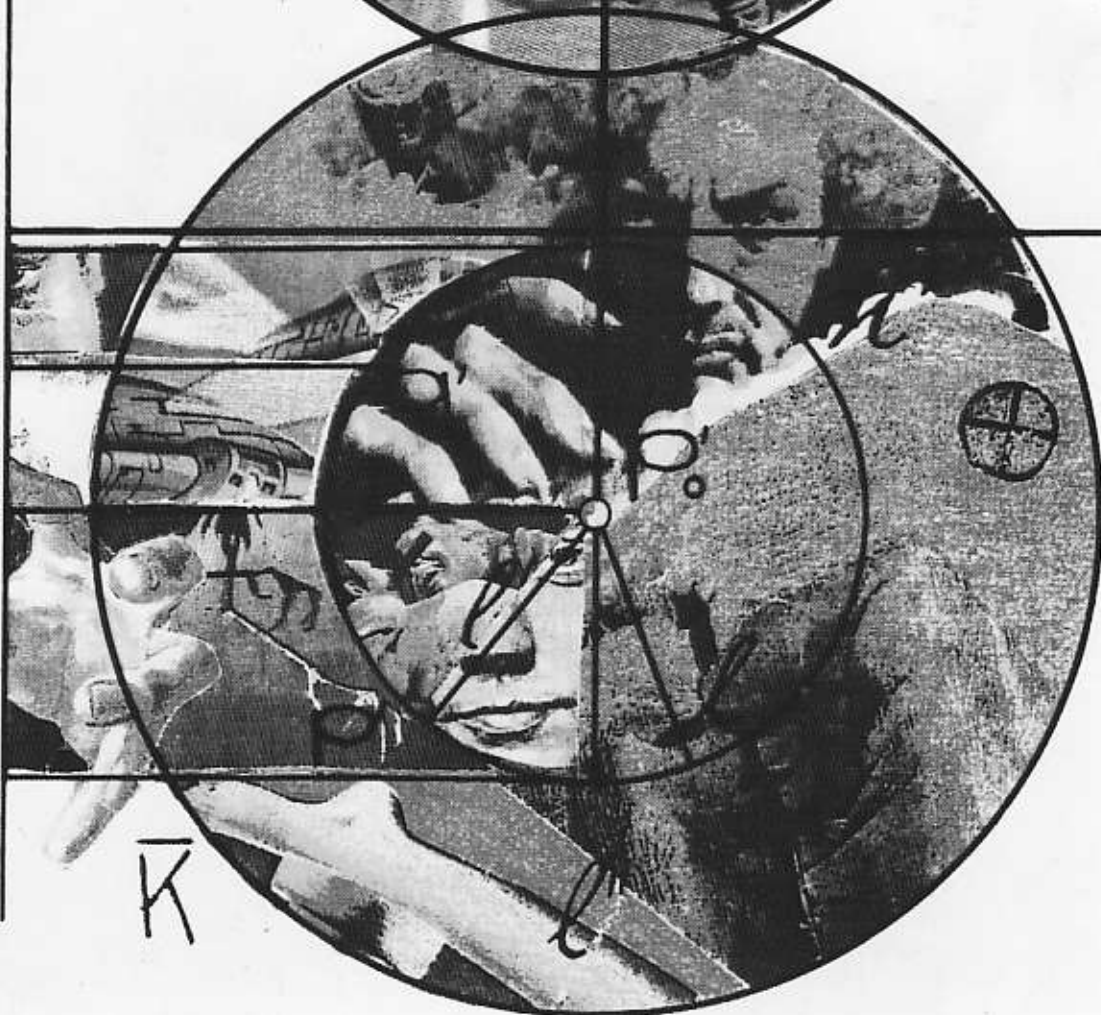
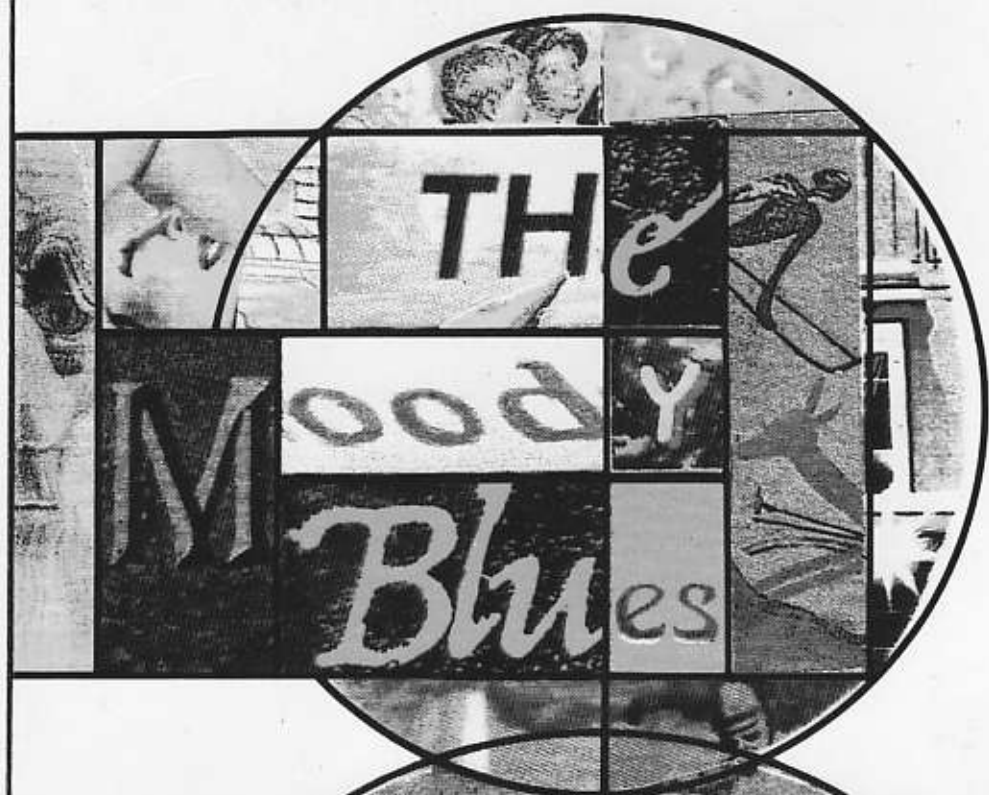


The Moody Blues



Greatest Hits

T H E M O O D Y B L U E S
G R E A T E S T H I T S



- YOUR WILDEST DREAMS /6*
THE VOICE /12
GEMINI DREAM /18
THE STORY IN YOUR EYES /26
TUESDAY AFTERNOON (FOREVER AFTERNOON) /30
ISN'T LIFE STRANGE /33
NIGHTS IN WHITE SATIN /36
I KNOW YOU'RE OUT THERE SOMEWHERE /38
THE OTHER SIDE OF LIFE /45
RIDE MY SEE-SAW /52
I'M JUST A SINGER (IN A ROCK AND ROLL BAND) /56
QUESTION /60

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T H E M O O D Y B L U E S

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T H E M O O D Y B L U E S
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T H E M O O D Y B L U E S
L I V E



T H E M O O D Y B L U E S B I O G R A P H Y

The time: the late 60s. A young, questing, idealistic generation marches in the streets, burning draft cards and taking over college administration buildings. But this activist generation is also looking inward, seeking spiritual growth, inner peace, personal fulfillment. And it seeks artists who reflect that search for meaning. By the millions, this generation embraces THE MOODY BLUES.

—The '68 - '72 albums:—

**DAYS OF FUTURE PASSED,
IN SEARCH OF THE LOST CHORD,
ON THE THRESHOLD OF A DREAM,
TO OUR CHILDREN'S CHILDREN,
A QUESTION OF BALANCE, EVERY GOOD
BOY DESERVES FAVOUR, SEVENTH SOJOURN**

The great songs: *Nights in White Satin, Tuesday Afternoon, Ride My See-saw, Legend of a Mind, Never comes the Day, Higher and Higher, Question, The Story in Your Eyes, Isn't Life Strange, I'm Just a Singer in a Rock and Roll Band.*

Sure, THE MOODIES sang their share of hippy dippy love songs. But their music also took on the issues of the times: war and religion, the hazards of the computer age and man's destruction of the environment. Their songs were - and still are - both the band's own personal expression and universal enough for everyone to relate to.

Bassist/singer John Lodge: "Whenever we had to record a new album, we always said, "This is going to be the test. Can we still find enough experiences to put down into lyrics and music?"

In 1967, THE MOODY BLUES go off in a new direction releasing the album **DAYS OF FUTURE PAST** and the single **NIGHTS IN WHITE SATIN**. The sound is new, ambitious and fresh. It's one of the first of a whole new genre.

Through the years, people have come up with all sorts of names for THE MOODY BLUES music: classical, rock, progressive rock, art rock. But, whatever you want to call it, it's always been accessible, and it's always been innovative. With **DAYS OF FUTURE PASSED**, the MOODY BLUES pioneered the use of the symphony orchestra in rock music. On later albums, they paved the way for the high-tech synthesiser bands of today.

THE MOODIES' most identifiable instrumental sound came courtesy of a pre-synthesizer instrument called the mellotron, which duplicated the strings, woodwinds, and horns of an orchestra. Now, it has expanded to include all the technology of today.

As they grew, THE MOODY BLUES helped change the music industry itself. They were one of the first groups to conceive of the LP as an art form unto itself, not just as a collection of singles. Each MOODIES album was structured as a suite, with no breaks between the songs.

According to THE MOODIES' most recognisable voice, Justin Hayward, the secret to the band's creativity from a vow they made when they started out: "We agreed that we would just play what we wanted to play, make music for ourselves, trust our own judgement. We've done that ever since. We haven't been influenced by fashions or trends, and because of that we've seen a lot of other things come and go - and we're still here".

THE MOODY BLUES, who have sold more than 50 million records around the world in their 22-year career, have just released their seventeenth album....

The time: the late 80s. A fast-moving, computer-driven, post-modern generation seeks perspective and values. How did the world get into the sorry state it's in? They seek artists who are asking the same questions. They turn to the music of THE MOODY BLUES.

—The '78 - '88 albums:—

**OCTAVE, LONG DISTANCE VOYAGER,
THE PRESENT, THE OTHER SIDE OF LIFE,
SUR LA MER.**

Perhaps it was the video for "Your Wildest Dreams", which combined memories of the 60s with the reality of the 80s, that introduced a new generation to THE MOODY BLUES. As Justin Hayward put it "I believe a lot of young people were introduced to the Moody Blues by "Your Wildest Dreams", which coincided with a kind of fascination about the sixties. There's always been a certain amount of looking backwards within our music, about searching and seeking some kind of enlightenment. A lot of that can be understood by knowing what's happened to you before - and laying the ghosts of your past".

Your Wildest Dreams

Words and Music
by JUSTIN HAYWARD

Up tempo Rock

The musical score is written in G major and 4/4 time. It includes guitar chord diagrams for G (x000), C (000), G/D (0), and D (0). The piano accompaniment is marked *mf*. The vocal line consists of four systems of music with lyrics.

Chord Diagrams:

- G: x000
- C: 000
- G/D: 0
- D: 0

Vocal Lyrics:

Once up - on a time, once when you were
 Once the world was new, our bod - ies felt the
 mine. I re - mem - ber skies re -
 morn - ing dew that greets the brand - new day, we
 flect - ed in your eyes. I won - der where you
 could - n't tear our selves a - way. I won - der if you

C/E C F C

are, care, I won - der if — you think a - bout — me.
I won - der if — you still re - mem - ber.

G C D7

Once up - on — a time — in your wild - est
Once up - on — a time — in your wild - est

1. G C

dreams.

2. G/D D G C G

dreams. Last time to Coda

And

G
x000

C
0 0

D
0

Em
0 0 0 0

D
0

when the mu - sic plays — and when the words are touched —

C
0 0

G/B
x0

G
x000

C
0 0

— with sor - row. When the mu - sic plays — I

D
0

Em
0 0 0 0

D
0

C
0 0

G/B
x0

G
x000

D7
0

hear the sound — I had — to fol - low, once up - on — a time —

D.S. al Coda

Coda **G**

C

D

Em

D

when the mu - sic plays — and when the words — are touched —

C

G/B

G

C

— with sor - row. When the mu - sic plays —

D

Em

D

Em

Bm

G

C

And when the mu - sic plays.

D

Em

D

C

G/B

G

I hear the sound — I had — to fol - low.



once up - on a time.

Once up - on a time, once when you were

mine. I re - mem - ber skies,

mir - rored in your eyes. I won - der where you

C/E
0

C
0 0 0

F

C
0 0 0

are, I wonder if you think about me.

G
x000

C
0 0 0

D7
0

Once upon a time in your wildest

Repeat and fade

G
x000

C
0 0 0

D7
0

dreams. In your wildest

3rd Verse: Once beneath the stars
 The universe was ours.
 Love was all we knew
 And all I knew was you.
 I wonder if you know
 I wonder if you
 Think about it.
 Once upon a time
 In your wildest dreams.

4th Verse: *Instrumental*

The Voice

Words and Music
by JUSTIN HAYWARD

Moderately fast

Em G C

The first system of music features a guitar part with three chords: Em, G, and C. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

Em G C

Won't you take me back to school?_ I need to learn_ the
Make a prom - ise. Take a vow_ and trust your feel - ings_ It's

The second system continues the guitar part with Em, G, and C chords. The piano accompaniment continues with the same rhythmic pattern. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Em G

gold - en rule_ Won't you lay it on the line?_ I
eas - y now_ Un - der - stand the voice with - in_ and

The third system continues the guitar part with Em and G chords. The piano accompaniment continues with the same rhythmic pattern. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

C G

need to hear it just one more time. Oh, won't you
 feel the changes al - read - y be - gin - ning. Oh, won't you

Am7 G F

tell me a - gain? Oh, can you feel it?
 tell me a - gain? Oh, can you feel it?

G Am7 Em C

Oh, won't you tell me a - gain to - night?
 Oh, won't you tell me a - gain to - night?

Em G C

Each and ev - 'ry heart, it seems, is bound - ed by a
 Instrumental

world of dreams. — Each and ev - 'ry ris - ing sun — is

greet - ed by — a lone - ly one. — Oh, — won't you
Oh, — won't you

tell me a - gain? — Oh, — can you feel it?
tell me a - gain? — Oh, — can you feel it?

Oh, — won't you tell me a - gain — to - night, —
Oh, — won't you tell me a - gain — to - night, —

To Coda ⊕

Em

G

C

G

Am7

G

F

G

Am7

Em

C Em7 C

to - night?_
to - night?_

'Cause
And

D Am7 D

out on the o - cean of life, my love, - there's
how man - y words have I got to say? - And

Bm E7 Am

so man - y storms we must rise a - bove.
how man - y times will it be this way

F Fmaj7

Can you hear the spir - it call - ing as it's
with your arms a - round the fu - ture and your

A7 Dm

car-ried a - cross the waves? — You're al - read - y
back up a - gainst the past? — You're al - read - y

Dm/C G/B F

fall - ing — It's call - ing — you back to face — the mu - sic —
fall - ing — It's call - ing — you on to face — the mu - sic —

Fmaj7 A7

— and the song that is com - ing through. — You're
— and the song that is com - ing through. — You're

Dm Dm/C Bb Am7

al - read - y fall - ing. — The one that — it's call - ing — is
al - read - y fall - ing. — The one that — it's call - ing — is

D

1. 2.

D. S. X (lyric 1) *al Coda* C

you.
you.

Repeat and fade

Coda C

G

Am7

Oh, _____ won't you tell me a - gain?_

G

F

G

Oh, _____ can you feel it? Oh, _____ won't you

Am7

Em

C

tell me a - gain_ to - night?_

Gemini Dream

Words and Music by
JUSTIN HAYWARD and JOHN LODGE

Bright Beat

Cm7 3fr.

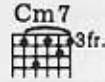
mf

Cm7 3fr.

Long time no see.

F9 Cm7 3fr.

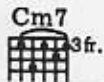
Short time for you and me. So fine,



so good. — We're on the road like you knew we would.



First night, so long. — A state of mind. What



can go wrong? We're here. — The time is right. —



to rock 'n' roll right through the n - n - night. — Make it work out. —

F G Em Am F G

Make it work. — Make it work out. — Make it work out —

C No chord Cm7 3fr.

for each oth-er to - night. — Stage fright, can - dle - light. —

F9 Cm7 3fr.

You can't let go. To - night's the night. — Came back. —

F9 Cm7 3fr.

for you. — Glad to see that you came too. —

A **Dm** **G**

There's a place, a Gem-i-ni dream. There's no es-cap-ing from the

C **A** **Dm**

love we have seen. So come with me. Turn night to day.

G **E/G#** **Am** **To Coda** \oplus

You gon-na wake up, you know you gon-na wake up in a Gem-i-ni dream.

Cm7 3fr. **F9**

Turned round to see where we've been and

Cm7 3fr.

what we be - lieve_ in: life, love. Take a chance. See it

F9 Cm7 3fr.

through. You'll be glad that you came too._

F9 Cm7 3fr.

F9 Cm7 3fr. D.S. S al Coda C

Coda  3fr. 

Long time no see.— The lights go up for



 3fr.

you and me. We're here.— The time is right—



to rock 'n' roll right through the n - n - night.



Liv-ing it, be-liev-ing it,— want-ing it.



G F G Em Am

Make it work out. — Make it work. — Make it work out. —

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: G (x000), F (x022), G (x000), Em (0200), and Am (0200). The piano accompaniment consists of a treble and bass clef with chords and a steady bass line.

F G C N.C. Cm7 3fr.

Make it work out. — for each oth-er to - night. — Long time

This system contains the third and fourth systems of music. The third system continues the vocal line with lyrics and piano accompaniment. Above the vocal line are five guitar chord diagrams: F (x022), G (x000), C (x023), N.C. (no capo), and Cm7 3fr. (x023). The piano accompaniment continues with chords and a steady bass line.

F9 Cm7 3fr.

no see. — Short time for you and me.

This system contains the fifth and sixth systems of music. The fifth system continues the vocal line with lyrics and piano accompaniment. Above the vocal line are two guitar chord diagrams: F9 (x023) and Cm7 3fr. (x023). The piano accompaniment continues with chords and a steady bass line.

F9

So fine, — so far — so good. — We're on the road like you

This system contains the seventh and eighth systems of music. The seventh system continues the vocal line with lyrics and piano accompaniment. Above the vocal line is one guitar chord diagram: F9 (x023). The piano accompaniment continues with chords and a steady bass line.

Cm7 3fr.

F9

knew we would..

Cm7 3fr.

F9

G (no 3rd) xoo

Bb (no 3rd)

R. H.

Repeat and fade

Cm7 3fr.

F9

Cm7 3fr.

The Story In Your Eyes

Words and Music
by JUSTIN HAYWARD

Fast Rock

Am D Am D Am D Am D

Rhythm Guitar

Lead Guitar

Am D Am D Am D Am E

Heavier

Am D Am D Am D Am D

Bass Guitar

Drs. etc.

Am D Am D Am D Am E

1. I've been

Am D Am

think - ing 'bout our for - tune — And I've de - cid - ed that we're real - ly not to
 fright - ened for your chil - dren — And the life that we are liv - ing is in
 fright - ened for your chil - dren — And the life that we are liv - ing is in

D Am D

blame — for the love that's deep in - side us — now — is
 vain — and the sun - shine we've been wait - ing — for — will
 vain — and the sun - shine we've been wait - ing — for — will

G Am

still the same — And the sound we make to - geth -
 turn to rain — *Instrumental* - - - -
 turn to rain — Where the fi - nal line is o -

D Am D

- er — is the mu - sic to the sto - ry in your eyes — it's — been
 - ver — and it's cer - tain that the cur - tain's gon - na fall — I — can

Am  D  3rd time to Coda  G

shin - ing down up - on us now - I re-a - lize.
 hide in - side your sweet, sweet love - for



Chorus Em  F#m7  F#m7

Lis - ten - to the tide - slow - ly turn - ing

Chorus
 Ah



G  F#m  F#m

Wash all - our - heart - aches - a - way. We're

Ah



A  Bm  A  A

part of a fire - that is burn - ing - And from the

Vlns.



G F#m E

ash-es we can build an-oth-er day. But I'm

w/Gtr.

D. S. twice

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics 'ash-es we can build an-oth-er day. But I'm'. Above the staff are guitar chord diagrams for G, F#m, and E. The bottom staff is a piano accompaniment with guitar notation, labeled 'w/Gtr.', and includes a 'D. S. twice' instruction.

CODA G Am D

ev - er - more.

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line with lyrics 'ev - er - more.' and a 'CODA' symbol. Above the staff are guitar chord diagrams for G, Am, and D. The bottom staff is a piano accompaniment.

Am D Am D Am D

Detailed description: This system contains the fifth and sixth staves of piano accompaniment. The top staff has guitar chord diagrams for Am, D, Am, D, Am, and D. The bottom staff features a rhythmic pattern of eighth notes in the bass clef.

Am D Am D Am D Am D

Piano

Repeat and fade

Detailed description: This system contains the seventh and eighth staves of piano accompaniment. The top staff has guitar chord diagrams for Am, D, Am, D, Am, D, Am, and D. The bottom staff includes a 'Piano' dynamic marking and a 'Repeat and fade' instruction.

Tuesday Afternoon (Forever Afternoon)

Words and Music
by JUSTIN HAYWARD

Am

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The key signature is one flat (Bb) and the time signature is 4/4. The Am chord is indicated above the first measure.

F

Tues - day aft - er - noon,
Some - thing calls to me,

The vocal line begins with a whole note 'Tues - day' followed by a half note 'aft - er - noon,'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

C Bb Am D

I'm just be - gin - ning to see. - Now I'm on my way. -
The trees are draw - ing me near. - I've got to find out why -

The vocal line continues with 'I'm just be - gin - ning to see. -' and 'The trees are draw - ing me near. -' on the first half, and 'Now I'm on my way. -' and 'I've got to find out why -' on the second half. The piano accompaniment features chords in the right hand and a bass line in the left hand.

C Bb Am D

It does - n't mat - ter to me. - Chas - ing the clouds a - way. -
Those gen - tle voic - es I hear. -

The vocal line concludes with 'It does - n't mat - ter to me. -' and 'Those gen - tle voic - es I hear. -' on the first half, and 'Chas - ing the clouds a - way. -' on the second half. The piano accompaniment continues with chords and a bass line.

Am D Ab7

Ex-plain it all with a sigh.

C Ab7 To Coda

G F C G F C G F C G F C

gva

G F C G F C G F C

I'm look - ing at my-self, re - flec-tions of my mind, It's just the kind of day to
 So gent - ly sway-ing thru the fair - y-land of love, If you'll just come with me you'll

gva

Isn't Life Strange

Words and Music
by JOHN LODGE

Slow

mp



Is - n't life strange _____ a turn of a page —
Is - n't love strange _____ a word we ar - range —



_____ Can read like be - fore _____
_____ With no thought or care _____



can we ask for more? _____ Each day pass-es by _____
mak-er of des - pair _____ Each breath that we breathe _____

Dm G7 C

how hard will man try?
with love we must weave

Am Dm Dm7 G C Dm G7

The sea will not wait
To make us as one } you know it makes me want to

C Em Am D7 Dm Dm7 G7

cry, cry, cry

C G7 Am Em F Em

Wished I could be in your heart — to be one with — you

love_ Wished I could be_ in your eyes_

look - ing back there_ you_ were, and here we are.

were:

D. S. and repeat for ad lib. fade

3. Isn't life strange
 A turn of a page
 A book without light
 Unless with love we write;
 To throw it away
 To lose just a day
 The quicksand of time
 You know it makes me want to cry, cry, cry:

Wished I could be in your heart
 To be one with your love;
 Wished I could be in your eyes
 Looking back there you were:

Nights In White Satin

Words and Music
by JUSTIN HAYWARD




Nights in white sa-tin — Nev-er reach-ing the end
 Gaz-ing at peo-ple — Some hand in hand



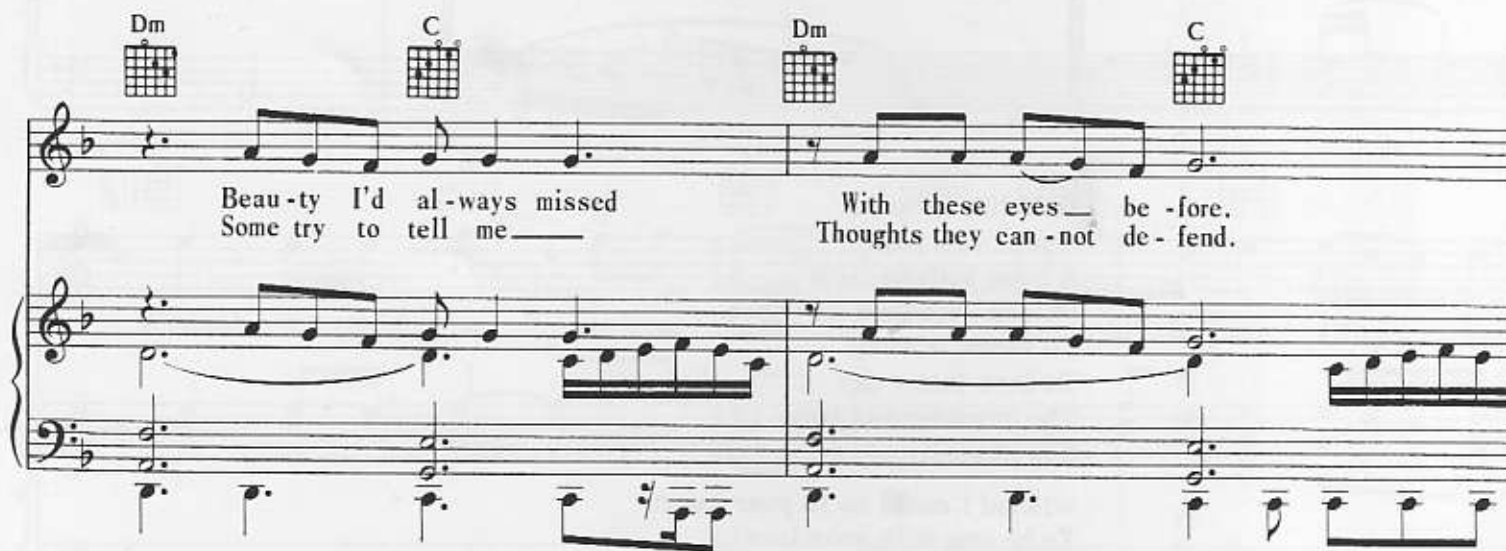


Let-ters I've writ-ten — Nev-er mean-ing to send
 Just what I'm go-ing through They can't un-der-stand —





Beau-ty I'd al-ways missed With these eyes — be-fore.
 Some try to tell me — Thoughts they can-not de-fend.



Bb

F

Eb

Dm



Just what the truth is —
Just what you want to be —

I can't say an - y - more — 'Cause I
You'll be in the end — And I

G

Bb



love you —
love you —

Yes I — love you — Oh how — I
Yes I — love you — Oh how — I

Dm

C

1. Dm

C



love — you —
love — you — Oh

2. Dm

C

Dm



how — I — love — you —

4

4

I Know You're Out There Somewhere

Words and Music
by JUSTIN HAYWARD

A tempo (moderately lively)

Em Em Am

I know you're out — there some - where,

G/B Dsus4 Em

some - where, — some - where. — I know I'll find you some-

Am C/D

- how and some-how I'll — re - turn — a - gain — to you.

The musical score is written for guitar and piano. It features a vocal line with lyrics and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system has three measures with chords Em, Em, and Am. The second system has three measures with chords G/B, Dsus4, and Em. The third system has three measures with chords Am and C/D. The piano accompaniment includes a steady bass line in the left hand and a more melodic line in the right hand.

System 1: Musical notation for guitar and piano. The guitar part has a treble clef and a key signature of one sharp (F#). It features a G chord diagram above the first measure and a C chord diagram above the third measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

System 2: Musical notation for guitar and piano. The guitar part has a treble clef and a key signature of one sharp (F#). It features a G chord diagram above the second measure. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

System 3: Musical notation for guitar and piano. The guitar part has a treble clef and a key signature of one sharp (F#). It features a C chord diagram above the first measure and a G chord diagram above the third measure. The lyrics "(1.) The mist is lift - ing slow - ly," are written below the guitar staff.

System 4: Musical notation for guitar and piano. The guitar part has a treble clef and a key signature of one sharp (F#). It features a C chord diagram above the second measure. The lyrics "I can see the way — a - head; and I've" are written below the guitar staff.



left be - hind — the emp - ty streets — that once — in - spired my life —



and the strength of the — e - mo - tion is like



thun - der in — the air, 'cause the pro - mise that — we made.



each oth - er haunts me to the end. 1

Em Am G/B

know you're out — there some - where, some - where, —

This system contains the first three measures of the piece. The guitar part features chords Em, Am, and G/B. The vocal line begins with the lyrics 'know you're out — there some - where, some - where, —'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Dsus4 Em Am

some - where — I know you're out — there some - where, some -

This system contains measures 4-6. The guitar part features chords Dsus4, Em, and Am. The vocal line continues with 'some - where — I know you're out — there some - where, some -'. The piano accompaniment continues with the same rhythmic pattern.

Dsus4 Em

- where you — can hear — my voice. — I know I'll find — you some -

This system contains measures 7-9. The guitar part features chords Dsus4 and Em. The vocal line continues with '- where you — can hear — my voice. — I know I'll find — you some -'. The piano accompaniment features a long sustained chord in the right hand over the first two measures.

Am G/B Dsus4

- how, some - how, — some - how. — I

This system contains the final three measures. The guitar part features chords Am, G/B, and Dsus4. The vocal line concludes with '- how, some - how, — some - how. — I'. The piano accompaniment continues with the eighth-note bass line and melodic line.

Em Am C

know I'll find _ you some - how and some-how I'll _ re - turn _

Dsus4 *To Coda* C D C D

_ a - gain _ to you. _

C D C D

You see I

C D C D

know you're out _ there some - where, oh yes I
know I'll find _ you some - how, oh yes I

1.

C D C D C

The first system features a vocal line in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. Above the staff are guitar chord diagrams for C major, D major, C major, D major, and C major. A first ending bracket spans the final three measures of the system.

know you're out_ there some - where.
 know I'll find_ you some - how.

The piano accompaniment for the first system is in treble and bass clefs. The right hand plays chords (C, D, C, D, C) and some eighth-note patterns. The left hand plays a steady eighth-note bass line.

D C D C D C

The second system continues the vocal line with a treble clef. The melody consists of quarter notes: D4, C4, D4, C4, D4, C4. Above the staff are guitar chord diagrams for D major, C major, D major, C major, D major, and C major.

The piano accompaniment for the second system continues with chords (D, C, D, C, D, C) and eighth-note patterns in both hands.

2.

D C D C D

The third system features a vocal line in treble clef. The melody consists of quarter notes: D4, C4, D4, C4, D4. Above the staff are guitar chord diagrams for D major, C major, D major, C major, and D major. A second ending bracket spans the final two measures of the system.

You see I

The piano accompaniment for the third system includes chords (D, C, D, C, D) and eighth-note patterns. The right hand has a melodic line with a slur over the last two notes, and the left hand has a steady eighth-note bass line.

C D C

The fourth system features a vocal line in treble clef. The melody consists of quarter notes: G4, A4, B4, A4, G4. Above the staff are guitar chord diagrams for C major, D major, and C major.

The piano accompaniment for the fourth system continues with chords (C, D, C) and eighth-note patterns in both hands.

D C D

D.%, al Coda

♣ CODA G

Repeat to Fade

VERSE 2:

The secret of your beauty
 And the mystery of your soul
 I've been searching for
 In everyone I meet.
 And the times I've been mistaken
 It's impossible to say
 And the grass is growing
 Underneath your feet.

VERSE 3:

The words that I remember
 From my childhood still are true
 That there's none so blind
 As those who will not see.
 And to those who lack the courage
 And say it's dangerous to try
 Well they just don't know
 That love eternal will not be denied.

VERSE 4:

Yes I know it's going to happen
 I can feel you getting near
 And soon we'll be returning
 To the fountain of our youth.
 And if you wake up wondering
 In the darkness I'll be there
 My arms will close around you
 And protect you with the truth.

The Other Side Of Life

Moderately

Words and Music
by JUSTIN HAYWARD



The first system of musical notation, featuring a treble clef staff with a whole rest and a grand staff (treble and bass clefs) with a piano (*mp*) dynamic marking and the instruction 'R.H.' (Right Hand). The bass line consists of eighth notes in a rhythmic pattern.

The second system of musical notation, including a vocal line with the word 'The' and a grand staff accompaniment. The piano accompaniment continues with eighth notes.

The third system of musical notation, including a vocal line with lyrics and a grand staff accompaniment. The lyrics are: 'at - mos - phere on the streets to - night is the'. Above the vocal line, there are guitar chord diagrams for Em and G.

Am Em

driv - ing beat of the world. — The

G

word down — here — on the streets to - night — is the

Am Em

tru - est mu - sic you've heard. — So

Am7(addD) D7/A

take your share of the gifts that are there, — they

Am 7(addD)

D7/A

all be - long — to you. — And

This system features a vocal line in treble clef with lyrics "all be - long — to you. — And". The piano accompaniment consists of a right-hand part in treble clef with chords and a left-hand part in bass clef with a steady eighth-note bass line. Chord diagrams for Am 7(addD) and D7/A are shown above the vocal line.

Am 7(addD)

D7/A

come what may at the break of each day, — we

This system features a vocal line in treble clef with lyrics "come what may at the break of each day, — we". The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef. Chord diagrams for Am 7(addD) and D7/A are shown above the vocal line.

F

all be - gin — a - new — once more, — we

This system features a vocal line in treble clef with lyrics "all be - gin — a - new — once more, — we". The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef. A chord diagram for F is shown above the vocal line.

D

all be - gin — a - new. —

This system features a vocal line in treble clef with lyrics "all be - gin — a - new. —". The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef. A chord diagram for D is shown above the vocal line.

Em D(add E) 2fr.

Ba - by, ba - by, ba - by let's in - ves - ti - gate — the

(Instr. last time)

mf

Em D

oth - er side of life to - night. — The

Em D(add E) 2fr.

lov - ers and the fight - ers and the risks they — take — are on the

Em D(add E) 2fr. Em

oth - er side of life to - night. — } Let's

Am 7(addD)

D7/A

lose our way go com - plete - ly a - stray — and

Am 7(addD)

D7/A

find our - selves — a - gain. — You know the

Em

D(add E) 2fr.

on - ly way to get there is to take that — step — to the

Em

D(add E) 2fr.

Em

oth - er side of life to - night. —

Am Bm Em

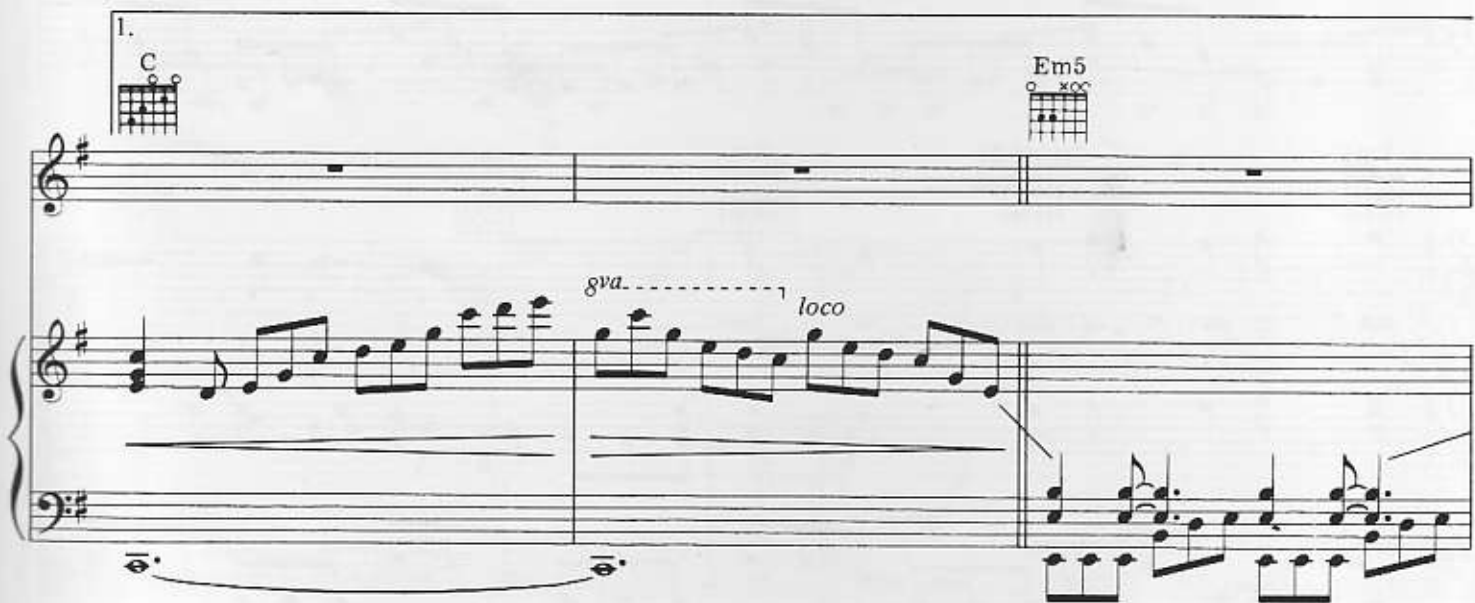


C(add D) C Em/C C Am Bm To Coda



1. C Em5

gva. *loco*



G5  Am5  Em5 

The



This system contains the first three measures of the piece. It features a guitar part with chords G5, Am5, and Em5, and a piano accompaniment in G major. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The word "The" is written below the final note of the piano melody.

2.  *D.S. al Coda* 

gva. loco



This system contains the second ending and the beginning of the piano accompaniment for the second system. It starts with a guitar chord C and a piano accompaniment. The piano part features a melody with a dynamic marking of *gva.* (ritardando) and a tempo marking of *loco* (ad libitum). The section ends with a double bar line and a Coda symbol.

Coda 



This system contains the Coda section. It begins with a guitar chord C and a piano accompaniment. The piano part features a melody with a dynamic marking of *gva.* and a tempo marking of *loco*. The section ends with a double bar line.

Repeat and fade

Esus2 

gva. loco



This system contains the repeat section and the beginning of the piano accompaniment for the third system. It starts with a guitar chord Esus2 and a piano accompaniment. The piano part features a melody with a dynamic marking of *gva.* and a tempo marking of *loco*. The section ends with a double bar line.

Ride My See-Saw

Words and Music
by JOHN LODGE

Moderato - with a beat

Piano introduction in 4/4 time, marked *f* (forte). The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.

Chord diagrams: C, Bb

Ride, _____ ride my see-saw. Take this place on this trip.
Run, _____ run my last race. Take my place have this num-

mf

Vocal line with lyrics and piano accompaniment. The piano part continues with a rhythmic accompaniment.

Chord diagrams: Bb, C

just for me. Ride, take a free ride.
ber of mine. Run, run like a fire.

Vocal line with lyrics and piano accompaniment. The piano part continues with a rhythmic accompaniment.

Chord diagrams: C, Bb, C

Take my place, have my seat it's for free.
Don't you run in, in the lanes run for time.

To Coda ⊕

Vocal line with lyrics and piano accompaniment. The piano part continues with a rhythmic accompaniment.

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

I worked like a slave for years— Sweat so hard just to end my fears— Not to end my life—
Left school with a first class pass— Start-ed work, but as se-cond class— School taught one and

F C B \flat C

1.

— a poor man— But by now I know I should have run.—
one is— two— But right now that

2. B \flat Dm

an-swer just ain't true.—

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

My world is spin-ning a-round— Ev-'ry-thing is lost that I found,— Peo-ple run, come

F C B \flat C Csus4 C

ride with me — Let's find an - oth - er place that's free. —

C Csus4 D.S. al Coda ⊕ ⊕ CODA C B \flat

Ride — my see -

C B \flat

saw — Ride — ride —

B \flat C B \flat C Repeat and fade

— Ride — my see - saw. —



I'm Just A Singer (In A Rock And Roll Band)

Words and Music
by JOHN LODGE

Medium rock (with drive)

mf

Bm



1. 3. I'm just a wand-rin' on the face of this earth— Meet- ing so ma- ny peo- ple who are
2. A thou- sand pic- tures can be drawn from one word— On- ly who is the art- ist we

4. *Instrumental*

Bm



tryin' to be free— And while I'm trav'lin I hear so ma- ny words— Lan- gu
got- ta a- gree— A thou- sand miles— can lead so ma- ny ways— Just to

Bm



bar- ri - ers bro - ken now we've found — the key, — And if you want the wind of change to blo
know who is driv - ing what a help it would be, — So if you want this world of yours to turn



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

a - bout you, — and you're the on - ly o - ther per - son to know; — don't tell me
a - bout you, — and you can see ex - act - ly what to do; — please tell me

end of Instrumental

Musical staff with treble clef, accompaniment line featuring chords and a bass line.

Musical staff with bass clef, accompaniment line.

Bm



Musical staff with treble clef, melody line.

I'm just a sing - er in a rock 'n' roll band. —

Musical staff with treble clef, accompaniment line featuring chords and a bass line.

sf

1.3. Bm guitar chord diagram

2.4. Bm guitar chord diagram

F#m guitar chord diagram

Musical staff with treble clef, accompaniment line.

Musical staff with treble clef, accompaniment line.



Musical staff with treble clef, melody line.

How can we un - der - stand Ri - ots by the peo - ple for the peo - ple who are on - ly des - troy -

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

F# Bm Em7

ing them-selves;— And when you see a frigh-tened per-son who is

A Bm F#m A7

frigh-tened by the peo-ple who are (scorch) scorch-ing this earth

Bm F#m A7 Bm

(scorch) scorch-ing this earth

Bm

ff *mf*

D.S.
(make repeat)
al Cod

CODA



Mus-ic is the tra-vel-ler cross-ing our world_ Meet-ing so ma-ny peo-ple

Bm



bridg-ing the seas_ We're just the sing-ers in a rock 'n' roll band_

Bm



I'm just a sing-er in a rock 'n' roll band_

Repeat ad lib. (approx 6 times)

sfz

Bm



Last time molto rall.

sfz

Question

Words and Music
by JUSTIN HAYWARD

(in 16)

Cdim G7sus C Cdim G7sus

C Cdim G7sus C

Cdim G7sus C Cdim G7sus

C Cdim G7sus 1.C 2.C

Why do we nev - er get an an - swer when we're
stop and look a - round us there is

knock - ing at the door? There's a thou - sand mil - lion ques -
no - thing that we need In a world of per - se - cu -

tions a - bout hate and death and war 'Cause when we
tion that is burn - ing in its greed.

C Cdim G7sus C

Be - cause the truth is hard - to swal - low. — That's what the

Cdim G7sus C F C F

war of love - is for!

C F C F C(E bass)

It's not the way - that you say - it when you
si - lence of the moun - tains and the

Gsus (D bass) C F C(E bass) Gsus (D bass) C

do those things to me, It's more the way that you mean - it when you tell me what will be. And when you
crash - ing of the sea There lies a land I once lived - in and she's wait - ing there for me. But in the

F C (E bass) G sus (D bass) C F C (E bass)

stop and think a - bout_ it you won't be - lieve it's true That all the love you've been giv - ing_ has
 grey_ of the morn - ing my mind be - comes con - fused Be - tween the dead and the sleep - ing and the

Gsus (D bass) G/D C F C G7 C F C

all been meant for you. I'm look - ing for some - one to change my life, I'm look - ing
 road that I must choose.

G7 C 1. F

for a mir - a - cle in my life And if you_ could see what it's done to

C G poco rall. C a tempo

me To lose the love I knew you'd safe - ly lead me through. Be - tween the

2.F G7 C

see what it's done to me To lose the love I knew you'd safe - ly lead me

ff

F C G poco rall.

to the land that I once knew To learn as we grow old the se - crets of our

(dim.)

C F C(E bass) a tempo

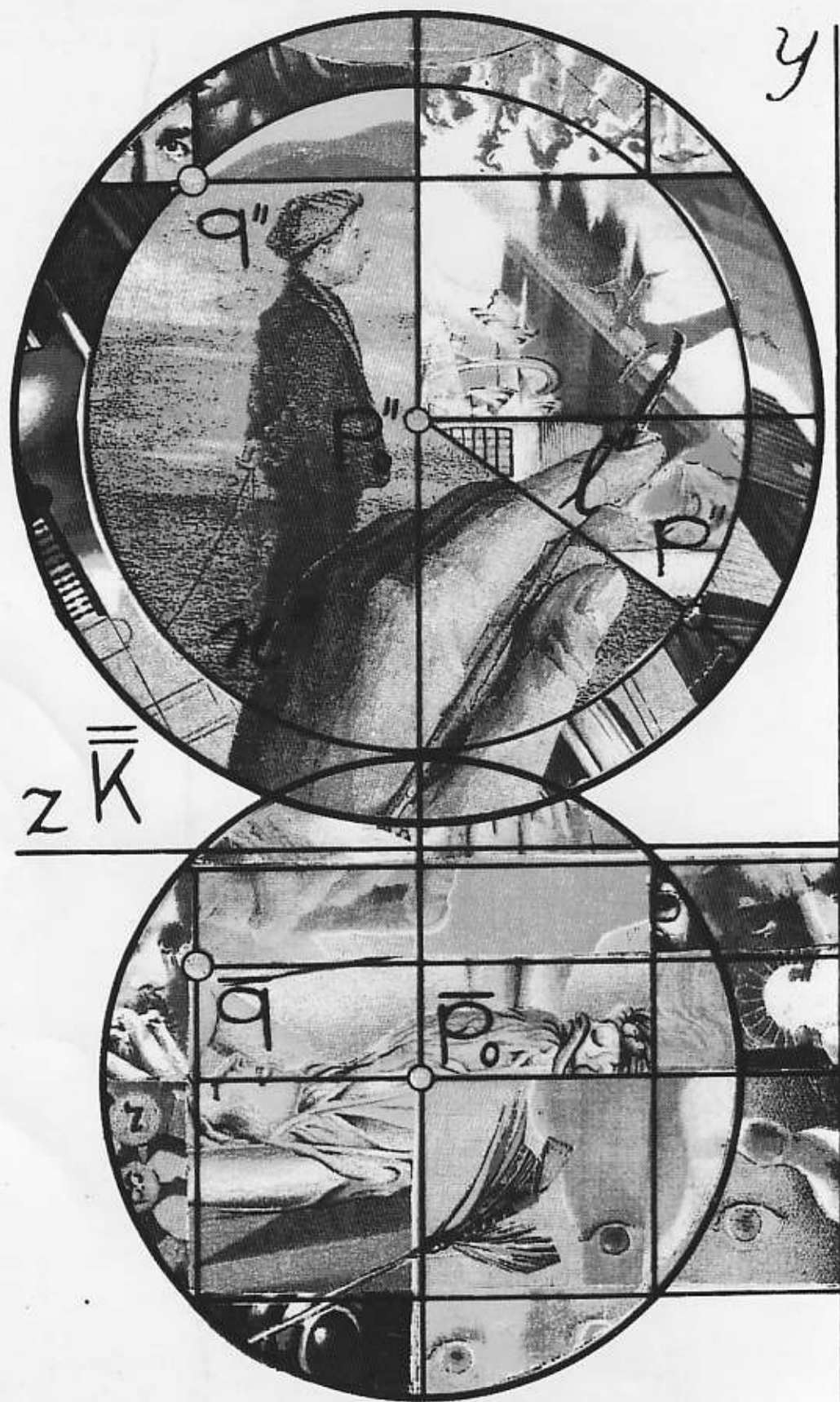
soul. It's not the way that you say it when you

mf *p*

Gsus(D bass) C F C(E bass) Gsus/D C poco rall.

do those things to me, It's more the way you real - ly mean it when you tell me what will be.

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