

The Great Songs of The Kinks.

Ten songs by Ray Davies that made The Kinks one of the most popular recording acts of the Sixties.
All songs arranged for piano/vocal with guitar bases.



by
wccmouse

The Great Songs of The Kinks.

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Deadend Street.

Words & Music: Raymond Douglas Davies

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Piano introduction for the song. It consists of two staves of music. The right hand features a melodic line with two triplet figures. The left hand provides a steady accompaniment with eighth notes.

Musical notation for the first verse, including a vocal line and piano accompaniment. The lyrics are: "There's a crack up in the ceiling and the kitchen sink is On a cold and frost-y morning wipe my eyes and stop me". Chord diagrams for Am, G, and Dm are provided above the vocal line.

Musical notation for the second verse, including a vocal line and piano accompaniment. The lyrics are: "leak ing out of work and got no mon ey, yawn ing and my feet are near-ly froz en,". Chord diagrams for F, Am, and G are provided above the vocal line.

Musical notation for the third verse, including a vocal line and piano accompaniment. The lyrics are: "A Sun-day joint of bread and hon ey, - Pour the tea and put the toast on What are we What are we". Chord diagrams for Dm, F, and Am are provided above the vocal line.

Am G F

liv - ing for _____ Two roomed a - part - ment on the
 liv - ing for _____ Two roomed a - part - ment on the

E7 E7+ Am G

sec - ond floor, _____ No mon - ey com - in' in _____
 sec - ond floor, _____ No chance to em - i - grate _____

F E7 E7+ A

The rent col - lec - tor's knock - ing trying to get in _____ We are strict - ly
 I'm deep in debt - Now it's much too late _____ Peop - le want to

Dm E7

sec - ond class _____ and don't _____ un - der - stand. _____
 work so hard _____ we can't _____ get a chance. _____

Am

(Dead end) Why we should be on dead end street — (Dead end) peop-le are liv-ing on
 (Dead end) — peop-le live in dead end street — (Dead end) peop-le are dy-ing on

dead end street — (Dead end) Have to live on dead end street, —
 dead end street — (Dead end) I'm gon - na die on dead end street, —

C₅ F

dead end street, — (Yeah) dead end street, — (Yeah)
 dead end street, — (Yeah) dead end street, — (Yeah)

C₅ F C₅ F C₅ F

Dead end street, — (No) Dead end street, — (Yeah) That's my street, — (No)

(Repeat and fade.)

Sunny Afternoon

Words & Music by Ray Davies

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Moderato

1.

2.

1. The tax - man's tak - en all my dough, And left me in my
2. (My) girl - friend's gone off with my car, And gone back to her

state - ly home; Laz - ing on a SUN - NY AFT - ER - NOON And I can't sail
ma and pa; Tell - ing tales of drunk - en - ness and cruel - ty. Now I'm sit -

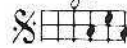
my yacht, He's tak - en ev - 'ry - thing I've got, All I've got's this
- ting here Sip - ping at my ice - cold beer, Laz - ing on a

Chord diagrams: Dm, C7, F, C7, A7, Dm, C7, F, C7, A7

Dynamics: *mf*, *mp - mf*

Dm

D7



SUN-NY AFT - ER - NOON, —
SUN-NY AFT - ER - NOON, —

Save me, save me,
Help me, help me,

G7

C7



save me from this squeeze, —
help me sail a - way, —

I've got a big fat mom-ma
You give me two good rea - sons

F

A7

Dm



tryin' to break — me,
why I ought to stay,

And 'Cause I love to live so

G9

Dm

G7

C7

F



pleas-ant - ly —

Live this life of lux - u - ry, —

Laz - ing on a

A7 Dm Dm7 Dm6 Bb Dm

SUN-NY AFT - ER - NOON, In sum-mer - time,

A7 Dm Dm7 Dm6 Bb Dm

In sum-mer - time, In sum-mer - time, to Coda ⊕

1. A7 2. A7

2. My An

D S al ⊕ Coda

⊕ CODA A7 Dm Dm7

In sum-mer - time,

Dm6 Bb Dm A7

In sum-mer - time, (Tacet)

Repeat and fade

Apeman

Words & Music by Ray Davies

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mf

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. The music is in 4/4 time and features a melodic line in the right hand that is repeated in the left hand.

A

I think I'm so-phist-i-ca-ted 'cos I'm liv-ing my life — like a

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The guitar chord diagram for A is shown above the first measure of the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

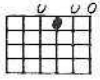
E7

A

good ho-mo sap-i-ens — But all a-round me ev-ry-bo-dy's mul-ti-ply-ing, and they're

The vocal line continues with lyrics. The piano accompaniment is on two staves. The guitar chord diagrams for E7 and A are shown above the first and second measures of the vocal line, respectively. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

E7



D



walk-ing round like flies man;

So I'm no bet-ter than the an-i-mals sit-ting in their

A



ca-ges in the zoo man

'Cos com-pared to the flow-ers and the birds and the trees

E7



A



A



I am an ape-man

I think I'm

so ed-u-ca-ted and I'm so civ-il-ised, 'cos I'm a
(Spoken) In man's evolution he has created

A

E7  A 


strict veg-e-tar-i - an And with the ov-er pop-u - lation and in-fla-tion and star-va-tion, and the
 the cities and the motor traffic rumble, but give me half a chance and I'd be taking off my



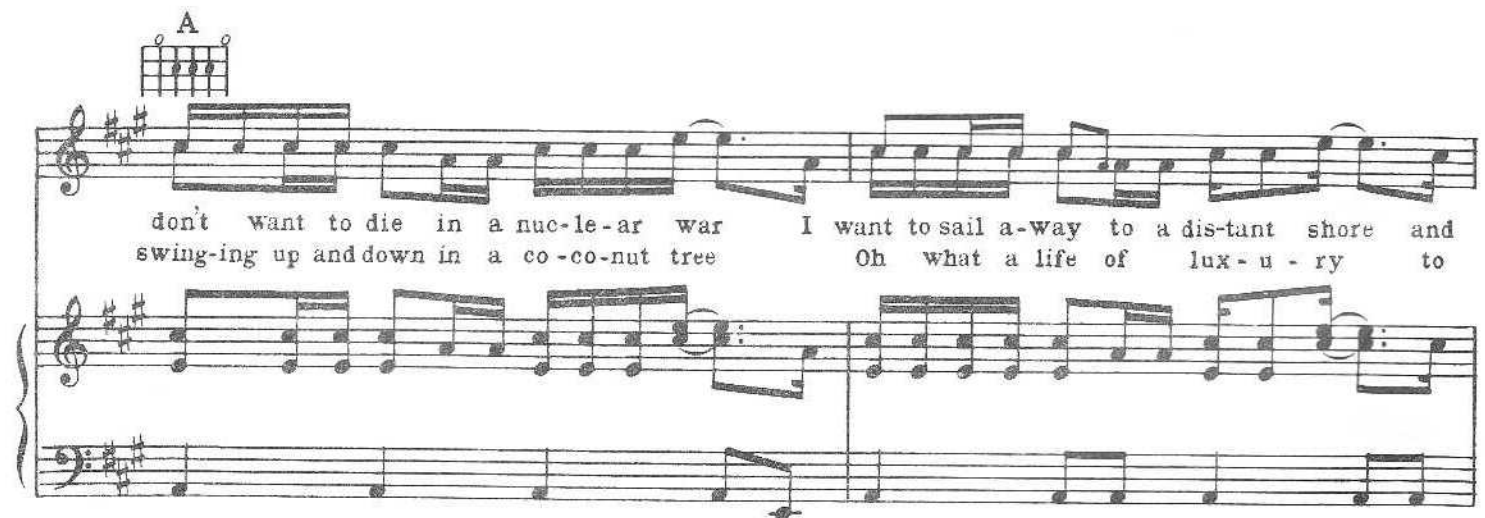
E7  D 

cra-zy pol - i - tic - i - ans — I don't feel safe in this world no more — I
 clothes and living in the jungle (Sung) But the on - ly time that I feel at ease — is



A 

don't want to die in a nuc-le-ar war I want to sail a-way to a dis-tant shore and
 swing-ing up and down in a co-co-nut tree Oh what a life of lux - u - ry to



E7  A 

make like an ape man. CHORUS I'm an ape man, I'm an ape, ape man oh I'm an
 be like an ape man.



E7

A

ape man.

I'm a king-kong man, I'm a voo-doo man oh I'm a

E7

D

ape-man.

Cos compared to the sun that sits in the sky, com-
I look out the win-dow, but I can't see the sky, 'cos

A

-pared to the clouds as they roll by, com-pared to the bugs and the spiders and flies
air po-lu - tion is a fogging up my eyes, I want to get out of this ci - ty a - live and

E7

A

D

Amaj7

I am an ape man,
make like an ape man.

La la la — la la — la la —

1 E7 A

2 E7 A

la la — la la la la — la la — Come on — and love

E7 A

me, be my ape man girl — and we'll be so

E7 A E7

hap-py in my ape man world.

A E7

I'm an ape man, I'm an ape, ape man oh I'm an ape man I'm a

A  E7 



king kong man, I'm a voodoo man oh I'm an ape man.



A 

I'll be your Tar-zan you'll be my Jane I'll keep you warm and you'll keep me sane, We'll
 don't feel safe in this world no more, I don't want to die in a nuclear war— I



D  1 E7  A 

sit in the trees and eat ba-na-nas all day just like an ape man.
 want to sail a-way to a dif-frent shore, and



2 E7  A  D  Amaj7  E7  A 

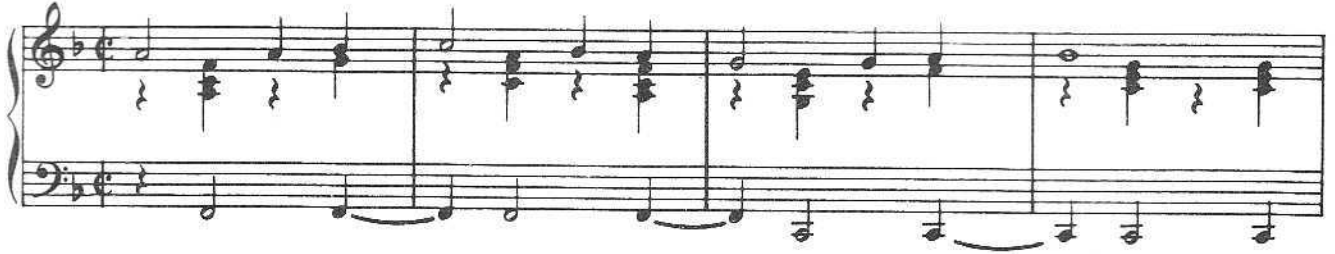
make like an ape man. La la la— la la la— la la— la la— la la—



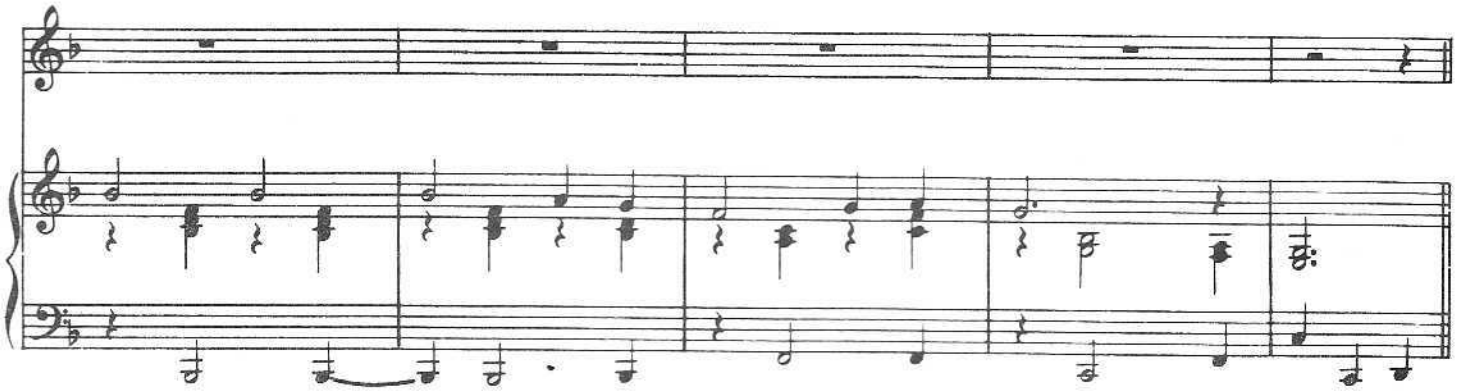
Death Of A Clown.

Words & Music: Raymond Douglas Davies

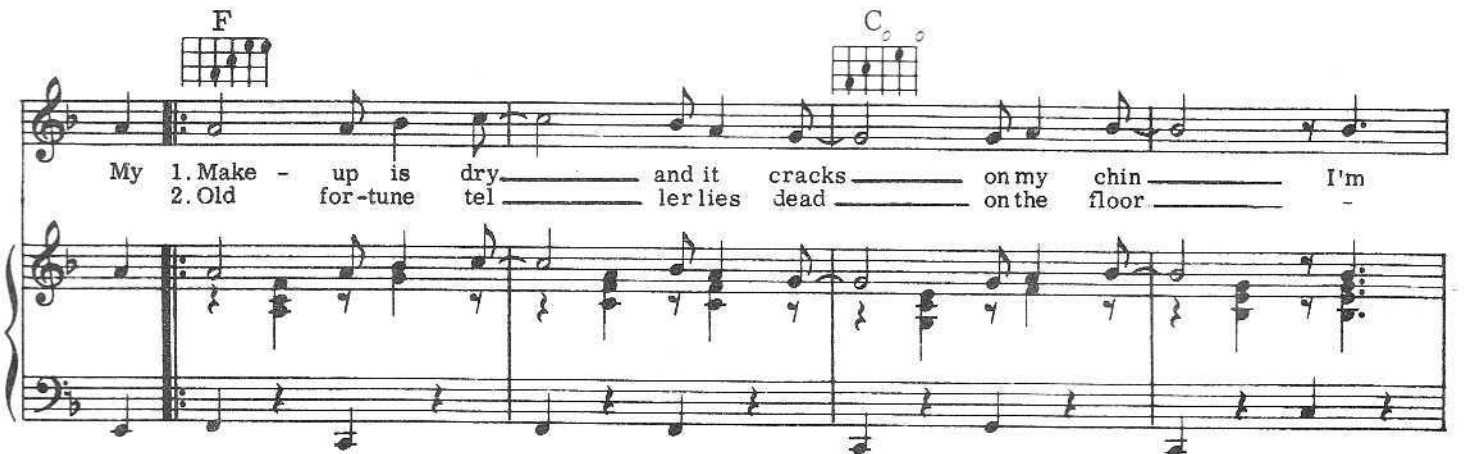
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Piano introduction musical notation, consisting of two staves (treble and bass clef) with chords and a simple bass line.

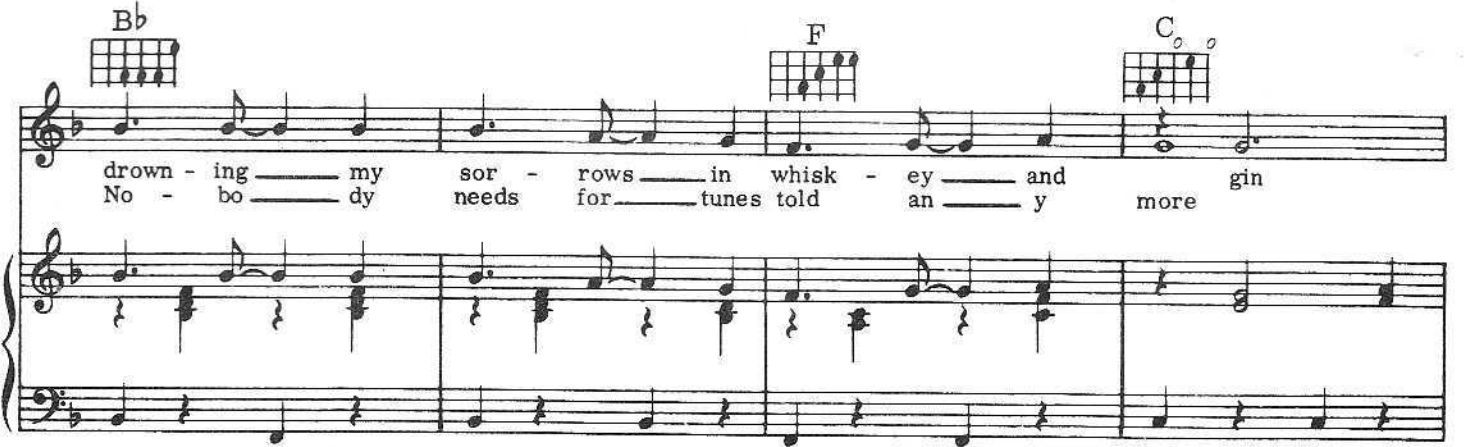


Piano accompaniment musical notation, consisting of two staves (treble and bass clef) with chords and a simple bass line.



Vocal melody and piano accompaniment with lyrics. Includes guitar chord diagrams for F and C₆.

My 1. Make - up is dry and it cracks on my chin I'm
2. Old for-tune tel ler lies dead on the floor -



Vocal melody and piano accompaniment with lyrics. Includes guitar chord diagrams for B_b, F, and C₆.

drown - ing my sor - rows in whisk - ey and gin
No - bo - dy needs for - tunes told an y more

C F C

The lion tam - er's whip does - n't crack an - y more
 The train er of in - sects is crouched on his knees

C Bb F

The lions, they won't fight and the tig - ers won't
 And fur - tive - ly look - ing for run a - way

C Bb Gm

roar
 fleas) (La - la - la - la -

Eb Ab Bb

la - la - la - la -) So let's go and drink -

F C

to the death of a clown

F

Won't some - one help me to break — up this crown —

Bb

Let's all drink to the death — of a clown —

Bb

Gm

Eb

La - la - la - la - la - la-la

Ab

Bb

la ————— Let's all drink to the death

F

C

1

2

F

of a clown ————— 2. The —————

Waterloo Sunset.

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Moderately

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a simpler eighth-note accompaniment in the bass clef. The key signature is B-flat major (two flats) and the time signature is common time (C).

Eb
Bb

Dirt - y old riv - er must you keep roll - ing, flow - ing in - to -
 lie Wa - ter - loo Sta - tion ev - er - y Fri -
 ple swarm - ing like flies round Wa - ter - loo un -

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for Eb and Bb. The lyrics are: "Dirt - y old riv - er must you keep roll - ing, flow - ing in - to - lie Wa - ter - loo Sta - tion ev - er - y Fri - ple swarm - ing like flies round Wa - ter - loo un -".

Ab
Eb

the night. Peo - ple so bus - y, make me feel diz -
 day night. But I am so la - zy don't want to wan -
 der ground. Ter - ry and Ju - lie cross ov - er the riv -

The second system continues the vocal and piano accompaniment. The piano part includes guitar chord diagrams for Ab and Eb. The lyrics are: "the night. Peo - ple so bus - y, make me feel diz - day night. But I am so la - zy don't want to wan - der ground. Ter - ry and Ju - lie cross ov - er the riv -".

Bb
Ab

zy Ta - xi lights shine so bright but I don't -
 der I stay at home at night but I don't -
 er Where they feel safe and sound and they don't -

The third system concludes the vocal and piano accompaniment. The piano part includes guitar chord diagrams for Bb and Ab. The lyrics are: "zy Ta - xi lights shine so bright but I don't - der I stay at home at night but I don't - er Where they feel safe and sound and they don't -".

Fm C^o Fm7

need no friends
 feel a - fraid
 need no friends

Bb Eb To Coda Bb

as long as I gaze on Wat-er - loo sun - set I am in par-
 as long as they gaze on Wat-er - loo sun - set I am in par-
 as long as they gaze on Wat-er - loo sun - set they are in par-

Ab C7^o F

- - a - dise
 - - a - dise
 - - a - dise

Ev'-ry day I

Bb C7^o F

look at the world from my win - dow

F  Bb7 




The chil-ly, chil-li - est eve _____ ning time _____ Wat-er - loo sun - set's fine_



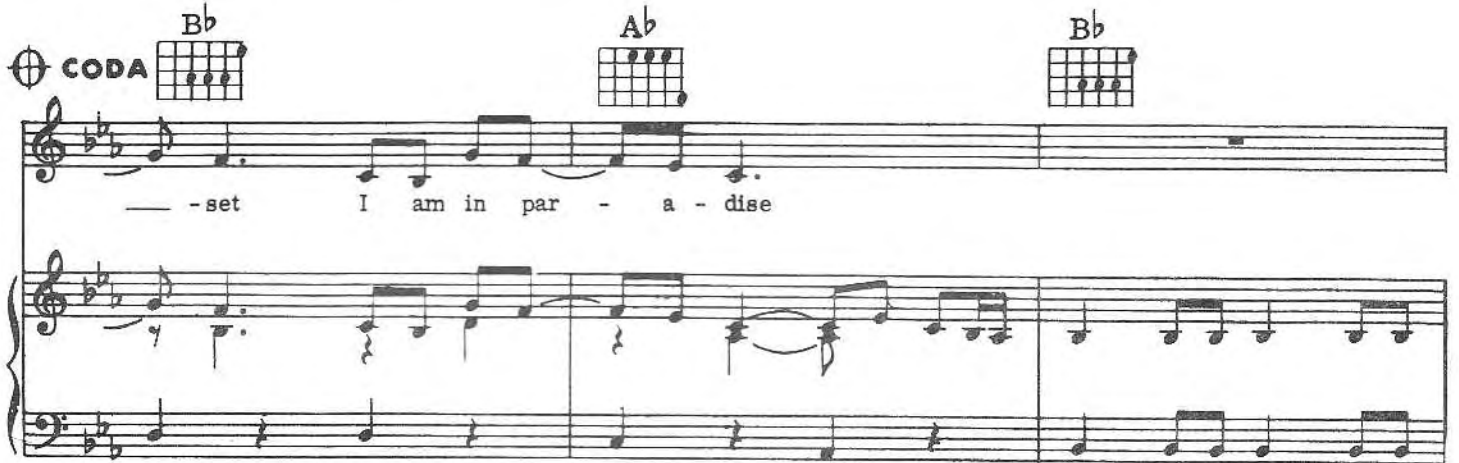
_____ (Wat-er - loo sun - set's fine) _____



Ter-ry meets Ju- Mil-lions of peo- **D. % al Coda**



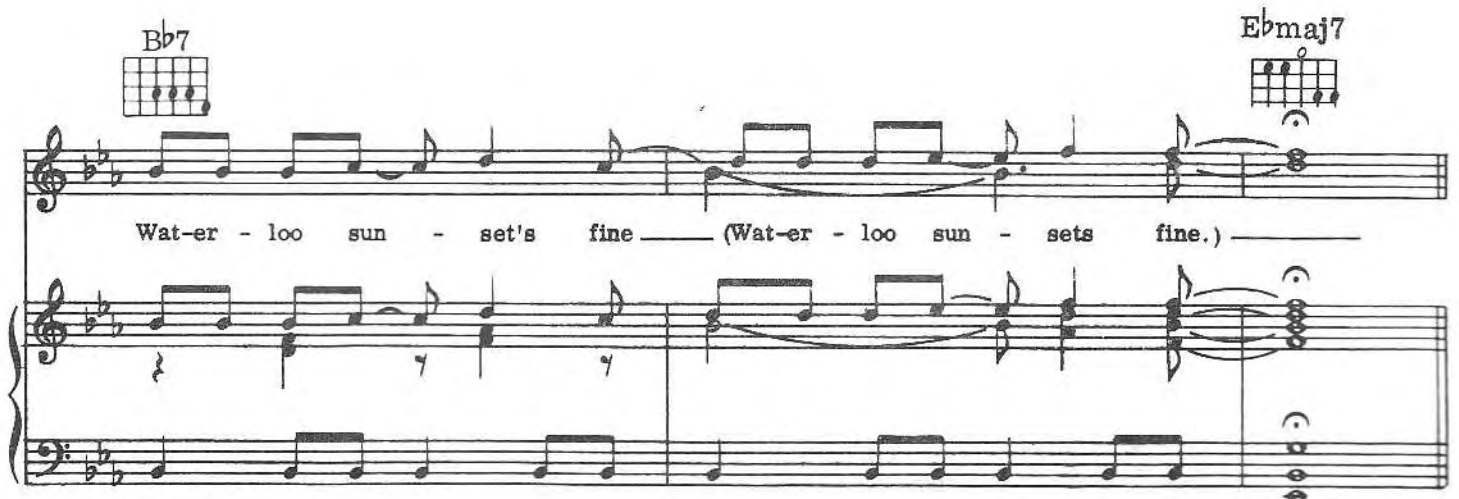
CODA   

_____ -set I am in par - a - dise



Bb7  Ebmaj7 

Wat-er - loo sun - set's fine _____ (Wat-er - loo sun - sets fine.) _____



Lola.

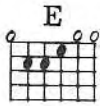
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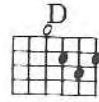
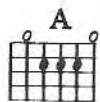
met her in a club down in old So - ho where you
I'm not the world's most phy - si - cal guy, but when she

drink cham - pagne and it tastes just like cher - ry
squeezed me tight she near - ly broke my spine, oh my

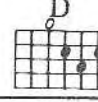
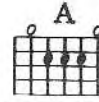
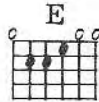
-col - a See - oh - el - aye col - a She
Lo - la la la la la Lo - la Well



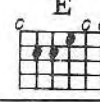
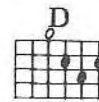
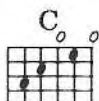
walked up to me, and she asked me to dance I
I'm not dumb, but I can't un-der-stand why she



asked her her name and in a dark brown voice she said
walked like a wo-man and talked like a man oh my



Lo - la El-oh - el - aye Lo - la la la - la la
Lo - la la la - la la Lo - la la la - la la



Lo - la.
Lo - la.

1
E

2
E

Well, Well, we

B7

F#7

drank cham-pagne and danced all night — Un - der e - lec - tric can - dle light, — She

A

picked me up — and sat me on her knee — and said "Dear boy, won't you come home with me?" Well,

E

I'm not the world's most pas-sion - ate guy — but when I

A  D 




looked in her eyes, well, I al - most fell _____ for my




E  A  D 





Lo - la la la — la la Lo - la la la — la la




C  D  E 

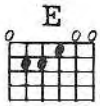
Lo - la. Lo - la la la — la la



A  D  C  D 

Lo - la la la — la la Lo - la.





First system of musical notation, including a treble clef staff with a whole note rest and a bass clef staff with piano accompaniment.



Second system of musical notation with lyrics: "pushed her a-way, I walked to the door, I". Includes treble and bass clef staves.



Third system of musical notation with lyrics: "fell to the floor, I got down on my knees then". Includes treble and bass clef staves.



Fourth system of musical notation with lyrics: "I looked at her, and she at me. Well, that's the way that I want it to stay, and I". Includes treble and bass clef staves.

cut to have

A  D  E 

al-ways want it to be that way — for my Lo - la la la — la la



A  E 

Lo - la. Girls will be boys, and boys — will be girls, it's a



A  D  E 

mixed up, mud-dled up, shook up world — ex-cept for Lo - la la la — la la



A  B7 

Lo - la. Well, I left home just a week be-fore — and



F#7



A



I'd ne-ver ev-er kissed a wo-man be-fore, — But Lo - la smiled—and took me by the hand — and

E



said "Dear boy, I'm gon-na make you a man. — Well I'm not the world's most mas-cu-line man, But I

A



D



E



know what I am, and I'm glad I'm a man — and so is Lo - la la la — la la

Repeat and fade ad lib.

Lo - la la la — la la Lo - la.

Days

Words & Music by Ray Davies

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Piano introduction in D major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Chord diagrams for D major are shown above the first and third measures.

Thank you for the days _____ Those end-less

The vocal line begins with a half note 'Thank' and continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

days, those sac-red days—you gave me, I'm think-ing of the days _____

The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

I won't for-get a sing-le day be-lieve me. I bless the light, _____

The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support.

_____ I won't for-get a sing-le day be-lieve me. I bless the light, _____

The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

_____ I won't for-get a sing-le day be-lieve me. I bless the light, _____

The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support.

_____ I won't for-get a sing-le day be-lieve me. I bless the light, _____

The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

D G D G D A7 D G

I bless the light — that lights on you be-lieve — me — And though you're

D G D G D A7 D

gone, you're with me ev - 'ry sing — le day, be-lieve — me. —

To Coda ⊕

Bb F C F Bb F

Days I'll re-mem - ber all my life, Days when you can't see wrong from

C Bb F Bb F Bb F Bb

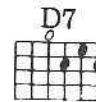
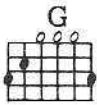
right — You took my life — but then I knew that ve - ry soon you'd leave — me —

F Bb F Bb F Bb F Bb

But it's al - right, — now I'm not fright-ened of this world, be-lieve — me. —

Arthur.

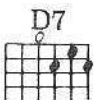
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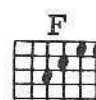
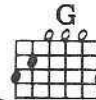
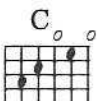
All the way he was o - ver-tak - en by peo - ple who make the big de -
 How's your life and your Shan - gri - La and your long lost land of Hal - le -



ci - sions; But he tried and he tried for a bet - ter life And a
 lu - jah; And your hope and glo - ry has passed you by, Can't you



way to im - prove his own con - di - tion. If
 see what the world is do - in' to ya. And



on - ly life were eas - y, it would be such fun;
 now we see your chil - dren sail - in' off in the set - ting sun;

C G C

Things would be more e - qual and be
To a new ho - ri - zon where there's

Bb F C G

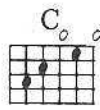
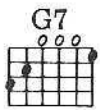
plen - ty for ev - 'ry - one. —
plen - ty for ev - 'ry - one. —

C G7

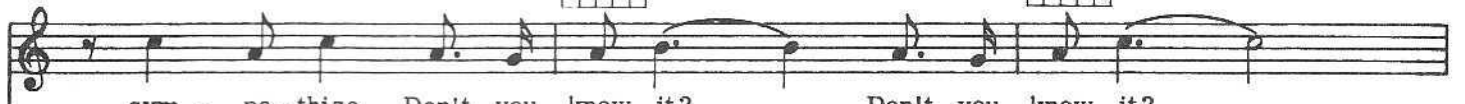
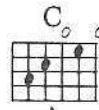
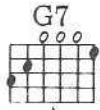
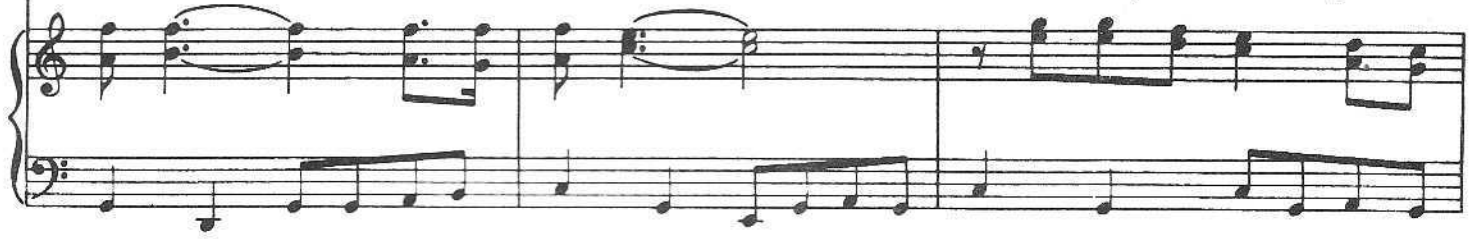
Ar - thur, the world's gone and passed you by, Don't you know it? — Don't you
Ar - thur, could be that the world was wrong, Don't you know it? — Don't you
Ar - thur, the world's gone and passed you by, Don't you know it? — Don't you

C

know it? — You can cry, cry all night, but it won't make it right, Don't you
know it? — Ar - thur, could be you were right all a - long, Don't you
know it? — You can cry, cry all night, but it won't make it right, Don't you



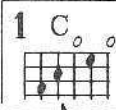
know it? _____ Don't you know it? _____ Ar - thur, we know and we
 know it? _____ Don't you know it? _____ Now _____ we know and we
 know it? _____ Don't you know it? _____ Ar - thur, we read you and



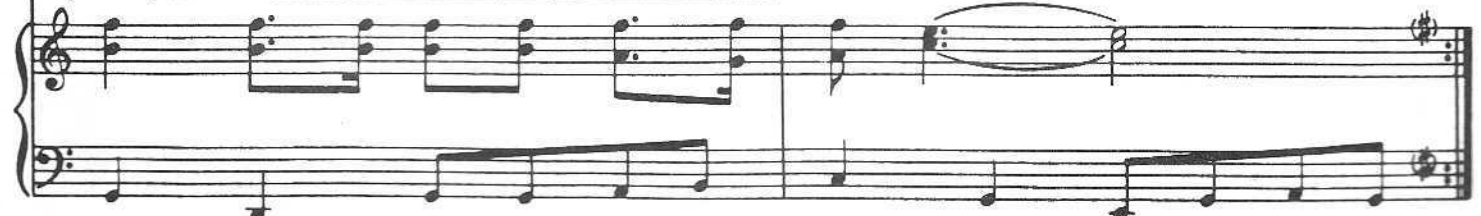
sym - pa - thize, Don't you know it? _____ Don't you know it? _____
 sym - pa - thize, (*Tacet*) _____
 un - der - stand you, (*Tacet*) _____



Ar - thur, we like you and want to help you,
 We'd like to help you and un - der - stand you,
 Ar - thur, we read you and un - der - stand you,



Some - bod - y loves you, don't you know it?
 (*Tacet*) _____
 (*Tacet*) _____



2 C G7

Don't you know it? _____ Don't you

C G7

know it? _____ Some - bod - y loves you, don't you


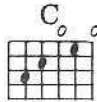
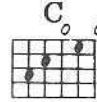
C G7

know it? Don't you know it? _____ Don't you

C G7 C


know it? _____

D. S. al Coda

Coda   

Ar - thur, we like you and


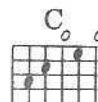
Repeat till fade



want to help you, — Oh, we love you and



want to help you, — Oh, we love you, — want to help you, —

Some - bod - y loves you, don't you know it? —

Autumn Almanac.

Words & Music: Raymond Douglas Davies

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Moderato

Chord diagrams: E, A, B7, E, A, B7, E

Chord diagrams: Am7, D7, G, D7

From the dew soaked hedge creeps a crawl-y cat-er-pil-lar When the dawn be-gins to crack,

Chord diagrams: C, D, G, D7, Am7, D7

It's all part of my Aut-umn Al-man-ac Breeze blows leaves of a mus-ty col-oured yel-low

G D7 C D G D7 Em

So I sweep them in my sack, Yes, yes, yes, it's my Aut-umn Al-man-ac Fri-day ev'ning

E A9 B7 E A9 B7 E

peo - - - ple get to - geth-er, Hid - - ing from the wea-ther.

C#m G#7 E F#7

Tea and toast-ed, but-tered cur-rant buns, - Will com-pen-sate for lack of sun-

Amaj7 Ab7 Am7 D7

Be-cause the sum-mer's all gone. La la la la la la la la la la la

G D7 C D 1 G D7 2 G D7

Oh! my poor rheumat-ic back! Yes, yes, yes, it's my Aut-umn Al-man-ac. Aut-umn Al-man-ac.
my Aut-umn Al-man-ac

G D C G D

I like my foot-ball on a Sat-ur-day, Roast beef on Sun-days

C G D C G D C G

al-right. I go to Black-pool for my hol-i-days, Sit in the op-en sun-light.

Gm Bb Eb F F7 Bb

This is my street and I'm nev-er gon-na leave it, And I'm al-ways gon-na stay—

Dm Fm G7 C Cm

— If I live to be nine - ty nine - 'Cos all the peo-ple I meet - Seem to come from the

G E7 A7 B7 Em

street And I can't get a - way Be-cause it's call-ing me; Come on

B7 Em7 A7 Am7 D7

home, come on home. La la la la la la la la la la la la

G D7 C D G D7

Oh! my Aut-umn Al-man-ac Yes, yes, yes, it's my Aut-umn Al-man-ac. *Repeat and fade*

Shangrila.

Words & Music: Raymond Douglas Davies

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Moderato

The musical score is written in 4/4 time and consists of three systems. The first system includes a vocal line and piano accompaniment. The piano part is marked *mf* and *R.H.* (Right Hand). The second system continues the vocal line and piano accompaniment. The third system concludes the piece. Chord diagrams are provided for the guitar, showing fingerings for Am, G, E7, C, and G7. The lyrics are: "Now that you've found your par - a - dise This is your king - dom to com - mand You can go out - side and pol - ish your car or sit by the fire in your".

Am G

Now that you've found your

mf
R.H.

E7 Am C G7 E7

par - a - dise This is your king - dom to com - mand You can

Am C G7 E7 Am C

go out - side and pol - ish your car or sit by the fire in your

E7 Am C E7 Am G E7 Am

Shan - gri - la. Here's your re-ward for work-ing so hard

C G7 E7 Am C

Gone are the lav-at-ries in the back- yard Gone are the days when you

G7 E7 Am C E7 Am A

dreamed of that car, You just want to sit in your Shan - gri - la. -





1. Put on your slip-pers and sit — by the fire, You've reached your top, and you
 2. lit - tle man who gets — the train Got a mort - gage hang - ing ov -






just can't get an - y higher — You're in your place and you know where you are —
 - er his head — But he's too scared to com - plain —






in your Shan - gri - la.
 'Cos he's con - di - tioned that way.





Sit back in your old rock - in' chair, You need not wor - ry, you
 Time goes by and he pays off his debts Got a T. V. set and a ra -

G Bm Em A11 C Am7 C

need not care You can't go an - y - where. } Shan-gri-
 - di - o For sev-en shill-ings a week. }

F A7 F A7 Bb

- la, Shan-gri - la, Shan-gri - la.

F to Coda 1 C A7

The

2 C F A7 F

Shan-gri - la, Shan-gri - la,

A7 Bb F C F Bb F

Shan - gri - la.

C Bb F C Bb F

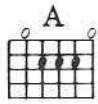
(Double tempo feel)

D D7 G Bb

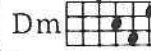
And all the hous - es in the street have got a name
 The neigh - bours call to tell you things that you should know
 Gas - bills and the wa - ter rates and pay - ments on the car

D D7 G Bb

'Cos all the hous - es in the street they look the same
 They say their lines, they drink their tea and then they go
 Too scared to think a - bout how in - se - cure you are

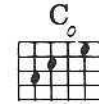
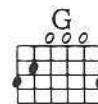
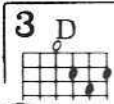


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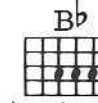
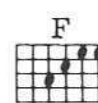
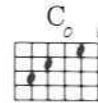
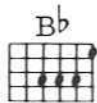
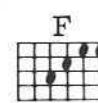


Same chim-ney pots, same lit-tle cars, — same win-dow panes.
 They tell your bus - 'ness in an - oth - er Shan-gri - la. —
 Life ain't so hap - py in your lit -

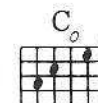
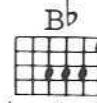
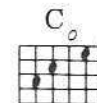
3. The



- tle Shan-gri - la — — — — — Shan-gri - la, — Shan-gri - la — la la la —



— la la la, — — — — — La la la la la la la la la la la la la la — la la la



la la la la — la la la — — — — — la la la — — — — — la la la la la la la la










la la la la.

rall.






D.S. al Coda ⊕

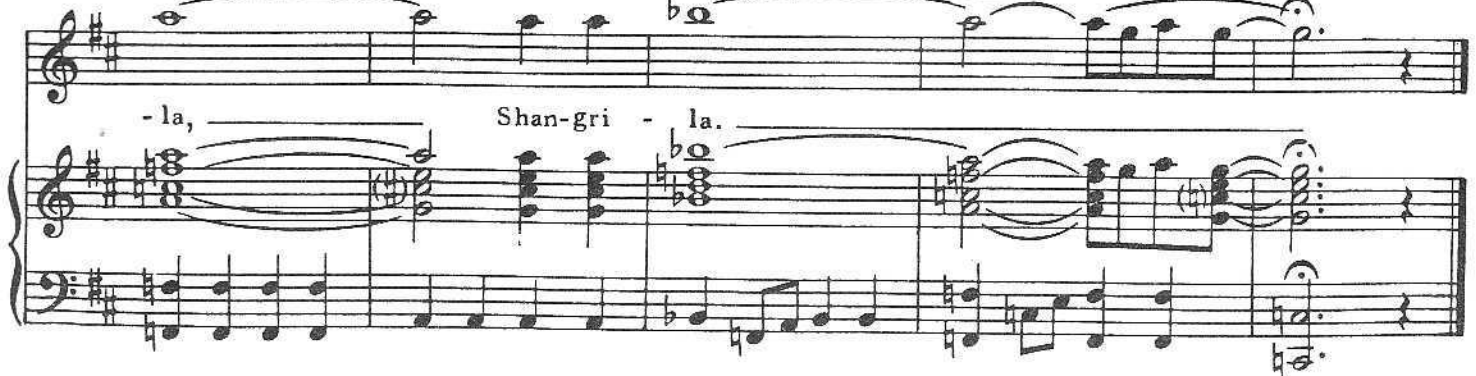




CODA



Shan-gri - la, Shan-gri -



- la, Shan-gri - la.

During the Sixties, while the pop world was dominated by acts from Merseyside, The Kinks emerged from London with a string of hugely successful hit records, many of which are included in this handsomely-produced folio.

