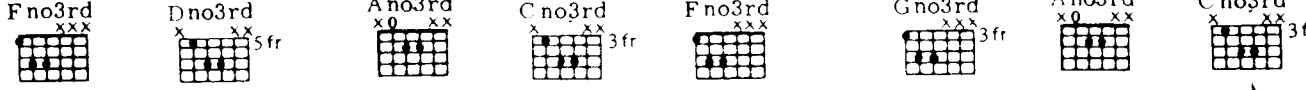
 your voice — from deep in - side. (In - side, in - side, — in - side, in - side, in -






 side, in - side, — in - side.) It's tak - ing o - ver





 me. O - ver —





 me.



Amno3rd

Cno3rd

Gno3rd

D.S.

Coda II

Am/B Am G Fno3rd C/E G

er,

N.C.

Cno3rd Gno3rd

Per - fect

lov - er,

lov - er.

Amno3rd

Cno3rd Gno3rd

Repeat and so.

Per - fect

Hold On

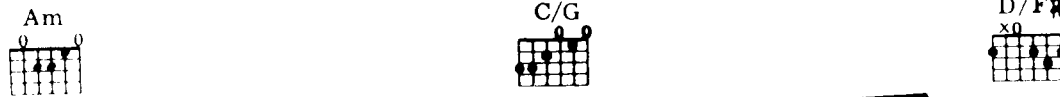
By
KERRY LIVGREN

Moderately Slow



mf

8va b -----



mp

1. Look in the mir - ror and tell me just what you see. _____
 2. Don't you re - call what you felt when you weren't a - lone? _____
 3. Out - side your door he is wait - ing, wait - ing for _____ you. _____



What have the years of your life taught you to be? _____
 Some - one who stood by your side, a face you have known? _____
 Soon - er or lat - er you know he's got to come through. _____



In - no - cence dy - ing in so man - y ways; —
 Where do you run when it's too much to bear? —
 No hes - i - ta - tion and no hold - ing back; —

8va b



things that you dream of are lost, lost in the _____ haze. _____
 Who do you turn to in need when no - bod - y's _____ there? _____
 let it all go and you'll know you're on the right _____ track. _____

8va b



Hold on, ba - by hold on, 'Cause it's



clos - er than you think and you're stand - ing on the brink. Hold on, ba - by hold

1.2.



on, 'cause there's some-thing on the way, your to - mor-row's not the same as to -



day, Some-thing on the way your to -



mor-row's not the same. Hold on, ba - by hold on, 'cause it's 'cause there's



clo - ser than you think and you're stand - ing on the brink. } Hold on.
 some thing on the way; your to - mor-row's not the same. }

No One Together

By
KERRY LIVGREN

Fast Rock

Musical notation for the first system, featuring a piano introduction in 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line of eighth notes.

Chord diagrams for the first system: F, C, Db, Eb, Bb, and Cb.

Musical notation for the second system, including a repeat sign and a key signature change to B-flat major. The right hand continues with a melodic line, and the left hand plays a bass line with some rests.

Chord diagrams for the third system: Db and Gb.

Chord diagrams for the first ending of the third system: Eb, Bb, and F.

Chord diagrams for the second ending of the third system: Eb, Bb, and C.

Musical notation for the third system, showing two endings and a key signature change to E-flat major. The first ending leads back to the beginning of the piece, while the second ending concludes the section.

N.C.

Musical notation for the fourth system, featuring a key signature change to E-flat major and a 5/4 time signature. The right hand plays a melodic line with some rests, and the left hand plays a bass line.

G \flat Db/F E \flat D \flat B \flat

This system contains the first two measures of the piece. The guitar part features a sequence of chords: G \flat , Db/F, E \flat , D \flat , and B \flat . The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

E \flat /G xx A \flat B \flat G \flat D \flat E \flat

This system contains the next two measures. The guitar part includes chords E \flat /G (with xx), A \flat , B \flat , G \flat , D \flat , and E \flat . The piano accompaniment continues with melodic and bass lines.

D \flat B \flat N.C. A \flat B \flat

This system contains the next two measures. The guitar part features D \flat , B \flat , N.C. (Natural Chord), A \flat , and B \flat . The piano accompaniment continues with melodic and bass lines.

B \flat C/B \flat B \flat C/B \flat

This system contains the next two measures. The guitar part features B \flat , C/B \flat (with x00), B \flat , and C/B \flat (with x00). The piano accompaniment continues with melodic and bass lines.

B \flat m/A \flat E \flat m/A \flat

This system contains the final two measures of the piece. The guitar part features B \flat m/A \flat and E \flat m/A \flat chords. The piano accompaniment concludes with melodic and bass lines.

Bbm/Ab



Ebm/Ab



Eb/G



F



Ab/Bb



4th fret

8va b.....

Bb/C



F



Ab/Bb



4th fret

Bb/C



Cb/Db



8va b.....

8va b.....

Db/Gb



cb/Db



Db/Gb



Db/F



Bb



Gb/Ab



Db/Gb



D/E



8va b.....

E/D



Gb/Db



Ab/C



Bb



Gb/Ab



Db/Gb

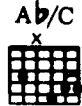
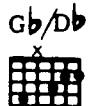
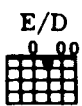


D/E



8va b.....

8va b.....

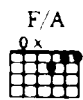
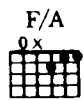
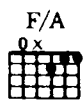


N.C.

3. The



1. Cen - tu - ries of back - ward ways have
 2. lo the horn of plen ty is
 (3) mil - ti - tudes are search - ing and



man - y left be - hind us who can count the
 burst - ing at the seam. The har - vest of the
 won - der - ing in vain. for what they seek can

F
C/E
Dm7
C
A/C#
Dm
C/E

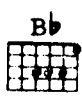
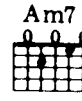
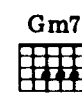
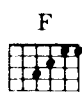
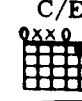
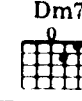
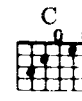
— men gone — a - way _____ the
 — will be — our prize. _____ we
 — be found — in men. _____ the

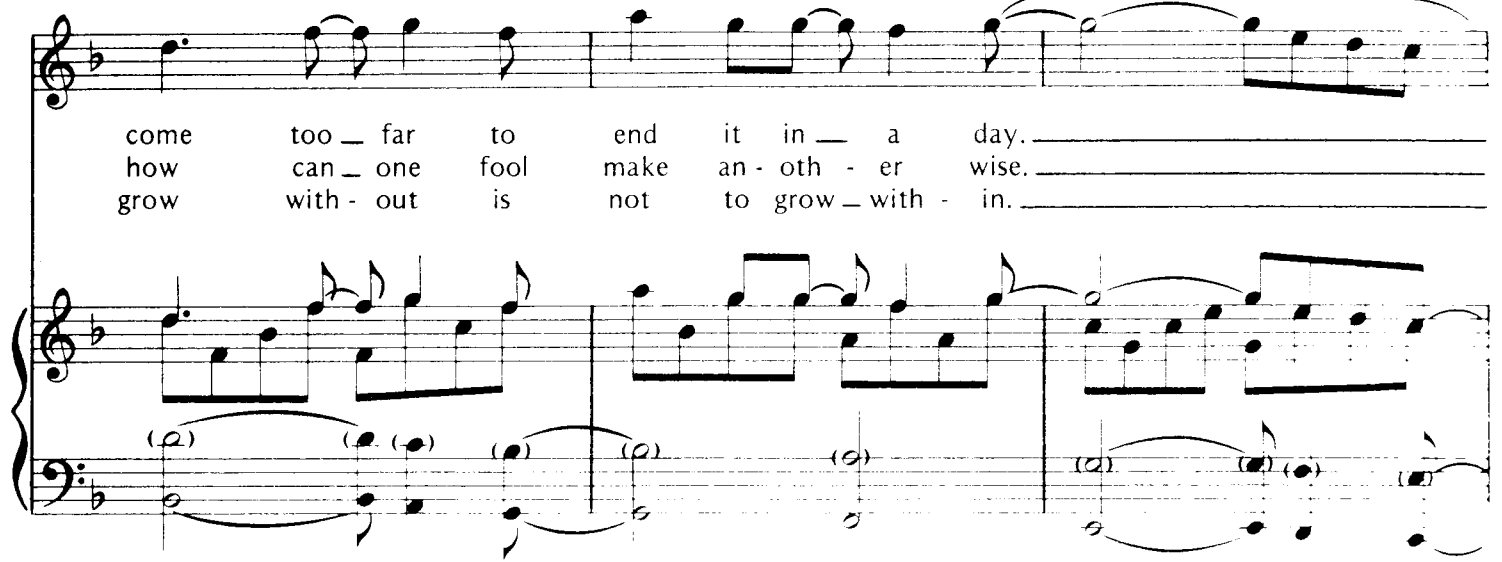
F
C/E
Dm7
C

fruits of all _____ our la - bors have
 claim to know _____ the se - crets the
 truth that lies _____ be - fore us, now _____ is

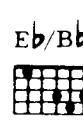
Bbmaj7
F/A
Gm
F/A

left us as _____ we start - ed. We've
 ans - wers have _____ been found. _____ But
 plain for all _____ to see. _____ to



come too far to end it in a day.
 how can one fool make another wise.
 grow with out is not to grow with in.







It seems that ev - ry - thing we do is wrong.
 'cause noth - ing's bet - ter than it used to be.
 we're in the prom - is - es of a bet - ter world.






a one - way trip to no - where all a - long.
 to live and die is still a mys - ter - y.
 to see the way that ev - 'ry - thing should be.

Db/Ab



Eb



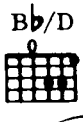
just look a - round and tell me what you see —
 we take a - way and we give noth - ing back. —
 to feel the joy that we were meant to know. —

Db/Ab



an - oth - er stu - pid page of his - to - ry. } 1, 2. No -
 we just con - sume it all and still we lack. } 3. We're —
 we should have re - al - ized so long a - go.

Sva b.....



one — to - geth - er. no - one — is touch -
 all — to - geth - er. har - mon - y will —

Sva b.....

C/E F Bb/F Gm7/F F Bb/F F

ing ground. look at each oth - er.
a bound. look at each oth - er.

8va b

Bb/F Gm7/F F Bb/D C/E F Bb

cha - os is all a - round. same sit - u - a -
all that was lost is found. new sit - u - a -

8va b

G7/B

tion; noth - ing is real - ly new.
tion; if our di - rec - tion's true.

Bb/F Gm7/F F Bb/F F Bb/F Gm7/F F Bb D

no - one to - geth - er. no - one s -
we're all to - geth - er. me

8va b

1. **C/E** **F** **C/E** **F** **Bbm**

— and you. — and you. each day pas - ses

8va b.....

2. **C/E** **F** **Bbm**

by us so quick - ly now... you can feel it

8va b.....

F/A **Db/Ab**

Db **Db/F** **Ab/Eb** **Ab/C** **Ab**

4th fret

draw - ing much clos - er now. — The

C/G **C/E** **C/G** **Am**

signs are in the fac - es of the peo - ple in the street.

8va b.....

the signs are in the sounds I

hear the voices filled with pain and

fear. You can feel it draw

near you now.

E/B

E/G#

E

Db

Db/F

Db/Ab

Gb/Db

Gb/Bb

Gb

Eb

8va b

Eb/G

Eb/Bb

Ab/Eb

4th fret

Ab/C

Ab Eb

F

F/A

F/C

Bb

C/Bb

Detailed description: This is a musical score for the song 'No One Together'. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features complex chords and textures, including some with '8va b' (8th octave bass) and '4th fret' markings. Above the vocal lines, guitar chord diagrams are provided for various chords: E/B, E/G#, E, Db, Db/F, Db/Ab, Gb/Db, Gb/Bb, Gb, Eb, Eb/G, Eb/Bb, Ab/Eb, Ab/C, Ab Eb, F, F/A, F/C, Bb, and C/Bb. The lyrics are: 'the signs are in the sounds I hear the voices filled with pain and fear. You can feel it draw near you now.' The score ends with a double bar line and a repeat sign.

Bb C/Bb

Bb C/Bb

Bb C/Bb

D. S. al Coda

Coda

Bb Gm7/F F Bb/D C/E F C/F Db/F

1st time only

ev - 'ry - one — is me — and you.

8va b.

Eb/F Bb/F F C/F G/F Ab/F Db/F Eb/F

F C Db Eb Bb Cb

Db Gb G A D Eb

F Bb N.C. Gb

Fm7 A/E B/D# Db

Play The Game Tonight

By
 KERRY LIVGREN, PHIL EHART,
 RICHARD WILLIAMS, DANNY FLOWER and
 ROBERT FRAZIER

Moderately, but with a half - time feeling (♩ = 1 beat)

mp smoothly

Dm C/D B7/D Dm

You think that
 And when the

some cur - tain's hap - p'nin' that it's
 - tain's o - pen - to the

C/D Dm C/D

big - ger than your life,
 roar - ing of the crowd

But it's on ly what you're
 You will feel it all a -

B7+4 Bb C Dm

hear - ing.
 round you.

Will you
 Then it

* Vocal melody an 8va higher than actual pitch; Pianists omit until chorus.

C/D B₇/D Dm C/D

still re - mem - ber when the morn - ing - light has
 fin - ly hap - pen and it's all come true for

Dm C/D B^b+₂ B^b

come? Will the songs be play - ing o - ver and
 you, And the songs are play - ing o - ver and
cresc. molto

B^b+₂ B^b B^b maj7 A

o - ver till you do it all o - ver a - gain?
 o - ver till you do it all o - ver a - gain.

Chorus Dm (very steady in 4) C/D Dm B^b/D

Play, (play!) play the game to - night! Can you tell me if it's wrong.
f

B \flat C Dm C/D Dm

— or right?_ Is it worth the time?_ Is it worth the price?_ Do you

B \flat C B \flat maj7

see your-self_ in the white spot - light?_ { And play the game to -
And play the game to -
decresc.

1. Dm C/D B \flat /D C/D

(half - time, as before) (hold)

night.
mp

2. E \flat +4₂ E \flat E \flat +4₂ E \flat Dm7

night.
f Solo

$E\flat^+4_2$ $E\flat$ $E\flat^+4_2$ $E\flat$ Dm^4_2 Dm $B\flat$ maj7

Play! *cresc. molto*

A *sfz*

Dm C/D Dm $B\flat/D$ $B\flat$ C

Play, (play!) play the game to-night! Can you tell me if it's wrong or right is it

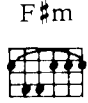
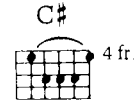
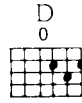
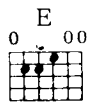
Dm C/D Dm $B\flat$ C Repeat and take

worth the time? Is it worth the price? Do you see your-self in the bright light?

The Wall

By
KERRY LIVGREN and
STEVE WALSH

Moderately, with a beat



C# 4 fr. D# 6 fr. G#m 4 fr.

I'm wo - ven in a fan - ta - sy. I
pass be - yond is what I seek. I
Gold and dia - monds cast a spell. It's

D#m/F# F#/C#

can't be - lieve the things I see. The path that I have cho - sen now has
fear that I may be too weak. And those are few who've seen it through to
not for me; I know it well. The rich - es that I seek are wait - ing

Bmaj7 G#m6/B Bmaj7 G#m6/B

led me to a wall. — And with each pass-ing day I feel a
 glimpse the oth-er side. — The prom-ised land is wait-ing like a
 on the oth-er side. — There's more than I can meas-ure in the

B7sus4 Eb/Bb B7sus4 Bb

lit - tle more — like some-thing dear was lost. It
 maid - en that — is soon to be a bride. The
 treas - ures of — the love that I can find. And

Cbmaj7 Db/Cb Cbmaj7 Db Cb Db

ris - es now — be - fore — me, — a dark and si - lent bar - rier — be
 mo - ment is — a mas - ter - piece; — the weight of in - de - ci - sions in — the
 though it's al - ways been with — me, — I must tear down the wall and let — it

mf

tween air, be
 all stand - ing
 all I am
 I am there,
 I am
 and all that I would
 the sym - bol and the
 and all that I was
 ev - er want to
 sum of all that's
 ev - er meant to

be. It's just a trav - es - ty,
 me. It's just a trav - es - ty,
 be, in har - mo - ny,
 tow - er - ing,
 tow - er - ing,
 shin - ing true
 mark - ing off the
 block - ing out the
 and smil - ing back at

bound - a - ries my spir - it would e - raise. To loss.
 light and blind - ing me. I want to see.
 all who wait to cross. There is no

1. 2. Eb
 3. Eb



Carry On Wayward Son
Point Of Know Return
Fight Fire With Fire
Dust In The Wind
Song For America
Perfect Lover
Hold On
No One Together
Play The Game Tonight
The Wall



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