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Words and Music by
JOHN ONDRASIK

Moderately fast




Musical notation for the first system, including guitar chords G, C, and Am7. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is moderately fast. The dynamic is marked *mf*. The notation includes a treble clef and a bass clef. The guitar chords are: G (x00033), C (x02323), and Am7 (x02023).

With pedal

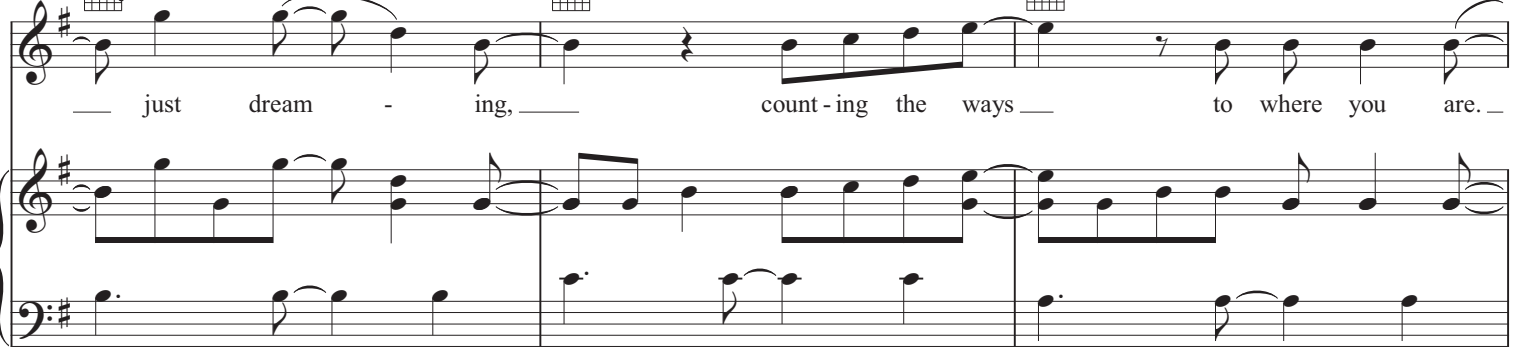
Musical notation for the second system, including guitar chords D7sus, G/B, and Em. The notation includes a treble clef and a bass clef. The guitar chords are: D7sus (xx0232), G/B (x02323), and Em (022033).





Musical notation for the third system, including guitar chords Am7, Dsus, D, and G. The notation includes a treble clef and a bass clef. The guitar chords are: Am7 (x02023), Dsus (xx0232), D (xx0232), and G (x00033). The lyrics "I'm fif - teen" are written below the treble clef.

Musical notation for the fourth system, including guitar chords C, Am7, and D7sus. The notation includes a treble clef and a bass clef. The guitar chords are: C (x02323), Am7 (x02023), and D7sus (xx0232). The lyrics "for a mo - ment, caught in be - tween ten and twen - ty and I'm" are written below the treble clef.


G/B  Em  Am7 




— just dream - ing, — count - ing the ways — to where you are. —



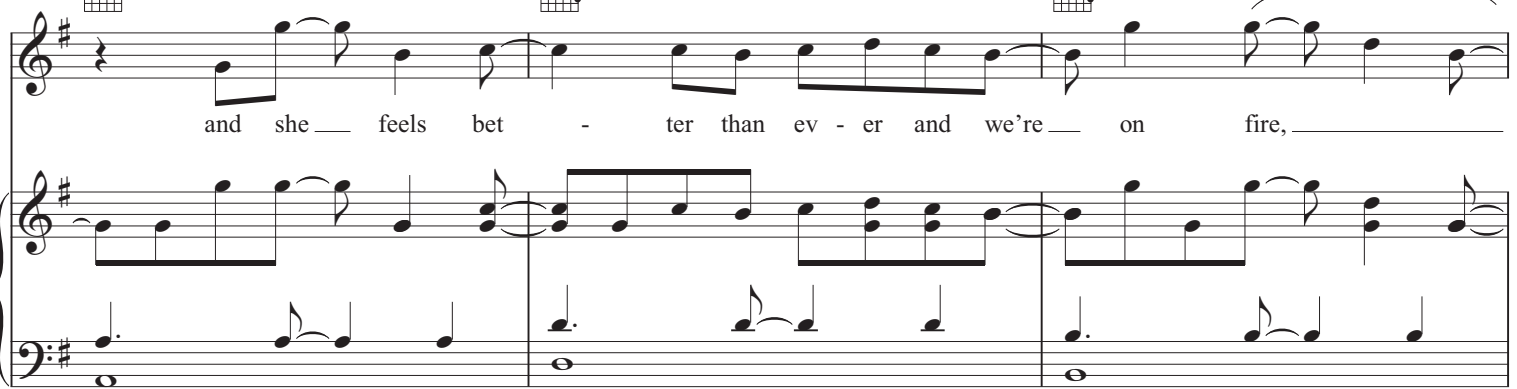
Dsus  D  G  C 




I'm twen - ty - two — for a mo - ment




Am7  D7sus  G/B 

and she — feels bet - ter than ev - er and we're — on fire, —



Em  Am7  D 

— mak - ing our way — back — from Mars. —



G D C(add9) G

Fif - teen, there's ___ still time ___ for you. ___ Time ___ to buy _

D C(add9) G D C(add9)

___ and time ___ to lose. ___ Fif - teen, ___ there's nev - er a wish _

Em7 D C(add9)

___ bet - ter than this ___ when you on - ly got a hun -

G/B G5/C Em7 D

- dred years to live. ___

G/B C(add9) Em7 Dsus G

I'm thir - ty - three -

C Am7 D7sus




— for a mo - ment, I'm still — the man, — but you see I'm a they; —

G/B Em Am7

— a kid on the way, — a fam - 'ly on — my mind. —





Dsus G C

— I'm for - ty - five — for a mo - ment,

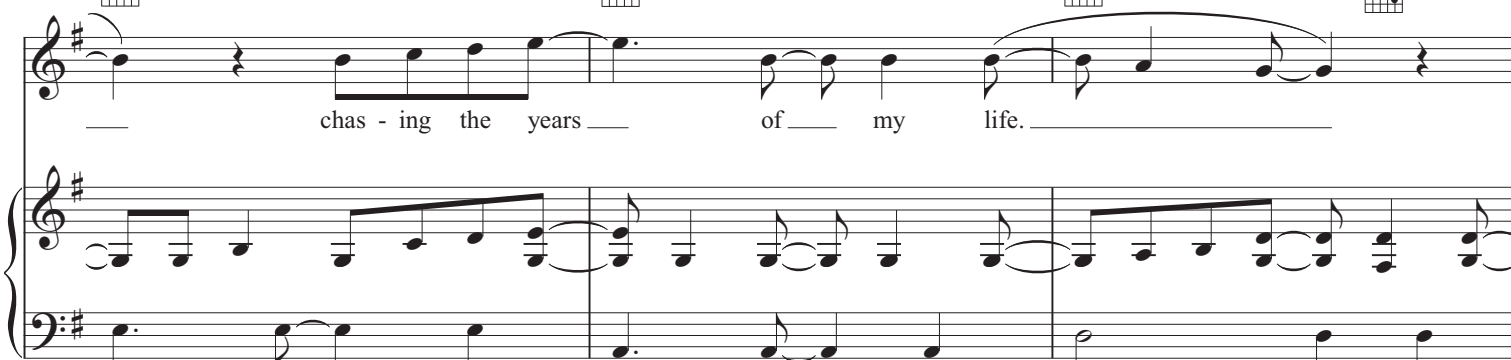
Am7  D7sus  G/B 





the sea is high and I'm head - ing in - to a cri - sis,




Em  Am7  Dsus  D 





chas - ing the years of my life.




G  D  C(add9)  G 

Fif - teen, there's still time for you. Time to buy -



D  C(add9)  Em7  Dsus 

and time to lose your - self with - in a morn - ing star.



C(add9)

G

Fif - teen, I'm

D

C(add9)

G

D

C(add9)

all right with you. Fif - teen, there's nev - er a wish

Em7

D

C(add9)

bet - ter than this when you on - ly got a hun -

C

Dsus

- dred years to live. Half time goes by, sud - den - ly you're wise.

Em Fmaj7 C(add9)

— An - oth - er blink of an eye, — six - ty - sev - en is gone. — The sun is get - ting high, —

Dsus G C




— we're mov - ing on... —

Am7 D7sus G

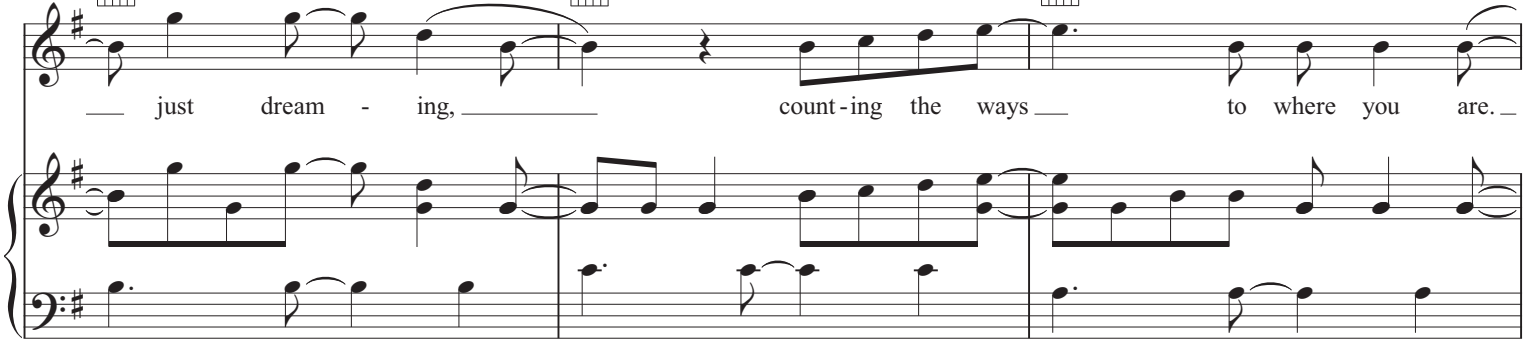
I'm nine - ty - nine —






C(add9) Am7 D7sus

— for a mo - ment, I'm dying — for just — an - oth - er mo - ment and I'm —


G/B  Em  Am7 





— just dream - ing, — count - ing the ways — to where you are. —




Dsus  D  G  D  C(add9) 






— Fif - teen, there's — still time — for you. —



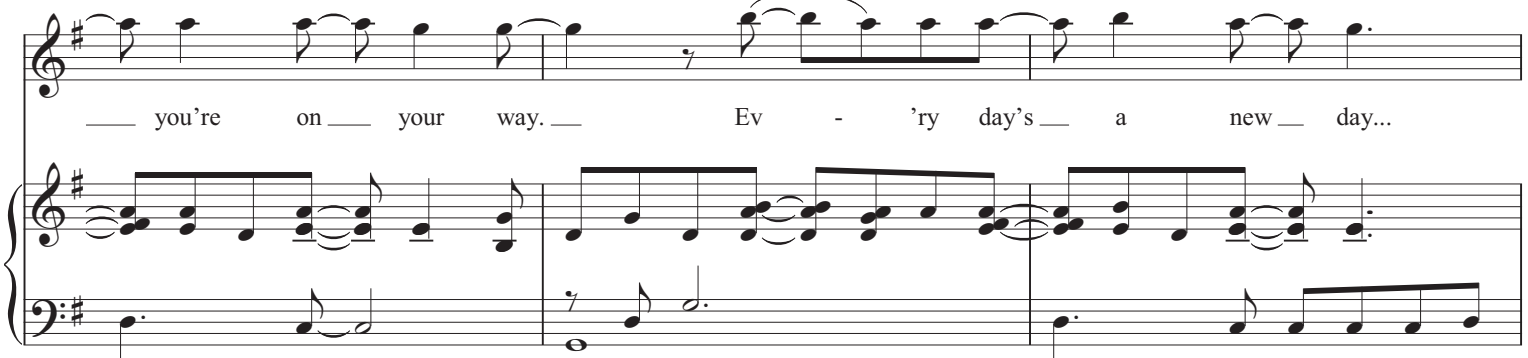
G  D  C(add9)  G 

— Twen - ty - two, — I feel — her too. — Thir - ty - three, —



D  C(add9)  G  D  C(add9) 

— you're on — your way. — Ev - 'ry day's — a new — day...



G D Em7

Ooh, _____ ooh, _____

C(add9) G D

_____ ooh. _____

Em7 C(add9) G

_____ Fif - teen, there's -

D Em7 C(add9)

_____ still time for you. _____ Time to buy and time to choose. _____

G D Em7 D C(add9)

— Hey, fif - teen, there's nev - er a wish — bet - ter than this —

Detailed description: This system contains the first two measures of the piece. The guitar part is written in treble clef with a key signature of one sharp (F#). Chords are indicated above the staff: G (x00032), D (xx0232), Em7 (xx0210), D (xx0232), and C(add9) (x02345). The vocal line is in treble clef with lyrics: "— Hey, fif - teen, there's nev - er a wish — bet - ter than this —". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

— when you on - ly got — a hun - dred years to live. —

Detailed description: This system contains the next two measures. The vocal line continues with lyrics: "— when you on - ly got — a hun - dred years to live. —". The piano accompaniment continues in the same style as the first system, with a steady bass line and harmonic support in the right hand.

G C Am7 Dsus

rit.

Detailed description: This system contains the final two measures. The guitar part has chords: G (x00032), C (x02345), Am7 (x02010), and Dsus (xx0232). The piano accompaniment features a more active right hand melody and a bass line that concludes with a *rit.* (ritardando) marking. The system ends with a double bar line.

867-5309/JENNY

Words and Music by ALEX CALL
and JAMES KELLER

Moderate bright four

Guitar chord diagrams: Gm (3fr), Eb/G (3fr), Bb, C.

Guitar chord diagrams: Gm (3fr), Eb/G (3fr), Bb, C.

Guitar chord diagrams: Gm (3fr), Eb/G (3fr), Bb, C.

Jen - ny, Jen - ny, who can I turn to?
Jen - ny, Jen - ny, you're the girl for me.

Guitar chord diagrams: Gm (3fr), Eb/G (3fr), Bb, C.

Gm Eb/G Bb C

You give me some - thing I can hold on to.
 You don't know me but you make me so hap - py.

Gm Eb/G Bb C

Gm Eb/G Bb C

I know you'll think I'm like the oth - ers be - fore,
 I tried to call you be - fore but I lost my nerve.

Gm Eb/G Bb C

I

Gm Eb/G Bb C

tried who saw your name and num - ber but I on the wall.

my i - mag - i - na - tion ber but I was dis -

Gm Eb/G Bb C

turbed.

F F7 F

Jen - ny, I've got your num - ber, I need to make

Bb Eb Bb F F7 F

you mine. Jen - ny, don't change your num - ber.
(I've called)

Gm Eb/G Bb C Gm Eb/G

Eight Six Sev - en Five Three "O" Nine, _____ Eight Six Sev - en Five

Bb C Gm Eb/G Bb C

Three "O" Nine, _____ Eight Six Sev - en Five Three "O" Nine, _____

Gm Eb/G Bb C To Coda (3rd time) Dm

Eight Six Sev - en Five Three "O" Nine. _____ I got it, (I

F/C Bb6 Bb C

got I got it.) it, I got your num - ber on the wall. _____

Dm F/C Gm/D

I got it, (I got it.) it for a good time, for a

This system contains the first three measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staff. Above the vocal line, guitar chord diagrams are provided for Dm, F/C, and Gm/D. The lyrics are: "I got it, (I got it.) it for a good time, for a".

Bb C Gm Eb Bb C

good time call.

This system contains the next three measures. The vocal line continues with the lyrics "good time call.". Above the vocal line, guitar chord diagrams are provided for Bb, C, Gm, Eb, Bb, and C. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Gm Eb/G Bb C

This system contains the next three measures, primarily piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Gm, Eb/G, Bb, and C. The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand.

Gm Eb/G Bb C D.S. al Coda

This system contains the final three measures of the page. It includes guitar chord diagrams for Gm, Eb/G, Bb, and C. The piano accompaniment concludes the piece. The instruction "D.S. al Coda" is written at the end of the system.

CODA

Gm Eb/G Bb C

Jen - ny, Jen - ny, who can I turn to?

Gm Eb/G Bb C

Eight Six Sev - en Five Three "O" Nine For the

Gm Eb/G Bb C Gm Eb/G

price of a dime I can al - ways turn to you. Eight Six Sev - en Five

Bb C Gm Eb/G Bb C

Three "O" Nine, Eight Six Sev - en Five Three "O" Nine. **Repeat and Fade**

A GROOVY KIND OF LOVE

Words and Music by TONI WINE
and CAROLE BAYER SAGER

Slowly



When I'm feel - in'

mp

With pedal



blue, all I have to do is take a look at you, then I'm not so _____
want to, you can turn me on to an - y - thing you want to, an - y - time at _____



_____ blue. When you're close to me, I can feel your heart beat, I can hear you
_____ all. When I kiss your lips, ooh, I start to shiv - er, can't con - trol the

C D G

breath - ing in my ear. } Would - n't you a - gree, ba - by, you and
 quiv - er - ing in - side. }

D/G G D

me got a groov - y kind of love. An - y - time you

2 G D/G A E/A

love. Oh. _

A E/A A Bm/A

Bm7 C#m7 D(add9)

When I'm feel - in'

L.H.

A E/A A

blue, all I got to do is take a look at you, then I'm not so ____

Bm/A Bm7 C#m7

____ blue. When you're in my arms, noth - ing seems to mat - ter, my whole world could

D E A

shat - ter, I don't ____ care. ____ Would - n't you a - gree, ____ ba - by, you and

E/A A E/A

me got a groov - y kind of love. We got a groov - y kind of —

Detailed description: This system contains the first two measures of the piece. The guitar part has chords E/A, A, and E/A. The vocal line starts with 'me got a groov - y kind of love.' followed by a rest and then 'We got a groov - y kind of —'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

A E/A D(add2)/F#

— love. We got a groov - y kind of love.

Detailed description: This system contains measures 3-5. The guitar part has chords A, E/A, and D(add2)/F#. The vocal line continues with '— love.' followed by 'We got a groov - y kind of love.'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

E7sus D(add2)/F# E7sus

Whoa. —

Detailed description: This system contains measures 6-8. The guitar part has chords E7sus, D(add2)/F#, and E7sus. The vocal line has a long 'Whoa.' with a horizontal line underneath. The piano accompaniment features a sustained chord in the left hand and a melodic line in the right hand.

D(add2)/F# E7sus E7 A

We got a groov - y kind of love.

rit.

Detailed description: This system contains the final three measures. The guitar part has chords D(add2)/F#, E7sus, E7, and A. The vocal line ends with 'We got a groov - y kind of love.'. The piano accompaniment includes a 'rit.' (ritardando) marking and ends with a final chord in the right hand.

A MOMENT LIKE THIS

Words and Music by JOHN REID
and JORGEN KJELL ELOFSSON

Moderately slow

Dm7
B \flat sus2
Gm7
C2
Dm7
B \flat sus2

Gm7
Csus2
Dm7
B \flat sus2

Gm7
C
Dm7
B \flat sus2
F/A
Gm7

* Recorded a half step lower.

E \flat (add2)

B \flat (add2)



tell me that you don't think I'm cra - zy when I

Gm7

C

Dsus



tell you love has come here and now. A mo - ment like this.

G

D/F#

C

D



Some peo - ple wait a life - time for a mo - ment like this.

G

D/F#

C

D



Some peo - ple search for - ev - er for that one spe - cial kiss.

Em Eb+ G G/B C(add2)

Oh, I can't be - lieve — it's hap - pen - ing — to me. — Some

Em7 Am7 D(add2)

peo - ple wait — a life - time for a mo - ment — like this. —

G(add2) Dm7 Bb Gm7 C

Ev - 'ry-thing chang-es, but beau - ty re - mains —

Dm7 Bb Gm7 C

some - thing so ten - der — I can't ex - plain. —



Well, I _____ may be dream - ing, but still lie a - wake. _____

E \flat



B \flat (add2)



Can't we make _ this dream _ last _ for - ev - er? _ And I'll



cher - ish all _____ the love _____ we share. _____ A mo - ment like this. _



Some peo - ple wait _ a life - time for a mo - ment like this. _

G D/F# C D

Some peo - ple search for - ev - er for that one spe - cial kiss.

Em Eb+ G G/B C(add2)

Oh, I can't be - lieve it's hap - pen - ing to me. Some

Em7 Am7 D

peo - ple wait a life - time for a mo - ment like this.

G(add2) G/F Em7 Ebmaj7

Could this be the great - est love of



all? I wan - na know that you _ will catch _ me when _ I fall, _



so let me tell you this: _____ some



peo - ple wait _ a life - time for a mo - ment like this. _



Some peo - ple wait _ a life - time for a mo - ment like this. _

A E/G# D E

Some peo - ple search for - ev - er for that one spe - cial kiss. —

F#m F+ A A/C# D

Oh, I can't be - lieve it's hap - pen - ing to me. — Some

F#m7 Bm F#m/E E A/E

peo - ple wait a life - time for a mo - ment like this. —

A E/G# D(add2) E Esus A E/G#

Choir: (Mo - ment like this.) —
Lead vocal ad lib.



(Mo - ment like.) *Lead vocal:* Oh, I can't be - lieve it's hap -



- pen - ing to me. Some peo - ple wait a life - time for a



mo - ment like this,



oh, like this.

rit.

A THOUSAND MILES

Words and Music by
VANESSA CARLTON

Moderately

E \flat 5 F B \flat /D E \flat 5 F B \flat /D E \flat 5

F B \flat /D E \flat 5 F sus Dm E \flat 6

E \flat 5 F B \flat /D E \flat 5 F B \flat /D E \flat 5

Mak - ing my way — down - town, — walk - ing fast. — Fac - es pass — and I'm home - bound.

* Recorded a half step higher.

Eb5 F Bb/D Eb F Bb/D Eb5

Star-ing blank - ly a - head, - just mak - ing my way, - mak - ing a way - through - the

F Bb/D Eb5 F Bb/D Eb5

crowd. - - - - -

Ebsus2 Bb/F Bb/D Ebsus2 Bb/F Bb/D

And I need you and I'll miss you,
 'Cause I need you and I'll miss you,
 And I still need you and I still miss you,

Ebsus2 Bb/F Bb/D To Coda Eb(add9) F

and now I won - der, if

F/Eb Eb^bsus2 F Fsus Dm B^b/D F/Eb Eb^bsus2

I could — fall — in - to the — sky, — do

F/Eb Eb^bsus2 F Fsus Dm B^b/D F/Eb Eb^bsus2

you think — time — would pass me — by? — 'Cause

F/Eb Eb^bsus2 F Fsus Dm B^b/D F/Eb Eb^bsus2

you know — I'd — walk — a thou - sand — miles — if I — could

Gm7 Dm7/A F

just see — you to - night.



(1.) It's

1



al - ways times _ like these _ when I think _ of you _ and I won - der if _ you ev - er



think of _ me. _ 'Cause



ev - 'ry - thing's _ so wrong _ and I don't _ be - long _ liv - ing in _ your pre - cious

F B \flat /D E \flat 5 F B \flat /D E \flat 5

mem - o - ry.

2 F B \flat /D E \flat 5 F B \flat /D E \flat 5

And

Gm7 F/A F/B \flat Cm6 Gm7 F/A

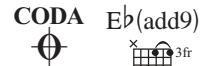
I, I don't want to let you know. I, I

F/B \flat Cm6 Gm7 F/A F/B \flat Cm6

drown in your mem - o - ry. I, I don't want to let this go.



D.S. al Coda



I, I don't.

won - der,



if I could fall in to the sky, do



you think time would pass us by? 'Cause



you know I'd walk a thousand miles if I could

Gm7 Dm7/A F

just see you. If

F/Eb Eb7sus2 F F#sus Dm Bb/D F/Eb Eb7sus2

I could fall in to the sky, do

F/Eb Eb7sus2 F F#sus Dm Bb/D F/Eb Eb7sus2

you think time would pass me by? 'Cause

F/Eb Eb7sus2 F F#sus Dm Bb/D F/Eb Eb7sus2

you know I'd walk a thousand miles if I could

Gm7 Dm7/A F

just see you, if I could

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Gm7, Dm7/A, and F. The vocal line has lyrics 'just see you, if I could'. The piano accompaniment features a steady bass line and arpeggiated chords in the right hand.

Gm7 F/A F

just hold you to -

Detailed description: This system contains the next two measures. The guitar part has chords Gm7, F/A, and F. The vocal line has lyrics 'just hold you to -'. The piano accompaniment continues with similar arpeggiated patterns.

Bbsus Bbmaj7(no3rd) Bb Eb5 Bbsus Bbmaj7(no3rd) Bb Eb5

night.

Detailed description: This system contains the next two measures. The guitar part has a sequence of chords: Bbsus, Bbmaj7(no3rd), Bb, Eb5, Bbsus, Bbmaj7(no3rd), Bb, and Eb5. The vocal line has the lyric 'night.'. The piano accompaniment features a more active right hand with eighth-note patterns.

Bbsus Bbmaj7(no3rd) Bb Eb5 Bbsus Bb Bbsus

Detailed description: This system contains the final two measures. The guitar part has chords: Bbsus, Bbmaj7(no3rd), Bb, Eb5, Bbsus, Bb, and Bbsus. The piano accompaniment concludes with a final arpeggiated chord in the right hand.

ALL OR NOTHING

Words and Music by WAYNE HECTOR
and STEVE MAC

Slowly

Musical notation for the first system, including guitar chords C and G/B. The piece is in 4/4 time and marked *mp*. The first system shows the beginning of the piece with a piano introduction.

Musical notation for the second system, including guitar chords Am7, G, F(add2), and C. The lyrics are: "I know when he's been on your mind, — the There are times it seems to me — I'm".

Musical notation for the third system, including guitar chords Am7 and Fsus2. The lyrics are: "dis - tant look is in your eyes, — I thought with time you'd re - al - ize, — it's shar - ing you with mem - o - ries. — I feel it in my heart, but I — don't".

Musical notation for the fourth system, including guitar chords Am7, G7sus, G, and C. The lyrics are: "o - ver, o - ver. It's not the way I chose to live, — and show it, show it. And then there's times you look at me — as".

Am7 Fsus2

some - thing some-where's got to give, — as shar - ing this re - la - tion - ship — gets
 though I'm all that you could see. — Those times I don't be - lieve — it's right, — I

Ab+ G7sus G7 F G

old - er, old - er. You know I'd fight for you but how can I fight — some-one who
 know it, know it. Don't make me prom - is - es, — ba - by; you nev - er did know

F/A G/B C F G

is - n't e - ven there? — I've had the rest of you, now I want the best of you. I don't
 how to keep — them well. — I've had the rest of you, now I want the best of you; — it's

E7/G# F/G C

care if that's — not fair. — } 'Cause I want it all, or noth - ing — at
 time for show — and tell. — }



all. There's no - where left ___ to fall when you reach the bot - tom; it's now or



nev - er. Is it all, or are we ___ just ___ friends? Is this how ___ it



1



ends, with a sim - ple tel - e - phone call? You leave me here with noth - ing at



2



all. leave me here with noth - ing. ___ 'Cause

F G Am G/B C C/E

you and I _____ could lose it all if you've got no more room, no

F G E/G# F/G C

room in sight _____ for me in your life. _____ 'Cause I want it all, or noth - ing _____ at

G/B Am7 G F N.C.

all. There's no - where left _____ to fall; it's now or nev - er. Is it

D A/C#

all, or noth - ing _____ at all. There's no - where left _____ to

Bm A G A7sus A

fall when you reach the bot - tom; it's now or nev - er. Is it

D A/C#

all, or are we just friends? Is this how it

Bm A G A7sus A

ends, with a sim - ple tel - e - phone call? You leave me here with noth - ing at

D A D/G A/G D

all, all.

rit.

ALONE

Words and Music by BILLY STEINBERG
and TOM KELLY

Moderate Rock

Bm G(add2) A A/G Bm G(add2)

mp

A F#7/A# Bm G(add2) A A/G

I hear the tick - ing of ___ the clock; I'm ly - ing here, the
You don't know how long I ___ have want - ed to touch your lips and

Bm G(add2) A F#7/A# Bm G(add2)

room's pitch ___ dark. I won - der where you are ___ to -
hold you ___ tight. You don't know how long I ___ have

A A/G Bm G(add2) A F#7/A#

night, no an - swer on your tel - e - phone. _ And the
wait - ed and I was gon - na tell you to - night. But the

* Recorded a half step lower.

G D/F# G/E D G D/F#

night goes by so ver - y slow, _ oh, _ I hope that it won't end _ though,
 se - cret _ is still my own, _ and _ my love for you is still un - known,

G/E Asus A D To Coda

a - lone. _
 a - lone. _

Em C G D Em C

'Til now _ I al - ways got by _ on my own, _ I nev - er real - ly

G D Em C G D

cared un - til I met you. And now it chills me to the bone.

G/B C D G/B C

How do I get ___ you a - lone? ___

How do I get ___ you a - lone? _

D F#m CODA Em C

D.S. al Coda

G D Em C G D Em C

Oh, _ oh, oh. _____ 'Til now _ I

G D Em C G D

al - ways got by ___ on my own, ___ I nev - er real - ly cared un - til I met you.

Em C G D G/B C

And now it chills me to the bone. How do I get — you a - lone? —

Detailed description: This system contains the first two measures of the piece. The guitar part starts with an Em chord, followed by a C chord, then a G chord, a D chord, a G/B chord, and finally a C chord. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in the key of D major.

D G/B C D

How do I get — you a - lone? —

Detailed description: This system contains the next two measures. The guitar part begins with a D chord, followed by a G/B chord, a C chord, and another D chord. The piano accompaniment continues the melodic and harmonic progression from the previous system.

Em C G D Em C G D

Guitar solo ad lib.

Detailed description: This system is dedicated to a guitar solo. The guitar part is marked 'ad lib.' and consists of a series of chords: Em, C, G, D, Em, C, G, and D. The piano accompaniment provides a steady harmonic background for the solo.

C G/B Am7 G D/F# D/E D D/C

Detailed description: This system contains the final two measures. The guitar part features a sequence of chords: C, G/B, Am7, G, D/F#, D/E, D, and D/C. The piano accompaniment concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand.

G/B C D G/B C

How do I get you a - lone? How do I get you a - lone, -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G/B, C, D, G/B, and C. The vocal line has a melody with lyrics 'How do I get you a - lone?'. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment.

D G/B C D

a - lone, a -

Detailed description: This system contains the next two measures. The guitar part features chords D, G/B, C, and D. The vocal line continues with 'a - lone, a -'. The piano accompaniment continues with the same eighth-note accompaniment.

G/B C D F#m

lone? _____

Detailed description: This system contains the next two measures. The guitar part features chords G/B, C, D, and F#m. The vocal line ends with 'lone?'. The piano accompaniment continues with the same eighth-note accompaniment.

Bm G(add2) A G Bm

Detailed description: This system contains the final two measures. The guitar part features chords Bm, G(add2), A, G, and Bm. The piano accompaniment continues with the same eighth-note accompaniment.

ALWAYS

Lyrics by JOSEY SCOTT
 Music by BOB MARLETTE and JOSEY SCOTT

Moderate Rock

E5 Gsus2 D5 A5 E5 Gsus2

I hear _ a voice say, "Don't be so blind." _ It's tell - ing me all these things _
 I feel _ like you don't want me a - round. _ I guess I'll pack all my things. _

mf

D5 A5 E5 Gsus2 D5 A5

that you would prob - ab - ly hide. Am I ____ your one and on - ly de - sire? _
 I guess I'll see you a - round. It's all ____ been bot - tled up un - til now. _

E5 Gsus2 D5 A5 C

_ Am I the rea - son you breathe, _ or am I the rea - son you cry? _ Al - ways, } al - ways,
 _ As I walk out your door _ all _ I can hear is the sound _ of al - ways, }

* Recorded a half step lower.

Bsus
A5
C
D(add9)

al - ways, al - ways, al - ways, al - ways. I just can't live with - out _ you.

Em
G5
D5
A5

I love _ you, I hate _ you, I can't get a - round _ you.

Em
G5
D5
A5

I breathe _ you, I taste _ you, I can't live with - out _ you.

Em
G5
D5
C5

I just can't take an - y - more, _ this life of sol - i - tude. _

Em G5 D5 C5

I guess that I'm out the door, _____ and that I'm done with you. _____

1 E5 Gsus2 D5 A5 E5 Gsus2

(Done with you...) _ Done with you.

D5 A5 2 Em G5

(Done with you...) _ I love _____ you, I hate _____

D5 C5 A5

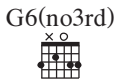
_____ you, I can't live with - out _____ you. I wrap _____ my head _____



a - round your heart.



Why would you tear



my world a - part?



Al - ways, al - ways,

C D(add9) E5 Gsus2 D5 A5

al - ways, al - ways. I see the blood all o - ver your hands.

E5 Gsus2 D5 A5 E5 Gsus2

Does it make you feel more like a man? Was it all

D5 A5 E5 Gsus2 D5 A5

just a part of your plan? The pis - tol's shak - in' in my hands and all I hear is the sound...

Em G5 D5 A5

(1st time only)

I love you, I hate you, I can't live with - out you.

Em G5 D5 A5

I breathe — you, I taste — you, I can't live with - out — you.

Em G5 D5 C5

I just can't take an - y - more, — this life of sol - i - tude. —

Em G5 D5 C5

I guess that I'm out the door, — and that I'm done with you. —

Em G5 D5 A7(no3rd)

Al - ways, al - ways, al - ways. —

ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON,
MARK JAMES and JOHNNY CHRISTOPHER

Slow Ballad

F



C7



F



C/E



Dm



F/C



May-be I did - n't treat you — quite as good — as I
May-be I did - n't hold you — all those lone - ly, lone-ly

Bb



C



F



C/E



should have. — May - be I did - n't love you —
times, — and I guess I nev - er told you —

Dm



F/C



G/B



Bb



quite as of - ten as I could have. — (1.,3.) Lit - tle things I should have
I'm so hap - py that you're mine. — (2.) If I made you feel —

F/A Bb F/A Gm Bb/F Bb/D

said — and done, I just nev - er took the time. }
 sec - ond best, girl, I'm sor - ry I was blind. }

C7 Dm7 C7/E F To Coda Bb C7

You were al - ways on my mind. You were al - ways on my

1 F Bb C7 2 F Bb C7 F C/E Dm F/C

mind. mind. Tell me,

Bb F/A Gm C7 F C/E

tell me that your sweet love has - n't died. Give

me, give me one more chance to keep you sat - is - fied, sat - is -

Dm **F/C** **Bb** **F/A** **Gm** **C**

fied.

F **D.S. al Coda** **CODA** **Bb**

You are al - ways on my

mind.

C7 **F** **C/E** **Dm** **F/C**

You are al - ways on my mind.

Bb **Am** **Gm7** **C7** **F**

rit.

AMERICAN PIE

Words and Music by
DON McLEAN

Freely

G D/F# Em7 Am C

A long, long time a - go I can still re - mem - ber how that

mp

Em D

mu - sic used to make me smile. _____ And

G D/F# Em7 Am C

I knew if I had my chance that I could make those peo - ple dance and

Em C D

may - be they'd be hap - py ——— for a while.

Em Am Em Am

But Feb - ru - ar - y made me shiv - er with ev - 'ry pa - per I'd de - liv - er.

C G/B Am C D

Bad news on the door - step I could - n't take one more step. I

G D/F# Em Am7 D

can't re - mem - ber if I cried when I read a - bout — his wid - owed bride.

G D/F# Em C D7 G C/G

Some-thing touched me deep in - side _____ the day the mu - sic died. _____

Moderately

G G C G D

So bye - bye Miss A - mer - i - can Pie _____ drove my

G C G D G C

Chev - y to the lev - ee but the lev - ee was dry. _____ Them good ole boys _____ were drink - in'

G D Em A7

To Coda

whis-key and rye, _____ sing - in' this - 'll be the day _____ that I _____ die.

Em D7

This - 'll be the day ___ that I ___ die.

G Am

{ 1. Did you ___ write the book of love ___ and do you -
2.-4. (See additional lyrics)

C Am Em

___ have faith in God a - bove? ___ If the Bi - ble tells -

D G D/F#

___ you so. ___ Now do you ___ be - lieve ___ in

Em Em/D Am7 C

rock and roll? — Can mu - sic save your mor - tal soul — and

Em A7 D

can you teach me how to dance — real slow? —

Em D

Well, I know that you're — in love with him — 'cause I —

Em D C G/B A

— saw you danc - in' in the gym. — You both kicked off — your shoes. —



Man, I dig those rhy - thm and blues. I was a



lone - ly teen - age bronc - in' buck with a pink car - na - tion and a



pick - up truck. But I knew I was out of luck the day -



the mu - sic died.

Em D7

This -'ll be the day ___ that I ___ die. _____

rit.

Freely

G D/F# Em7 Am C

I met a girl who sang ___ the blues ___ and I asked her for some hap - py news, ___ but

Em D

she just smiled ___ and turned a - way. _____

G D/F# Em G/B Am G/B C

I went down to the sa - cred store ___ where I heard the mu - sic years be - fore, but the

Em C D

man there said the mu - sic would - n't play. _____ And

Em Am Em Am

in the streets the chil - dren screamed, _ the lov - ers cried _ and the po - ets dreamed. _ But

C G/B Am C D G D/F# Em G/B

not a word was spo - ken, the church bells all were bro - ken. And the three men I ad - mire most, the

C D7 G D/F# Em

Fa - ther, Son and the Ho - ly Ghost, they caught the last train for the coast the

C C/B Am7 D7 G D7 D.S. al Coda

day the mu - sic died. And they were sing - in'

CODA C D7 G C/G G

this - 'll be the day ___ that I ___ die. ___

Additional Lyrics

2. Now for ten years we've been on our own,
 And moss grows fat on a rollin' stone
 But that's not how it used to be
 When the jester sang for the king and queen
 In a coat he borrowed from James Dean
 And a voice that came from you and me
 Oh and while the king was looking down,
 The jester stole his thorny crown
 The courtroom was adjourned,
 No verdict was returned
 And while Lenin read a book on Marx
 The quartet practiced in the park
 And we sang dirges in the dark
 The day the music died
 We were singin'...bye-bye... etc.

3. Helter-skelter in the summer swelter
 The birds flew off with a fallout shelter
 Eight miles high and fallin' fast,
 It landed foul on the grass
 The players tried for a forward pass,
 With the jester on the sidelines in a cast
 Now the half-time air was sweet perfume
 While the sergeants played a marching tune
 We all got up to dance
 But we never got the chance
 'Cause the players tried to take the field,
 The marching band refused to yield
 Do you recall what was revealed
 The day the music died
 We started singin'... bye-bye...etc.

4. And there we were all in one place,
 A generation lost in space
 With no time left to start again
 So come on, Jack be nimble, Jack be quick,
 Jack Flash sat on a candlestick
 'Cause fire is the devil's only friend
 And as I watched him on the stage
 My hands were clenched in fits of rage
 No angel born in hell
 Could break that Satan's spell
 And as the flames climbed high into the night
 To light the sacrificial rite
 I saw Satan laughing with delight
 The day the music died
 He was singin'...bve-bve...etc.

ANGEL

Words and Music by
SARAH McLACHLAN

Gently



F (add9)/C



F (add9)/C



Dm



Spend all your — time wait - ing
straight line,

F



for that sec - ond chance, — for a break that would make —
and ev - 'ry - where you turn there's vul - tures and thieves —

Fsus2/A



G



Dm7



— it o - kay. — There's al - ways some — rea - son
at your — back. — Storm keeps on — twist - ing.

Original key: D \flat major. This edition has been transposed down one half-step to be more playable.

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F Fsus2 C

to feel — not good e - nough, and it's hard at the end —
 Keep on build - ing the lies that you make up for all —

Fsus2/A G Dm7

— of the day. — I need some dis - trac - tion
 — that you lack. — It don't make no dif - frence

F C

oh — beau - ti - ful re - lease. — Mem - o - ry
 es - cap - ing one last time. — It's eas - i - er

Fsus2/A G Dm

seep from my — veins. Let me be emp - ty
 to be - lieve in this sweet mad - ness,

F

C



oh and this weight - less and may - be I'll find some
oh this glo - ri - ous sad - ness that brings me

Am7

G7

C

C6



peace to to - night
to my knees } in the arms of the an -

C

Em



gel. Fly a - way from here,

from this dark, cold ho - tel room

F



C Am7 G7

and the end - less - ness that you fear.

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'and', a quarter note 'the', a quarter note 'end', a quarter rest, a quarter note 'less', a quarter note 'ness', a quarter note 'that', a quarter note 'you', a quarter note 'fear.', and a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G7sus C

You are pulled from the wreck - age

This system contains measures 4-6. The vocal line has a quarter rest, a quarter note 'You', a quarter note 'are', a quarter note 'pulled', a quarter rest, a quarter note 'from', a quarter note 'the', a quarter note 'wreck -', and a quarter note 'age'. The piano accompaniment continues with the eighth-note bass line and chords.

Em

of your si - lent rev - er - ie.

This system contains measures 7-9. The vocal line has a quarter rest, a quarter note 'of', a quarter note 'your', a quarter note 'si -', a quarter note 'lent', a quarter rest, a quarter note 'rev -', a quarter note 'er -', and a quarter note 'ie.'. The piano accompaniment continues with the eighth-note bass line and chords.

F Fsus F

You're in the arms of the an - gel.

This system contains measures 10-12. The vocal line has a quarter rest, a quarter note 'You're', a quarter note 'in', a quarter note 'the', a quarter note 'arms', a quarter rest, a quarter note 'of', a quarter note 'the', a quarter note 'an -', and a quarter note 'gel.'. The piano accompaniment continues with the eighth-note bass line and chords.

To Coda



May you find _____ some com - fort _____



_____ here.

F (add9)/C



D.S. al Coda

CODA



You're so tired of _____ the

_____ here.

F



Fsus



You're in the arms _____ of _____ the

F C Am

an - gel. May you find

G7 G7sus C F (add9)/C

some com - fort here.

C F (add9)/C

C F (add9)/C

C F (add9)/C C

C F (add9)/C C

AQUALUNG

Music by IAN ANDERSON
Lyrics by JENNIE ANDERSON

Moderately
N.C.

mf

The piano introduction consists of two staves in 4/4 time, marked 'Moderately' and 'N.C.' (No Chords). The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, and D5. The bass line in the left hand follows a similar pattern: quarter note G2, eighth notes A2, Bb2, C3, and D3. The dynamic is marked 'mf'.

Gm Db Eb

Sit - ting on a park bench, eye - ing lit - tle girls with

This system contains the first line of lyrics. The vocal line is in the upper staff, with lyrics 'Sit - ting on a park bench, eye - ing lit - tle girls with'. The piano accompaniment is in the lower staves. Chord diagrams for Gm, Db, and Eb are provided above the vocal line. The piano accompaniment includes a bass line and a right-hand accompaniment with chords and arpeggios.

F Eb F Eb F Gb Db Eb Db Gb

bad in - tent,

This system contains the second line of lyrics. The vocal line is in the upper staff, with lyrics 'bad in - tent,'. The piano accompaniment is in the lower staves. Chord diagrams for F, Eb, F, Eb, F, Gb, Db, Eb, Db, and Gb are provided above the vocal line. The piano accompaniment includes a bass line and a right-hand accompaniment with chords and arpeggios.

E B D Gm Db

snot is run - ning down his nose,

This system contains the third line of lyrics. The vocal line is in the upper staff, with lyrics 'snot is run - ning down his nose,'. The piano accompaniment is in the lower staves. Chord diagrams for E, B, D, Gm, and Db are provided above the vocal line. The piano accompaniment includes a bass line and a right-hand accompaniment with chords and arpeggios.



greas - y fin - gers smear - ing shab - by clothes.



Hey, Aq - ua - lung. Dry - ing in the cold sun,



watch - ing as the frill - y pant - ies run.



Hey, Aq - ua - lung.

Gm Db Eb

Feel - ing like a dead duck, spit - ting out piec - es of his

F Eb F Eb F Gb Db Eb Db Gb

bro - ken luck. Oh, Aq - ua - lung.



To Coda

E B D Gm F

Sun — streak - ing cold, — an
Feel - ing a - lone, — the



C Cm

old ar - man wan up - d'ring lone - ly, tak - ing time the
my's up the road, — sal - va - tion a la

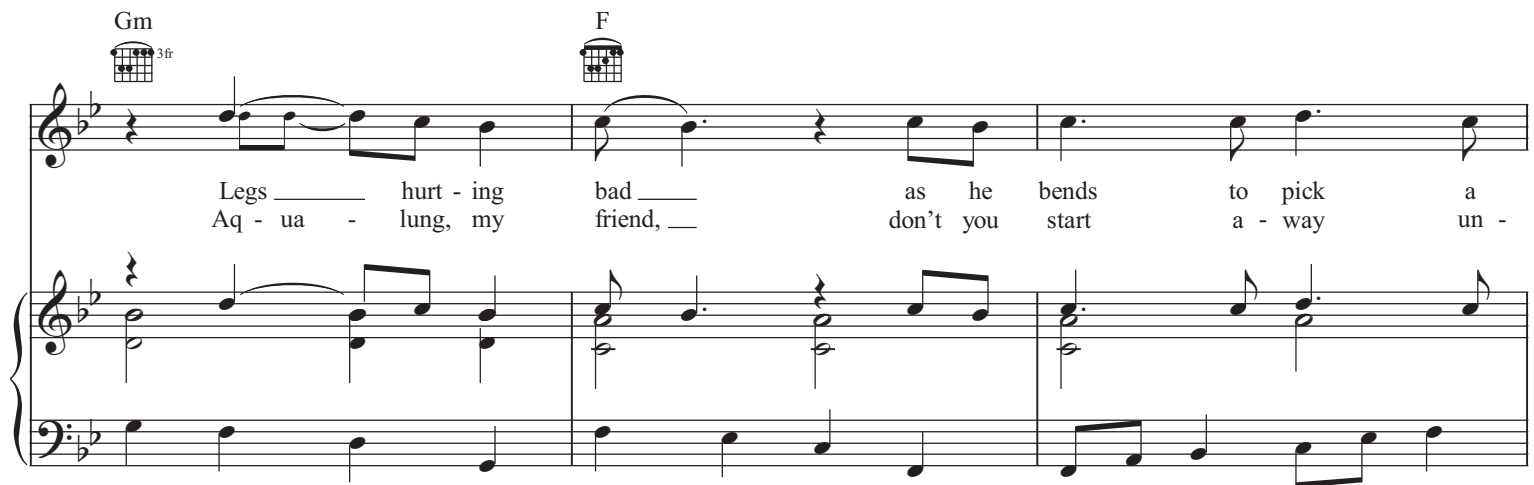
Gm  3fr F 



on - ly way — he knows.
mode and a cup of tea.



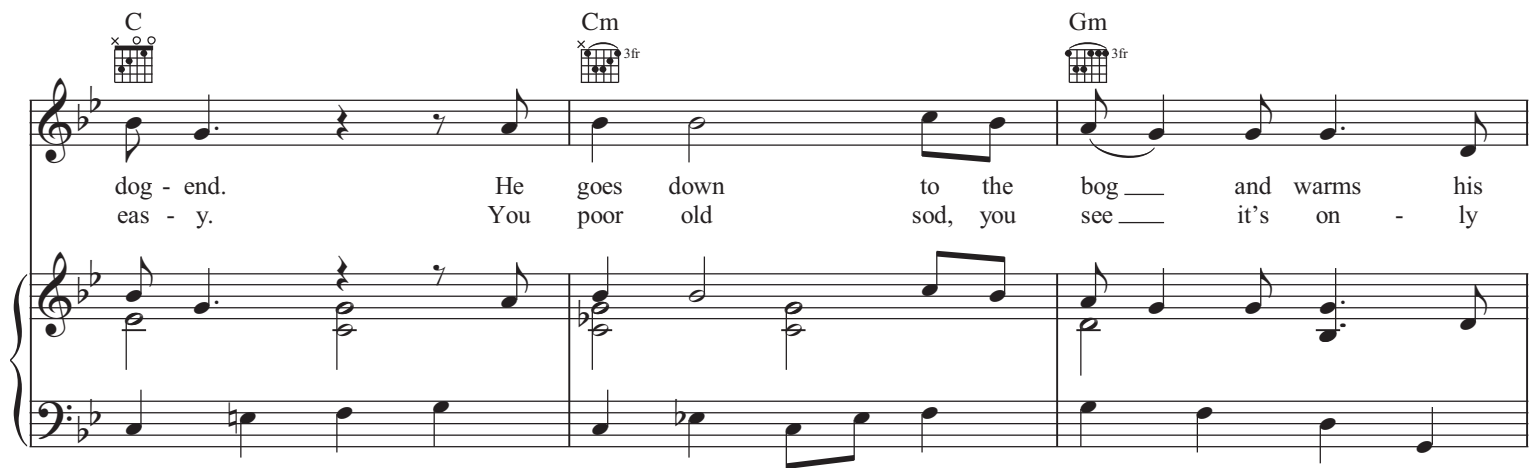
Gm  3fr F 

Legs — hurt - ing bad — as he bends to pick a
Aq - ua - lung, my friend, — don't you start a - way un -



C  Cm  3fr Gm  3fr

dog - end. He goes down to the bog — and warms his
eas - y. You poor old sod, you see — it's on - ly



F 

feet.
me.



Faster



Do you still re - mem - ber De - cem - ber's fog - gy



freeze when the ice that clings on - to your beard was



scream - ing ag - o - ny? And you snatch your rat - tling



last breaths with deep - sea - div - er sounds and the

Cm



F



flow - ers bloom like mad - ness in the spring.

D.S. al Coda

CODA

Gm



N.C.

Gm



N.C.

Gm



D \flat



E \flat



F



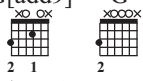
Oh, _____ Aq - ua - lung.

AT SEVENTEEN

Words and Music by
JANIS IAN

Moderately

Guitar (capo V) → G[add9] G



Gmaj7



G6



G



G[add9]



G



Gmaj7



G6



G



Keyboard → C(add9) C Cmaj7 C6 C C(add9) C Cmaj7 C6 C

Sheet music for the first system, including guitar and keyboard parts. The guitar part is in 4/4 time with a capo on the 5th fret. The keyboard part is in 4/4 time with a mezzo-piano (mp) dynamic marking.

G[add9]



C(add9)

G



C

Gmaj7



Cmaj7

G6



C6

G



C

Am11



Dm11

Am7



Dm7

E/A



A/D

Sheet music for the second system, including guitar, keyboard, and vocal parts. The vocal line includes the lyrics: "learned the truth at sev - en - teen, that love was meant for beau - brown - eyed girl in hand - me - downs whose name I nev - er could those of us who know the pain of val - en - tines that nev -".

Am7



Dm7

D7



G7

Sheet music for the third system, including guitar, keyboard, and vocal parts. The vocal line includes the lyrics: "- ty queens and high school girls with clear - skinned smiles who pro - nounce said, 'Pit - y, please, the ones who serve. They er came, and those whose names were nev - er called when".

G[add9] G Gmaj7 G6 G G[add9] G Gmaj7 G6 G

C(add9) C Cmaj7 C6 C C(add9) C Cmaj7 C6 C

mar - ried young and then re - tired. The
 on - ly get what they de - serve. The
 choos - ing sides for bas - ket - ball. It was

G[add9] G Gmaj7 G6 G Am11 Am7 E/A

C(add9) C Cmaj7 C6 C Dm11 Dm7 A/D

val - en - tines I nev - er knew, the Fri - day night cha - rades
 rich re - la - tioned home - town queen mar - ries in - to what
 long a - go and far a - way. The world was young - er than

Am7 D7

Dm7 G7

of youth were spent on one more beau - ti - ful, at
 she needs, a guar - an - tee of com - pa - ny and
 to - day, and dreams were all they gave for free to

G[add9] G Gmaj7 G6 G G[add9] G Gmaj7 G6 G

C(add9) C Cmaj7 C6 C C(add9) C Cmaj7 C6 C

sev - en - teen, I learned the truth. ——— And
 ha - ven for the el - der - ly." ——— Re -
 ug - ly duck - ling girls like me. ——— We all

Bb Am7

Eb Dm7

those of us ——— with rav - aged fac - es, lack - ing in the so -
 mem - ber those ——— who win ——— the game, ——— lose the love they sought —
 play the game ——— and when ——— we dare ——— to cheat our - selves at sol -

D7 Gm7 Cm7

G7 Cm7 Fm7

- cial grac - es, des - p'rate - ly ——— re - mained ——— at home ——— in -
 ——— to gain ——— in de - ben - tures ——— of qual - i - ty ——— and
 - i - taire, ——— in - vent - ing lov - ers on ——— the phone, ——— re -

Gm7

 Cm7

Cm7

 Fm7

Eb

 Ab

vent - ing lov - ers on the phone who called to say, "Come dance
 du - bi - ous in - teg - ri - ty. Their small town eyes will gape
 pent - ing oth - er lives un - known that call and say, "Come dance

D7

 G7

Gm7

 Cm7

Cm7

 Fm7

— with me," and mur - mured vague ob - scen - i - ties.
 — at you in dull sur - prise when pay - ment due
 — with me," and mur - mur vague ob - scen - i - ties

Am7

 Dm7

D7

 G7

1,2

It is - n't all it seems at sev - en - teen. A
 ex - ceeds ac - counts re - ceived at sev - en - teen. To
 at ug - ly girls like me at sev - en - teen.

3

G[add9]

 C(add9)

G

 C

Gmaj7

 Cmaj7

G

 C

Gmaj7

 Cmaj7

BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Moderately

Chord Diagrams:
 G:
 G/F#:
 Em7:
 Dsus:
 C:
 Bm7:
 Am7:
 D7sus:
 D/F#:
 Em7:
 D:
 C(add2):
 F9:
 G:
 D/F#:

Lyrics:
 Shad - ows grow — so long be - fore my
 Moon ap - pears — to shine and light the
 I can see — the sun - set in your
 eyes and they're mov - ing a -
 sky with the help — of some
 eyes, brown and grey — and
 cross the page. — Sud - den - ly — the day — turns in - to night —
 fire - fly. — Won - der how — they have — the pow'r to shine. —
 blue be - sides. — Clouds are stalk - ing is - lands in the sun. —



far a - way from the
I can see them un - der
Wish I could buy one out of



cit - y. }
the pine. }
sea - son. }

But don't hes - i - tate, —



'cause your love won't —



wait. Ooh ba - by, I love — your way —

Am7



C



G



D



ev - 'ry day. _

Wan - na tell you I love _ your way _

Am7



C



G



D



ev - 'ry day. _

Wan - na be with you night _ and day. _

Am7



C



To Coda

G



D/F#



Em7



Cmaj9



Bm7



Am7



D7sus



2

G D/F# Em7 Cmaj7

F9 G D/F#

Em7 Cmaj7

F9 Bm7 E7

But don't hes - i - tate, — 'cause your

Am7 D7

love _____ won't _____ wait. _____

D.S. al Coda

CODA



Ooh ba - by, I love _ your way _ _ _ _ _ ev - 'ry day. _



Wan - na tell you I love _ your way. _ _ _ _ _ Ooh. _ _ _ _ _



Wan - na be with you night _ and day. _ _ _ _ _



3

BABY, I'M-A WANT YOU

1

Words and Music by
DAVID GATES

Slowly, with feeling

A \flat maj7

B \flat m7

A \flat maj7

mf

G \flat maj7/A \flat

D \flat

A \flat

4fr

Ba - by, I'm - a want you.

B \flat m/A \flat

A \flat maj7

6fr

Ba - by, I'm - a need you. You're the on - ly one - I care - e - nough - to hurt -

D \flat

D \flat /C

B \flat m7

a - bout. May - be I'm - a cra - zy, but I just -

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Db/Eb Ab

can't live with - out your lov - in' and af - fec - tion,

Bbm/Ab Abmaj7

giv - in' me di - rec - tion like a guid - ing light - to help - me through - my dark -

Db Db/C Bbm7

- est ho - ur. Late - ly, I'm a - pray - in' that you'll al -

Db/Eb Ab N.C.

- ways be a - stay - in' be - side me.

Cm7



Eb/Db



Db



Used to be my life was just — e - mo - tions pass - ing — by, —

Cm7



Eb/Db



Db



feel - ing all the while and nev - er real - ly know - ing — why. —

Ab



Bbm7



Ab6



Db





Bbm7



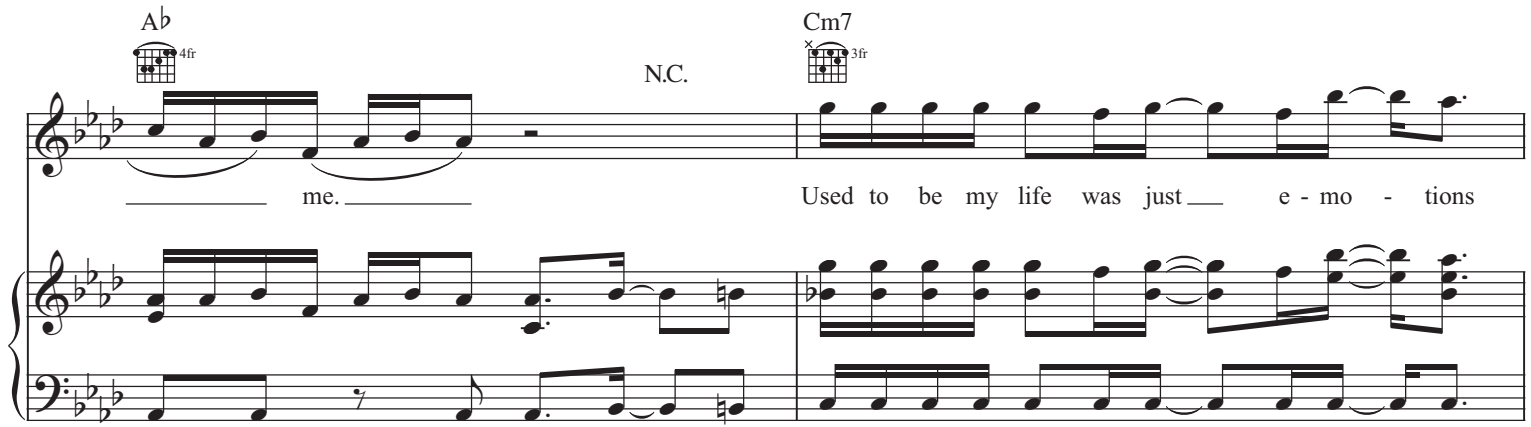
Db/Eb






Late - ly, I'm a - pray - in' that you'll al - ways be — a - stay - in' — be - side —

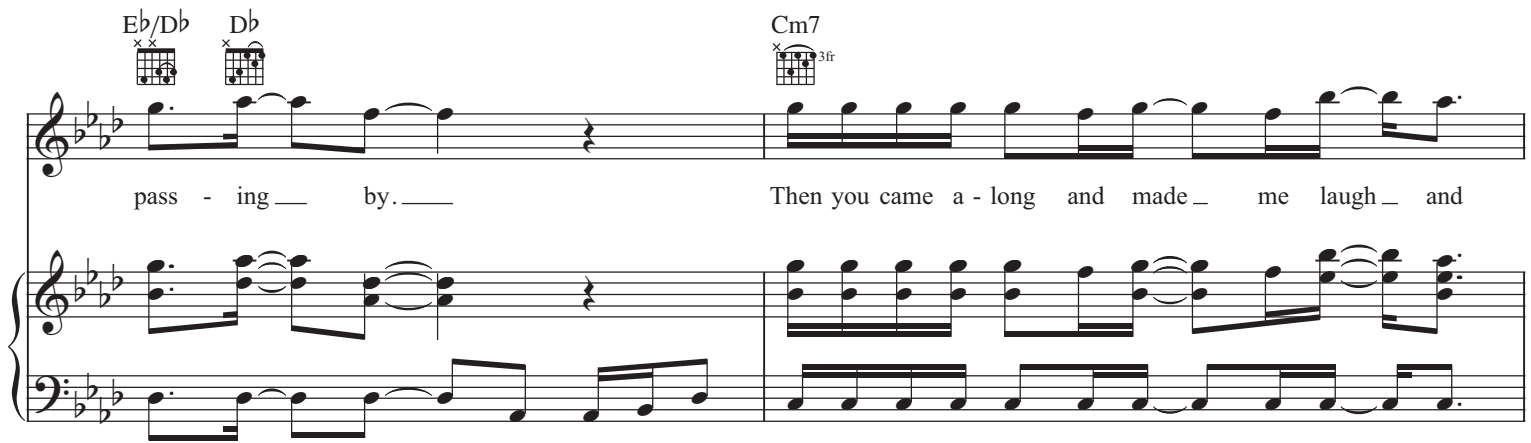
Ab  N.C. Cm7 






me. Used to be my life was just e - mo - tions



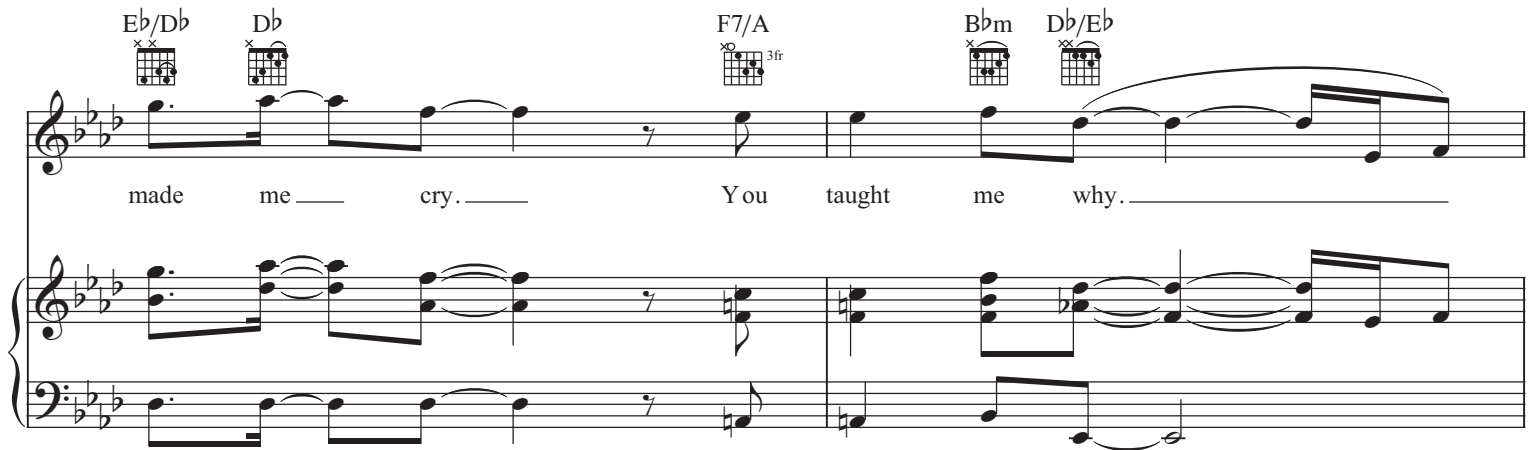
Eb/Db  Db  Cm7 

pass - ing by. Then you came a - long and made me laugh and



Eb/Db  Db  F7/A  Bbm  Db/Eb 

made me cry. You taught me why.



Ab  Bbm/Ab 

Ba - by, I'm - a want you Ba - by, I'm - a need you.



Abmaj7

Gbmaj7/Ab

Oh, it took — so long to find — you, ba - by. Ba -

Ab

Bb/Ab

- by, I'm - a want - you. Ba - by, I'm - a need you.

Ab

Db/Ab

Ab

Bbm/Ab

Abmaj7

Db/Ab

Repeat and Fade

BACK AT ONE

Words and Music by
BRIAN McKNIGHT

Slowly

B(add2)



G#m7



It's un - de - ni - a - ble that we should be ___ to - geth - er.
It's so in - cred - i - ble, the way things work ___ them - selves ___ out.

mf

E(add2)



C#m7



D#m7



E



F#



It's un - be - liev - a - ble how I used to say ___ that I'd ___ fall nev - er.
And all e - mo - tion - al, once you know what ___ it's all ___ a - bout, ___ hey.

B(add2)



G#m7



The ba - sis is need ___ to know. If you don't know just how ___ I feel, ___ then
And un - de - sir - a - ble, for us to be ___ a - part. ___

Amaj7

E(add2)/G#

C#/E#

let me show you now that I'm for real. If
 Nev - er would have made it ver - y far, 'cause you

Amaj7

E(add2)/G#

C#m7/F#

all things in time, time will re - veal. Yeah,
 know you've got the keys to my heart. 'Cause }

B

G#m7

F#sus

one, you're like a dream come true. Two, just wan - na be with you.

E(add2)

C#m7

D#m7

E

F#

Three, girl, it's plain to see that you're the on - ly one for me. And

B



G#m7



F#sus



four, re - peat steps one through three.

Five, make you fall in love with me. If

E(add2)



1 C#m7



C#m7/F#



ev - er I ___ be - lieve ___ my work ___ is done, ___

then I'll start ___ back ___ at one. ___

B



2

C#m7



C#m7/F#



E



Yeah. _____

then I'll start ___ back ___ at one. ___

Say _____

B/D#



E(add2)



___ fare - well ___ to the dark ___ of night; I see the com - ing of ___ the sun. ___ I ___

B/D#



G#sus



G#7#5



— feel like — a — lit - tle child whose life — has just — be - gun. — You

C#m7



D#m7



G#m7



came and breathed — new — life — in - to — this lone - ly heart — of mine. — You

C#m7



C#m7/F#



Dm7/G



G/B



N.C.

threw out — the life - line, just in the nick — of time. —



Am7



Gsus



One, you're like a dream come true. Two, just wan - na be with you.

F(add2) C/E Dm7 Em7 F G

Three, girl, it's plain to see that you're the on - ly one _ for me. _ And

C Am7 Gsus

four, re - peat steps one through three. Five, make you fall in love with me. If

F(add2) Dm7 Dm7/G

ev - er I _ be - lieve _ my work _ is done, _ then I'll start _ back _ at one. _

C F Am11 Dm11 Dm7/G Amaj9

rit.

BAD CASE OF LOVING YOU

Words and Music by
JOHN MOON MARTIN

Driving Rock



Whoa. _____



The hot sum - mer night _____



fell like a net. I've got - ta
don't make no pret - ty heart; I learned
by twen - ty - one to zip, Smile of



find that, Ju my bud - dy, das ba - by yet. start. lip.



You think Shake I need my I'm my you cute, fist, to soothe my a lit - tle bit knock on



head, shy. wood. I've got it turn Ma-ma, I blue ain't bad



that heart kind and I to red. of guy. got it good.



N.C.



N.C.

Doc - tor, doc - tor, give me the news. _ I got a bad case of



To Coda

lov - in' _ you. _ No pill's gon - na cure my ill. _ I got a



bad case of lov - in' you. _

1

A pret - ty face _

2

Whoa.



B



I know you like _



_ it.

You like it on top.



Tell me ma - ma, are you gon - na stop? _

E5



N.C.

D.S. al Coda

You had me down _

CODA

E5



bad case of



lov - in' you. _____

BAKER STREET

Words and Music by
GERRY RAFFERTY

Moderately

Ab/Bb



Fb/Gb



Gb/Ab



B \flat Eb/B \flat B \flat Eb/B \flat

Wind - ing your way down on Bak - er Street, —
 This cit - y des - ert makes you feel so cold. — He's got
 Way down the street — there's a lot in his place. —
 He's got this dream a - bout — buy - in' some land, he's gon - na

B \flat Eb/B \flat B \flat Eb/B \flat B \flat

light in your head and — dead — on your feet. Well, an - oth -
 so man - y peo - ple — but he's got no soul. — And it's tak -
 He o - pens his door, — he's got that look on his face, — and he
 give up the booze — and the one - night stands, — and then you'll —

Fm7 A \flat

- er cra - zy day — you'll drink the night — a - way — and for -
 - ing so — long — to find out you — were wrong — when you
 asks you where you've been. — You tell him who you've seen, — and you
 — set - tle — down — with some qui - et lit - tle town — and for -

E \flat **A \flat /E \flat** **E \flat**

get a - bout ev - 'ry - thing. —
 thought it held ev - 'ry - thing. —
 talk a - bout ev - 'ry - thing. —
 get a - bout ev - 'ry - thing. —

E \flat m7 **B \flat m7**

You used to think that it was so eas - y.
 An - oth - er year and then you'll be hap - py.
 But you know you'll al - ways keep mov - in'.
 When you wake up it's a new morn - in'.

E \flat m7 **B \flat m7**

You used to see that it was so eas - y. But
 Just one more year and then you'll be hap - py. But
 You know he's nev - er gon - na stop mov - in'. 'Cause
 The sun is shin - in', it's a new morn - in' and

Db Ab Eb

1, 3

you're try - in', you're try - in' now. —
 you're cry - in', you're cry - in' now. —
 he's roll - in', he's the roll - in' stone. —
 you're go - in', you're go - in' home. —

2, 4

Bb Gb/Ab Eb Gb/Bb

Eb Gb/Bb Db Bbm

1 2

Ab Ab7

1st time: D.S. (with repeats)
 2nd time: Repeat and Fade

BEAST OF BURDEN

Words and Music by MICK JAGGER
and KEITH RICHARDS

Slow

E B/D# C#m A B E B/D# C#m A

mf

E B/D# C#m A E B/D# C#m

I'll nev - er be your Beast of Bur - den. My back is broad —
I'll nev - er be your Beast of Bur - den. I've walked for miles; —

A E B/D# C#m A

but it's a - hurt - ing. } All I want is for you to make love to me. —
my feet are hurt - ing. }

E B/D# C#m 1 A 2 A

Am I

E/G# A

hard e - nough? _ Am I rough e - nough? _ Am I rich e - nough? _ I'm

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'hard', followed by a half note 'e - nough?' with a breath mark. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E/G# A B E B/D# C#m

not too blind _ to see. _ I'll nev - er be your Beast _

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note 'not', a half note 'too blind' with a breath mark, and a quarter note 'to see.' with a breath mark. The piano accompaniment continues with similar rhythmic patterns.

A E B/D# C#m A

_ of Bur - den. So, let's go home _ and draw the cur - tains.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'of Bur - den.', a quarter note 'So,', a half note 'let's go home' with a breath mark, and a quarter note 'and draw the cur - tains.' with a breath mark. The piano accompaniment features a more active bass line.

E B/D# C#m A E B/D# C#m A

Mu - sic on the ra - di - o, come on ba - by, make sweet love to me. _ Am I

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note 'Mu - sic on the ra - di - o,', a quarter note 'come on ba - by,', a half note 'make sweet love to me.' with a breath mark, and a quarter note 'Am I'. The piano accompaniment features a steady eighth-note bass line.

E/G# A

hard e - nough? _ Am I rough e - nough? _ Am I rich e - nough? _ I'm

E/G# A B

not too blind _ to see. _ Oh, lit - tle sis - ter, _

E B/D# C#m A E B/D# C#m A B

pret - ty, pret - ty, pret - ty, pret - ty girl. _

E B/D# C#m A E B/D# C#m A

You're a

E A E

pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, girl. — Pret - ty, pret - ty, such a pret - ty,

A E A E

pret - ty, pret - ty girl. — Come on, ba - by, please, — please, — please.

A E B/D# C#m A

(Spoken:) I'll tell ya, — you can put me out on the street.

E B/D# C#m A E B/D# C#m

Put me out with no shoes on my feet, but put me out, put me out, (Sung:)



put me out of mis - er - y, — yeah. All your sick - ness, I can



suck it up. Throw it all at me, I can shrug it off.



There's one thing that I don't un - der - stand: you keep on tell - ing me I



ain't your kind of man. — Ain't I rough e - nough? Oh! Ain't I

E B/D# C#m A E B/D# C#m

tough e - nough? Ain't I rich e - nough, in love e - nough?

A E B/D# C#m A E

Oo, oo, _____ please. _____

I'll nev - er be your Beast _____
 I'll nev - er be your Beast _____
 I won't need no Beast _____

A E A

_____ of Bur - den. I'll nev - er be your Beast _____ of Bur - den.
 _____ of Bur - den. I've walked for miles and my feet are hurt - ing.
 _____ of Bur - den. I need no fuss - ing, I need no nurs - ing.

Repeat and Fade

E B/D# C#m A E B/D# C#m A A/B

Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er be. _____
 All I want is you to make love to me. _____
 Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er nev - er be. _____

BENNIE AND THE JETS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly, deliberately

Gmaj7



mf

Fmaj7



Am7



D7



G



G#dim7



Hey, kids, _ shake _ it loose to - geth - er. The spot - light's hit - ting some - thing that's been known to change the weath - er.
Hey, kids, _ plug _ in - to the faith - less. May - be they're _ blind - ed, but Ben - nie makes them age - less.
Solo ad lib.



We'll kill the fat-ted calf to-night, so stick a-round. You're
 We shall sur-vive; let us take our-selves a-long, where we

3



gon-na hear e-lec-tric mu-sic sol-id walls of sound. }
 fight our par-ents out in the streets to find who's right and who's wrong. } Say,
Solo ends



Can-dy and Ron-nie, have you seen them yet, ooh but they're so spaced out. B - B - B - B - B



Ben-nie and the Jets. Oh but they're weird and they're won-der-ful. Oh, Ben -

Am C D

- nie, she's_ real-ly keen. She's got e - lec-tric boots, a mo-hair suit;_ you know I

Em Em/D C Bb/C C

read it in a mag-a - zine, oh. B - B - B Ben-nie and the

Gmaj7

Jets.

Fmaj7

To Coda

2

D.S. al Coda

CODA

Gmaj7

Ben - nie, Ben - nie, Ben - nie, Ben - nie and the Jets. —

3

Fmaj7

Repeat and Fade

Optional Ending

Gmaj7

BORDERLINE

Words and Music by
REGGIE LUCAS

Moderately

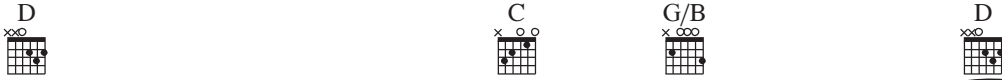
Chord Diagrams:

- D: $\begin{matrix} \times & \times & \times & \times & \times & \times \\ \times & \times & \times & \times & \times & \times \end{matrix}$
- C: $\begin{matrix} \times & \times & \times & \times & \times & \times \\ \times & \times & \times & \times & \times & \times \end{matrix}$
- G/B: $\begin{matrix} \times & \times & \times & \times & \times & \times \\ \times & \times & \times & \times & \times & \times \end{matrix}$
- G/A: $\begin{matrix} \times & \times & \times & \times & \times & \times \\ \times & \times & \times & \times & \times & \times \end{matrix}$


Lyrics:


Some- thin' in the way you love -
Some- thin' in your eyes is mak -

me won't let me be. I don't wan -
- in' such a fool of me. When you hold





- na be your pris-'ner, so ba - by, won't you set me free. _____
 me in your arms you love me till I just can't see. _____







Stop play - in' with my heart. Fin - ish what you start when -
 But then you let me down. When I look a - round, ba -





you make my love come down. _____ If you want me let me know. Ba -
 by, you just can't be found. _____ Stop driv - in' me a - way. I _____





by, let it show. Hon - ey, don't you fool a - round. _____ }
 just wan - na stay. There's some-thin' I just got to say. _____ }



Bm7

B/D#

Em7

A/C#

Just try to un - der - stand, I've giv -

F#m7

Gmaj7

G/A

- en all I can, 'cause you got the best of me.

A

A/C#

F#/A#

Bor - der - line,

Bm

A

E/G#

feels like I'm go - in' to lose my mind. You just keep -

Em7 D/F# D/A A D/A

— on push - in' my ___ love o - ver the bor - der - line.

A A/C# F#/A#

Bor - der - line, feels like I'm go -

Bm A E/G# Em7 D/F#

- in' to lose ___ my mind. _____ You just keep ___ on push - in' my -

D/A A D/A A

___ love o - ver the bor - der - line.

A/C# F#/A# Bm A E/G#

Keep on push - in' me, ba - by. Don't you know — you drive me cra -

Em7 D/F# D/A

- zy? You just keep — on push - in' my — love o - ver the bor -

To Coda \oplus D.C. al Coda

A D/A A

- der line.

CODA \oplus A

A/C# F#/A# Bm A E/G#

Look what your love — has done to me. — Come on, ba - by, set —

me free. You just keep on push - in' my love o - ver the bor -

Em7 D/F# D/A

- der - line. You cause me so much pain -

A D/A A A/C# F#/A#

I think I'm go - in' in - sane. What does it take to make you see? You just keep -

Bm A E/G#

on push - in' my love o - ver the bor - der line.

Em7 D/F# D/A A D/A A

BRASS IN POCKET

Words and Music by CHRISSIE HYNDE
and JAMES HONEYMAN-SCOTT

Moderate Rock

Chord progression: A, Asus2, Asus, A, Asus2, Asus, A

mf

Chord progression: A/F#, Asus2/F#, Asus/F#, A/F#, D(add9), E

Chord progression: A, Asus2, Asus, A, Asus2

Got brass in pocket, got bottle

Chord progression: Asus, A, A/F#, Asus2/F#, Asus/F# 2fr, A/F#

I'm gonna use it. In-tention, I feel in-ven-tive,

D(add9) E A Asus2

gon-na make you, make you, make you no - tice. Got mo - tion,
Got rhy - thym,

Asus A Asus2 Asus A

re - strained e - mo - tion, been driv - ing De - troit lean - ing, -
I can't miss a beat - I got new skank so reet,

A/F# Asus2/F# Asus/F# A/F# D(add9)

no rea - son it seems so pleas - ing. } Gon-na make you, make
got some - thing I'm wink - ing at you. }

E E6 E Esus E

you, make you no - tice. Gon-na use my arms, gon-na use my

E6 E Esus E E6 E

legs; gon-na use my style, _ gon-na use my side-step, gon-na use my

Esus E E6 E Esus E


fin - gers, _ gon-na use my, my, my i - mag - i - na - tion, _____ 'cause

A Asus2 Asus A A/F# Asus2/F#

I gon-na make you see there's no - bod - y else _ here no one like







Asus/F# A/F# D(add9)

me. _ I'm spe - cial, so _ spe - cial, I got - ta

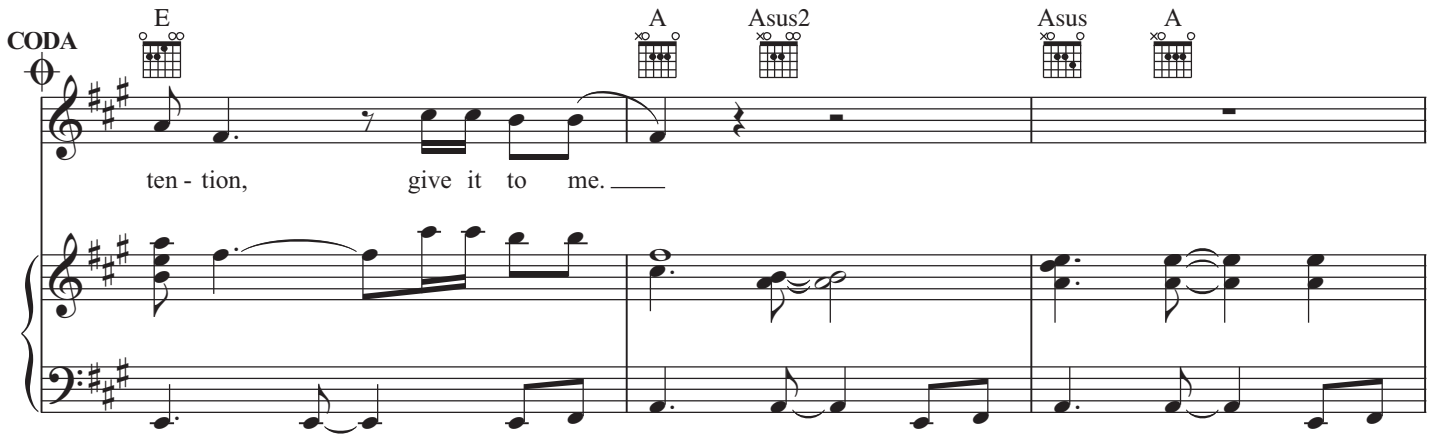
E  To Coda  1 2 D.S. al Coda





have some of your at - ten - tion, give it to me. ten - tion, give it to me, 'cause -



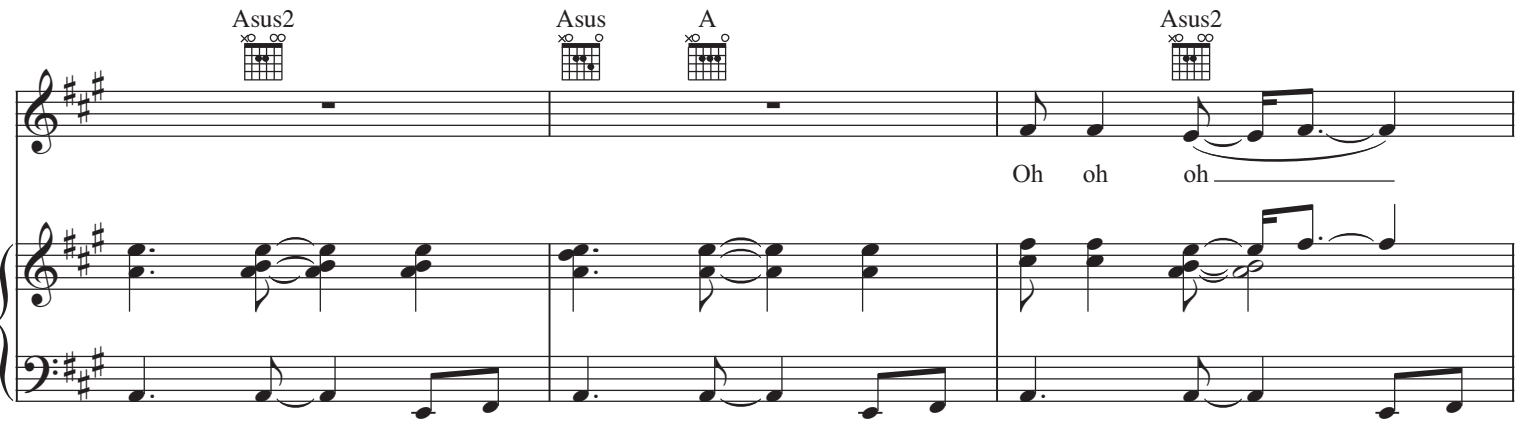
CODA  E  A  Asus2  Asus  A 






ten - tion, give it to me. _____



Asus2  Asus  A  Asus2 

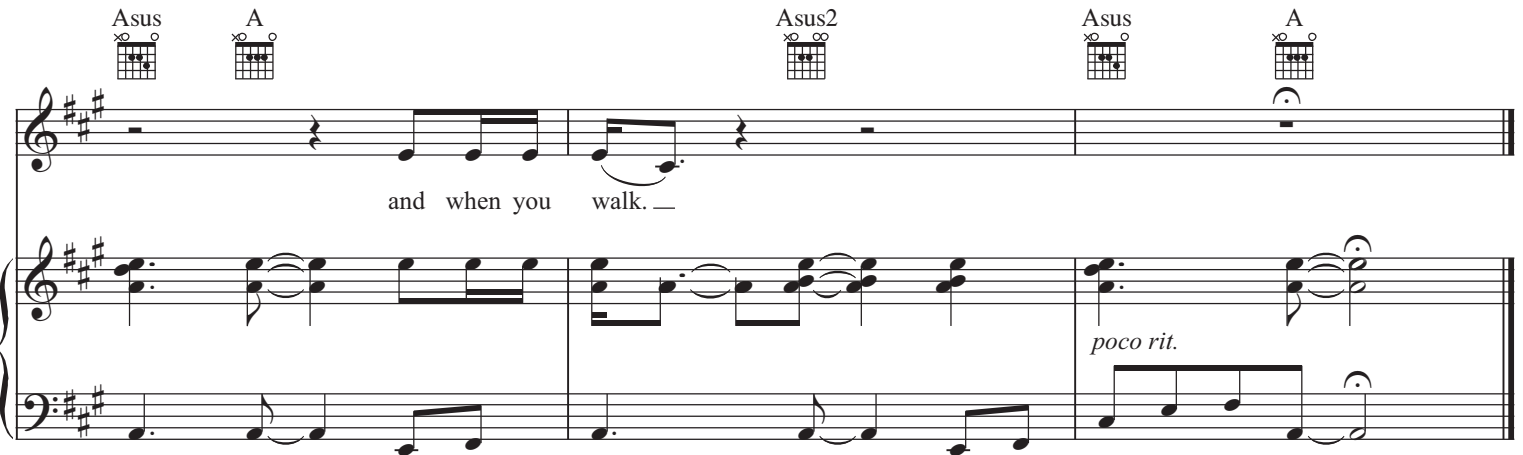
Oh oh oh _____



Asus  A  Asus2  Asus  A 

and when you walk. _____

poco rit.



BRICK HOUSE

Words and Music by LIONEL RICHIE, RONALD LaPREAD,
WALTER ORANGE, MILAN WILLIAMS,
THOMAS McCLARY and WILLIAM KING

Moderate Funk
N.C.

mf

First system of piano introduction in 4/4 time, featuring a melodic bass line and a treble line with rests.

Second system of piano introduction, continuing the melodic bass line and treble accompaniment.

Third system of piano introduction, leading into the vocal entry.

Ow, she's a

Am7

Gmaj7 Am/G#

Am

D

C

brick

house. _____

Am D

She's might - y, might - y, just let - tin' it all ___ hang out. ___ Ah, she's a

Am7 Gmaj7 Am/G# Am D C

brick house. ___ Ah, that

Am7 Gmaj7 Am/G# Am D

la - dy's stacked ___ and that's a fact, ___ ain't hold - in' noth - in' back. ___ Ow, she's a

Am7 Gmaj7 Am/G# Am D C

brick house. ___ Well,

Am7 Gmaj7 Am/G# Am D

we're to- geth - er, ev - 'ry - bod - y knows _ this is how the sto - ry goes: _

Am7

She knows she's got ev - 'ry - thing _ that a wom - an

needs to get a man, yeah, yeah. How can she lose _ with the

stuff she use? Thir - ty - six, twen - ty - four, _ thir - ty - six!

Gmaj7 Am/G# Am

Oh, what a win - ning hand, ___ 'cause she's a brick house. _

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'Oh, what a win - ning hand, ___ 'cause she's a brick house. _'. Above the vocal line, three guitar chord diagrams are shown: Gmaj7, Am/G#, and Am.

D C Am

— She's might - y, might - y, just

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are '— She's might - y, might - y, just'. Above the vocal line, three guitar chord diagrams are shown: D, C, and Am.

D Am7 Gmaj7 Am/G# Am

let - tin' it all ___ hang out. ___ Ah, she's a brick house. _

Detailed description: This system contains the third two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'let - tin' it all ___ hang out. ___ Ah, she's a brick house. _'. Above the vocal line, five guitar chord diagrams are shown: D, Am7, Gmaj7, Am/G#, and Am.

D C Am7 Gmaj7 Am/G# Am

— Ow, ___ that la - dy's stacked ___ and that's a fact, _

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are '— Ow, ___ that la - dy's stacked ___ and that's a fact, _'. Above the vocal line, six guitar chord diagrams are shown: D, C, Am7, Gmaj7, Am/G#, and Am.

ain't hold - in' noth - in' back. — Oh, she's a brick — house, —

D Am7 Gmaj7 Am/G# Am

— yeah. — She's the one, — the on - ly one, —

D C Am7

built like an Am - a - zon. — The clothes she wear, — her

Am D Am7

sex - y ways — make an old — man — wish for

young - er days, — yeah, yeah. She knows she's built and

knows how to please. — Sho' nuf can knock a strong —

man to his knees, — 'cause she's a brick house. —

Am7 Gmaj7 Am/G# Am

— Yeah, — she's might - y, might - y, — just

D C Am7 Gmaj7 Am/G# Am

let - tin' it all ___ hang out. ___ Ah, she's a brick house. ___

D Am7 Gmaj7 Am/G# Am

— { That la - dy's stacked ___ and that's a fact, ___
Yeah, she's the one, ___ the on - ly one, ___

D C Am7 Gmaj7 Am/G# Am

ain't hold - in' noth - in' back. ___ Ow! }
built like an Am - a - zon. ___ Yeah! } Shook - a dow shook - a dow dow,

D Em7/A

1-3 4 D.S. and Fade

shook - a dow shook - a dow dow. shook - a dow shook - a dow.

CANDLE IN THE WIND

Music by ELTON JOHN
Words by BERNIE TAUPIN

Gently, reflectively

B A A/G# F#m7 E Esus E

mf

B B7 E

Good - bye Nor - ma Jean, _____ though I nev - er
Lone - li - ness _____ was tough, _____ the tough - est role

Good - bye Nor - ma Jean, _____ though I nev - er
Lone - li - ness _____ was tough, _____ the tough - est role

A E/G#

knew you _____ at all you had the grace to hold your - self _____ while
you ev - er played. Hol - ly - wood cre - at - ed a su - per - star _____ and

knew you _____ at all you had the grace to hold your - self _____ while
you ev - er played. Hol - ly - wood cre - at - ed a su - per - star _____ and

A D/A A

those a - round _____ you crawled. _____ They crawled out of the
pain was the price you paid. _____ E - ven when you

those a - round _____ you crawled. _____ They crawled out of the
pain was the price you paid. _____ E - ven when you

E A

wood-work died, and they whis-pered oh, the in - to your brain. - press still - hound-ed you.

E/G#

They set you on the tread - mill and they made you change your name. All the pa - pers had to say was that Mar - i - lyn was found in

A D/A A B

the nude.) It seems to me you

B7 E A

lived your life like a can - dle in the wind, nev - er

E B

know - ing who to cling — to when the rain set in. —

Detailed description: This system shows the first two measures of the piece. The guitar part features an E major chord (open strings) and a B major chord (x24232). The vocal melody starts with a quarter note 'know - ing', followed by a quarter rest, then eighth notes 'who to cling — to'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

Bsus B A

I would have liked — to have known you, but I was just —

Detailed description: This system covers measures 3-5. The guitar part includes Bsus (x24232), B (x24232), and A (x02020) chords. The vocal melody begins with a quarter rest, followed by a quarter note 'I', then eighth notes 'would have liked — to have known you, but I was just —'. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

C#m B Bsus

— a kid. Your can - dle burned — out long be - fore —

Detailed description: This system covers measures 6-8. The guitar part features C#m (x44234fr), B (x24232), and Bsus (x24232) chords. The vocal melody starts with a quarter rest, then a quarter note '— a kid.', followed by eighth notes 'Your can - dle burned — out long be - fore —'. The piano accompaniment maintains the eighth-note bass line and melodic accompaniment.

B A A/G#F#m7

your leg - end ev - er did. —

Detailed description: This system covers measures 9-11. The guitar part includes B (x24232), A (x02020), and A/G#F#m7 (x24232 and x02020) chords. The vocal melody begins with a quarter rest, then eighth notes 'your leg - end ev - er did. —'. The piano accompaniment concludes with the same eighth-note bass line and melodic accompaniment.

E B

A A/G# F#m7 E Esus E

1 B B7

2 B B7/A E

Good - bye Nor - ma Jean, ———— though I nev - er

A E/G#

knew you — at all you had the grace to hold your - self ——— while

A D/A A

those a - round — you crawled. ———

E

A

Good-bye Nor - ma Jean, from a young man in the twen - ty sec - ond row —

E/G#

who sees you as some-thing more than sex - ual, — more than just our Mar - i - lyn

A

Asus

A

B

Mon - roe. It seems to me — you lived —

B7

E

E7

A

— your life — like a can - dle in — the wind, — nev - er know -



- ing who to cling to when the rain set in.



And I would have liked to have known you, but I was just



a kid. Your candle burned out long before



your legend ever did.

E7/G# A

I would have liked — to have known

C#m

you, whoa, — but I — was just a kid. — Your

B Bsus B

can - dle burned — out long — be - fore — your

A A/G# F#m7 E

leg - end ev - er did. —

rit.

2 C/D G(add9) G

I just can't smile _____ with - out you.

Detailed description: This system contains the first three measures of the piece. The guitar part starts with a C/D chord (x02345) for two measures, then a G(add9) chord (x02345) for the third measure, and a G chord (x02345) for the fourth measure. The piano accompaniment features a simple bass line in the left hand and chords in the right hand, with a melodic line in the right hand that includes a long note in the second measure.

Gmaj7 C/D G Em7

You came a - long _____ just like a song, _____ and

Detailed description: This system contains the next three measures. The guitar part uses Gmaj7 (x02345), C/D (x02345), G (x02345), and Em7 (x02345) chords. The piano accompaniment continues with a steady bass line and chords, with a melodic line in the right hand that has a long note in the second measure.

Am7 C/D C/E D7/F# G

bright-ened my day. _____ Who'd-'ve be-lieved that you were part of a dream? _

Detailed description: This system contains the next three measures. The guitar part uses Am7 (x02345), C/D (x02345), C/E (x02345), D7/F# (x02345), and G (x02345) chords. The piano accompaniment features a bass line and chords, with a melodic line in the right hand that includes a triplet of eighth notes in the second measure.

Em7 Am7 D7 C/E D7/F#

Now it all seems light years a - way. _____ And now you know, I

Detailed description: This system contains the final three measures. The guitar part uses Em7 (x02345), Am7 (x02345), D7 (x02345), C/E (x02345), and D7/F# (x02345) chords. The piano accompaniment continues with a bass line and chords, with a melodic line in the right hand that includes a triplet of eighth notes in the second measure.

Gmaj7 Em

can't smile with - out you. I can't smile with -

Detailed description: This system contains the first two measures of the song. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a simple harmonic pattern. Chord diagrams for Gmaj7 and Em are provided above the staff.

Em(maj7) Em7 Am7

out you. I can't laugh — and I can't sing. I'm

Detailed description: This system contains the next three measures. The vocal line continues with a half note D5, a quarter note E5, and a quarter note F5. A triplet of eighth notes (G5, A5, B5) is marked with a '3' above it. Chord diagrams for Em(maj7), Em7, and Am7 are provided above the staff.

C/D Db/Eb Abmaj7

find - in' it hard — to do an - y - thing. — You see, I feel sad when

Detailed description: This system contains the next three measures. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a key signature change to B-flat major. Chord diagrams for C/D, Db/Eb, and Abmaj7 are provided above the staff.

Fm7

you're sad. I feel glad when you're — glad. If

Detailed description: This system contains the final three measures. The vocal line starts with a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The piano accompaniment continues with a simple harmonic pattern. A chord diagram for Fm7 is provided above the staff.

Bbm7

Db/Eb

you ³ on - ly knew what I'm ³ go - ing through. I just can't

smile.

Now, some peo - ple say ³ hap - pi - ness takes ³ so

Gb/Ab

Ab7

Dbmaj7

Dbm

³ ver - y long to find. ³ Well, I'm find - in' it hard ³ leav -

- in' your love be - hind me.

And you see, I

poco rit.

Amaj7 F#m7

can't smile with - out you. I can't smile with -

a tempo

Bm7

out you. I can't laugh — and I can't sing. I'm

D/E Eb/F Bbmaj7

find - in' it hard to do an - y - thing. — You see, I feel glad when

Gm7 Cm7

you're glad. I feel sad when you're sad. If you — on - ly knew what

E \flat /F

I'm _____ ³ go - ing through. I just can't smile _____ with - out

B \flat maj7 **Gm7**

you.
Can't smile with - out you. Can't smile with -

Cm7

out you. Can't laugh _____ and I can't sing. I'm

E \flat /F **F7** **B \flat maj7** **Repeat and Fade**

find - in' it hard _____ to do an - y - thing. — You see, I can't smile with -

N.C.

Am G F G

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

Am G F G Dm C

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

Bb Dm C G

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

Am G F G Am G

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 Bb

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

Dm C G Am C

I can hear them say: }
 but I hear the voic - es say: } Car - ry on, my way -

G F Am C G

- ward son; _____ there'll be peace when you _____ are done. _

Am C G F N.C.

Lay your wea - ry head _____ to rest; _____ don't you cry no _____


more.

Am G F Am G


Car - ry on; you will al - ways re - mem - ber. _____ Car - ry on; noth - ing


F Dm C Bb

e - quals the splen - dor. Now your life's no long - er emp - ty; _____





 sure - ly heav - en waits for you. Car - ry on, my way -






 - ward son; _____ there'll be peace when you _____ are done. _





 Lay your wea - ry head _____ to rest; _____ don't you cry no _____

N.C.



Repeat and Fade

more.



CHANGE THE WORLD

Words and Music by WAYNE KIRKPATRICK,
GORDON KENNEDY and TOMMY SIMS

Moderately (not too fast)

E F#m7 G F#m7 E

mf

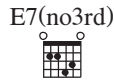
F#m7 G

F#m7 B7sus E A/E E7(no3rd)

If I can reach the stars,
If I could be king,

A/E E

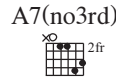
pull one down for you,
e - ven for a day,



shine _____ it on as my heart _____
I'd take you as my queen, _____



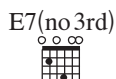
so you could see the truth. _____
I'd have it no oth - er way. _____



Then _____ this love I have _____ in - side
And _____ our love will _____ rule _____ in _____ this



is ev - 'ry - thing it _____ seems, _____
king - dom we have _____ made. _____



but _____ for
'Til then I'd now be I find _____

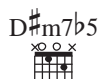
'Til then I'd now be I find _____
fool _____



's on - ly in my _____ dreams _____ }
wish - ing for the _____ day _____ } that I can



change _____ the world. _____



I { will } be _____ the sun - light in your u - ni - verse. _
{ would }
{ would }

D#m7b5

G#7

C#m

Cm

Bm9

You would think ___ my love ___ was real - ly some - thing ___ good, ba - by, ___

To Coda

A

E(add9)/G#

1 Edim/G

F#m7

if I ___ could ___ change ___ the world. ___

E

A/E

Em7

A/E

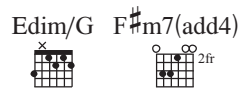
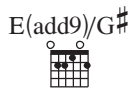
E

2

Edim/G

F#m7

change ___ the world, ___



ba - by, — if I — could — change



the — world. — *Guitar solo*




D.S. al Coda

Solo ends I could

CODA

Edim/G F#m7 A E(add9)/G#

change the ___ world, ba - by, if I ___ could ___

Edim/G F#m7 A E(add9)/G# E(add9)/G# Edim/G

change the ___ world, ba - by, if I ___ could ___ change ___

Esus/F# G6 E F#m7 G

the world. _____

F#m7 E

CHARIOTS OF FIRE

from CHARIOTS OF FIRE

Music by VANGELIS

Moderately
N.C.

mf

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a half note G4, and a quarter note G4. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment starting on G2.

The second system continues the two-staff format. The upper staff has a whole note G4, a quarter rest, a quarter note G4, and a whole note G4. The lower staff continues the eighth-note accompaniment.

The third system features a change in the upper staff. It starts with a quarter note G4, followed by a quarter rest, a quarter note G4, and a quarter note G4. The lower staff continues the eighth-note accompaniment. Chord symbols Db and Gb/Db are placed above the staff. The Db chord is a whole note, and the Gb/Db chord is a half note.

The fourth system continues with the two-staff format. The upper staff has a whole note Db chord, followed by a quarter rest, a quarter note G4, a quarter note G4, and a quarter note G4. The lower staff continues the eighth-note accompaniment. Chord symbols Db and Gb/Db are placed above the staff. The Db chord is a whole note, and the Gb/Db chord is a half note with a triplet of eighth notes (G4, A4, B4) above it.

Chord progression: Db, Gb/Db, Db, Gb/Db, Db, Gb/Db. The melody features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Chord progression: Db, Gb/Db, Db, Gb/Db, Db, Gb/Ab. The melody continues with triplet eighth notes and a consistent bass line.

Chord progression: Db, Fm, Gb, Db, Fm, Ab7, Db. The melody includes triplet eighth notes and a bass line with some rhythmic variation.

Chord progression: Fm, Gb, Db, Gb/Ab, Db, Fm, Gb, Db. The melody features triplet eighth notes and a bass line.

Chord progression: Fm, Ab7, Db, Fm, Gb, Db, Gb/Ab, Db, Gb/Db. The first measure of this system is marked with a '1' above the staff. The melody concludes with triplet eighth notes and a final bass line.

2

Fm Gb Db Ab7 Db Gb/Db Db Gb/Db

Db Gb/Db Db Gb/Db Db Gb/Db

Db Gb/Db Db Gb/Db Db Gb/Db

Db Gb/Db Db Gb/Db Db Gb/Db

Db Gb/Db Db

CHERISH

Words and Music by
TERRY KIRKMAN

Moderately

F6/9



E♭maj7



F6/9



E♭maj7



F



Gm7/F



E♭



Cher - ish is the word I use to de - scribe _____
Per - ish is the word that more than ap - plies _____

C7



F



Gm7/F



all the feel - ing that I have hid - ing here for you in - side. _____
to the hope in my heart each time I re - al - ize _____

E♭



C7



Am



You don't know how man - y times I've wished that I had
that I am not gon - na be the one to share your

Bb Am

told you. You don't know how man - y times I've wished that I could
dreams. — That I am not gon - na be the one to share your

Bb Am

hold you. You don't know how man - y times I've wished that I could
schemes. — That I am not gon - na be the one to share what

To Coda

Bb Am Gm Bb

mold you in - to some - one who could cher - ish me as much as I cher - ish
seems to be the life that you could cher - ish as much as I do —

1 2

C C

you. — yours. — Oh, I'm be -

Gm C Am

gin - ning to think that man has nev - er found the words that could make you want

E C F Dm7

me. That have the right a - mount of let - ters, just the right sound, that could

Bb Gm Eb

make you hear, make you see that you are driv - ing me out of my

C F N.C.

mind. Oh, I could say I need you, but then you'd

C/E Cm/Eb D7

re - al - ize ___ that I want you, just like a thou-sand oth - er guys who'd say they

Bb C7 Dm Bb

loved you with all the rest of their lies, ___ when all they want - ed was to touch your face, your

Gm7 Eb6 C

D.S. al Coda
(lyric 1)

hands, and gaze in - to your eyes. _____

CODA Eb

cher - ish me as much as I cher - ish

C F Bb C

you. And I do

Detailed description: This system contains the first three measures of the piece. The guitar part shows chords for C, F, Bb, and C. The vocal line starts with a long note on 'you.', followed by 'And I do'. The piano accompaniment features a steady bass line in the left hand and sustained chords in the right hand.

F Bb C F Bb

cher - ish you. And I

Detailed description: This system contains the next three measures. The guitar part shows chords for F, Bb, C, F, and Bb. The vocal line continues with 'cher - ish you.' and 'And I'. The piano accompaniment continues with sustained chords and a moving bass line.

C F Bb C

do cher - ish you.

Detailed description: This system contains the next three measures. The guitar part shows chords for C, F, Bb, and C. The vocal line continues with 'do cher - ish you.'. The piano accompaniment maintains the harmonic structure with sustained chords and a consistent bass line.

F6/9

Cher - ish is the word.

rit.

Detailed description: This system contains the final three measures. The guitar part shows an F6/9 chord. The vocal line concludes with 'Cher - ish is the word.'. The piano accompaniment includes a *rit.* (ritardando) marking and ends with sustained chords and a final bass line.

CLAIR

Words and Music by
GILBERT O'SULLIVAN

Moderately

Gm7

Cm7

F7

mf

Chord diagrams: Gm7 (x2320), Cm7 3fr (x3201), F7 (x3211)

F7sus

F7

Gm7

Cm7

Clair, _____ the mo - ment I met _____ you I

Chord diagrams: F7sus (x3211), F7 (x3211), Gm7 (x2320), Cm7 3fr (x3201)

F7

Dm7

Gm

Gm/F

swear, _____ I felt as if some - thing some - where _____ had

Chord diagrams: F7 (x3211), Dm7 (x2202), Gm 3fr (x3201), Gm/F (x3211)

Cm7

F7

hap - pened to me, _____ which I could - n't see. _____ And

Chord diagrams: Cm7 3fr (x3201), F7 (x3211)

Gm7 Cm7 F7

then, _____ the mo - ment I met _____ you a - gain _____ I
 Clair, _____ if ev - er a mo - ment so rare _____ was

Dm7 Gm Gm/F Cm7

knew in my heart _____ that we were friends. _____ It had to be so. _____ It
 cap - tured for all _____ to com - pare, _____ that mo - ment is you, _____ in

F7 Bb Abdim7

could - n't be no. _____ But, try _____ as hard as I might _____ do, I
 all that you do. _____ But why, _____ in spite of our age _____ dif - frence,

Cm Eb/F Bbmaj7

don't know why _____ you get to me _____ in a way I can't de - scribe. _____
 do I cry? _____ Each time I leave _____ you I feel I could die. _____

E^bmaj7 **Edim/B^b**

Words mean so lit - tle when you look up and smile. _ I don't care
 Noth - ing means more _ to me than hear - ing you say, _ "I'm going to

B^b6 **C9**

what peo - ple say. _ To me, you're more than a child. _ Oh,
 mar - ry you. Will _ you mar - ry me, Un - cle Ray?" _ Oh,

Cm7 **F9** **Gm7**

Clair,
 Clair, Clair. _ Clair. _ Clair, _ I've

Cm7 **F9**

told you be - fore, _ don't you dare get back _

B♭maj7 **Gm7** **Cm7** **F9**

in - to bed. Can't you see that it's late? No, you can't

B♭maj7 **Gm7** **Cm7** **F7**

have a drink. Oh, all right then, but wait just a

B♭ **A♭dim7**

bit while I, in an ef - fort to

Cm **E♭/F** **B♭maj7**

ba - by - sit, catch of my breath, what there is left of it.

E♭maj7

Edim/B♭

3fr

You can be mur - der at this hour of the day, — but in the

B♭6

C9

morn - ing this hour — will seem a life - time a - way. — Oh,

Cm7

F9

Em7♭5

Clair, Clair. —

E♭maj9

B♭/D

Cm7

E♭/F

B♭maj9

Oh Clair.

rit.

CLOCKS

Words and Music by GUY BERRYMAN, JON BUCKLAND,
WILL CHAMPION and CHRIS MARTIN

Moderately



Lights go out and I can't be saved. — Tides that I tried to
Con - fu - sion — nev - er stops. — Clos - ing — walls and



swim a - gainst — brought me down up - on my knees. —
tick - ing clocks — gon - na come back and take you home. — I

Fm Eb

Oh I beg, I beg and plead. _ Sing - in', come out of
 could not stop that you now know. _ Sing - in', come come out up -

Bbm Fm

things un - said. _ Shoot an ap - ple off my head. _ And a
 on my seas, _ curse missed op - por - tu - ni - ties. _ Am I

Eb Bbm

trou - ble that can't be the named. _ A tig - er's wait - ing of
 a part _____ of the cure _____ or am I part - ing of

Fm Eb Bbm

to be tamed. _ } Sing - in', _____ you _____
 the dis - ease? _ }

Fm Eb

are. You

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for Fm and Eb are shown above the staff.

Bbm Fm

are.

Detailed description: This system contains the next two measures. The vocal line continues with a half note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Bbm and Fm are shown above the staff.

1 Eb Bbm Ab6

Detailed description: This system contains the next four measures, which are instrumental. The piano accompaniment continues with the established eighth-note bass line and melodic patterns. Chord diagrams for Eb, Bbm, and Ab6 are shown above the staff.

Eb Bbm Ab6

Detailed description: This system contains the final four measures of the piece. The piano accompaniment concludes with the same rhythmic and melodic motifs. Chord diagrams for Eb, Bbm, and Ab6 are shown above the staff.

2 Eb Bbm Fm

3fr

You are.

3fr Eb Bbm Fm

3fr

You are.

3fr Eb Bbm Abmaj7

3fr

To Coda

3fr Eb Bbm Abmaj7

3fr

You are.

Gbmaj7 Db 1, 2
Ab

And noth - ing else com - pares.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: Gbmaj7, Db, and Ab (labeled 1, 2). The piano accompaniment consists of a treble and bass clef staff with chords and a steady eighth-note bass line.

3 Ab Gbmaj7

Detailed description: This system contains the second line of music. It features a vocal line with a long note and a piano accompaniment. Above the vocal line, two guitar chord diagrams are provided: Ab (labeled 3) and Gbmaj7. The piano accompaniment continues with chords and a steady eighth-note bass line.

Eb/G Bbm/F

Detailed description: This system contains the third line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line, two guitar chord diagrams are provided: Eb/G and Bbm/F. The piano accompaniment continues with chords and a steady eighth-note bass line.

1 Fm 2 Fm D.S. al Coda
(with repeats)

Detailed description: This system contains the final line of music. It features a piano accompaniment with two measures. Above the piano line, two guitar chord diagrams are provided: Fm (labeled 1) and Fm (labeled 2). The system concludes with the instruction 'D.S. al Coda (with repeats)'.

CODA



Home, home, — where I want — ed — to



go. Home, home, where I



want — ed — to go.



Repeat and Fade

Optional Ending



COLD SHOT

Words and Music by MIKE KINDRED
and WESLEY CLARK

Moderately (♩ = $\overset{\frown}{\text{3}}$)



mf



Once ³ was a sweet thing, ba - by. We held our love in our hands. _
Re - mem - ber the way that you loved me. You'd do an - y - thing - I said. _
Instrumental

But now I reach to kiss your lips, my
 But now I see you out some - where, you

N.C. D

touch don't mean a thing. } And that's a cold shot, ba - by.
 won't give me the time of day. }


Am

Yeah, that's a drag. A cold shot,

D E7#9

ba - by. { I let our love go
 We let our love go

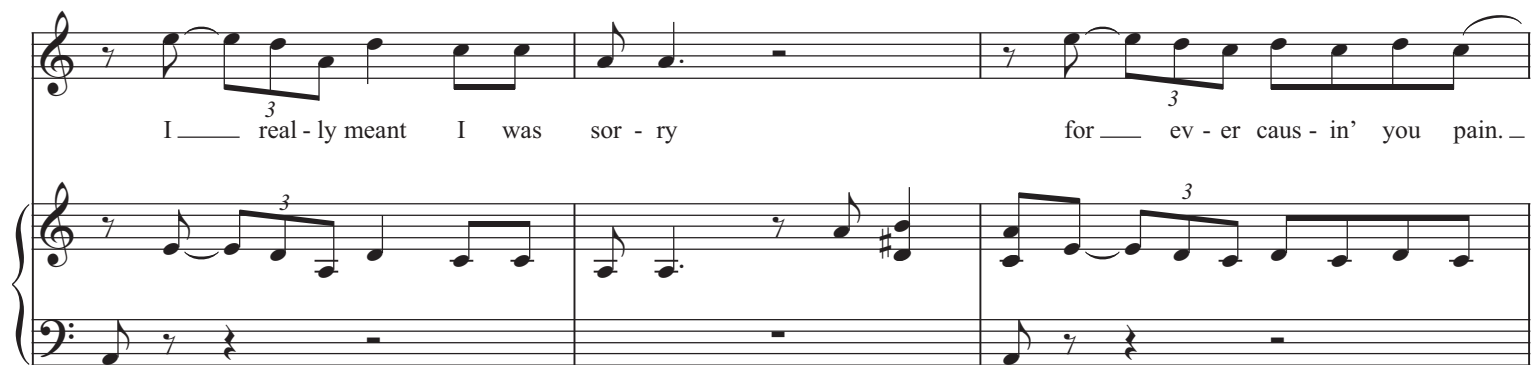
1, 2
Am



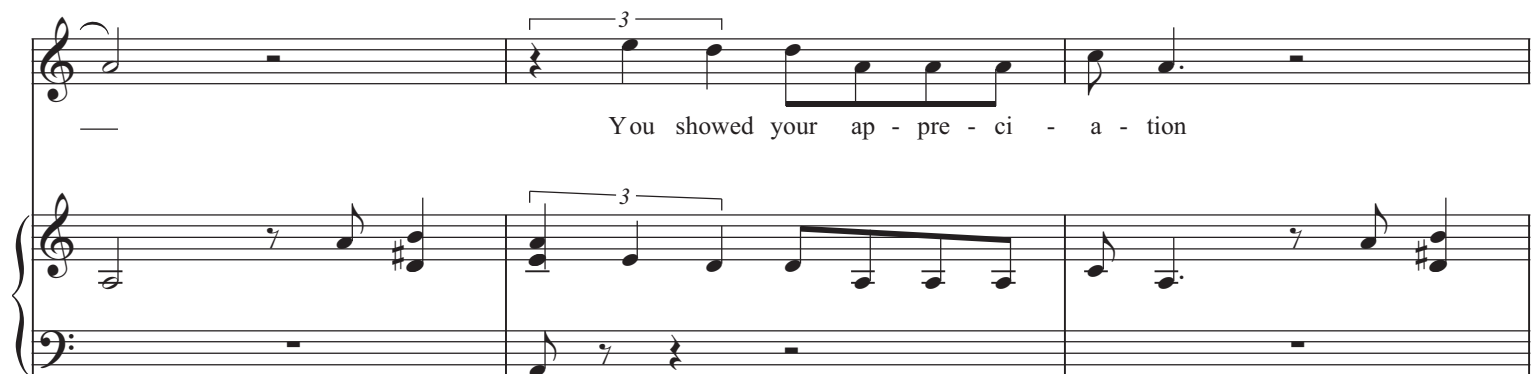

3
bad. _____
bad. _____



3
End instrumental



I _____ 3 real - ly meant I was sor - ry for _____ 3 ev - er caus - in' you pain. -



3
You showed your ap - pre - ci - a - tion


D




by walk - in' out an - y - way. — And that's a cold shot, — ba - by.




Am



Yeah, — that's a ³drag. — And that's a cold shot, —




D




— ba - by.

E7#9



We ³let our love — go



Am



bad. ³



First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords and intervals, with some notes beamed together. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, identical in structure to the first system, featuring a grand staff with treble and bass clefs, chords, and a rhythmic accompaniment.

Third system of musical notation, identical in structure to the first system, featuring a grand staff with treble and bass clefs, chords, and a rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with a treble clef and a bass clef. Above the treble staff is a guitar chord diagram for E7#9, with a '6fr' label. The treble staff contains eighth-note chords with triplet markings. The bass staff contains eighth-note chords with triplet markings.

Fifth system of musical notation, featuring a grand staff with a treble clef and a bass clef. Above the treble staff are guitar chord diagrams for Am and A7#9, with a '6fr' label. The treble staff contains eighth-note chords with triplet markings. The bass staff contains eighth-note chords with triplet markings.

COME SAIL AWAY

Words and Music by
DENNIS DeYOUNG

Moderately slow, with feeling

The musical score is written in 4/4 time and includes guitar chords and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic. The guitar chords are indicated by diagrams above the staff. The lyrics are: "I'm sail - ing a - way; set an o - pen course for the vir - gin sea. 'Cause I've got to be free, free to face the life that's a - head of me."

Chord Diagrams:

- C:
- Dm:
- Em:
- Dm:
- C:
- G:
- C:
- Em/B:
- Am:
- Am/G:
- F:
- G:
- C:
- Em/B:
- Am:
- Am/G:
- F:
- G:

Am G Am

On board I'm the cap - tain, ___ so climb a - board. We'll search for to - mor - row, ___

G C Em/B Am Am/G

on ev - 'ry shore. ___ And I'll try, oh Lord, ___ I'll try

F G C Dm Em Dm

to car - ry on.

C G7 C Em/B Am Am/G

I look to ___ the sea.

F G

Re - flec - tions in the waves spark my mem - o - ry,

C Em/B Am Am/G F

some hap - py, some sad. I think of child - hood friends and the

G Am G

dreams we had. We lived hap - p'ly for - ev - er so the sto - ry goes.

Am G

But some - how we missed out on the pot of gold. But we'll

C
Em/B
Am
Am/G
F
G

— try — best that — we — can, to car — ry

C
F/C
G5/C
F/C
C
F/C

on.

G5/C
F/C
C
F/C
G5/C
F/C

A gath - er - ing — of an - gels — ap - peared a - bove — my — head. — They

C
F/C
G5/C
F/C

sang to me this song of hope — and this is what — they — said. — They — said

C F/C G5/C F/C

come sail a - way, come sail a - way, come sail a - way with me, lads.

C F/C G5/C F/C

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C F/C To Coda

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C Ab

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C F/C

I

C F/C G5/C F/C

thought that they were an - gels — but much to my — sur - prise, — we

C F/C G5/C F/C

climbed a - board — their star - ship — and head - ed for — the skies. — Sing - in'

D.S. al Coda

CODA

C F/C G5/C F/C

Optional Ending

Repeat and Fade

Come sail a-way, come — sail a-way, come sail a - way — with me. —

COMPLICATED

Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY,
SCOTT SPOCK and GRAHAM EDWARDS

Moderate Pop

Dm B♭maj7 F C





Uh huh, life's like this.

Dm B♭maj7 F C


Uh huh, uh huh, that's the way it is.



Dm B♭maj7 F C

'Cause life's like this.

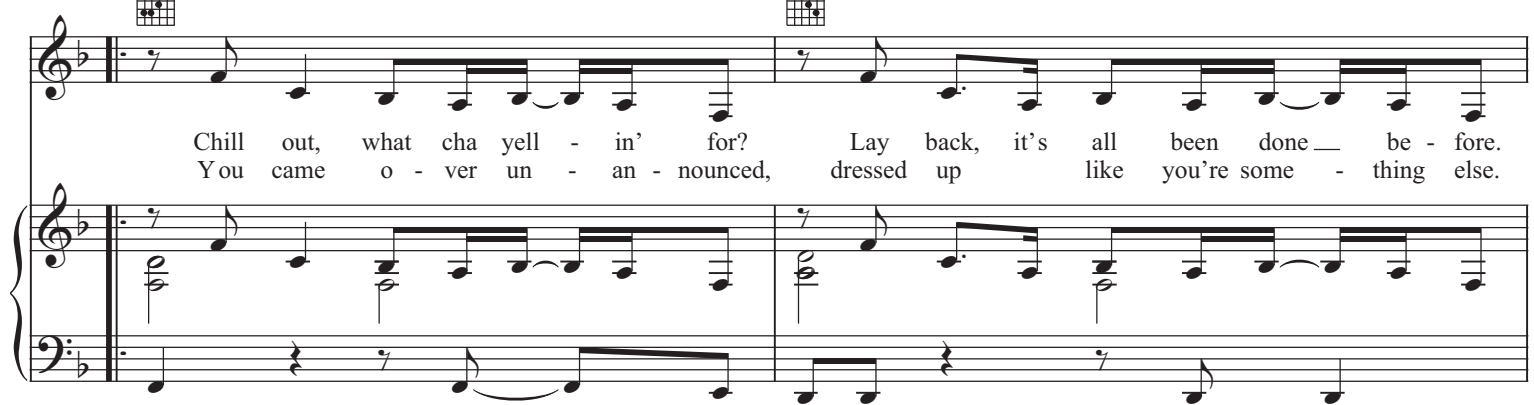
Dm 
 Bbmaj7 
 F 
 C 

Uh huh, uh huh, that's the way it is.



F 
 Dm 



Chill out, what cha yell - in' for? Lay back, it's all been done — be - fore.
 You came o - ver un - an - nounced, dressed up like you're some - thing else.



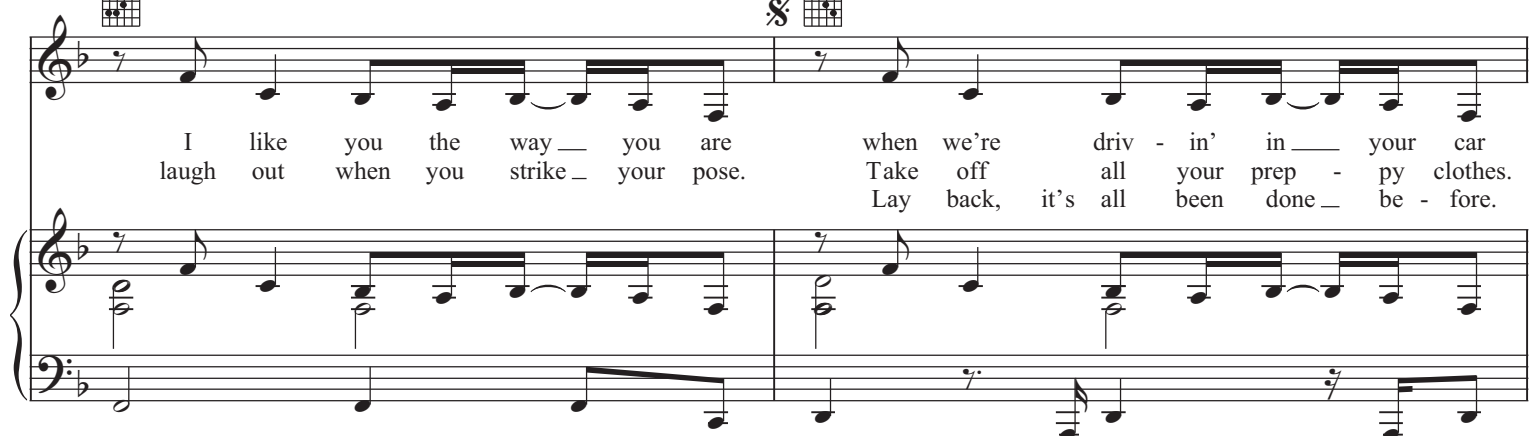
Bb(add9) 
 C 

And if you could on - ly — let it be — you will see. —
 Where you are ain't where — it's — at, you see. — You're mak - in' me —



F 
 Dm 

I like you the way — you are when we're driv - in' in — your car
 laugh out when you strike — your pose. Take off all your prep - py clothes.
 Lay back, it's all been done — be - fore.



Bb(add9)

C

and you're talk - in' to me one on one but you be - come
 You know you're not fool - in' an - y - one when you be - come
 And if you could on - ly let it be you will see

Bb(add9)

Dm

To Coda

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. — You're

Bb(add9)

C5

try'n' to be cool. You look like a fool to me. — Tell me,





D5

Bb5

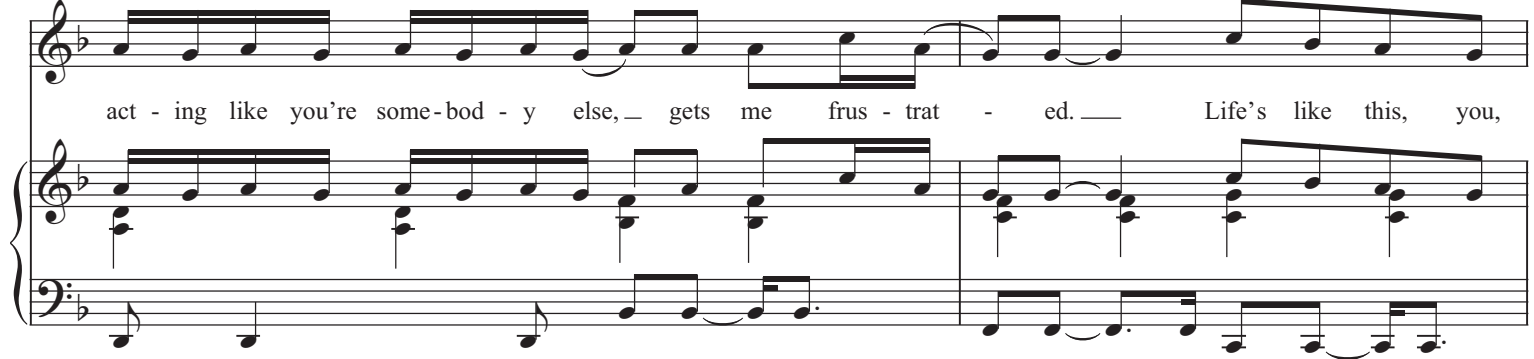
F5





C5

why'd you have to go and make things so com - pli - cat - ed? See the way you're


D5  Bb5  F5  C5 

act - ing like you're some - bod - y else, _ gets me frus - trat - ed. _ Life's like this, you,



D5  Bb5  F5  C5 

you fall _ and you crawl _ and you break _ and you take _ what you get _ and you turn _ it in - to



Gm9  Bb 

hon - es - ty and prom - ise me I'm nev - er gon - na find you fake _ it, _ no, no,



1  2 

no. no, no, no, no,



Dm **Bb**

no, no, no, no, no, no, no, no,

Csus **C** **F** **D.S. al Coda**





no, no, no, no. Chill out, what cha yell - in' for?

CODA **Bb(add9)** **C5** **N.C.**


try'n' to be cool. You look like a fool to me. Tell me





D5 **Bb5** **F5** **C5**

why'd you have to go and make things so com - pli - cat - ed? See the way you're

D5  5fr Bb5  F5  C5  3fr

act - ing like you're some - bod - y else, _ gets me frus - trat - ed. _ Life's like this, you,



D5  5fr Bb5  F5  C5  3fr

you fall _ and you crawl _ and you break _ and you take _ what you get _ and you turn _ it in - to




Gm9  3fr


1  Bb

hon - es - ty. Prom - ise me I'm nev - er gon - na find you fake _ it, _ no, no,



2  Bb

_ it, _ no, no, _ no.



CRAZY LITTLE THING CALLED LOVE ¹

Words and Music by
FREDDIE MERCURY

Moderately fast Shuffle (♩ = ♪³)



Oh, this thing — called called



love, well I just — can't han - dle it. — This thing —
love, it cries — in a cra - dle all night. It swings, —



— called love, I — must — get a -
— it jives, it shakes — all o - ver like a

Bb F C Ab Bb

round to it. I ain't read - y. }
 jel - ly fish. I kind - a like it. } Cra - zy lit - tle thing called

C

1 N.C. 2 N.C. F7

love. Well, this thing — There goes my ba - by; —

Bb F

she knows — how to rock and roll. — She drives — me

Ab D7 G

cra - zy. — She gives me hot and cold fe - ver. She

N.C.

leaves me in a cool, cool sweat.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord marked 'N.C.' (No Chord). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that includes several triplet figures. The lyrics 'leaves me in a cool, cool sweat.' are written below the vocal line.

I got - ta be cool, _____ re - lax, _____

The second system continues the musical piece. The vocal line has a rest followed by the lyrics 'I got - ta be cool, _____ re - lax, _____'. A guitar chord diagram for a C major chord is shown above the vocal line. The piano accompaniment continues with triplet patterns in both hands.


_____ a - get hip, _____ a - get on my tracks. Take a

The third system features the lyrics '_____ a - get hip, _____ a - get on my tracks. Take a'. Above the vocal line, three guitar chord diagrams are provided: F major, Bb major, and F major. The piano accompaniment continues with a consistent rhythmic pattern.

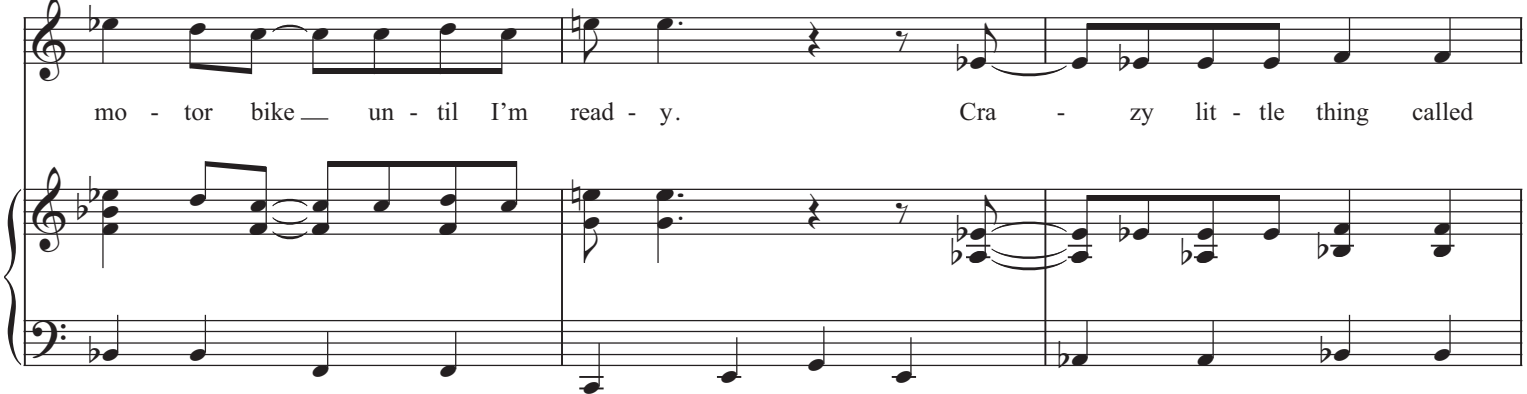
back seat, hitch - hike _____ and take a long ride _____ on a

The fourth system contains the lyrics 'back seat, hitch - hike _____ and take a long ride _____ on a'. Two guitar chord diagrams are shown above the vocal line: C major and F major. The piano accompaniment concludes the system with the same eighth-note bass line and melodic accompaniment.

Bb F C Ab Bb



mo - tor bike — un - til I'm read - y. Cra - zy lit - tle thing called




C N.C. Ab




love.



C



3 3



Ab D7



G
N.C.

Musical notation for the first system, featuring a guitar chord diagram for G and a piano accompaniment with triplets in both hands.

I got - ta be cool, _____ re - lax, _____

Musical notation for the second system, including a vocal line and piano accompaniment with triplets.

_____ a - get hip, _____ a - get on my tracks. Take a

Musical notation for the third system, including a vocal line and piano accompaniment.

back seat, _____ hitch - hike _____ to take a lit - tle long _____ ride _____ on my

Musical notation for the fourth system, including a vocal line and piano accompaniment with a triplet in the right hand.

mo - tor bike — un - til I'm read - y. Cra - zy lit - tle thing called

love. This thing — called

love, I — just — can't — han - dle it. — This

thing called love, I — must — get a -

B \flat F C A \flat B \flat

round to it. I ain't read - y. Cra - zy lit - tle thing called

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the staff are guitar chord diagrams for B \flat , F, C, A \flat (4fr), and B \flat .

C A \flat B \flat C

love, cra - zy lit - tle thing called love, cra -

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the staff are guitar chord diagrams for C, A \flat (4fr), B \flat , and C.

A \flat B \flat C A \flat B \flat

- zy lit - tle thing called love, cra - zy lit - tle thing called

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the staff are guitar chord diagrams for A \flat (4fr), B \flat , C, A \flat (4fr), and B \flat .

C A \flat B \flat C C6/9

love, hey, cra - zy lit - tle thing called love.

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Above the staff are guitar chord diagrams for C, A \flat (4fr), B \flat , C, and C6/9. A triplet of eighth notes is marked in the bass line of the eighth line.

CUTS LIKE A KNIFE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

First system of musical notation. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate Rock'. The first measure is marked with a forte 'f' dynamic. Chord diagrams for D, G, and C(add2) are shown above the staff. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.

Second system of musical notation. It continues the grand staff from the first system. Chord diagrams for D, G, and C(add2) are shown above the staff. The first measure is marked with a first ending bracket labeled '1'. The melody and accompaniment continue with similar rhythmic patterns.

Third system of musical notation. It continues the grand staff. Chord diagrams for G, C(add2), and D are shown above the staff. The first measure is marked with a second ending bracket labeled '2'. The lyrics 'Driv - in' home — this eve - nin' I' are written below the treble clef staff. The melody and accompaniment continue.

Fourth system of musical notation. It continues the grand staff. Chord diagrams for G, C(add2), and D are shown above the staff. The lyrics 'could - a sworn — we had it all worked out. —' are written below the treble clef staff. The melody and accompaniment continue.



You had this boy — be - liev - in'



way be - yond — the shad - ow of a doubt. —



Well, I heard it on — the street, — I
times I've been — mis - tak - en, there's



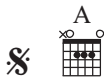
heard you might — have found — some - bod - y new. —
times I thought — I've been — mis - un - der - stood. —



Well, who — is he, ba - by?
So wait a min - ute dar - lin',



Who is he — and tell — me what he means to you?
can't you see — we did — the — best we could?



I (D.S.) took it all — for grant - ed, but that
This would - n't be — the first — time that



how was I — to know — that you'd be let - ting go? }
things have gone — a - stray. — Now you've thrown it all — a - way. }

G To Coda D

Now it cuts like a knife,

G C(add2) D G C(add2)

but it feels so right. _ Oh, it cuts like a


D G C(add2) ¹ D

knife, but it feels so right. _


G C(add2) ² D G C(add2)

There's right. (Na na na _ na na na na na _ and it cuts like a

(Na na na _ na na na na na _ na na.)





 knife. — And it feels so right, ba - by. (Na na na — na na







 na na na — Oh, — and it cuts like a knife. —
 na na na — na na.)






Instrumental solo





1 

 Solo ends


2 

 D.S. al Coda I



CODA 

 knife,



but it feels so right. — And it cuts like a

knife, but it feels so _____ right. —

Na na na _____ na na na na na _____ na na.

Optional Ending
D
Repeat and Fade

DANCING QUEEN

Words and Music by BENNY ANDERSSON,
BJORN ULVAEUS and STIG ANDERSON

Strong Rock

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first system is an instrumental introduction with a piano accompaniment marked *f* and guitar chords A, D/A, and A. The second system continues the instrumental with piano accompaniment and guitar chords D/A, A, D/A, A, and E/G#. The third system introduces the vocal melody with piano accompaniment marked *mf* and guitar chords F#m7, A5/E, E, and C#7. The lyrics for this system are "You can dance. — You can jive, —". The fourth system continues the vocal melody with piano accompaniment and guitar chords F#m, B7/D#, and D. The lyrics for this system are "hav - ing — the time of — your life. — Oh, — see that — girl. —".

Bm7



E7/B



A



D/A



Watch that — scene, — dig - gin' the danc - ing — queen. —

A



D/A



A



D/A



A



D/A



Fri - day night _ and the lights are low. —

A



F#m



E



A/E



Look - ing out — for a place to go, — oh, — where they play — the right mu - sic.

E



A/E



E



F#m



E



F#m



Get - ting in — the swing, — you come to look for a king. —



An - y - bod - y could be that guy. — Night is young — and the mu - sic's
 You're a teas - er. You turn 'em on, — leave 'em burn - ing and then you're



high. gone, } You're in the
 With a bit — of rock mu - sic, ev - 'ry - thing — is fine. }
 look - ing out — for an - oth - er. An - y - one — will do. }



mood for a dance, — and when — you get the — chance, —



— you are — the danc - ing — queen, —

D/A A D/A

young and sweet, on - ly sev - en - teen.

This system contains the first three measures of the piece. The guitar part features chords D/A, A, and D/A. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

A D/A A E/G#

Danc - ing queen, feel the beat from the tam - bou - rine.

This system contains the next three measures. The guitar part features chords A, D/A, A, and E/G#. The piano accompaniment continues with the same rhythmic pattern.

F#m7 A/E E C#7

You can dance. You can jive,

This system contains the next three measures. The guitar part features chords F#m7, A/E, E, and C#7. The piano accompaniment continues with the same rhythmic pattern.

F#m B7/D# D

hav - ing the time of your life. Oh, see that girl.

This system contains the final three measures. The guitar part features chords F#m, B7/D#, and D. The piano accompaniment continues with the same rhythmic pattern.

Bm7 E7/B A

Watch that scene, dig - gin' the danc - ing queen.

D/A A D/A

A D/A A D/A D/A

Dig - gin' the

A D/A A

danc - ing queen.

Repeat and Fade

DANIEL

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately fast



mf



Dan - iel is trav -
They say Spain is pret -
Instrumental



- 'ling to - night ___ on a plane. ___
- ty, ___ 'though I've nev - er been. ___

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G7 E7 Am

I can see the red tail - lights head - ing for Spain.
Well, Dan - iel says it's the best place he's ev - er seen.

G F G

Oh, and I can see Dan - iel wav - ing good - bye.
Oh, and he should know; he's been there e - nough.

Am F

God, it looks like Dan - iel.
Lord, I miss Dan - iel.

G7 F/G To Coda

Must be the clouds in my eyes.
Oh, I miss him so much.

1

C

G7

2, 3

C

End instrumental } Oh, _____

F

C

Dan - iel, my broth - er, you are old - er than me. —

F

Do you still feel the pain of the scars —



that won't heal? Your eyes have died, but



you see more than I. Dan - iel, you're a



star in the face of the sky.



D.S. (take 2nd ending)

D.S. al Coda (Lyric 1)

CODA



F

Oh God, it looks like Dan - iel.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note 'Oh', a quarter note 'God', a quarter rest, a quarter note 'it', a quarter note 'looks', a quarter note 'like', a quarter note 'Dan', and a quarter note 'iel'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some chords and a final quarter rest.

G7

F/G

C

Must be the clouds in my eyes.

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by a half note 'Must', a quarter note 'be', a quarter note 'the', a quarter note 'clouds', a quarter note 'in', a quarter note 'my', and a quarter note 'eyes'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and a melodic line in the right hand.

F

Detailed description: This system contains the next two measures. The vocal line has a whole rest for the first measure, followed by a whole rest for the second measure. The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

G

C

F/C

C

Detailed description: This system contains the final two measures. The vocal line has a whole rest for the first measure, followed by a whole rest for the second measure. The piano accompaniment concludes with a steady bass line and a melodic line in the right hand, ending with a double bar line.

DO YOU REALLY WANT TO HURT ME¹

Words and Music by GEORGE O'DOWD, JON MOSS,
MICHAEL CRAIG and ROY HAY

Freely



Give me time _____ to re - al -



ize my crime. Let me love _____ and steal.



I have danced _____ in -

G D/F# Em

side your eyes. — How can I _____ be real?

Moderate Reggae

G D/F# Em

Do you real - ly want to hurt me? —

G D/F# Em C G

Do you real - ly want to make me cry? — Pre - cious kiss - es, words that

Am7 Bm Bm/E

burn me. — Lov - ers nev - er ask you why.

G D/F# Em G D/F#

In my heart the fire's _____ burn - ing. Choose my col-or, find _ a

Detailed description: This system contains the first two measures of the song. The guitar part features chords G, D/F#, Em, G, and D/F#. The vocal line begins with the lyrics 'In my heart the fire's _____ burn - ing. Choose my col-or, find _ a'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Em C G Am7

star. Pre-cious peo - ple al - ways tell me _____

Detailed description: This system contains the next two measures. The guitar part features chords Em, C, G, and Am7. The vocal line continues with 'star. Pre-cious peo - ple al - ways tell me _____'. The piano accompaniment continues with the same rhythmic pattern.

Bm Bm/E G D/F#

that's a step, _ a step too far. _ Do you real - ly want to

Detailed description: This system contains the next two measures. The guitar part features chords Bm, Bm/E, G, and D/F#. The vocal line continues with 'that's a step, _ a step too far. _ Do you real - ly want to'. The piano accompaniment continues with the same rhythmic pattern.

Em G D/F# Em

hurt me? _ Do you real - ly want to make me cry? _

Detailed description: This system contains the final two measures. The guitar part features chords Em, G, D/F#, and Em. The vocal line concludes with 'hurt me? _ Do you real - ly want to make me cry? _'. The piano accompaniment continues with the same rhythmic pattern.

C G Am7 Bm

Do you real - ly want to hurt me? — Do you real - ly want to

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, split into treble and bass clefs. Above the vocal line are four guitar chord diagrams: C, G, Am7, and Bm. The time signature is 2/4.

G Bbmaj7

make me cry? _____

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are two guitar chord diagrams: G and Bbmaj7. The time signature is 2/4.

To Coda

Abmaj7 Gm

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are two guitar chord diagrams: Abmaj7 and Gm. A 'To Coda' symbol is placed above the second measure of the vocal line. The time signature is 2/4.

G D/F# Em

Words are few — I — have spok - en.
You've been talk - in', but — be - lieve me.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are three guitar chord diagrams: G, D/F#, and Em. The time signature is 2/4.

G D/F# Em C G

I could waste a thou - sand years.
If it's true you do not know.

Wrapped in sor - row, words are
This boy loves with - out a

Am7 Bm Bm/E

to - ken.
rea - son.




Come in - side and catch my tears.
I'm pre - pared to let you

2 Bm/E C D


go. If it's love that you want from me, then

C D C

take it a - way. Ev - 'ry - thing's not a




D  C  D  **D.S. al Coda**

what you see. ___ It's o - ver ___ a - gain. _____

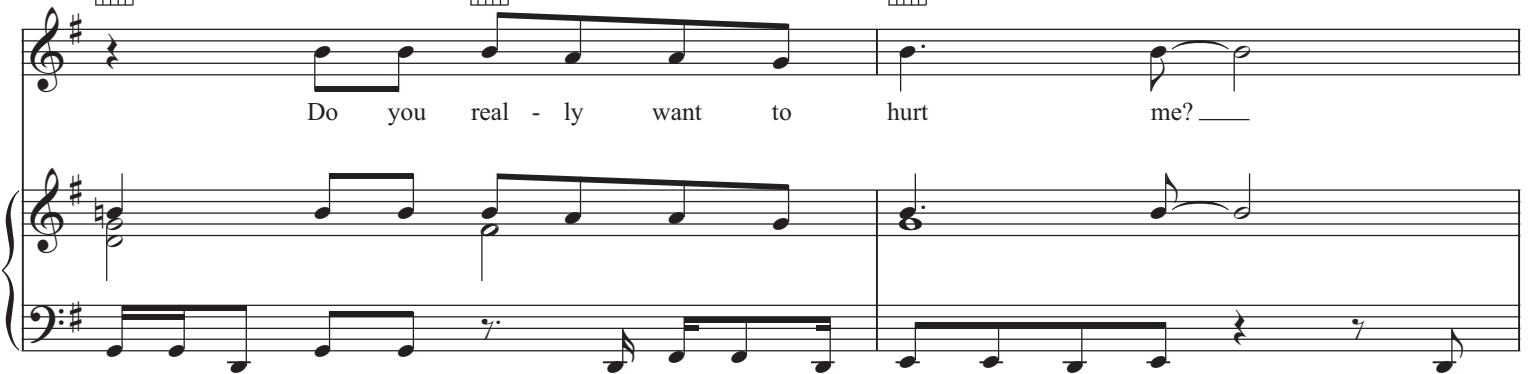







CODA  **Play 4 times**




G  D/F#  Em 

Do you real - ly want to hurt me? ___



G  D/F#  Em  C  G 

Do you real - ly want to make me cry? _ Do you real - ly want to



DON'T CHANGE

Words and Music by ANDREW FARRISS, JON FARRISS,
TIM FARRISS, GARRY BEERS,
MICHAEL HUTCHENCE and KIRK PENGILLY

Fast

N.C.

f

2



A5

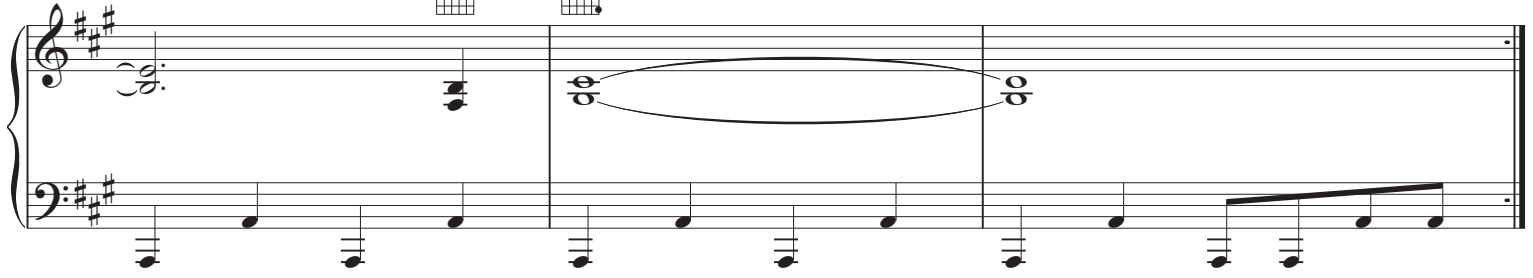
Asus2

A6

Amaj7

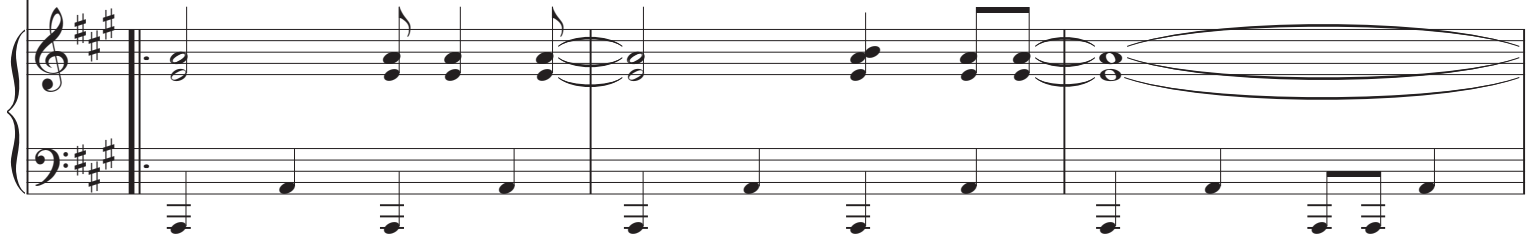
Asus2

B5/A  4fr
 Amaj7 



A 

(1., D.S.) I'm stand - ing here ___ on the ground. _
 (2.) I found a love ___ I had lost. ___



E/G#   F#m

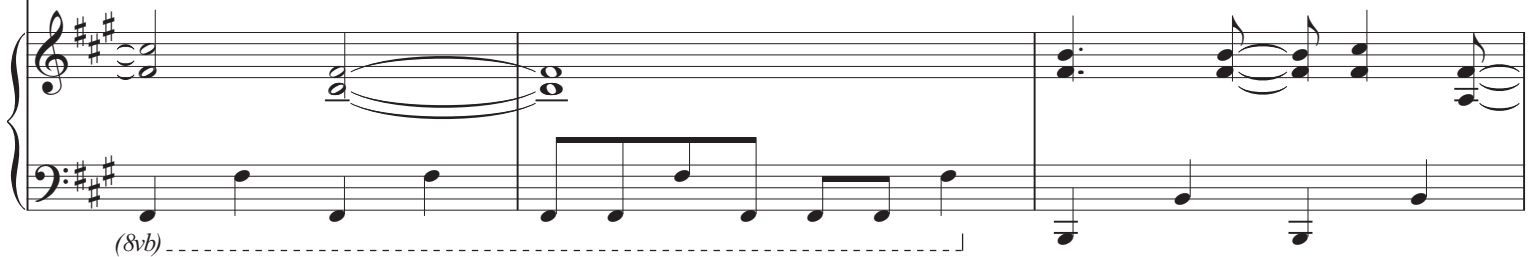
The sky a - bove ___ won't fall ___
 It was ___ gone ___ for too ___





8vb

Bm 

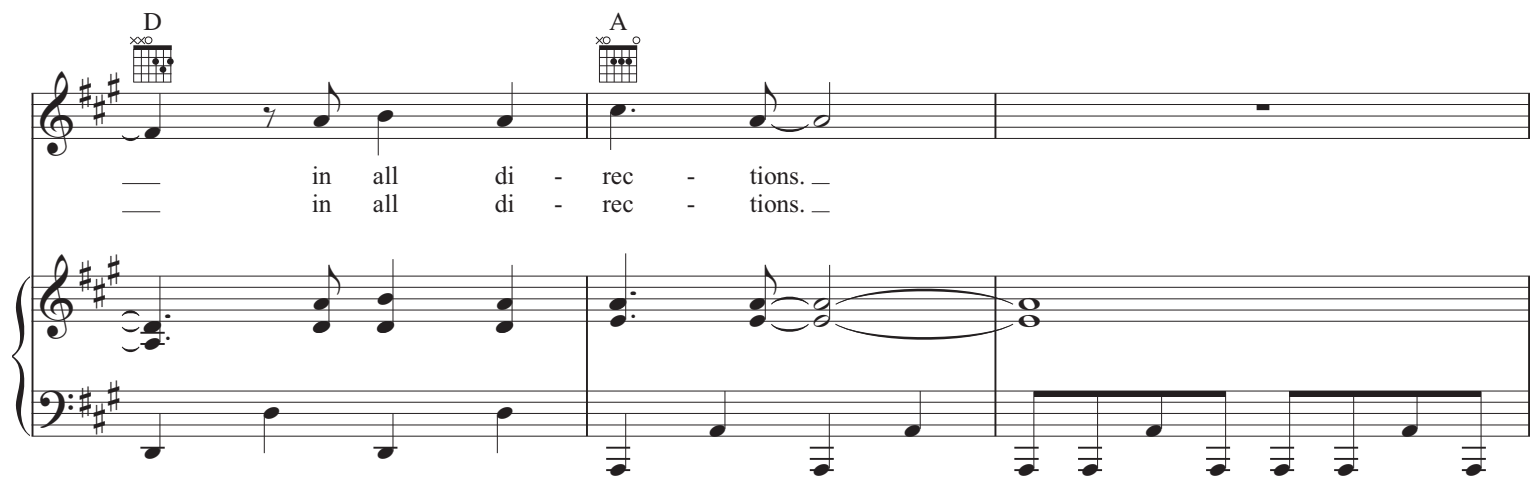
down. See no ___ e - vil ___
 long. Hear no ___ e - vil ___



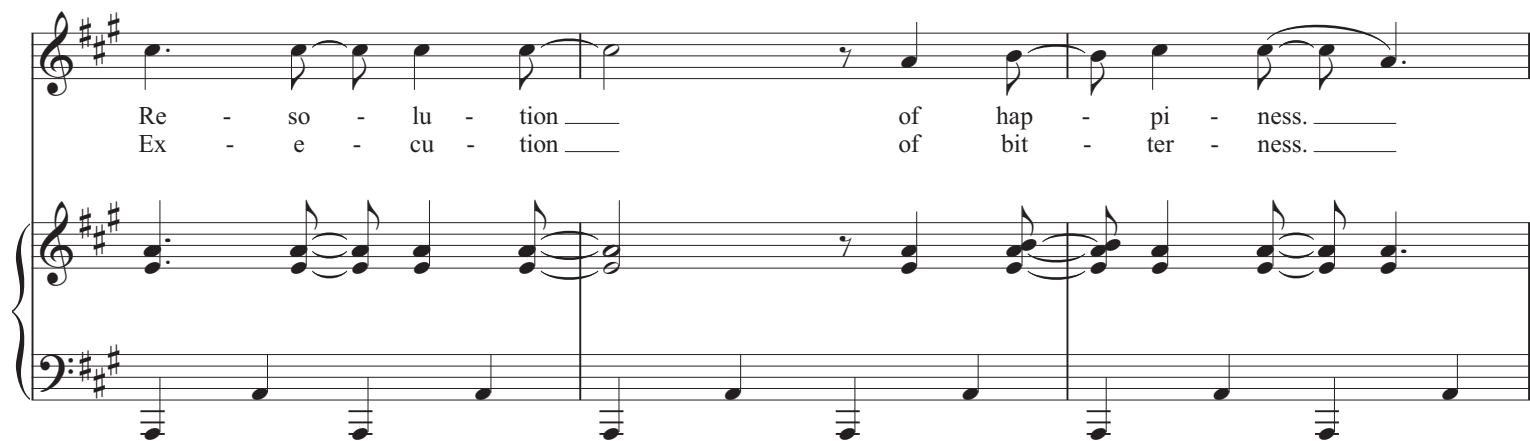
(8vb)



D  A 

in all di - rec - tions. _
in all di - rec - tions. _



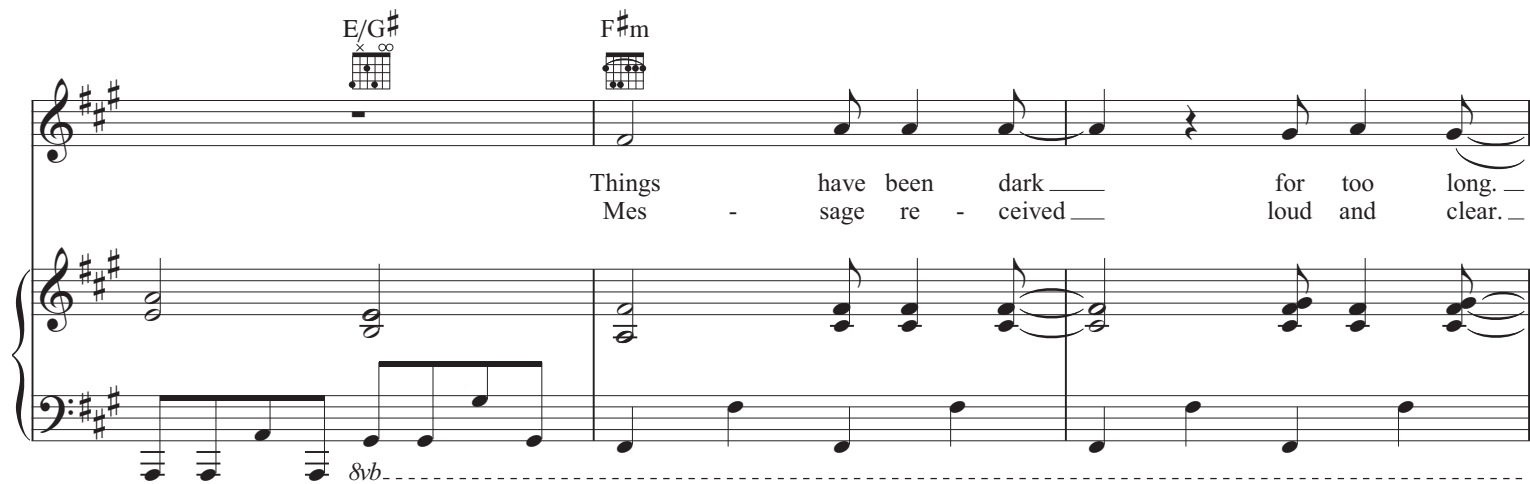
Re - so - lu - tion ____ of hap - pi - ness. ____
Ex - e - cu - tion ____ of bit - ter - ness. ____



E/G#  F#m 

Things have been dark ____ for too long. _
Mes - sage re - ceived ____ loud and clear. _

8vb



Bm 

Don't change _ for you. _

(8vb)



D Bm D

Don't change a thing for me.

A Bm

Don't change for you.

D Bm D

Don't change a thing for me.

To Coda

1 A5 Asus2 A6

Amaj7 Asus2 B5/A

Amaj7 A5

2

D.S. al Coda
(no repeat)

CODA



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.




Musical notation for the third system, featuring a vocal line with lyrics: "Don't change for you. Don't change a thing" and piano accompaniment.




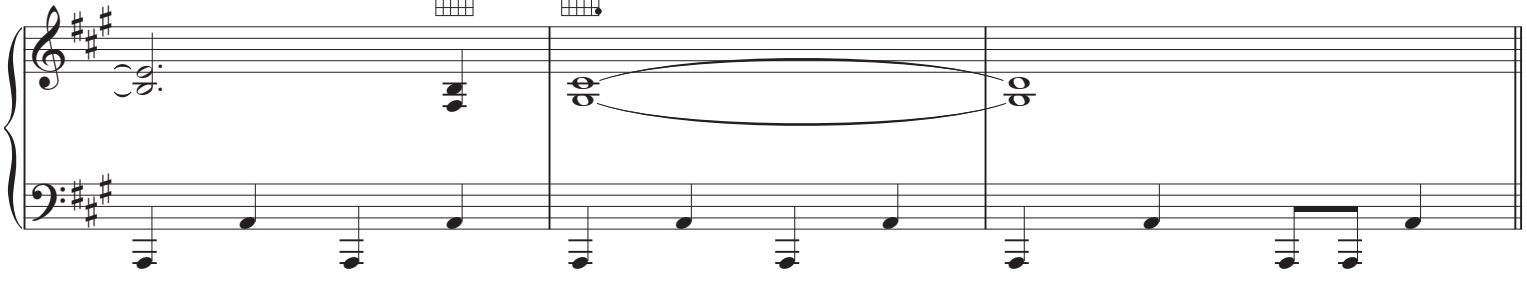
Musical notation for the fourth system, featuring a vocal line with lyrics: "for me." and piano accompaniment.



Musical notation for the fifth system, featuring piano accompaniment.

B5/A  4fr

Amaj7 

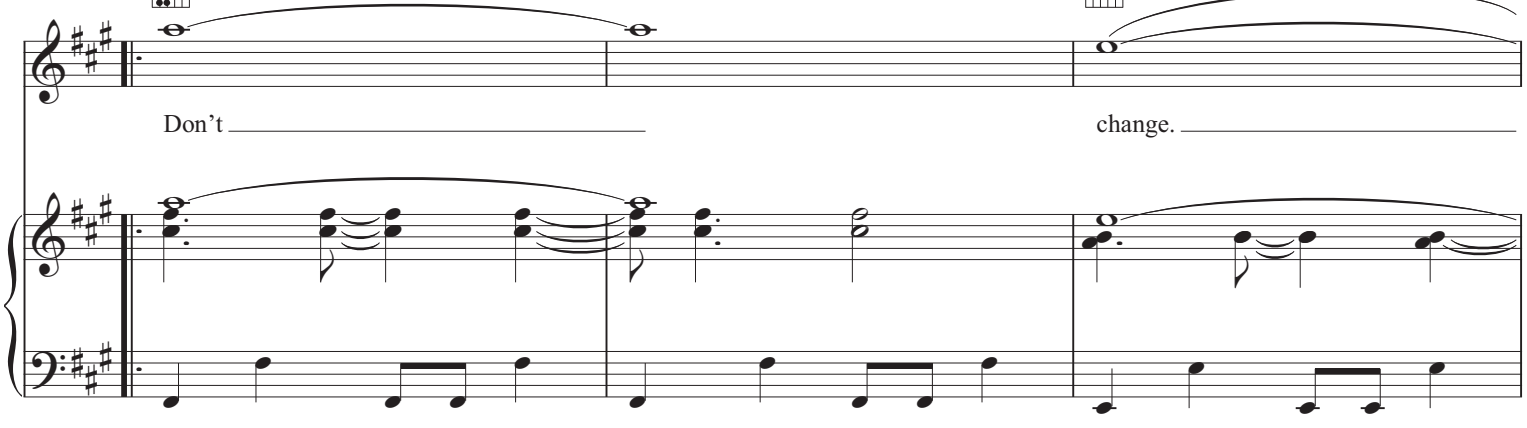


F#m 

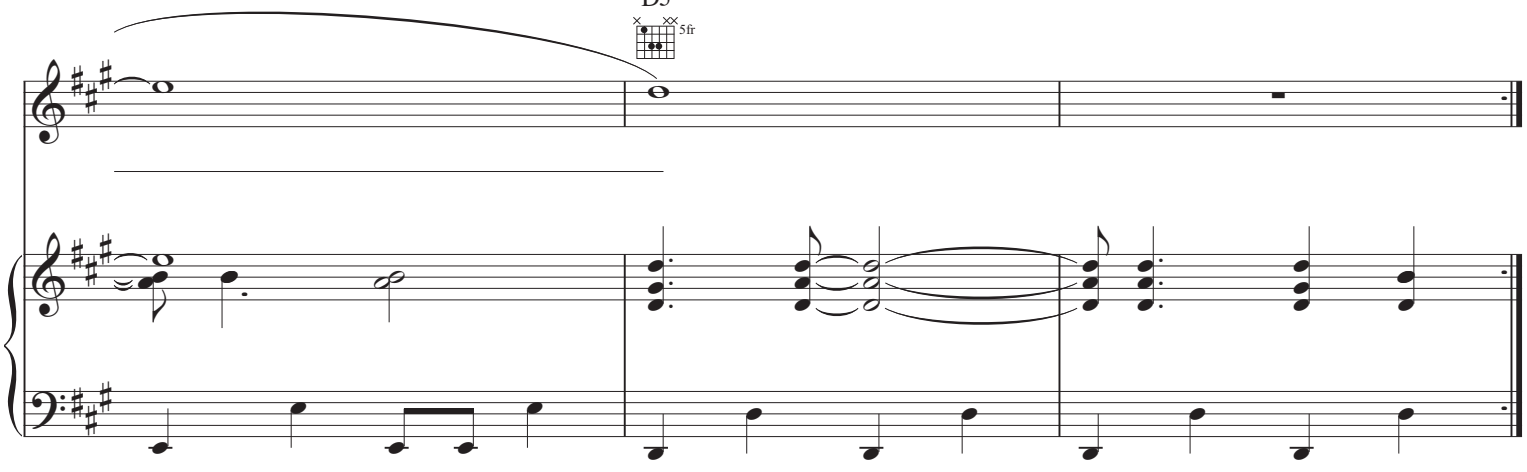
E(add4) 

Don't _____

change. _____



D5  5fr



A5  5fr



DON'T CRY FOR ME ARGENTINA

from EVITA

Words by TIM RICE
 Music by ANDREW LLOYD WEBBER

Slowly

Db



Gb/Db



mf

Ab7/Db



Db sus



Db



Fm/C



Bbm



Bbm/Db



Eb sus



Eb



f

Eb/Db



Ab/C



N.C.

p



EVA:



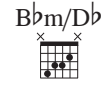
It won't be eas - y, you'll think it strange when I

mf

Ab7/Db



try to ex - plain how I feel, that I still need your love af - ter



all that I've done. _____ You won't be - lieve me.



All you will see is a girl you once knew, al - though she's dressed up to the

Ab/C



Eb



Ab



nines,

at

six - es and sev - ens

with you.

poco rall.

Db



Gb/Db



I had to let it hap - pen, I had to change, could - n't spend all my life down at

p *a tempo*

Ab7/Db



Db



heel,

look - ing out of the win - dow, stay - ing out of the sun.

So I chose

Bbm/Db



Eb



Eb/Db



free - dom,

run - ning a - round try - ing ev - 'ry - thing new, but noth - ing im - pressed me at all, —

Ab/C



Eb



Ab



I nev - er ex - pec - ted it to.

Db



Bbm/Db



Db



Don't cry for me Ar - gen - ti - na, _____ the truth is I nev - er

Ab



Bbm



left you. — All through my wild days, _____ my mad ex - is - tence, _____ I kept my

Dbmaj7



Gbmaj7



Gb6



Gb



prom - ise, don't keep your dis - tance. _____

Db

G^b/D^b

And as for for - tune and as for fame, I

A^b7/D^b

nev - er in - vit - ed them in, though it seemed to the world - they were

Db

B^bm/D^b

all I de - sired. They are il - lu - sions, they're

E^b

E^b/D^b

not the so - lu - tions they prom - ised to be, the an - swer was here all the

Ab/C



Eb



Ab



time,

I love you and hope you love me.

rall.

N.C.

CHOIR:

Don't cry for me Ar - gen - ti - na.

Mm

colla voce

P

Ebm7



Db



Ab



Bbm



Dbmaj7



Gb



Db



EVA:

Don't cry for me Ar - gen -

ti - na, _____ the truth is I nev - er left you. All through my

Ab7 **Bbm** **Dbmaj7**

wild days, _____ my mad ex - is - tence, I kept my prom - ise, don't keep your

Gbmaj7

dis - tance. _____ Have I said too much, there's noth - ing more I can think of to

rall. *colla voce*

Fm7 **Gbmaj7**

say to you. _____ But all you have to do is

tr *tr* *tr* *tr*

with pedal

Db

look at me to know that ev - 'ry word is true. —

ff

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat major/D-flat minor). The vocal line begins with a whole note chord of D-flat major (Db) and continues with a melodic line. The piano accompaniment starts with a low register chord and moves to a more active accompaniment with triplets in the right hand and sustained notes in the left hand. A fortissimo (*ff*) dynamic marking is present.

Db6 Db

ff

Detailed description: This system continues the piano accompaniment. It features two guitar chord diagrams at the top: Db6 and Db. The piano accompaniment continues with complex textures, including triplets and sustained chords. The fortissimo (*ff*) dynamic marking is maintained.

Ab Bbm Dbmaj7

Detailed description: This system continues the piano accompaniment. It features three guitar chord diagrams at the top: Ab (4fr), Bbm, and Dbmaj7. The piano accompaniment continues with complex textures, including sustained chords and moving lines. The fortissimo (*ff*) dynamic marking is maintained.

Gbmaj7 Gb6 Gbmaj7 Db

poco rit. *p*

Detailed description: This system concludes the piano accompaniment. It features four guitar chord diagrams at the top: Gbmaj7, Gb6, Gbmaj7, and Db. The piano accompaniment continues with complex textures, including sustained chords and moving lines. The fortissimo (*ff*) dynamic marking is maintained. The system ends with a *poco rit.* (ritardando) marking and a piano (*p*) dynamic marking.

DON'T KNOW MUCH

Words and Music by BARRY MANN,
CYNTHIA WEIL and TOM SNOW


Tenderly

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




mf

C/E F/A G/B



Look at this face, I know the years are show - ing.




C C/E F G/B




Look at this life, I still don't know where it's go - ing.



Am Fmaj7 G Em7 F F/A



I don't know much, but I know I love you, and



G/B C F G Csus C C/E

that may be _____ all I need to know. Look at these eyes,

F/A G/B C C/E

they've nev - er seen what mat - ters. Look at these dreams, _____

F F/A G/B Am Fmaj7 G

so beat - en, _____ and so bat - tered. I don't know _____ much,

Em7 Fmaj7 F F/A

but I know I love you, _____ and

G/B C Fmaj7 G C G/B

that may be _____ all I need ___ to know.

Am7 D7 Gmaj9 Cmaj7

So man - y ques - tions still left un - an - swered.

F F/G C

So much I've nev - er bro - ken through. _____

Cm7 Eb/F Bbmaj9 Ebmaj9

But when I feel you near me some - times I see so clear - ly.

Ab Eb/G Fm7 Eb/G Abmaj7/Bb Ab6/Bb

The on - ly truth I've ev - er known _____ is me and you. _____

Bb/D Eb Eb/G Ab/C Bb/D

Look at this man, so blessed with in - spi - ra - tion. _

Eb Eb/G Ab Ab/C Bb/D

Look at this soul, _ still search - ing for sal - va - tion. _____

Cm Abmaj7 Bb Gm7 Ab

I don't know _____ much, but I know I love you, _____

Ab/C

Bb/D

Eb

Abmaj7

Bb

and that may be _____ all I need _____ to

Eb

Eb/G

Ab

Bb

know.

Eb

Eb/G

Ab

Ab/C

Bb/D

Cm

Abmaj7

Bb

I don't know _____ much,

Gm7

Ab

Ab/C

but I know I love you, _____ and



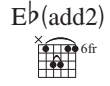
that may be _____ all I need _____ to know.



I don't know _____ much, but I know I love you,



and that may be _____ all there is to



know. _____ Whoa. _____

rit.

DON'T KNOW WHY

Words and Music by
JESSE HARRIS

Moderately slow

B♭maj7

B♭7

E♭

D

Gm7

C7

mf

Chord diagrams for B♭maj7, B♭7, E♭, D, Gm7, and C7 are shown above the staff. The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

F7sus

B♭maj7

B♭7

I _____ wait - ed till _____ I saw _____

The first line of the song features a vocal melody with a long note on 'I' and a phrase 'wait - ed till' followed by another long note on 'I' and 'saw'. The piano accompaniment supports the vocal line with chords and a consistent bass line.

E♭maj7

D+

Gm7

C7

F7sus

B♭

_____ the sun. _____ I don't know why _____ I did - n't come. _____

The second line of the song continues the vocal melody with 'the sun.' followed by 'I don't know why' and 'I did - n't come.'. The piano accompaniment maintains the harmonic structure with chords and a steady bass line.

B♭maj7

B♭7

E♭maj7

D+

I left you by _____ the house _____ of fun. _____

The third line of the song concludes with 'I left you by' followed by 'the house' and 'of fun.'. The piano accompaniment provides a final harmonic setting for the phrase.

Gm7 C7 F7sus Bb Gm7 C7

I don't know why I did - n't come, I don't know why I did - n't

F7sus Bb F7sus Bbmaj7 Bb7 Ebmaj7 D+





come. When I saw the break of day,

Gm7 C7 F7sus Bb Bbmaj7 Bb7


I wished that I could fly a - way 'stead of kneel - ing in

Ebmaj7 D+ Gm7 C7

the sand catch - ing tear - drops

F7sus  Bb  Gm7  C7 






in my hand. — My heart is drenched in wine, —




F7  Gm7 







— but you'll be on —




C7  F7  F7/Eb  Bb/D  F/C 

— my mind — for - ev - er. —



Bbmaj7  Bb7  Ebmaj7  D+  Gm7  C7 

Out a - cross — the end - less sea, — I would die — in ec -



F7sus



Bb



Bbmaj7



Bb7



Ebmaj7



D+



sta - sy. —

But I'll be — a bag — of bones —

driv - ing

down —

the road — a - lone. —

My heart — is drenched —

— in — wine, —

but

you'll

be —

on —

my —

mind —

for

- ev -

Bbmaj7

Bb7

Ebmaj7

D7#5

er. ____

Gm7

C7

F7sus

Bbmaj7

Bb7

Ebmaj7

D+

Gm7

C7

F7sus

Bbmaj7

Bb7

Ebmaj7

D+

Some - thing has ____ to make ____ you run. ____



I don't know why I did - n't come. I



feel as emp - ty as a drum.



I don't know why I did - n't come, I don't know why I did - n't



come. I don't know why I did - n't come.

DON'T SPEAK

Words and Music by ERIC STEFANI
and GWEN STEFANI

Moderately



mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a sequence of chords: Cm, Cm, Cm, Cm, Cm, Cm, Cm, Cm. The left hand plays a steady bass line of quarter notes: C, B, A, G, F, E, D, C.

Guitar chords: Gm, Fm, Bb, Gm

You and me, we used to be to- geth - er, ev - 'ry day to- geth - er, al -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment consists of eighth-note chords in the right hand and quarter notes in the left hand.

Guitar chords: Fm, Bb, Cm, Gm, Fm, Bb

- ways. I real - ly feel _____ that I'm los - ing my best _____ friend. I

The second line continues the vocal melody and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first line.

Guitar chords: Gm, Cm, Fm, Bb, Cm, Gm

can't be - lieve this could _ be the _ _ end. It looks as though _ you're _
As we die, _ both _ _

The third line concludes the vocal melody and piano accompaniment. The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.

Fm Bb Eb Bb

let - ting go, and if it's real, well, I don't want to know.
 you and I, with my head in my hands I sit and cry.

C Fm Bbm

Don't speak, I know just what you're say -

Eb C7 Bbm C7

- ing, so please stop explain - ing. Don't tell me 'cause it hurts.

Fm Bbm7 C7 Fm Bbm

No, no, no. Don't speak, I know what you're think -

Eb



C7



Bbm



C7



To Coda

- ing.

I don't need your rea - sons.

Don't tell me 'cause it hurts.

Fm



Db



Eb



Cm



Our mem - o - ries,

Gm



Fm



Bb



Gm



Fm



D.S. al Coda

they can be in - vit - ing, but some are al - to - geth - er might - y fright - 'ning.

CODA

Fm



Db



Ab/C



It's all end - ing, I got - ta

Cb

Gb/Bb

A

A(b5)/D#

Ab

stop pre - tend - ing who we are.

Cm

Gm

Fm

Bb

Play 3 times

Instrumental solo

Solo ends You and me,

Fm

Bb

Fm

Bb

I can see us dy - ing... Are we?

Fm

Bbm

Eb

C7

Don't speak, I know _ just what _ you're say - ing, so _ please stop _ ex - plain -

Bbm

C7

Fm

Bbm7

C7

- ing. Don't tell me 'cause _ it hurts. _ No, _ no, _ don't _

Fm

Bbm

Eb

C7

_ speak, _ I _ know what _ you're think - ing, and I don't need _ your rea -

Bbm

C7

Fm

Bbm7

C7

- sons. Don't tell me 'cause _ it hurts. _ Don't tell me 'cause _ it hurts. _

Repeat and Fade

DON'T YOU

(Forget About Me)

from the Universal Picture THE BREAKFAST CLUB

Words and Music by KEITH FORSEY
and STEVE SCHIFF

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked 'mf' (mezzo-forte). The piano part consists of a steady bass line and a treble line with chords and melodic fragments. The vocal line is in the soprano register. Chord diagrams are provided for the guitar, with 'x' indicating muted strings and '3fr' indicating a three-fingered barre. The lyrics are written below the vocal line, with some words hyphenated across lines.

Chord Diagrams:

- Eb:** x02030 (3fr)
- F:** x02330
- Db:** x02030 (3fr)
- Eb:** x02030 (3fr)
- F:** x02330
- Bb:** x02030 (3fr)
- Eb:** x02030 (3fr)
- F:** x02330
- Eb:** x02030 (3fr)
- Bb:** x02030 (3fr)
- Eb:** x02030 (3fr)
- F:** x02330
- Eb:** x02030 (3fr)

Lyrics:

Won't you come see a - bout me? ___ I'll be a - lone ___
 Don't you try and pre - tend. ___ It's my feel - ing we'll

danc - ing. You know it, ba - by. Tell me your trou - bles and doubts, ___
 win in the end. I won't harm you or touch your de - fens - es,

giv - in' ev - 'ry - thing, in - side and out. Love's strange, so real in the dark. ___
 van - i - ty, ___ in - se - cur - i - ty. Don't you for - get a - bout me. ___

Bb **Eb** **F**

Think of the ten - der things that we were work - ing on. Slow change may
 I'll be a - lone danc - ing. You know _ it, ba - by. Goin' to

Eb **Bb** **Eb**



pull us a - part _____ when the light _ gets in - to your heart, _ ba - by. }
 take you a - part. _____ I'll put us back to - geth - er at heart, _ ba - by. }

F **Eb** **Bb** **Eb**


Don't you for - get a - bout me. _____ Don't, don't, don't, don't.



F **Eb** **Bb** **To Coda**

Don't you for - get a - bout me. _____

Db  Ab 


Will you stand a - bove me, look my way, nev - er love me?
 Would you rec - og - nize me, call my name or walk on by? }



Eb  Bb  1 2

Rain keeps fall - ing, rain keeps fall - ing down, down, down. down, down.





D.C. al Coda (with repeat)



CODA Eb  F  Eb  Bb 


But you walk on by. Will you call my name
 as you walk on by? Will you call my name



Eb  F  Eb  Bb 

when you walk a - way,
 or will you walk a - way?

mp



Will you walk on by? Come on and call my name. —

Will you call my name? I say ooh

cresc.

Repeat and Fade

 la, la, la, la, — la, la, la, la, — la, la, la, la, la, la, la, la.

mf

DREAM ON

Words and Music by
STEVEN TYLER

Moderately slow

Chord progressions: Fm, Cm/F, Fm6, Bbm6/F, Fm, C7sus/F

mp

Chord progressions: Fm, Fm7, Fm6, Bbm6/F

Ev-'ry time _____ that I look in the mir - ror,

mf

Chord progressions: Fm, Fm7, Fm6, Bbm6/F

all these lines on my face get - tin' clear - er.

mf

Chord progressions: Fm, Fm7, Fm6, Bbm6/F

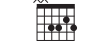
The past _____ is gone; _____

mf

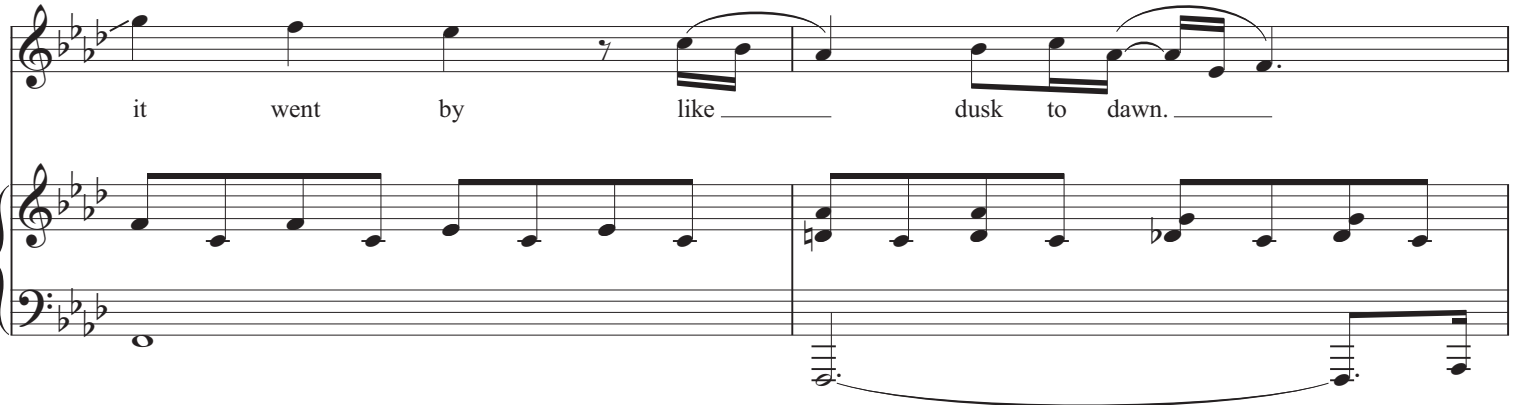
Fm


Fm7


Fm6


Bbm6/F


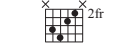
it went by like _____ dusk to dawn. _____



Dm7b5


C


Dm7b5


Bbm6/Db


Is - n't that the way _ ev - 'ry - bod - y's got _ their dues _____ in life _ to pay? _



C


Dbmaj7/C


D7/C


C7


Fm


Eb


I know no - bod - y knows

cresc. *f*



Db


Eb


Fm


Eb


where _ it comes and where _ it goes. _ I know it's ev - 'ry - bod - y's sin;



Db Eb Fm Fm7

you got to lose to know _____ how to win. _____

mp

Fm6 Bbm6/F Fm Fm9 Fm

Fm Fm7 Fm6 Bbm6/F Fm Fm7

Half_ my life's in books' writ-ten pag - es, lived and learned from

mf

Fm6 Bbm6/F Fm Fm7

fools and from sag - es. You know _ it's



true, all these things _____

cresc.



come back to you. _____ Sing with me, sing for the years, _

f



sing for the laugh-ter 'n' sing _____ for the tears. _____ Sing with me if it's just for to - day, _



may-be to - mor - row the good Lord _ will take you a - way. _____

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bb C

Dream on, — dream on, —

Db Eb Fm

dream on, — dream your - self a dream come true. —

Bb C

Dream on, — dream on, —

Db Eb Fm

dream on — and dreamun - til your dream comes true.

Bb C

Dream on, — dream on, —

The first system features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat major/D-flat minor). The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. This sequence is repeated. Chord diagrams for Bb and C are shown above the vocal line.

Db Eb Fm G

dream on, — dream on. — Dream on, — dream on, —

8va

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "dream on, — dream on. — Dream on, — dream on, —". Chord diagrams for Db, Eb, Fm, and G are shown above the vocal line. A dashed line labeled "8va" indicates an octave shift for the final two phrases.

Ab Bb Bbm/C C Bbm/C C Bbm/C C Bbm/C C

(8va)

dream on, — ah. Ah. —

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "dream on, — ah. Ah. —". Chord diagrams for Ab, Bb, Bbm/C, and C are shown above the vocal line. A dashed line labeled "(8va)" indicates an octave shift for the first part of the system.

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Fm Eb

(8va)

loco

Sing with me, sing for the years, —

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Sing with me, sing for the years, —". Chord diagrams for Bbm/C, C, Fm, and Eb are shown above the vocal line. A dashed line labeled "(8va)" indicates an octave shift for the first part of the system. The word "loco" is written above the vocal line.

Db Eb Fm Eb

sing for the laugh - ter 'n' sing _____ for the tears. _____ Sing with me if it's just for to - day, -

1 2

Db Eb Dm7b5 Db

may-be to-mor - row the good Lord will take you a - way. may-be to-mor - row the good Lord _ will take you a -

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

way.

Repeat and Fade




Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

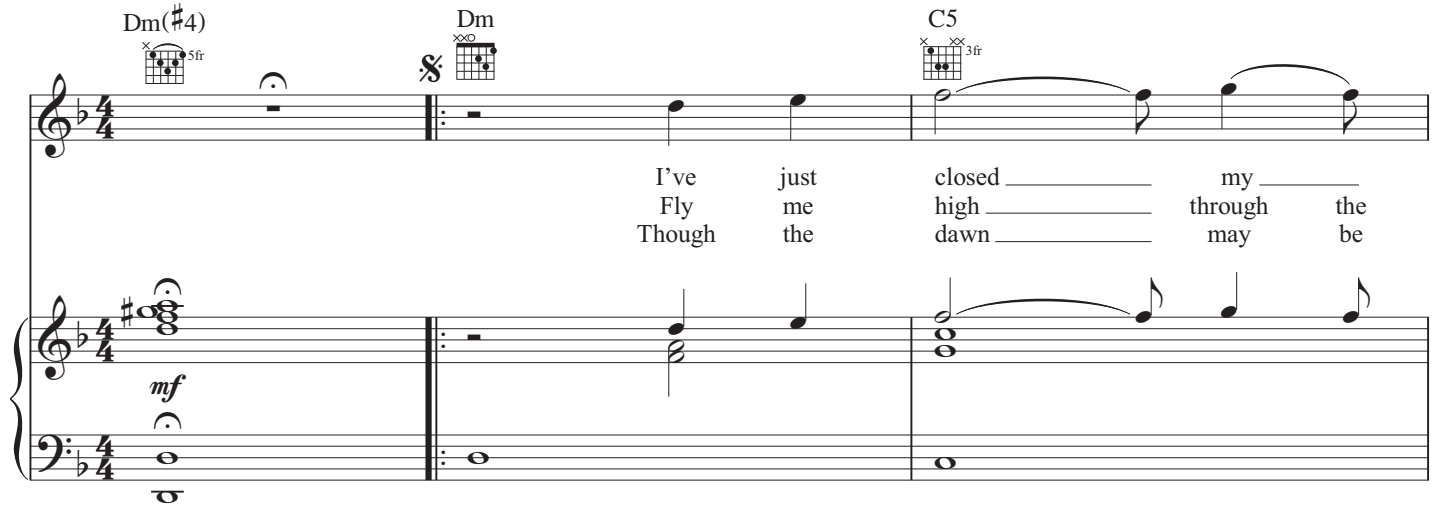
mf

DREAM WEAVER

Words and Music by
GARY WRIGHT

Moderately fast

Dm(#4)  **Dm**  **C5** 



I've just closed _____ my _____
Fly me the high _____ through the
Though the dawn _____ may be

Bb  **Dm** 



eyes _____ a - gain, _____ climbed a - board the dream _____
star - ry skies, _____ or may - be to _____
com - ing soon, _____ there still may _____

C5  **Bb**  **F** 



_____ weav - er train. _____ Driv -
_____ an as - tral plane. _____ Cross
_____ be _____ some time. _____ Fly

C Eb/Bb Bb

er, take a - way my wor - ries of to - day _____
 the high - ways of fan - ta - sy, _____
 me a - way to the bright side of the moon _____

F C Bb

and leave _____ to - mor - row _____ be - hind. _____ }
 help me to for - get to - day's pain. _____ }
 and meet me on the oth - er side. _____ }

F F7/A Bb

Ooh, _____ dream _____ weav - er,

F F7/A Bb F F7/A

I be - lieve _____ you can get _____ me through _____ the night. _____

Bb F F7/A Bb F F7/A

Ooh, _ dream _

Bb F F7/A Bb

weav - er, I be - lieve _ we can reach _ the morn - ing light. _

To Coda

F F7/A

1 Bb C

2 Bb C

D.S. al Coda

CODA F F7/A Bb F F7/A

CODA

Bb F F7/A Bb F F7/A

Dream — weav - er, —

This system contains the first two measures of the piece. The guitar part features chords Bb, F, F7/A, Bb, F, and F7/A. The piano accompaniment includes a vocal line with lyrics 'Dream — weav - er, —', a right-hand piano part with chords, and a left-hand piano part with a triplet of eighth notes.

Bb F F7/A Bb F F7/A

This system contains the next two measures. The guitar part continues with chords Bb, F, F7/A, Bb, F, and F7/A. The piano accompaniment features a vocal line, a right-hand piano part with chords, and a left-hand piano part with a triplet of eighth notes.

Bb F F7/A Bb C/Bb Bb C/Bb Bb C/Bb

dream — weav - er. —

This system contains the next two measures. The guitar part features chords Bb, F, F7/A, Bb, C/Bb, Bb, C/Bb, Bb, and C/Bb. The piano accompaniment includes a vocal line with lyrics 'dream — weav - er. —', a right-hand piano part with chords, and a left-hand piano part with a steady bass line.

Bb C/Bb Bb C/Bb Bb C/Bb Bb C/Bb Dm(#4)

rit.

This system contains the final two measures. The guitar part features chords Bb, C/Bb, Bb, C/Bb, Bb, C/Bb, Bb, C/Bb, and Dm(#4). The piano accompaniment includes a right-hand piano part with chords and a left-hand piano part with a steady bass line. The word 'rit.' is written above the bass line in the fifth measure.

DREAMER

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately fast

The musical score is written in 4/4 time with a key signature of two sharps (D major). It includes guitar chord diagrams and piano accompaniment for the first system, and vocal lines with piano accompaniment for the subsequent systems. The piano part features a consistent accompaniment of chords in the right hand and a melodic line in the left hand.

System 1: Starts with a guitar chord diagram for D (x02321) and a piano accompaniment marked *mf*. The melody begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5.

System 2: Vocal line: "Dream - er, you know you are a". Chord diagrams for A7sus (x02021) and A7 (x02021) are shown above the staff.

System 3: Vocal line: "dream - er. Well, can you put your hands in your head, oh". Chord diagrams for D (x02321), A7sus (x02021), A7 (x02021), and C (x02321) are shown above the staff.

System 4: Vocal line: "no! I said dream - er, you're noth - ing but a". Chord diagrams for Fmaj7 (x02321), G (x02321), D (x02321), A7sus (x02021), and A7 (x02021) are shown above the staff.

D A7sus A7 C

dream - er. Well, can you put your hands in your head, oh

Fmaj7 G Fmaj7 G Ab

no! I said "Far _____

Bb(add9) Gm C

out, what a day, a year, a laugh it is."

Ab Bb(add9) Gm

You _____ know, well you know you had it

C Gm C

com - in' to you, now there's not a lot I can do.

D A7sus A7(add4) D

Dream - er, you stu - pid lit - tle dream - er;

A7sus A7(add4) C Fmaj7 G

so now you put your head in your hands, oh no. Who!

D A7sus A7 D

A7sus



A7



C



Fmaj7



G



I said

A \flat



B \flat (add9)



Gm



"Far _____ out, what a day, a year, a

C



A \flat



B \flat (add9)



laugh it is." You _____ know, well you

Gm



C



Gm



know you had it com - in' to you, now there's not a



lot I can do.

mp



b2.



(Work it out some - day.)



Musical notation for the first system. The vocal line (treble clef) has a whole rest in the first two measures, followed by a quarter note G4 in the third measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

If

Musical notation for the second system. Above the vocal line are guitar chord diagrams for C, Bb/C, and C. The lyrics are: "I could see some - thing... (You can see an - y - thing you want, boy.)". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the third system. Above the vocal line is a guitar chord diagram for Bb/C. The lyrics are: "If I could be some - one. (You can be an - y - one.)". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the fourth system. Above the vocal line is a guitar chord diagram for C. The lyrics are: "Cel - e - brate, boy.) Well, if I can do some - thing... (Well,". The piano accompaniment continues with the same rhythmic pattern.

you can do some - thing.) If I could do an - y - thing... (But can you do some - thing

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "you can do some - thing.) If I could do an - y - thing... (But can you do some - thing". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bb/C

out _____ of this world?)

The second system continues the musical score. It includes a guitar chord diagram for Bb/C (x2 3 3 3 3 3) above the vocal line. The lyrics are: "out _____ of this world?)". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

C

The third system shows the piano accompaniment for the second system. It includes a guitar chord diagram for C (x3 2 3 4 3 2) above the vocal line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Gm7/C

Take a dream on a Sun - day.

cresc. little by little

The fourth system concludes the musical score. It includes a guitar chord diagram for Gm7/C (x3 3 3 3 3 3) above the vocal line. The lyrics are: "Take a dream on a Sun - day.". The piano accompaniment features a steady bass line in the left hand and chords in the right hand. A dynamic marking of *cresc. little by little* is present in the lower right.

I'll take a life, take a

C

hol - i - day.

Gm7/C

Take a lie, take a dream - er.

C F/C C F/C

Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a - long...

mf

C F/C C F/C C

This system contains the first three measures of music. The top staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over the first three measures. Below it are piano accompaniment staves with chords and rhythmic patterns. Chord diagrams for C, F/C, and C are provided above the staff.

Bbmaj7 C/Bb Bb C/Bb Bb C/Bb

This system contains the next three measures of music. The top staff continues the melodic line with a long slur. The piano accompaniment continues with chords and rhythmic patterns. Chord diagrams for Bbmaj7, C/Bb, Bb, and C/Bb are provided above the staff.

Bb C/Bb Bb C

Dream - er. (Dream - er, dream - a - long.

This system contains the next three measures of music, including the first line of lyrics. The top staff has a melodic line with a long slur. The piano accompaniment continues. Chord diagrams for Bb, C/Bb, Bb, and C are provided above the staff.

Bbmaj7

Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,

This system contains the final three measures of music, including the second line of lyrics. The top staff has a melodic line with a long slur. The piano accompaniment continues. A chord diagram for Bbmaj7 is provided above the staff.

dream - a - long. — Come on, you dream - er, dream - a - long.) —

cresc.

D A7sus A7 D

Dream - er, you know you are a dream - er.

f

A7sus A7 C Fmaj7 G

Can you put your hands in your head, oh no! I said,

D A7sus A7 D

dream - er, you're noth - ing but a dream - er.

A7sus

A7

C

Fmaj7

G

Can you put your hands in your head, oh no! Oh

Fmaj7

G

N.C.

no!

8va

(8va)

Fade out

Optional Ending

(8va)

rit.

DREAMS

Words and Music by
STEVIE NICKS

Moderately, with a beat

The musical score is written in 4/4 time and consists of four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and melodic phrasing. Chord diagrams for F and G are provided above the vocal line in each system. The first system starts with a piano (mf) dynamic. The second system includes a repeat sign before the vocal line. The lyrics are: 'Now, here you go a - gain. You say / Now, here I go a - gain. I see / you want your free - dom. Well, who am I / the crys - tal vi - sions. I keep my vi - / - to keep you down? / - sions to my - self.'

F G F

It's on - ly right _____ that you ___ should play the way ___ you feel _____
 It's on - ly me _____ who wants _ to wrap a - round _ your dreams. _

G F G

_____ it. But lis - ten care - ful - ly _____ to the sound _____
 And have you an - y dreams _ you'd like to sell? _____

F G F

_____ of your lone - li - ness, like a heart - beat, drives you mad, _
 Dreams of lone - li - ness, like a heart - beat, drives you mad, _

G F G

_____ in the still - ness of re - mem - ber - ing _____ what you had _____
 _____ in the still - ness of re - mem - ber - ing _____ what you had _____

F G F

and what you lost
and what you lost

G F G

and what you had
and what you had

and what you lost.
and what you lost.

F G Fmaj7

Oh, thun - der on - ly hap -

G6 Fmaj7 G6

- pens when it's rain - ing.

Fmaj7 G6 Fmaj7

Play - ers on - ly love — you when they're play - ing.

G6 Fmaj7 G6

Say, wom - en, they will come — and they will go. —

Fmaj7 G6 Fmaj7

When the rain — wash - es —

G6 Fmaj7 To Coda G6

— you clean, you'll know. — You'll

Fmaj7 G F

know. —

Am G F

D.S. al Coda

CODA G6 Fmaj7 G6

You'll know. — You will

Fmaj7 G6 Fmaj7(addB)

know. — Oh, — you'll know. —

DRIFT AWAY

Words and Music by
MENTOR WILLIAMS

Moderately fast

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It begins with a piano introduction marked *mf*. The guitar part includes chords for D, A, G/B, A, D, Asus, and D. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line consists of four stanzas of lyrics.

Chords: D, A, G/B, A, D, Asus, D, G

Lyrics:

Day af - ter day I'm more con -
Be - gin - ning to think that I'm wast - in'
And thanks for the joy that you've giv - en

fused;
time;
me;

I look for the
don't un - der -
I want you to

light in the pour - ing rain.
stand the things that I do.
know I be - lieve in your song,



You know _____ that's a game that I hate to
 'Cause the world out - side looks so un -
 and rhythm _____ and rhyme and har - mo -



lose.
kind.
ny.

Now I'm feel - in' the
 I'm count - in' on
 You help me a -



To Coda ⊕

strain;
you
long,

ain't _____ it a shame? _____ } Oh,
 to car - ry my through. _____ }
 mak - in' me strong. _____ }



give me the beat, _____ boys, to soothe my soul; _____ I wan - na get lost in your

2

N.C.

Em

And when my

G

mind is free no mel - o - dy can

D

Em

move me. When I'm

G

feel - in' blue gui - tars are com - in' through to


A



D.S. al Coda

soothe _____ me.

CODA



D




Give me the beat, — boys, to soothe my soul; I wan - na get lost in your

A



G



rock and roll _____ and drift a - way. _____

Optional Ending

D



Repeat and Fade

DRIVE

Words and Music by BRANDON BOYD,
MICHAEL EINZIGER, ALEX KATUNICH,
JOSE PASILLAS II and CHRIS KILMORE

Moderate Rock

Em Em7 Cmaj7 A7

mf

Em Em7 Cmaj7 A7

Em Em7 Cmaj7 A7

Some - times, I feel the fear of the un -

Em Em7 Cmaj7 A7

cer - tain - ty sting - ing clear.

Em Em7 Cmaj7 A7

And I _____ can't help but ask my - self how much I'll

Em Em7 Cmaj7 A7

let the fear take the wheel and steer.

Cmaj7 A7

It's driv - en me be - fore _____ and it seems to have a vague

Cmaj9 A7

haunt - ing mass ap - peal.

Cmaj7 A7

But late - ly I'm be - gin - ning to find that I

Cmaj9 A7

should be the one be - hind the wheel.

Em Em7 Cmaj7 A7

What - ev - er to - mor - row brings I'll be

Em Em7 Cmaj7 A7

there with o - pen arms and o - pen eyes, yeah!

Em Em7 Cmaj7 A7

What - ev - er to - mor - row brings I'll be

Em Em7 Cmaj7 A7 To Coda

there, I'll be there.

Em Em7 Cmaj7 A7

So if I de - cide to waiv - er my chance to

Em Em7 Cmaj7 A7

be one of the hive.

Em Em7 Cmaj7 A7

Will I _____ choose wa - ter o - ver wine _____ and hold my

Em Em7 Cmaj7 A7

own and drive, _____ ah, _____ ah, ah, ah, _____ oh? _____

Cmaj7 A7

It's driv - en me be - fore _____ and it seems _____ to be _____ the way _____

Cmaj9 A7

_____ that ev - 'ry - one _____ else gets _____ a - round. _____

Cmaj7 A7

Late - ly I'm be - gin - ning to find that when

Cmaj9 A7 **D.S. al Coda**

I drive my - self my light is found.

CODA Em Em7 Cmaj7 A7

Em Em7 Cmaj7 A7 Em Em7

Cmaj7 A7 Em Em7

First system of musical notation. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams are provided above the staff: Cmaj7, A7, Em, and Em7.

Cmaj7 A7 Cmaj7 A7

Would you choose —

Second system of musical notation. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams are provided above the staff: Cmaj7, A7, Cmaj7, and A7.

Cmaj9 A7

wa - ter o - ver wine, hold —

Third system of musical notation. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams are provided above the staff: Cmaj9 and A7.

N.C. Em Em7

the wheel and drive? What - ev - er to - mor -

Fourth system of musical notation. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams are provided above the staff: N.C., Em, and Em7.

Cmaj7

A7

Em

Em7

- row brings I'll be there with o - pen arms

Cmaj7

A7

Em

Em7

and o - pen eyes, yeah! What - ev - er to - mor -

Cmaj7

A7

Em

Em7

- row brings I'll be there, I'll be

Cmaj7

A7

Em

Em7

there. Do, do, do,

Cmaj7 A7 Em Em7

do, do, do, — do, do, do, — do, do, bom, bom —

Cmaj7 A7 Em Em7

— bom, — do, do, do, — do, do. — Do, do, do, —

Cmaj7 A7 Em Em7

— do, do do, — do, do, do, — do, do, bom, bom, —

Cmaj7 A7 Cmaj7 A7

— bom, bom, — bom. —

DROPS OF JUPITER

(Tell Me)

Words and Music by PAT MONAHAN,
JIMMY STAFFORD, ROB HOTCHKISS,
CHARLIE COLIN and SCOTT UNDERWOOD

Moderately

The musical score is divided into three systems. The first system shows the piano introduction with a C major chord and a G major chord. The second system includes the vocal entry with lyrics: "Now that she's back in the at - she's back from that soul -". The third system continues the vocal line with lyrics: "- mos - phere with drops of Ju - pi - ter in her hair hey - va - ca - tion, trac - ing her way through the con - stel - la - tion,". Chord diagrams for C, F(add2), and G are provided above the piano parts.

F



hey, _____
 hey _____ hey. _____

C



she acts _____ like sum - mer and walks _____ like rain, _____ re - minds _____
 She checks _____ out Mo - zart while she does Tae - Bo, _____ re - minds _____

G



F




_____ me that _____ there's a time to change, hey hey. _____
 _____ me that _____ there's _____ room to grow, _____ hey hey. _____

Since _____
 Now that _____

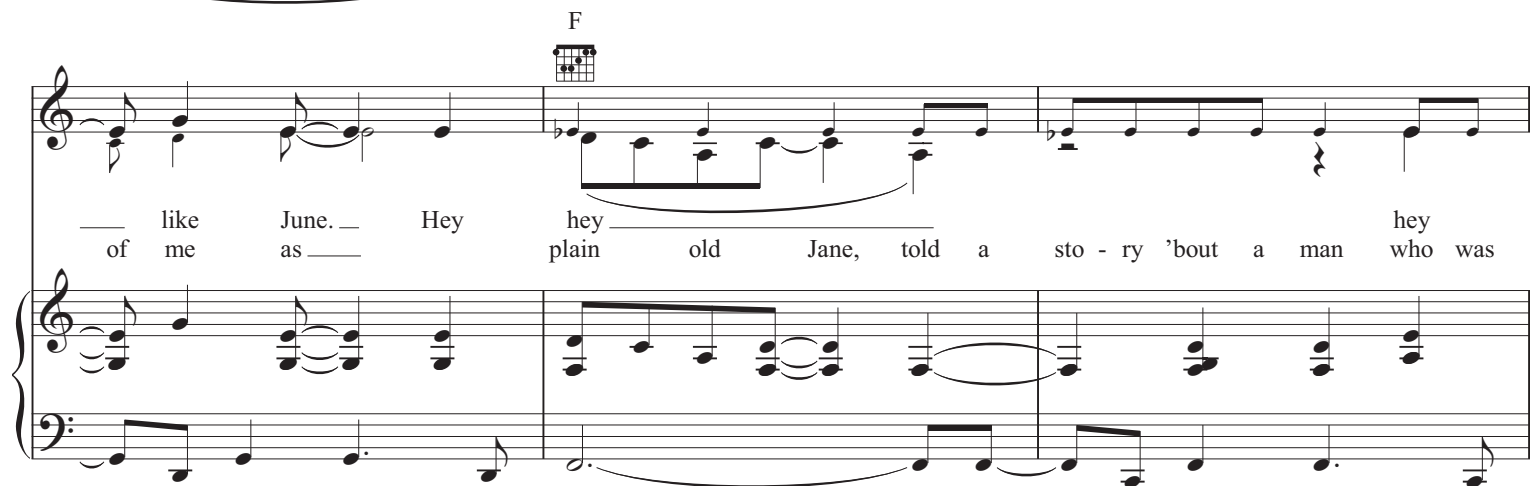
C  G 


the re - turn from her stay on the moon, she lis - tens like spring and she talks
she's back in the at - mos - phere I'm a - fraid that she might think



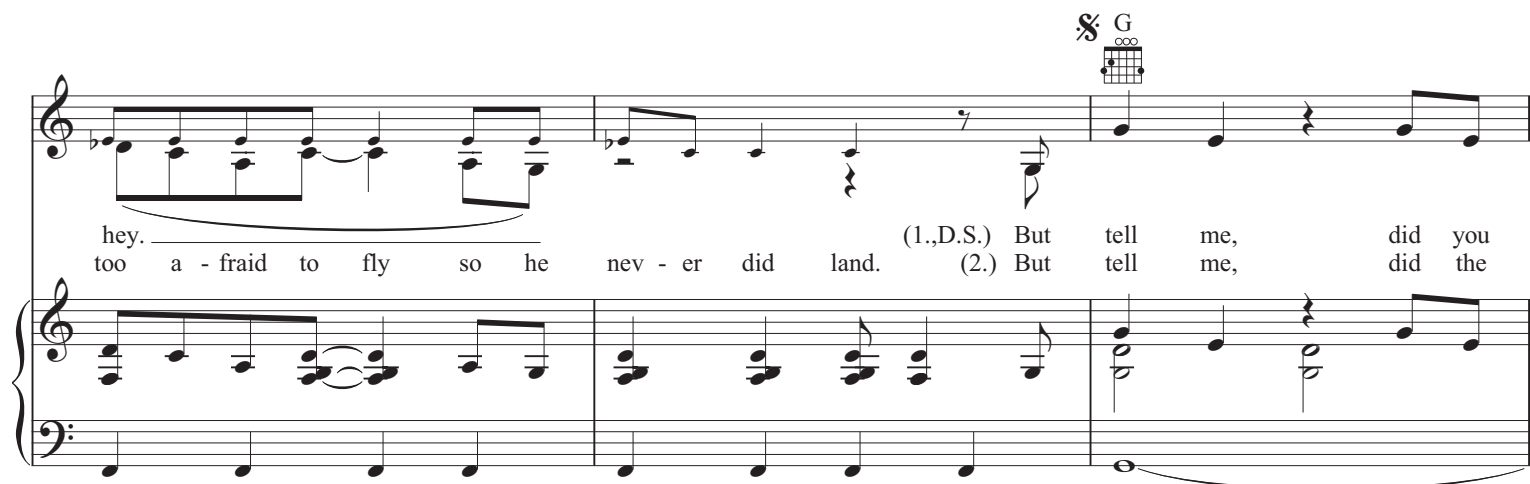
F 


like June. Hey hey
of me as plain old Jane, told a sto - ry 'bout a man who was



G 



hey.
too a - fraid to fly so he nev - er did land. (1.,D.S.) But tell me, did you
(2.) But tell me, did the



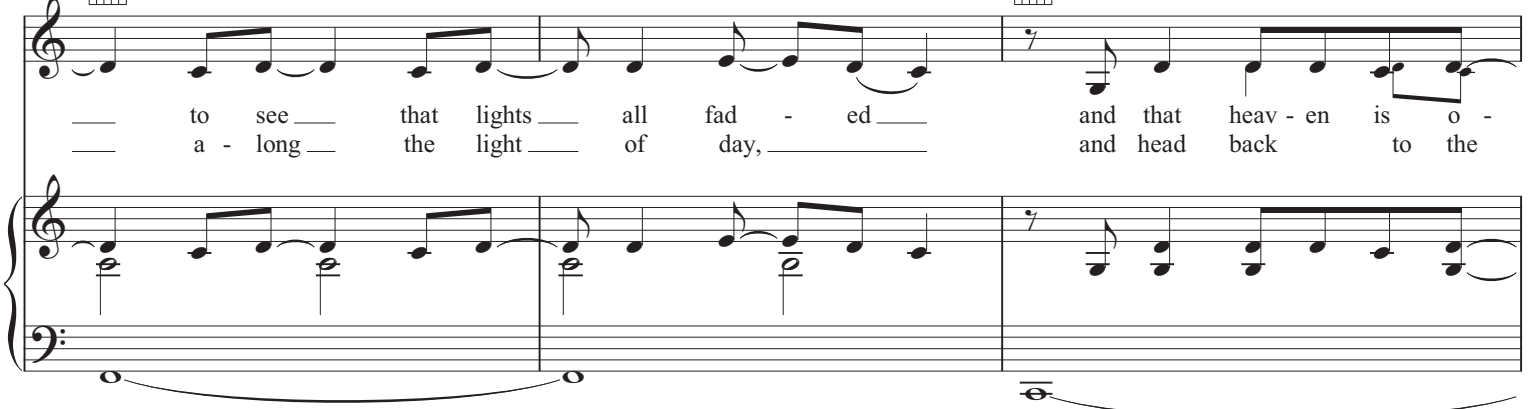
G/A  D  C/E 



sail a - cross the sun? Did you make it to the Milk - y Way
wind sweep you off your feet? Did you fin - 'ly get the chance to dance




F  C 

to see that lights all faded and that heav - en is o -
 a - long the light of day, and head back to the



G  G/A 




ver - rat - ed? And Tell me, did you fall for a shoot - ing star,
 Milk - y Way? And tell me, did did Ve - nus blow your mind? -



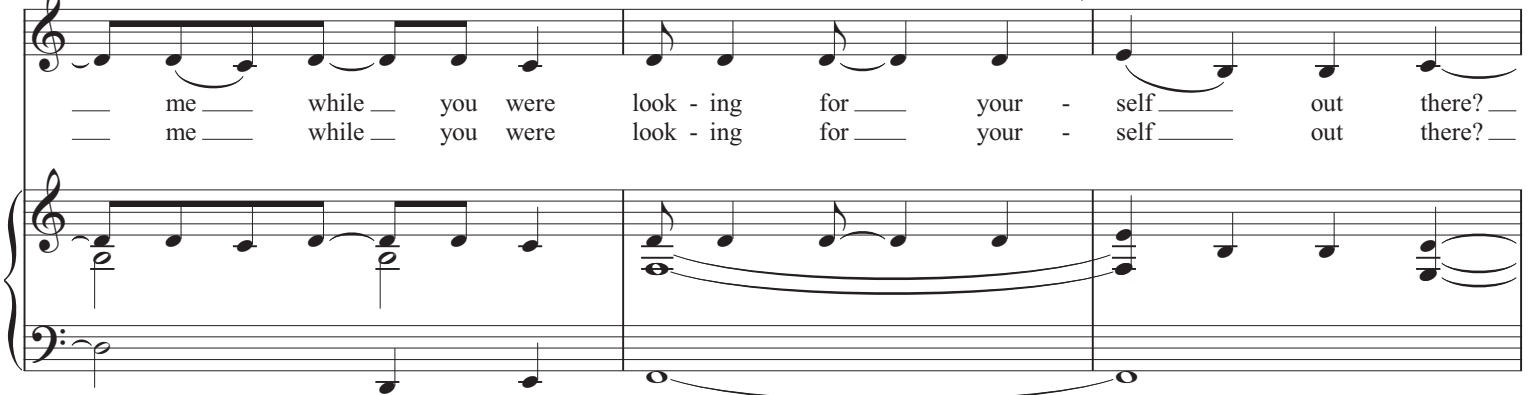
D  Dm 

one with - out a per - ma - nent scar? And did you miss
 Was it ev - 'ry - thing you want - ed to find and did you miss



C/E  F  To Coda 

me while you were look - ing for your - self out there?
 me while you were look - ing for your - self out there? -



1

C
x 0 0 0 0 0

G7(no3rd)/D
x x x x 0 3fr

G5
x x x x 0 3fr

Musical notation for system 1, measures 1-4. The guitar part has a whole rest in all four measures. The piano part features a bass line with eighth notes and a treble line with chords and a long note in measure 3.

F(add2)

x x 0 0 0 0

Now that _

Musical notation for system 2, measures 5-8. The guitar part has whole rests in measures 5-7 and a quarter note in measure 8. The piano part continues with a bass line and treble line accompaniment.

2

C
x 0 0 0 0 0

G5
x x x x 0 3fr


Musical notation for system 3, measures 9-12. The guitar part has whole rests in measures 9-10 and a whole note in measure 12. The piano part continues with a bass line and treble line accompaniment.

F(add2)

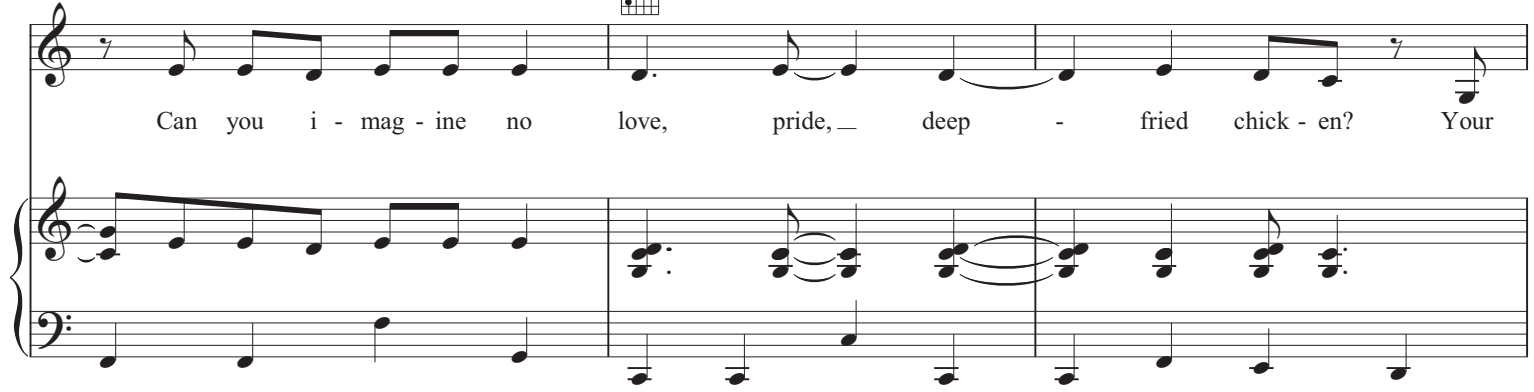
x x 0 0 0 0

Musical notation for system 4, measures 13-16. The guitar part has a quarter note in measure 13 and whole rests in measures 14-16. The piano part continues with a bass line and treble line accompaniment.


C




Can you i - mag - ine no love, pride, — deep - fried chick - en? Your




G




F(add2)




best friend — al - ways stick - ing up for you, —




F7sus2




G




— e - ven when I know you're wrong? — Can you i - mag - ine no



C



first dance? — Freeze - dried? Ro - mance? Five - hour — phone



B \flat

con - ver - sa - tion? The best soy lat - te that you ev - er had ___ and

F

G

me? But tell me, did the

G/A

D

C/E

wind sweep you off your feet? ___ Did you fin - 'lly get the chance to dance ___

F

C

___ a - long ___ the light of day ___ and head back toward the

D.S. al Coda

Milk - y Way? _ And

CODA

self? Na na na na

G

na na na na na na na na na

F(add2)

na na na na. _ And did you fin - 'lly get the chance to dance _ a - long _ the light

C

of day? _ Na na na na na na na

G F(add2)

na na na na na And na did you na na na na. from a

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for G and F(add2) are shown above the staff.

shoot - ing star, fall from a shoot - ing star?

This system contains the second two staves of music, continuing the vocal line and piano accompaniment.

C G

Na na na na na na na na na

This system contains the third two staves of music. Chord diagrams for C and G are shown above the staff.

Bb C/Bb Bb F

na na na. And are you lone - ly look - ing for your - self out there?

rall.

This system contains the final two staves of music. Chord diagrams for Bb, C/Bb, Bb, and F are shown above the staff. The word 'rall.' is written below the piano accompaniment.

DUST IN THE WIND

Words and Music by
KERRY LIVGREN

Moderate Folk style



7 *mp*



7



I

C G/B Am

close my eyes
Same old song.
don't hang on.

G Dm7 Am G/B

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

C G/B Am

All my dreams
All we do
slips a way.

G Dm7 Am

pass be - fore my eyes, a cu - ri - os - i - ty.
crum - bles to the ground, though we re - fuse to see.
All your mon - ey won't an - oth - er min - ute buy.

To Coda

D/F# G Am Am/G

Dust Dust in the wind.
Dust in the wind.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'Dust' under a D/F# chord, followed by a half note 'Dust' under a G chord, and then a half note 'in' under an Am chord, and another half note 'in' under an Am/G chord. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a 7th fret barre.

1 D/F# G Am G/B

All they are ___ is dust in ___ the wind.

The second system continues the vocal line with a whole note 'All' under D/F#, a half note 'they are ___' under G, a half note 'is' under Am, and a whole note 'dust in ___ the wind.' under G/B. The piano accompaniment maintains the same rhythmic pattern as the first system.

2 D/F# G Am



All we are ___ is dust in ___ the wind.


The third system features a vocal line with a whole note 'All' under D/F#, a half note 'we are ___' under G, a half note 'is' under Am, and a whole note 'dust in ___ the wind.' with a long slur. The piano accompaniment continues with the established accompaniment.

G/A F/A

Oh.

The fourth system shows a vocal line with a whole note 'Oh.' under a G/A chord. The piano accompaniment continues with the same accompaniment, including a 7th fret barre.

Am  G/A 




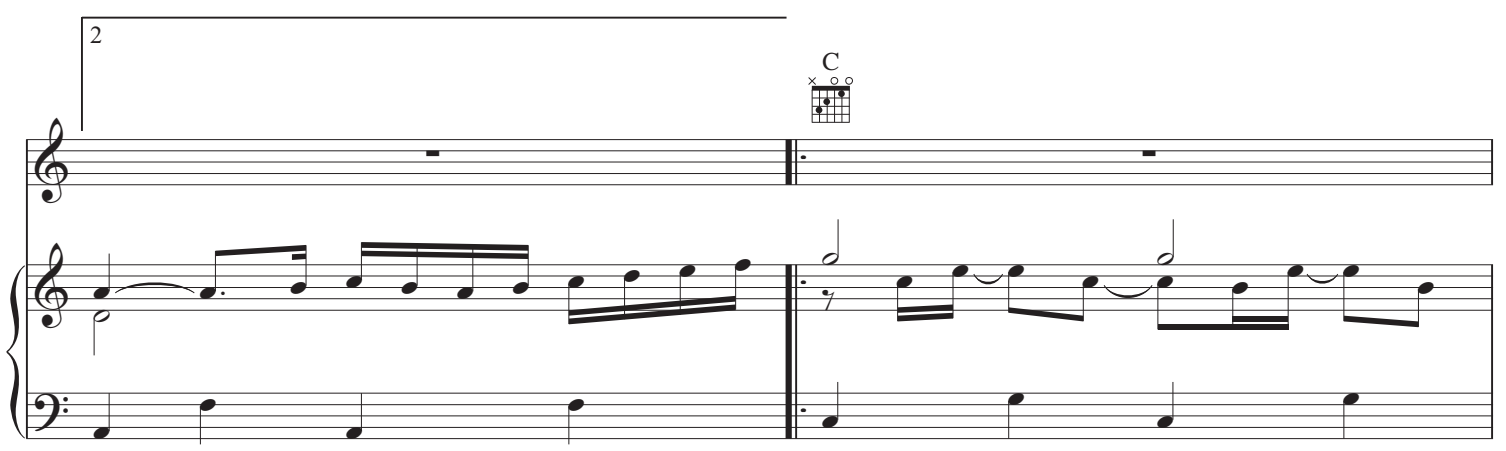
This system contains the first two measures of music. The guitar staff shows a whole rest in the first measure and a whole rest in the second measure. The piano accompaniment features a treble clef and a bass clef. The right hand plays a sequence of eighth notes in the first measure, followed by a series of eighth notes with slurs in the second measure. The left hand plays a simple bass line of quarter notes.

F/A  1




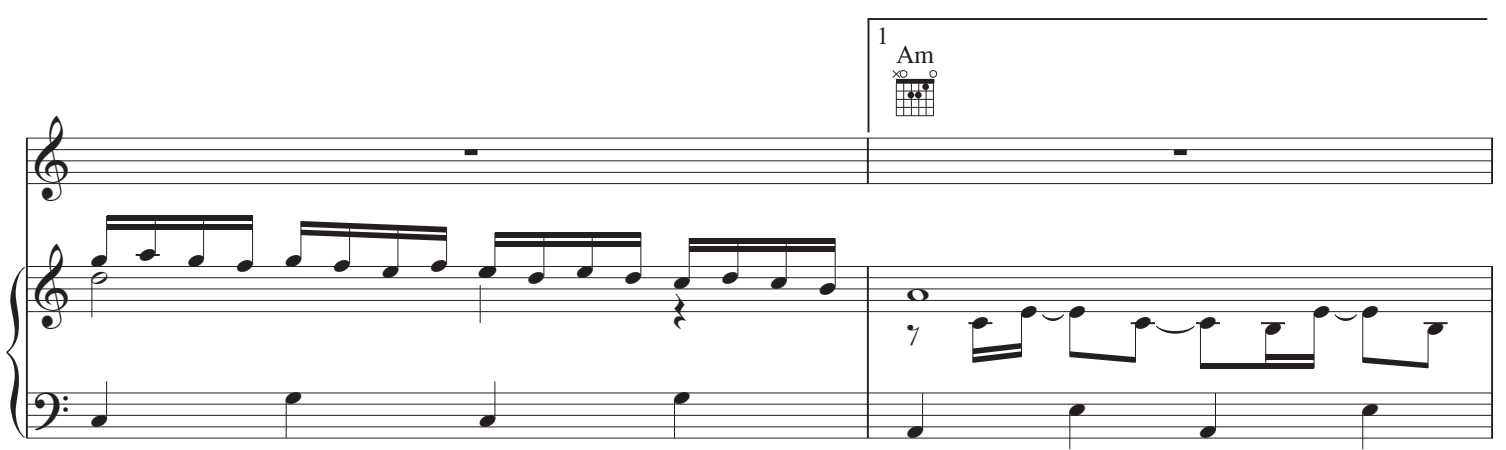
This system contains the next two measures. The guitar staff shows a whole rest in the first measure and a whole rest in the second measure. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A first ending bracket labeled '1' spans the second measure.

2 C 



This system contains the next two measures. The guitar staff shows a whole rest in the first measure and a whole rest in the second measure. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A second ending bracket labeled '2' spans the second measure. A C chord diagram is shown above the second measure.

1 Am 



This system contains the final two measures. The guitar staff shows a whole rest in the first measure and a whole rest in the second measure. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A first ending bracket labeled '1' spans the second measure. An Am chord diagram is shown above the second measure.

D.S. al Coda

2



Now,

CODA



Dust in the wind.



All we are is dust in the wind.
(All we are is dust in the



wind.) Dust in the wind.
(Ev - 'ry - thing is dust in the



Ev - 'ry - thing_ is dust in the wind.
wind.)

Repeat and Fade

Optional Ending

EASY

Words and Music by
LIONEL RICHIE

Slowly

Ab

Cm7

Bbm7

Db/Eb

Ab

Cm7

Bbm7

mf

Ab

Cm

Bbm7

Db/Eb

Know it sounds fun - ny, but I just can't stand the pain. —

Ab

Cm

Bbm7

Bbm7/Eb

Ab

Girl, I'm leav - ing you — to - mor - row. —

Cm

Bbm7

Db/Eb

Seems to me, — girl, you know I've done all — I can.

Ab

Cm

Bbm7

You see, I begged, stole and I borrowed. Yeah,

Db/Eb

Ab

Cm7

ooh. That's why I'm easy, (Ah)

Bbm7

Bbm7/Eb

Ab

Cm7

I'm easy like Sunday morning. (Ah)

Bbm7

Bbm7/Eb

Ab

Cm7

That's why I'm easy.

Bbm7 Bbm7/Eb Gb Db/F Db/Eb

I'm eas - y like Sun - day morn

To Coda

Ab Cm

ing. Why in the world — would an - y - bod - y put chains —

Bbm7 Bbm7/Eb Ab Cm7

— on me? — I've paid — my dues — to make it. —

Bbm7 Db/Eb Ab Cm

Ev - 'ry - bod - y wants — me to be — what they want —

Bbm7

Bbm7/Eb

Ab

Cm

me to be. I'm not hap - py when I try to fake -

Bbm7

Bbm7/Eb

D.S. al Coda

it, no. Ooh, that's why I'm eas -

CODA

Ab

Gbmaj7

Fm7

ing. I wan - na be high, so

Ebm7

Gb/Ab

Db/F

Gbmaj7

Fm7

high. I wan - na be free to know the things I do are right.

E \flat m7 G \flat /A \flat D \flat /F G \flat maj7 D \flat /F

3 I wan - na be free, ——— just ———

E \flat m7 B \flat m/A \flat C \flat /G \flat G \flat /D \flat C \flat /E \flat D \flat

me, oh, ——— babe.

6/4 4/4

A \flat Cm7 B \flat m7 D \flat /E \flat

Instrumental solo

A \flat Cm7 1 B \flat m7 B \flat m7/E \flat 2 B \flat m7

Solo ends That's why I'm eas -

Ab



Cm7



Bbm7



Bbm7/Eb



y. (Ah)

I'm eas - y like Sun - day morn -

Ab



Cm7



Bbm7



Bbm7/Eb



ing. (Ah)

That's why I'm eas -

Ab



Cm7



Bbm7



Bbm7/Eb



y.

I'm eas - y like Sun - day morn -

Ab



Cm7



Bbm7



Bbm7/Eb



ing. (Ah)

'Cause I'm eas -

Repeat and Fade

ENDLESS LOVE

from ENDLESS LOVE

Words and Music by
LIONEL RICHIE

Moderately slow



mp



My love, — there's on - ly you in my life, —
Two hearts, — two hearts that beat as — one; —



the on - ly thing that's right. — My
our lives have just be - gun. — For -



first — love, — you're ev - 'ry breath that I take, —
ev - er, — I'll hold you close in my arms, —

Chords: Eb/F, Fsus, F, Bb, F/A

you're ev - 'ry step I make. — And
I can't re - sist your charms. — And

Chords: Ebmaj7, Eb/F, F, Bb, F/A

I, I — want to share all my
love, I'll be a fool for my

Chords: Gm, Dm/F, Eb, Eb/F, F

love — with you; sure; no one else —
you, I'm — you know I don't

Chords: Bb, Bb9, Ebmaj7

— will — do. — And your eyes, —
mind. — 'Cause you, —

Eb/F F Bb F/A Gm F6

they tell me how much you care. Oh,
 you mean the world to me. Oh,

Eb Dm7 Cm7

— yes, you will al ways be
 I know I've found in you

Eb/F Bb

my end - less love.
 my end - less

mp

Bb

love.

mp

Chord diagrams: E_b (x 2 3 3 3), E_b/F (x 2 3 3), F_{sus} (x 2 3 3), F (2 3 3 3).

Chord diagram: Bb (x 2 3 3).

Chord diagrams: E_b (x 2 3 3 3), E_b/F (x 2 3 3).

Chord diagram: E_b (x 2 3 3 3).

Vocal lyrics: Oh, _____ and _____ love, _____

Dynamic markings: *cresc.*, *mf*

I'll be that fool for you, I'm

sure; — you know I don't mind. —

And yes, — you'll be the

on - ly — one. — No one can de - ny —

Dm7 **Ebmaj7** **Dm7**

— this love — I have in - side. I'll

Ebmaj7 **Dm7** **Cm7**

give — it all to you, my love, — my love, —

Eb/F **Bb**

— my end - less love.

Eb **Eb/F** **Fsus** **F** **Eb/Bb** **Bb**

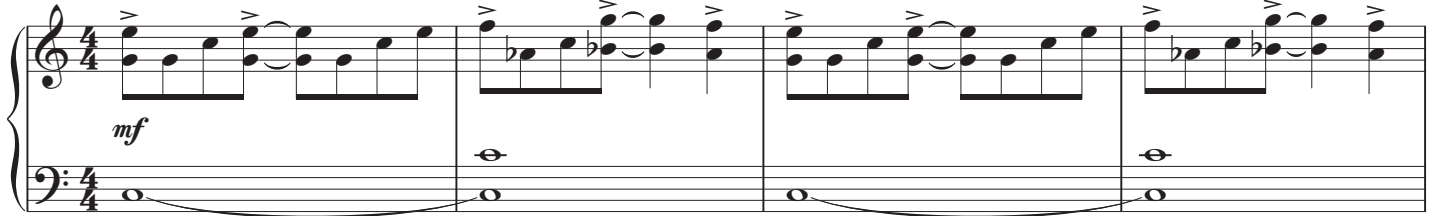
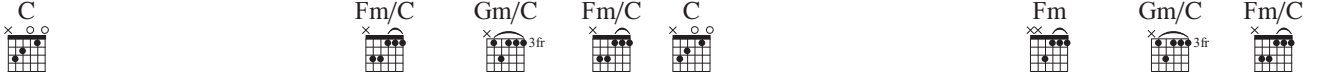
rit.

EVEN THE NIGHTS ARE BETTER

Words and Music by J. L. WALLACE,
TERRY SKINNER and KEN BELL

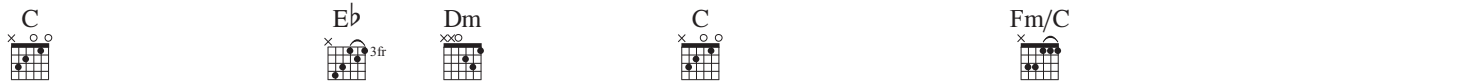
Moderately

C Fm/C Gm/C Fm/C C Fm Gm/C Fm/C



mf

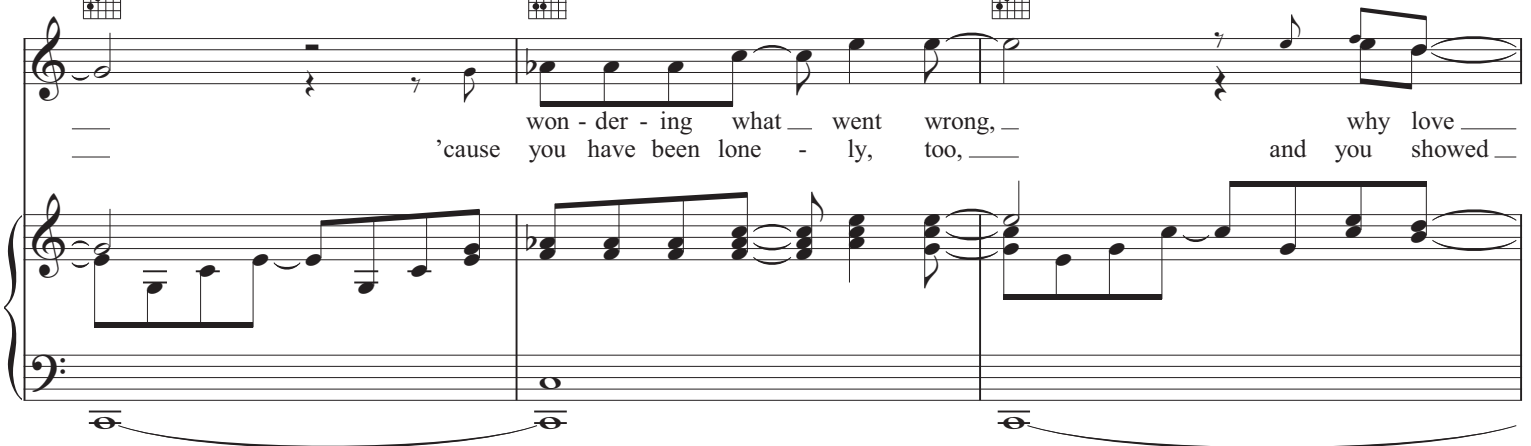
C Eb Dm C Fm/C



I,
You,

I was the lone - ly one, —
you know just what — to do, —

C Fm/C C



won - der - ing what — went wrong, — why love —
'cause you have been lone - ly, too, — and you showed —



had gone — and left me lone - ly. — I,
me how — to ease the pain. — And — you did



I was so — con - fused, — feel - in' like I just been used, —
more than end a bro - ken heart, — 'cause now you've made a fire — start, —



— then you came — to me — and my lone - li - ness left — me.
— and I, — I can see — that you feel — the same — way.



I used to think I was tied to a heart - ache, — that was the heart - break, but
I nev - er dreamed there'd be some - one to hold me, — un - til you told me, and

C7 Bb/D C/E Fm7 Bb7

now that I found_ you: } E - ven the nights _ are bet - ter,
 now that I found_ you: }

Ebmaj7 Cm7 Fm7


now that we're here__ to - geth - er; e - ven the nights _ are bet -


Bb7 C


- ter since I found__ you. __ Oh, _____

Fm7 Bb7 Ebmaj7

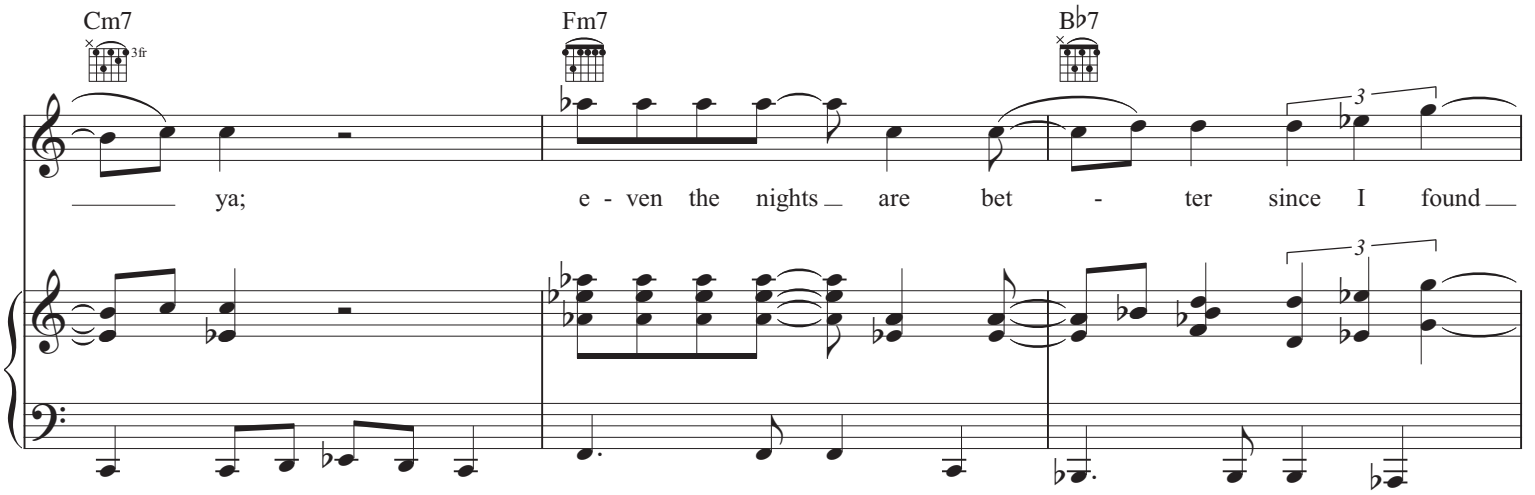
e - ven the days _ are bright - er when some-one you love's _ be - side _


Cm7  3fr


Fm7 

Bb7 

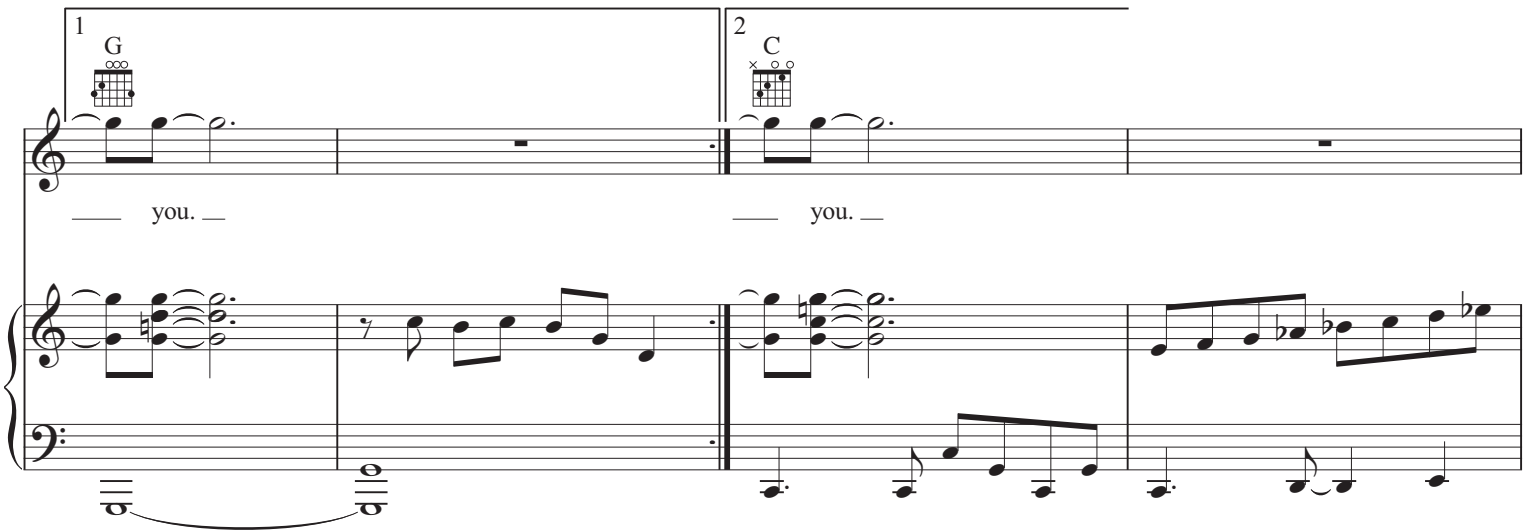
ya; e - ven the nights — are bet - ter since I found —





1 G 


2 C 


you. — you. —

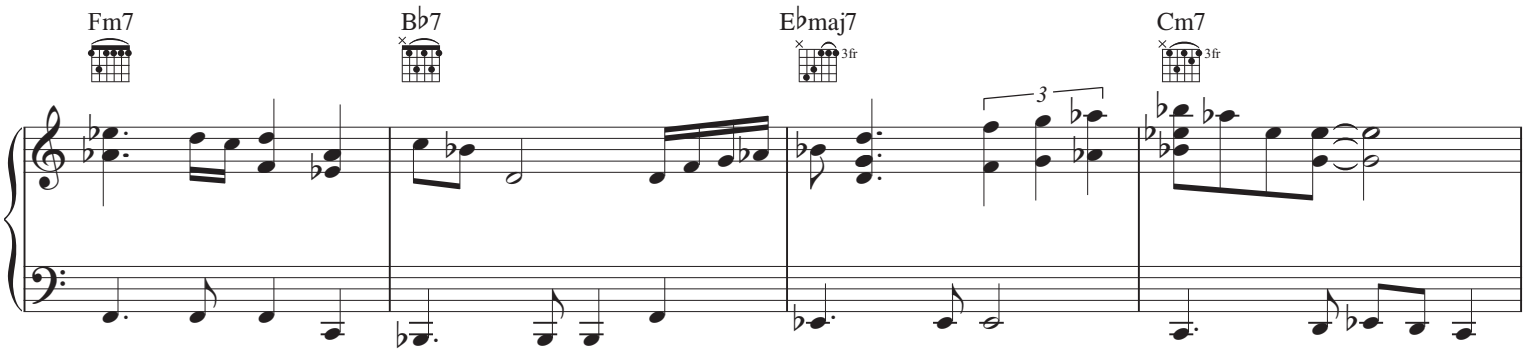



Fm7 


Bb7 


Ebmaj7  3fr

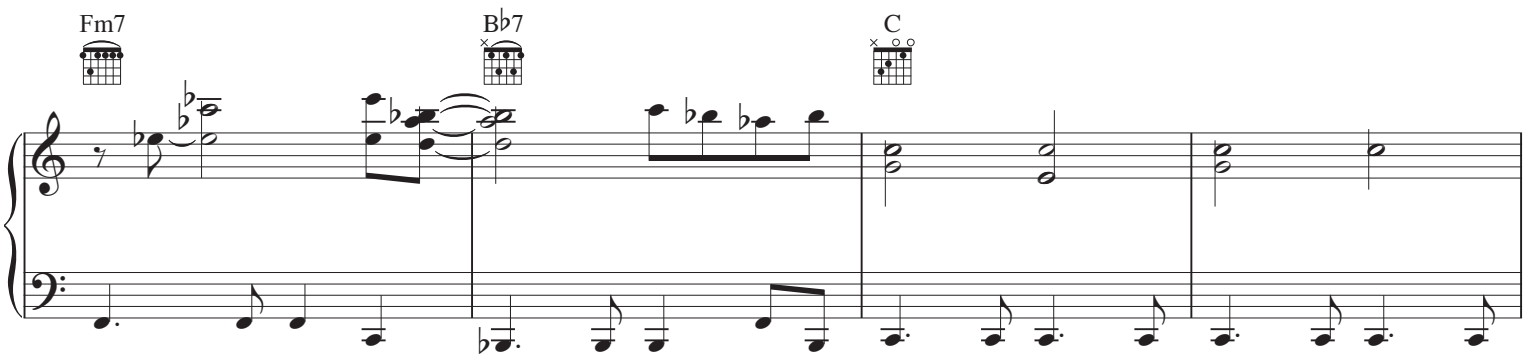
Cm7  3fr



Fm7 

Bb7 

C 



Fmaj7 Bbmaj7 F/A

I nev - er dreamed there'd be some - one to hold me — un - til you told me, and

D7 C/E D7/F# Gm7 C7

now that I found_ you: E - ven the nights_ are bet - ter,
E - ven the days_ are bright - er, when

Fmaj7 Dm7 Gm7

now that we're here_ to - geth - er;
some-one you love's_ be - side_ ya;
e - ven the nights_ are bet -
e - ven the nights_ are bet -

C7 D D7 C/E D7/F#

- ter since I found_ you. — Oh, _____
- ter since I found_ you. — Oh, _____

Repeat and Fade

EVERY BREATH YOU TAKE

Music and Lyrics by
STING

Moderate Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams are provided for the guitar: G (first system), Em (second system), D and G (third system), and Em (fourth system). The lyrics are: "Ev - 'ry breath you — take, ev - 'ry move you — make,".

C D Dsus

ev - 'ry bond_ you break, ev - 'ry step_ you take, I'll be watch - ing you.

Em D7sus G

Ev - 'ry sin - gle_ day,

Em

ev - 'ry word you_ say, ev - 'ry game_ you play,

C D Dsus G

ev - 'ry night_ you stay, I'll be watch - ing you.

Oh, can't you — see you be - long to

Chord diagrams: C, C/Bb, Am7

me? How my poor heart — aches —

Chord diagrams: G, A7

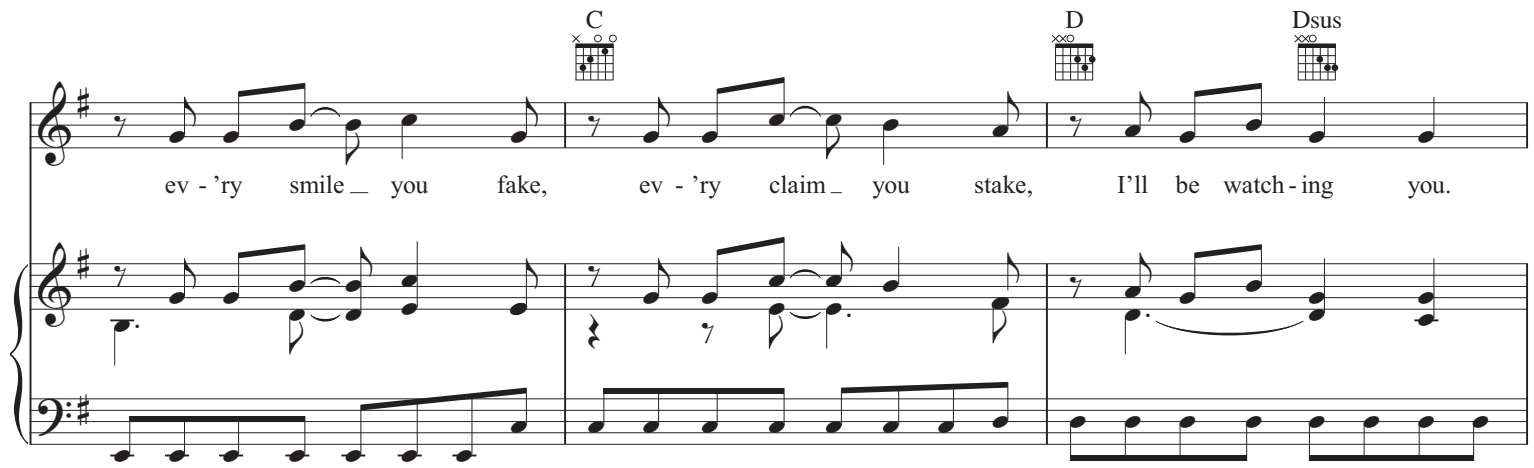
with ev - 'ry step — you take. Ev - 'ry move you —

Chord diagrams: D, D7sus

make, ev - 'ry vow you — break,

Chord diagrams: G, Em

C D Dsus



ev - 'ry smile _ you fake, ev - 'ry claim _ you stake, I'll be watch - ing you.

Em To Coda $\text{\textcircled{C}}$ Eb



Since you've gone, _ I been lost _

F




_ with - out _ _ a trace, I dream at night I can on - ly see _ your face.

Eb F




I look a - round, but it's you I can't _ re - place. I feel so cold and I

E \flat



long for your _ em-brace. I keep cry - ing, ba - by, ba - by, please _




G



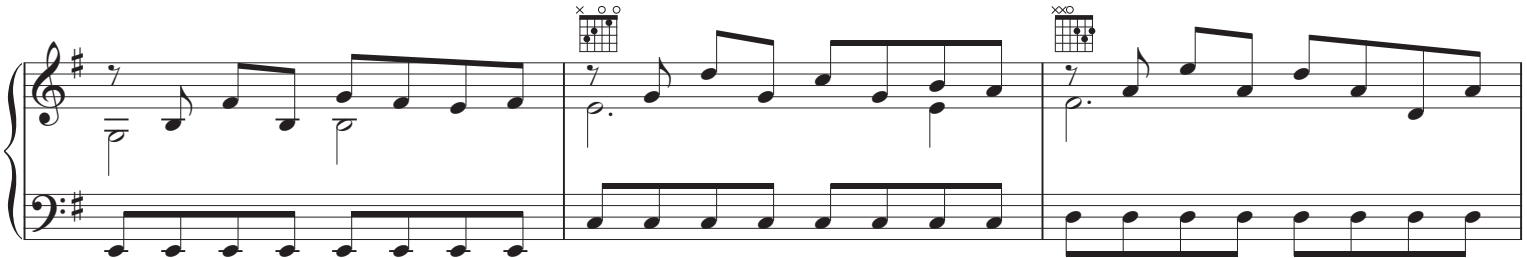

Em



C




D




1

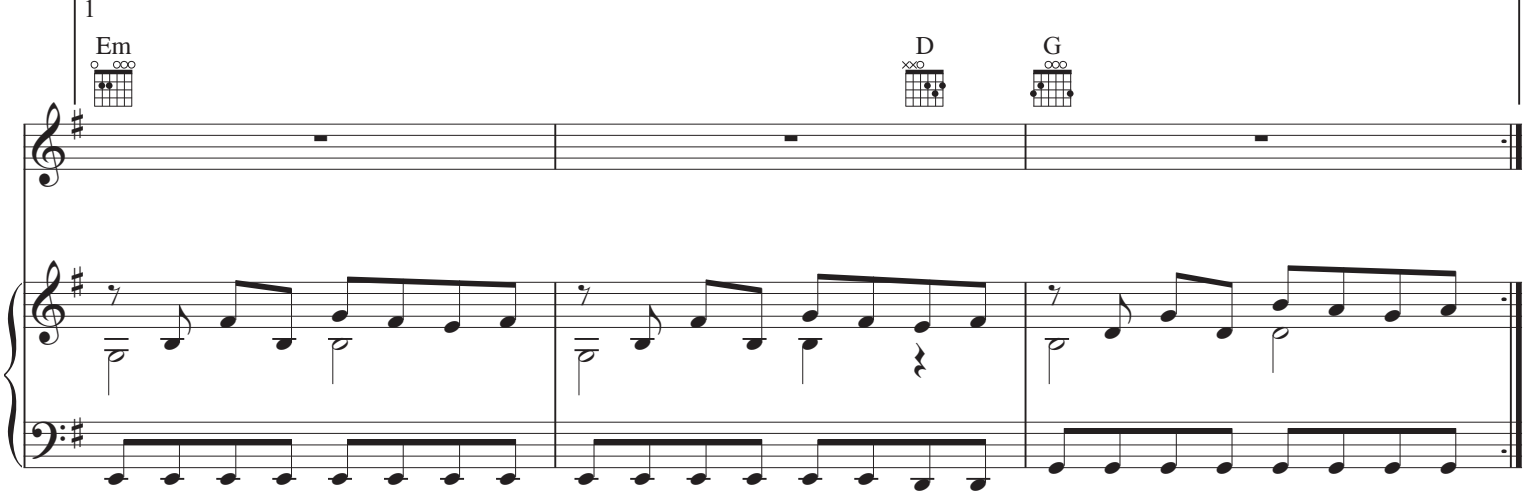

Em



D



G



2
G



D.S. al Coda



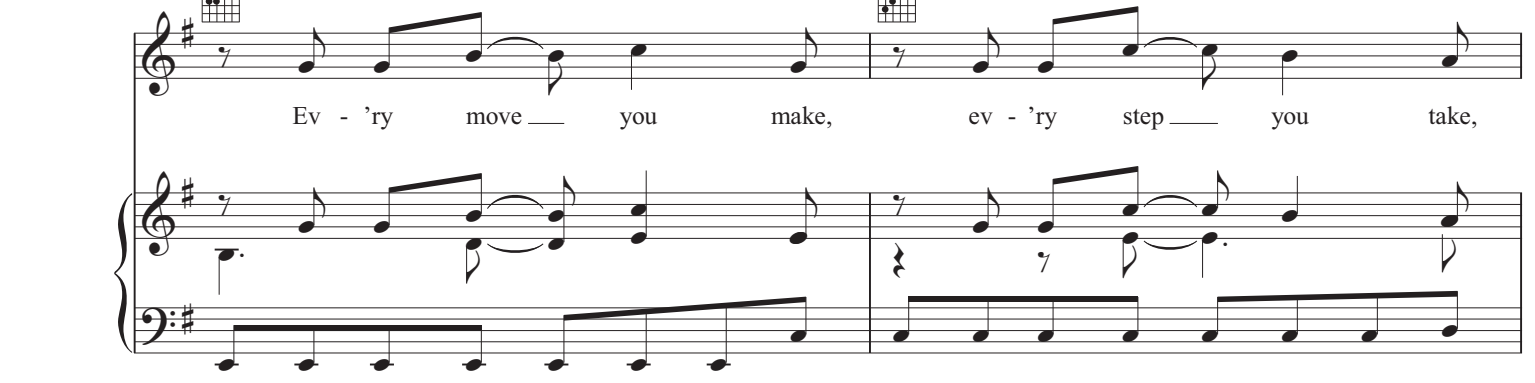
Oh can't you

CODA

Em



C

Ev - 'ry move you make, ev - 'ry step you take,

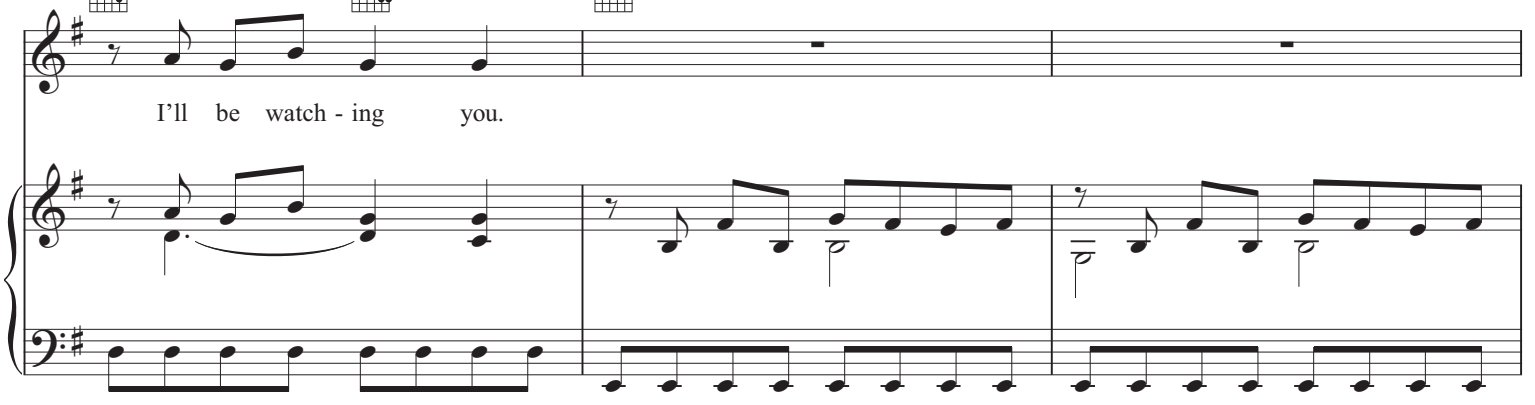
D



Dsus

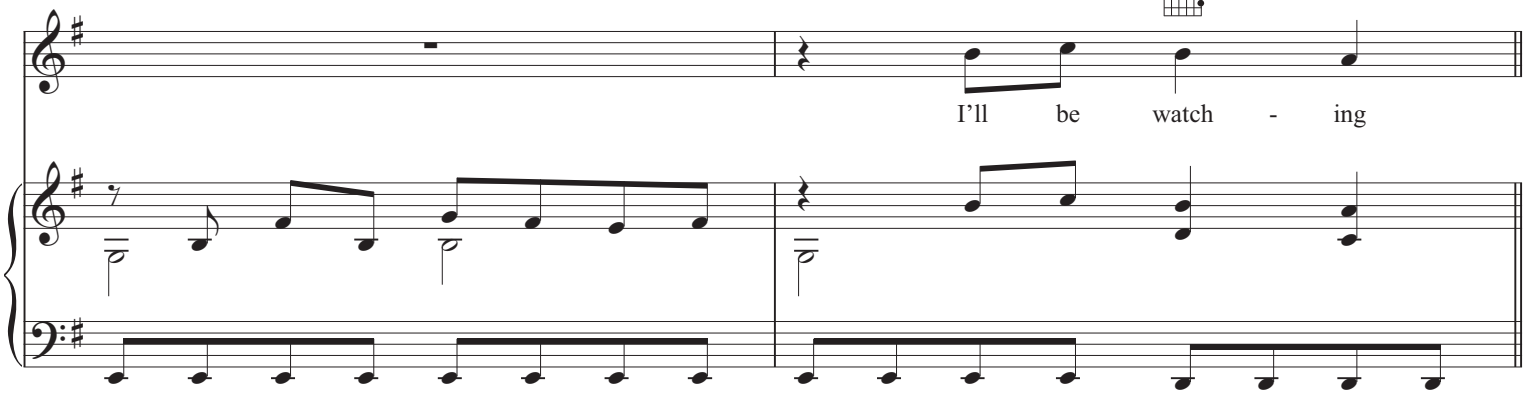


Em

I'll be watch - ing you.

D7sus

I'll be watch - ing

G Em

you. (Ev - 'ry breath — take, ev - 'ry move — you make, ev - 'ry bond — you break,
 you. (Ev - 'ry move — you make, ev - 'ry vow — you break, ev - 'ry smile — you fake,

C G

ev - 'ry step — you take, } ev - 'ry sin - gle day,
 ev - 'ry claim — you stake, }
 I'll be watch - ing you.

Em

ev - 'ry word — you say, ev - 'ry game — you play,

Repeat and Fade	Optional Ending
C	C G
<p>ev - 'ry night — you stay.) I'll be watch - ing</p>	<p>I'll be watch - ing you.</p>

EVIL WAYS

Words and Music by
SONNY HENRY

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for Gm7 and C. The first system is an instrumental introduction marked 'mf'. The second system contains the first line of lyrics: 'You've got to change your e - vil ways, ba - by,'. The third system contains the second line: 'be - fore I stop lov - in' you. — You've got to change, — ba -'. The fourth system contains the third line: '- by, and ev - 'ry word — that I say is true. — You've got me'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

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Gm7 C Gm7 C Gm7 C

run - nin' and hid - in' all _____ o - ver town. — You've got me sneak - in' and a - peep - in' and

Gm7 C D7 N.C.

run - nin' you down. — This can't go on. Lord, — knows you've got to

Gm7 C Gm7 C Gm7 C

change, ba - by, ba -

Gm7 C Gm7 C Gm7 C

- by. When I come home, — ba - by,

Gm7 C Gm7 C Gm7 C

my house is dark — and my thoughts are cold. — You're hang - in' 'round, — ba -

Gm7 C Gm7 C Gm7 C

- by, with Jean and Joan — and a - who knows who. — I'm get - tin'

Gm7 C Gm7 C Gm7 C

tired — of wait - in' and fool - in' a - round. — I'll find some - bod - y who won't make me

Gm7 C To Coda D7 N.C.

feel like a clown. — This can't go on. Lord, — knows you've got to

Gm7 C Gm7 C

change.

This system contains the first two measures of music. The guitar part has chords Gm7, C, Gm7, and C. The piano part features a melody in the right hand and a bass line in the left hand. The word "change." is written below the first measure.

Gm7 C Gm7 C D.S. al Coda

When I come

CODA D7

on.

This system contains the next two measures. The guitar part has chords Gm7, C, Gm7, and C, followed by "D.S. al Coda". The piano part continues the melody. The word "When I come" is written below the second measure. The system concludes with a "CODA" section featuring a D7 chord and the word "on." below it.

Gm7 C Gm7 C

N.C.

Yeah, yeah, yeah.

This system contains the next two measures. The guitar part has chords Gm7, C, Gm7, and C. The piano part features a melody in the right hand and a bass line in the left hand. The word "N.C." is written above the first measure, and "Yeah, yeah, yeah." is written below the first measure.

Gm7 C Gm7 C

Repeat and Fade

Optional Ending Gm9 3fr

This system contains the final two measures. The guitar part has chords Gm7, C, Gm7, and C. The piano part features a melody in the right hand and a bass line in the left hand. The words "Repeat and Fade" are written above the second measure. The system concludes with an "Optional Ending" section featuring a Gm9 chord (3fr) and a fermata.

FALLIN'

Words and Music by
ALICIA KEYS

Freely

N.C.

I keep on fall - in' in _____ (Vocal ad lib.) and

mf

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a 12/8 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics 'I keep on fall - in' are aligned with the notes. After a quarter rest, there is a long note with a fermata, followed by a quarter rest and a quarter note F4. The lyrics 'in _____ (Vocal ad lib.) and' are aligned with these notes. The bottom staff is a piano accompaniment in treble and bass clefs. It starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The dynamic marking *mf* is placed below the first few notes.

Moderate Blues tempo

out of love with - a you. Some - times _ I

Em Bm7 Em Bm7

Detailed description: This system contains the second and third staves of the musical score. The top staff is a vocal line in treble clef with a 12/8 time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics 'out of love with - a you. Some - times _ I' are aligned with the notes. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady eighth-note bass line in the bass clef and chords in the treble clef. Chord diagrams for Em and Bm7 are shown above the staff.

love you some-times you make me blue. Some-times I feel

Em Bm7 Em Bm7

Detailed description: This system contains the fourth and fifth staves of the musical score. The top staff is a vocal line in treble clef with a 12/8 time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics 'love you some-times you make me blue. Some-times I feel' are aligned with the notes. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady eighth-note bass line in the bass clef and chords in the treble clef. Chord diagrams for Em and Bm7 are shown above the staff.

Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

Em Bm7 Em Bm7

dar - ling__ makes me so con - fused. I _____ keep _ on

Em Bm7 Em Bm7

fall - in' in and out _____ of love with - a you. I _____

Em Bm7 Em Bm7

nev - er loved some - one _____ the way that I love a - you. Oh, oh,

Em Bm7

I nev - er felt this - a

Em Bm7

way. How do you give me so much

Em Bm7 Em Bm7

pleas - ure and cause me so much pain? Yeah, yeah. Just when I

Em Bm7 Em Bm7

think I'm tak-ing more than would a fool, I start

Em Bm7 Em Bm7

fall - in' back in love with you I keep on

Em Bm7 Em Bm7

fall - in' in and out of love with - a you. I

Em Bm7 Em Em/B B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Em Bm7 Em Bm7

I, I, I, I'm fall - in'.

Em Bm7 Em Bm7

I, I, I, I'm fall - in'.

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'I, I, I, I'm fall - in'.'. The guitar chords are Em, Bm7, Em, and Bm7. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em Bm7

Fall

This system contains the third and fourth staves of music. The top staff continues the vocal line with the word 'Fall'. The guitar chords are Em and Bm7. The piano accompaniment continues with a consistent rhythmic pattern.

Em Bm7 Em Bm7

fall fall.

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with the words 'fall fall.'. The guitar chords are Em, Bm7, Em, and Bm7. The piano accompaniment continues with a consistent rhythmic pattern.

Em Bm7 Em Bm7

I keep on fall - in' in and out of

This system contains the seventh and eighth staves of music. The top staff continues the vocal line with the lyrics 'I keep on fall - in' in and out of'. The guitar chords are Em, Bm7, Em, and Bm7. The piano accompaniment continues with a consistent rhythmic pattern.

Em Bm7 Em Bm7

love with - a you. I _____ nev - er loved some - one _____ the way that

Em Bm7 Em Bm7

I love a - you. I'm _____ fall - in' in and out _____ of

Em Bm7 Em Bm7

love with a - you. I _____ nev - er loved some - one _____ the way that

Em Bm7 Em Bm7

I love a - you. I'm _____ fall - in' in and out _____ of

Em Bm7 Em Bm7

love with a - you. I _____ nev - er loved some - one _____ the way that

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em and Bm7 are shown above the vocal line. The lyrics are: "love with a - you. I _____ nev - er loved some - one _____ the way that".

Em Em/B N.C. Em Bm7

I love a - you. What?

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em, Em/B, N.C., Em, and Bm7 are shown above the vocal line. The lyrics are: "I love a - you. What?".

Em Bm7 Em Bm7

Detailed description: This system contains the fifth and sixth lines of music. The top line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em, Bm7, Em, and Bm7 are shown above the treble staff. There are no lyrics in this system.

Em Bm7 Em

Detailed description: This system contains the seventh and eighth lines of music. The top line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Em, Bm7, and Em are shown above the treble staff. There are no lyrics in this system.

FAST CAR

Words and Music by
TRACY CHAPMAN

Moderately

Dmaj7



A5



F#m



E(add4)



Play 4 times

mf

Dmaj7



A5



F#m



E(add4)



You got a fast car. I want a tick - et to an - y - where.
You got a fast car. I got a plan to get us out of here. I've been

Dmaj7



A5



F#m



E(add4)



May - be we make a deal. _ May - be to - geth - er we can get some - where. _
work - ing at the con - ven - ience store. Man - aged to save just a lit - tle bit of mon - ey.

Dmaj7



A5



F#m



E(add4)



An - y place is bet - ter. _ Start - ing from ze - ro, got noth - ing to lose.
Won't have to drive too far, just cross the bor - der and in - to the cit - y.

Dmaj7
A5
F#m
E(add4)

May - be we'll make some - thing. But me my - self I've got noth - ing to prove.
 You and I can both get jobs and fin - 'lly see what it means to be liv - ing. —

Dmaj7
A5
F#m
E(add4)
Dmaj7
A5

1 F#m E(add4)
 2 F#m E(add4)
Dmaj7
A5

See my old man's _ got a prob - lem. He

F#m
E(add4)
Dmaj7
A5

lives with the bot - tle, that's the way it is. — He says his bod - y's too old — for work - ing. I say his

F#m E(add4) Dmaj7 A5

bod - y's too young to look like his. My ma - ma went off ___ and left him. She

Detailed description: This system contains the first two measures of the song. The guitar part features chords F#m, E(add4), Dmaj7, and A5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "bod - y's too young to look like his. My ma - ma went off ___ and left him. She".

F#m E(add4) Dmaj7 A5

want-ed more from life than he could give. _ I said some-bod - y's got ___ to take care of him. So

Detailed description: This system contains the next two measures. The guitar part features chords F#m, E(add4), Dmaj7, and A5. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "want-ed more from life than he could give. _ I said some-bod - y's got ___ to take care of him. So".

F#m E(add4) Dmaj7 A5 F#m E(add4)

I quit school and that's what I did.

Detailed description: This system contains two measures. The guitar part features chords F#m, E(add4), Dmaj7, A5, F#m, and E(add4). The piano accompaniment continues. The lyrics are: "I quit school and that's what I did.".

Dmaj7 A5 F#m E(add4) Dmaj7 A5

You got a fast ___ car. Is it

Detailed description: This system contains two measures. The guitar part features chords Dmaj7, A5, F#m, E(add4), Dmaj7, and A5. The piano accompaniment continues. The lyrics are: "You got a fast ___ car. Is it".

F#m

E(add4)

Dmaj7

A5

fast e - nough so we could fly a - way? _ We got - ta make a de - ci - sion, we

F#m

E(add4)

Dmaj7

A5

leave to - night _ or live and die this way.

F#m

E(add4)

Dmaj7

A5

F#m

E(add4)

I re - mem - ber when we were

D

A

driv - ing, driv - ing in your car, _ speed so fast _ I felt like _ I was drunk,

F#m Esus

cit - y lights lay out be - fore us and your arm felt nice wrapped 'round my shoul - der. And

D F#m E

I had a feel - ing that I be - longed.

D F#m E

I had a feel - ing I could be some - one,

D E Dmaj7 A5 F#m E(add4)

be some - one, be some - one.

Dmaj7

A5

F#m

E(add4)

To Coda

Dmaj7

A5

Chord diagrams for Dmaj7, A5 (5fr), F#m, E(add4), Dmaj7, and A5 (5fr) are shown above the staff. The system includes a vocal line with lyrics and piano accompaniment.

You got a fast — car.
You got a fast — car.

F#m

E(add4)

Dmaj7

A5

Chord diagrams for F#m, E(add4), Dmaj7, and A5 (5fr) are shown above the staff. The system includes a vocal line with lyrics and piano accompaniment.

We go cruis - ing to en - ter - tain our - selves. — You still ain't got a job and I
I got a job that pays all our bills. — You stay out drink - ing late at the bar, see

F#m

E(add4)

Dmaj7

A5

Chord diagrams for F#m, E(add4), Dmaj7, and A5 (5fr) are shown above the staff. The system includes a vocal line with lyrics and piano accompaniment.

work in the mar - ket as a check-out girl. — I know things will get bet - ter.
more of your friends than you do of your kids. — I'd al - ways hoped for bet - ter, thought

F#m

E(add4)

Dmaj7

A5

Chord diagrams for F#m, E(add4), Dmaj7, and A5 (5fr) are shown above the staff. The system includes a vocal line with lyrics and piano accompaniment.

You'll find work and I'll — get pro - mo - ted. We'll move out — of the shel - ter,
may - be to - geth - er you and me'd find it. I got no plans, I ain't go - ing no - where, so

1 **F#m** **E(add4)** 2 **F#m** **E(add4)** **D.S. al Coda**

buy a big house and live in the sub - urbs. take your fast car and keep on driv - ing. _

CODA **Dmaj7** **A5** **F#m** **E(add4)**

You got a fast ___ car. Is it fast e - nough ___ so you can fly a - way? ___

Dmaj7 **A5** **F#m** **E(add4)**

You got - ta make a de - ci - sion, you leave to - night _ or live and die this way.

Dmaj7 **A5** **F#m** **E(add4)** **Dmaj7** **A** **Play 3 times**

Play 3 times

FEELIN' ALRIGHT

Words and Music by
DAVE MASON

Moderately



It seems I've got to have a change of scene, —
Well, boy, you sure took me for one big ride, —
Don't get too lost in all I say. —



'cause ev - 'ry night _ I have the strang - est dream. —
and e - ven now _ I sit and won - der why. —
At the time _ I real - ly felt that way. —

Pris-oned by the way it
Then when I think of you I
But that was then and now



could have been.
start to cry.
it's to - day.

Left here on my own or so it seems. _
I just can't waste my time, I must keep dry. —
Can't get off yet and so I'm here to stay —

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C F C

I've got to leave here 'fore I start to scream, 'cause some-one's locked the door and
 Got - ta stop be - liev - in' in all your lies, 'cause there's too much to do be -
 till some-one comes a - long and takes my place, with a dif - f'rent name and,

F C

took the key. You feel - in' al - right? _
 fore I die. }
 yes, a dif - f'rent face. }

F C

I'm not feel - in' too good my - self. _

F C

Well, you feel - in' al - right? _

F C

I'm not feel - in' too good — my - self. —

1, 2 3

F F

You feel - in'

C F

al - right? — I'm not feel - in' too good —

C F

Repeat and Fade

— my - self. — Well, — you feel - in'

FLYING WITHOUT WINGS

Words and Music by WAYNE HECTOR
and STEVE MAC

Moderate Ballad

The first system of musical notation is for the piano accompaniment. It features a treble and bass clef with a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked 'Moderate Ballad' and the dynamics are marked 'mf'. The right hand plays a melody of quarter notes, while the left hand provides a bass line with some chords. Above the staff, there are two guitar chord diagrams: an Ab chord (4th fret) and an Eb chord (3rd fret).

Db(add9)



Ab

Ab sus

The second system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "Ev - 'ry - bod - y's look - ing for that some - thing. _____". The piano accompaniment continues in the bass and treble clefs. Above the vocal line, there are three guitar chord diagrams: Db(add9), Ab (4th fret), and Ab sus (4th fret).

Ab






Gm7b5

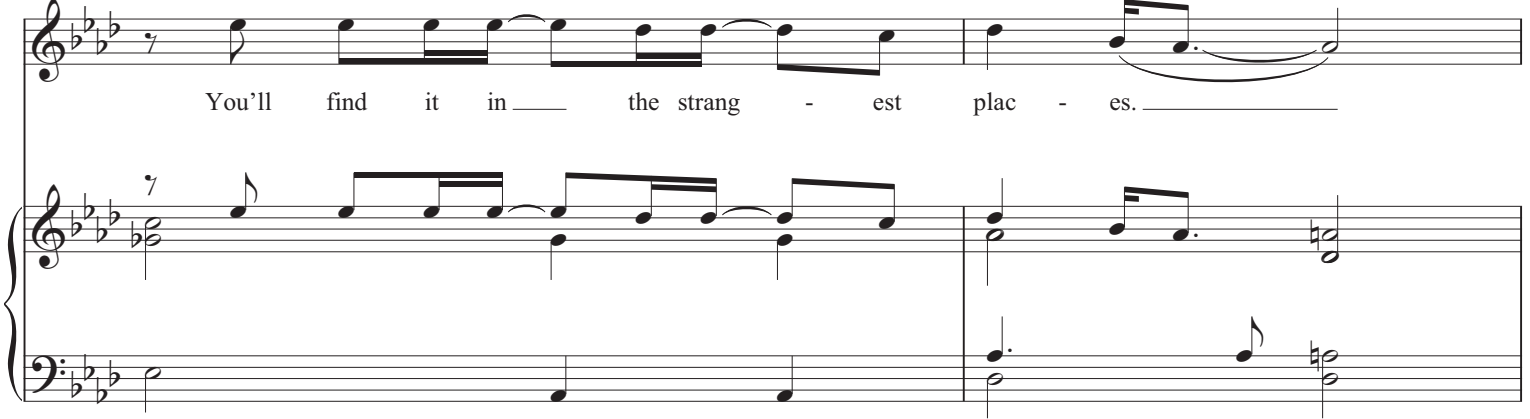
C7

Fm7




Ab sus/F


The third system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "One thing that makes it all _____ com - plete. _____". The piano accompaniment continues in the bass and treble clefs. Above the vocal line, there are five guitar chord diagrams: Ab (4th fret), Gm7b5, C7, Fm7, and Ab sus/F.

 Ebm6
 Ab9sus
 Ab9
 Db
 Db+








You'll find it in the strangest places.

 Cm7
 Fm7
 Bbm7



Places you never knew it could be.

 Eb9sus
 Eb/G
 Ab
 Absus



Some find it in the faces of their children.



Some find it in — their lov - er's — eyes.



Who can de - ny — the joy — it brings? — When you find that spe - cial



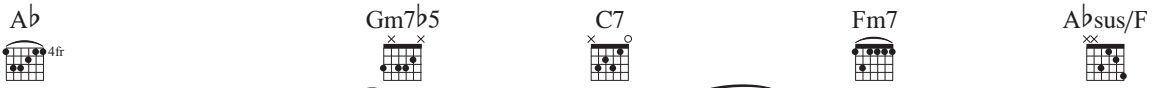
thing — you're fly - ing with - out wings.



N.C.



Some find it shar - ing ev - 'ry — morn - ing,



Some in their sol - i - tar - y _____ lives.








You'll find it in _____ the words _____ of oth - ers. ³




A sim - ple line can make you laugh _____ or _____ cry. _____





You'll find it in _____ the deep - est friend - ships. _____


Ab  Gm7b5  C7  Fm7  Ab sus/F 



The kind you cher - ish all ³ your life.



Fm7  Eb  Db 



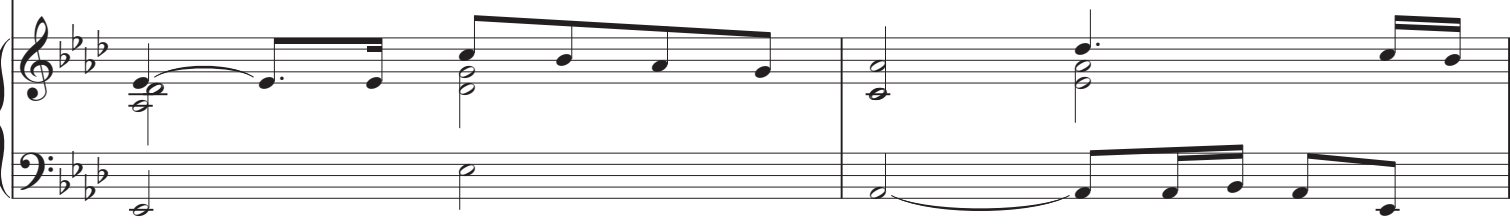
And when you know — how much — that means — you've found that spe - cial











Eb7sus  Eb7  Ab  Ab sus 



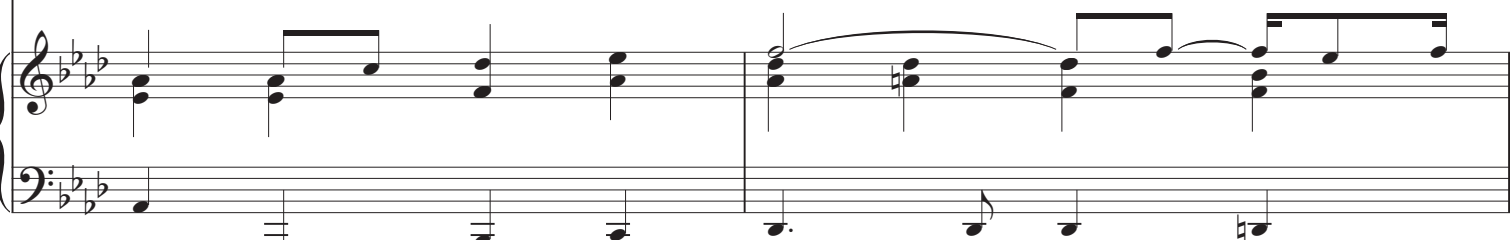
thing. — You're fly - ing with - out wings.



Ab  Bbm7  Ab/C  Db  Db+  Db6  Bb/D 



So im - pos - si - ble as — they may



Eb

C/E

Fm7

Eb/G



seem, you've got to fight for ev - 'ry

Ab

Eb/Ab

Ab6

Db

dream. 'Cause who's to know which one you let

Dbm

Dm7b5

Eb7sus



go would have made you com -


Eb


Db/Eb


Ab


Ab7sus


plete? But for me it's wak - ing up be - side you, yeah,

Ab  4fr

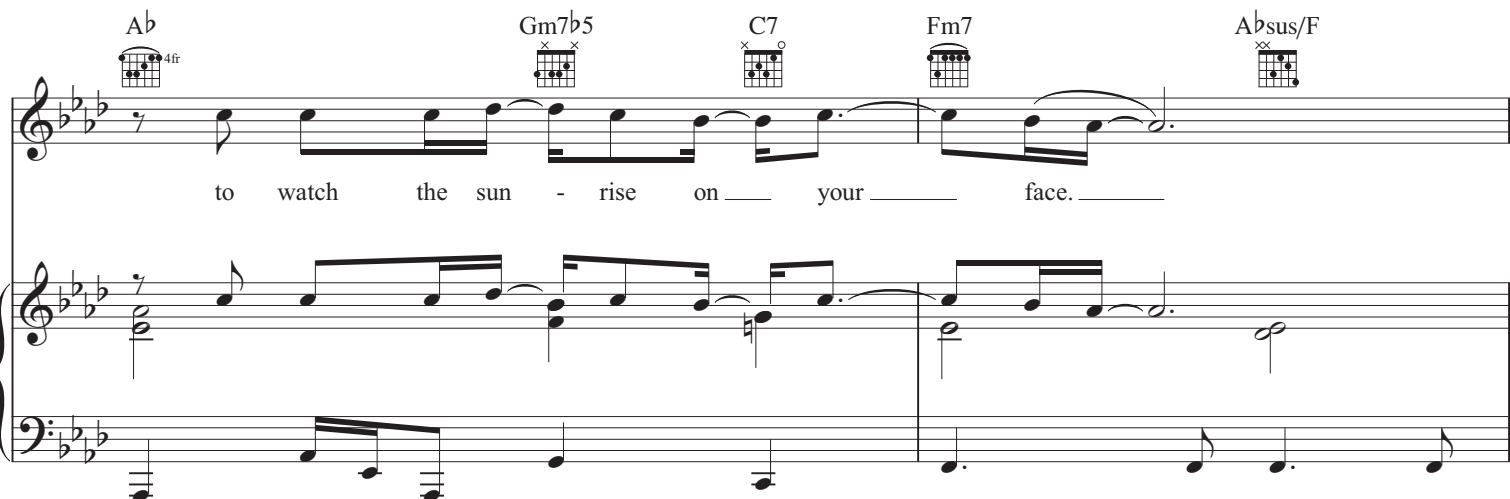
Gm7b5  x x


C7  x


Fm7  x


Ab sus/F  x x


to watch the sun - rise on your face.




Ebm7  6fr

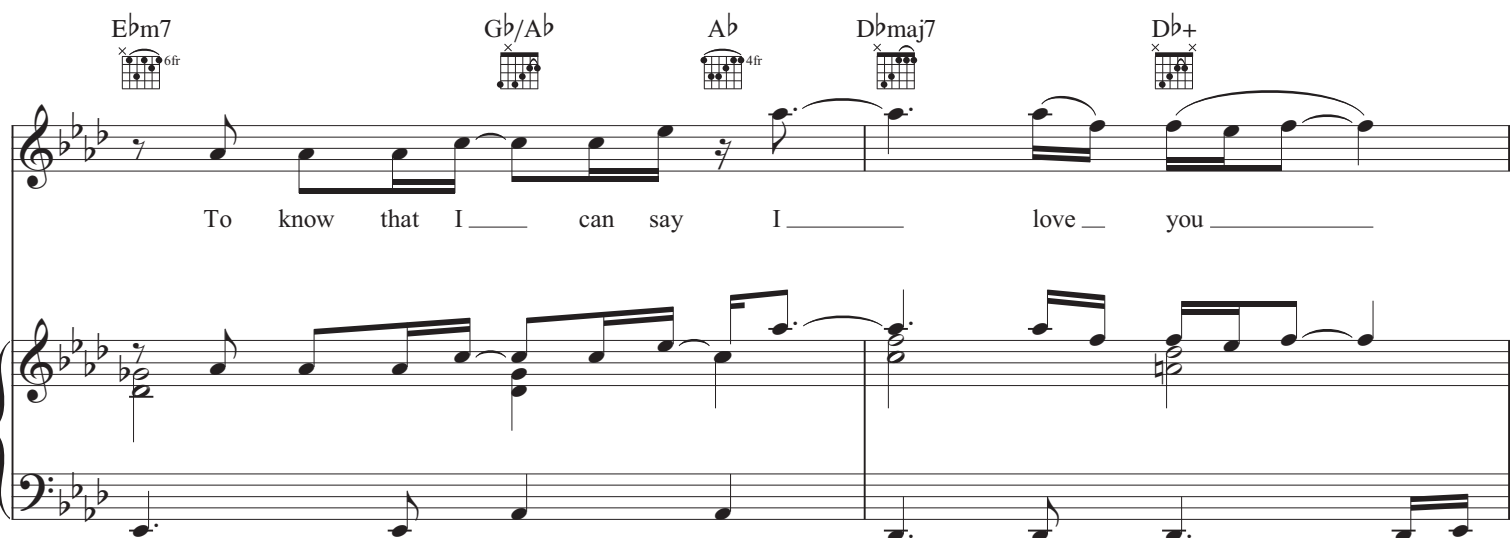
Gb/Ab  x


Ab  4fr


Dbmaj7  x


Db+  x

To know that I can say I love you

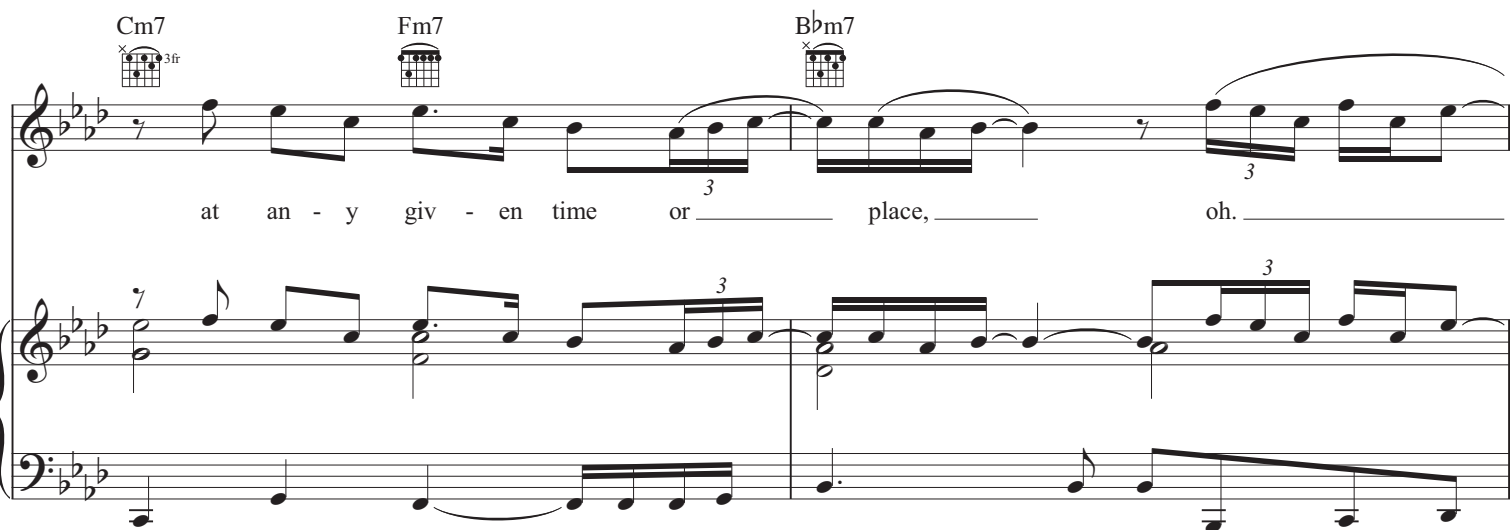





Cm7  3fr

Fm7  x

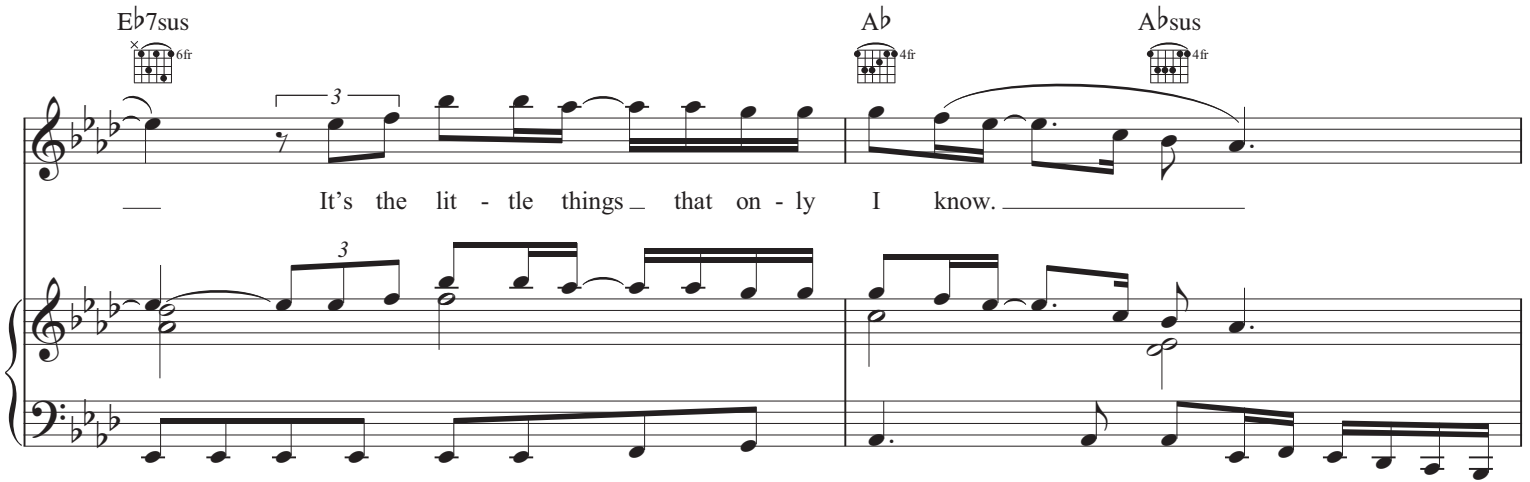
Bbm7  x






at any given time or place, oh.



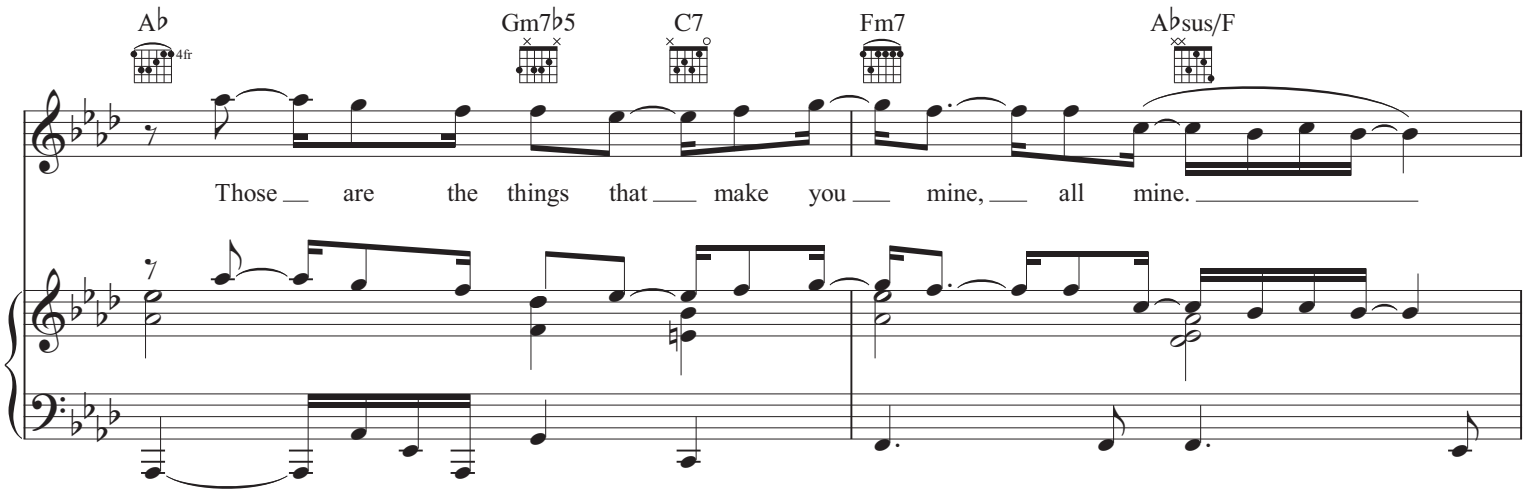
E \flat 7sus  **A \flat**  **A \flat sus** 




It's the lit - tle things _ that on - ly I know.



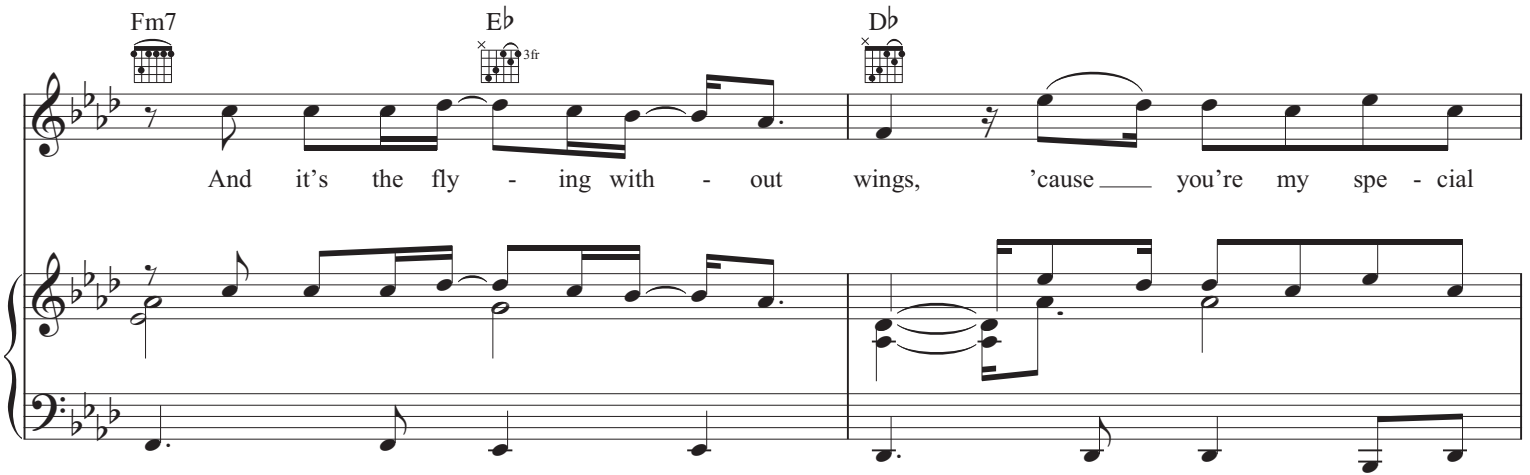
A \flat  **Gm7 \flat 5**  **C7**  **Fm7**  **A \flat sus/F** 




Those _ are the things that _ make you _ mine, _ all mine.



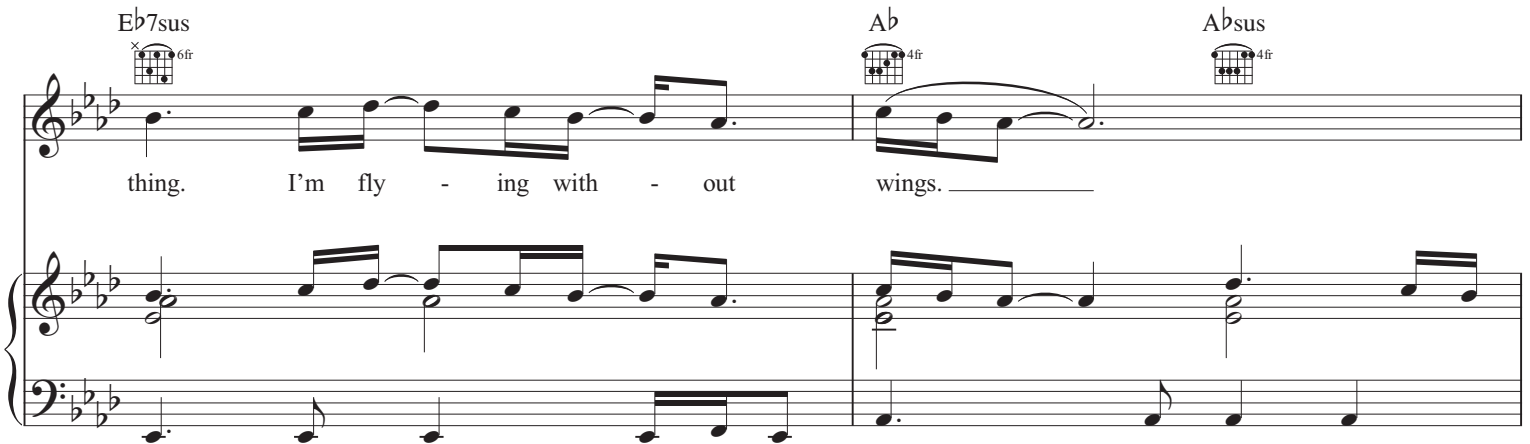
Fm7  **E \flat**  **D \flat** 

And it's the fly - ing with - out wings, 'cause _ you're my spe - cial



E \flat 7sus  **A \flat**  **A \flat sus** 

thing. I'm fly - ing with - out wings.



Ab

Db

Bb7/D

You're the place _ my life be - gins _____ and you'll be where _ it

Eb7sus

Db

Bb7/D

ends. I'm fly - ing with - out wings and that's the joy _____

Eb7sus

Freely

N.C.

it brings. _ I'm fly - ing with - out _____ wings. _____

Ab

Ab7

Dbm

Ab

a tempo

FOR HE'S A JOLLY GOOD FELLOW ¹

Traditional

Brightly

mf *f*

F **F7** **Bb/D** **Bb** **F/C** **F#dim**

C/G **C** **F** **Bb** **F**

C7 **F** **F7**

Bb **C7** **F**

For he's a jol - ly good fel - low, for
 won't go home un - til morn - ing, we

he's a jol - ly good fel - low. For he's a jol - ly good
 won't go home un - til morn - ing. We won't go home un - til

fel - low, which no - bod - y can de - ny. Which
 morn - ing, till day - light does ap - pear. Till

B \flat F B \flat

no - bod - y can de - ny, _____ which no - bod - y can de -
 day - light does ap - pear, _____ till day - light does ap -

F B \flat F

ny. _____ For he's a jol - ly good fel - low, for
 pear. _____ We won't go home un - til morn - ing, we

C7 F F7

he's a jol - ly good fel - low. For he's a jol - ly good
 won't go home un - til morn - ing. We won't go home un - til

B \flat C7 1 F 2 F

fel - low, which no - bod - y can de - ny. _____ We
 morn - ing, till day - light does ap - pear. _____

FREE BIRD

Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Slowly

G D/F# Em

mf

F C 1 D 2 D

G D/F# Em F C

If I leave_ here to - mor - row, would you still re - mem - ber
Bye, bye ba - by, it's been a sweet love though this feel - ing I can't

D G D/F# Em

me? change. For I must be__ trav-'ling on now
But please don't take__ it so bad - ly

F C D

'cause there's too man - y plac - es I've got to see. }
 'cause the Lord knows I'm to blame. }

G D/F# Em F C

But if I stayed here with you, girl, things just could-n't be the

D G D/F# Em

same. 'Cause I'm as free as a bird now.

F C Dsus D Dsus D F C

And this bird you'll nev - er change. And this bird you can - not

change. _____ And this bird you can - not change. _____

D **F** **C** **D**

Lord knows I can't change. _____

F **C** **D** **To Coda** **G** **D/F#**

1

Em **F** **C** **D**

2

D **D.S. al Coda**

CODA **F** **C** **D**

Lord, help me, I can't change.

GARDEN PARTY

Words and Music by
RICK NELSON

Moderate Rock

Musical notation for the first system, including guitar chords D and G, and piano accompaniment. The tempo is Moderate Rock. The key signature is D major (two sharps) and the time signature is 4/4. The piano part starts with a mezzo-forte (mf) dynamic.

Musical notation for the second system, including guitar chords D and G, and vocal melody with lyrics. The piano accompaniment continues below the vocal line.

I went to a gar - den par - ty to rem - in -
 Peo - ple came for miles a - round, _____
 played them all the old songs, I
 opened up a clos - et door, _____ and

Musical notation for the third system, including guitar chords D, G, and A/C#, and vocal melody with lyrics. The piano accompaniment continues below the vocal line.

isce with my old friends, _____ a chance to share _____ old
 ev - 'ry - one was there. _____ Yo - ko brought _____ her
 thought that's why they came; _____ no one heard _____ the
 out stepped John - ny B. Good, _____ play - ing gui - tar _____ like

Bm Bm/A G6 G6/A D

mem - o - ries _____ and play our songs a - gain. _____ When I
 wal - rus, _____ there was mag - ic in the air. _____ And
 mu - sic, _____ we did - n't look the same. _____ I
 ring - in' a bell, _____ and look - in' like he should. _____ If you

G D

got to the gar - den par - ty, _____ they all knew _____ my name, _____
 o - ver _____ in the cor - ner, _____ much to my _____ sur - prise, _____
 said hel - lo to "Mar - y Lou," _____ she be - longs _____ to me. _____
 got - ta play at gar - den par - ties, _____ I wish you a lot of luck, _____

G D G

_____ but no one rec - og - nized _____ me,
 _____ Mis - ter Hughes hid in Dy - lan's shoes,
 When I sang a song _____ 'bout a hon - ky tonk,
 but if mem - o - ries _____ were all _____ I sang,

Em7 Em7/A D G A

I did - n't look the same. —
 wear - ing his dis - guise. —
 it was time to leave. —
 I'd rath - er drive a truck. —

But it's al - right

D G A D

now, I learned my les - son well. — You see, you

G D Em7 Em7/A

can't please ev - 'ry - one, — so you got to please your - self. —

1 D 2 D 3 D 4 D D.S. and Fade

3. I 4. Some - one But it's

GET DOWN TONIGHT

Words and Music by HARRY WAYNE CASEY
and RICHARD FINCH

Moderate Funk

Chord Progression: F7sus, F7, F7sus, F7, F7sus, F7, F7sus, F7, F7sus, F7, F7sus, F7.

Lyrics:
Ba - by, babe, let's get to - geth - er Hon - ey, hon - ey, me and
Ba - by, babe, I'll meet you; _ same place, _ same time.
_ you. And do the things, oh, do the things _
Where we can, _ oh, get to - geth - er and
ease up _ that we like to do. _ } Oh,
our up _ mind. _ }

Cm

Bb

do a lit - tle dance, make a lit - tle love, get

F7sus

F7

down to - night, get down to - night.

Cm

Bb

Do a lit - tle dance, make a lit - tle love, get

F7sus

1
F7

2
F7

down to-night, get down to-night. down to-night, ba - by.

F7sus

F7

Cm

Play 4 times

Guitar solo - ad lib.

Do a lit - tle dance,

Bb

F7sus

make a lit - tle love,

get down to - night,

get

1

F7

2

F7

F7sus

down to-night.



down to-night,

ba - by.

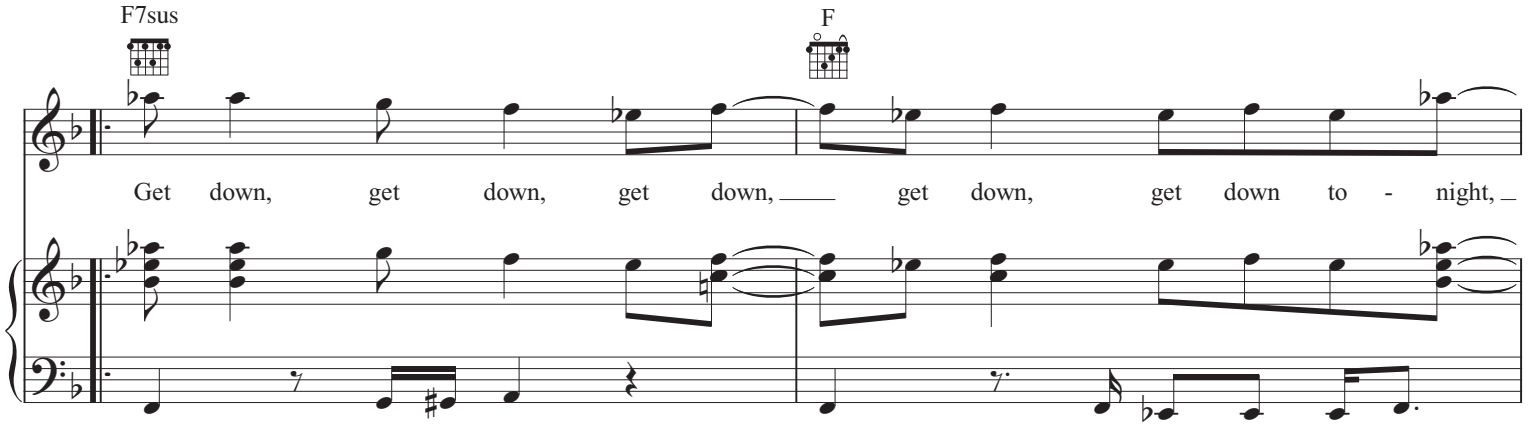
F



F7sus

F

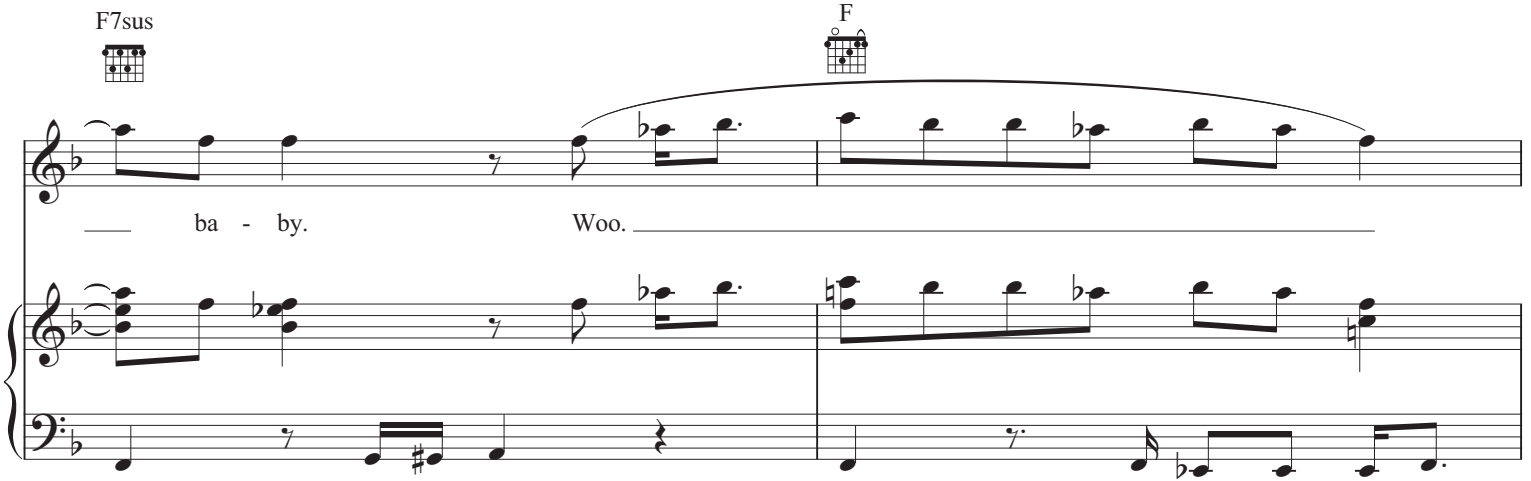
F7sus  F 



Get down, get down, get down, — get down, get down to - night, —



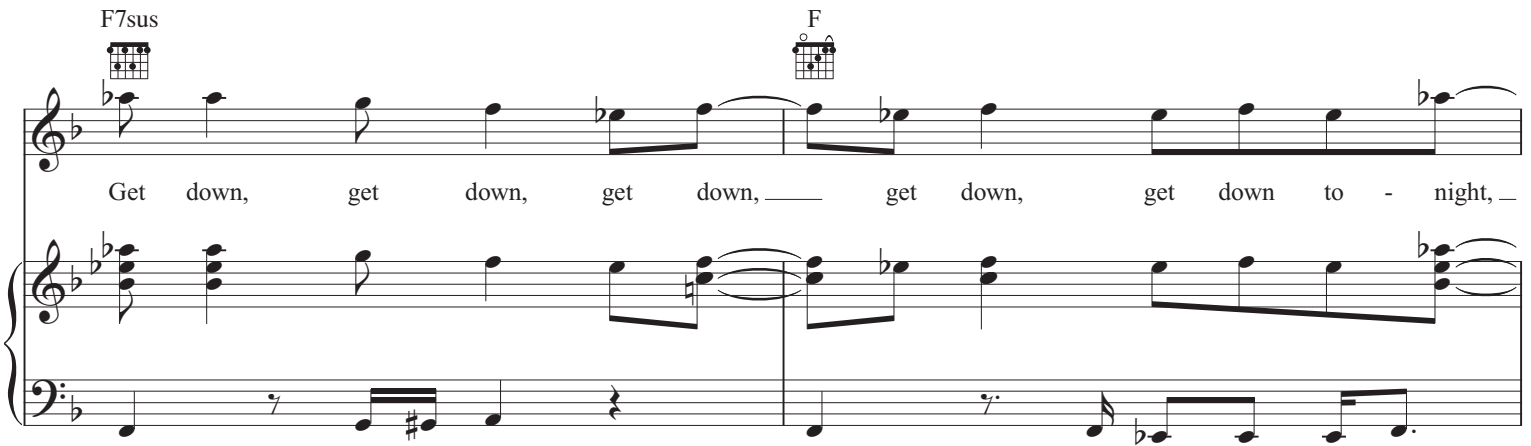
F7sus  F 





— ba - by. Woo. —



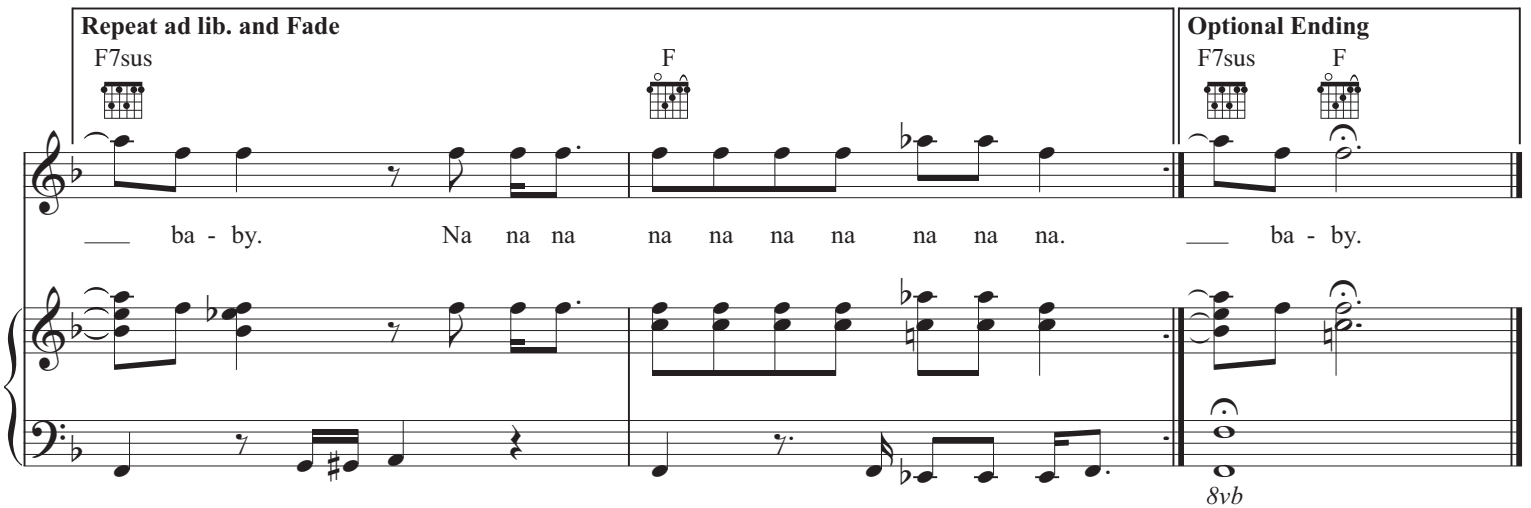
F7sus  F 

Get down, get down, get down, — get down, get down to - night, —



<p>Repeat ad lib. and Fade</p> <p>F7sus  F </p>	<p>Optional Ending</p> <p>F7sus  F </p>
--	--

— ba - by. Na na na na na na na na na. — ba - by.



8vb

GET UP (I Feel Like Being) A SEX MACHINE

Words and Music by JAMES BROWN,
BOBBY BYRD and RONALD LENHOFF

Shout: Fellas, I'm ready to get up and do my thing.
I wanta get into it, man, you know...
Like a, like a sex machine, man,
Movin'... doin' it, you know
Can I count it off? (Go ahead)

Bright, in 2



(Spoken:) One, two, three, four! Get up, —

The first system of music features a vocal line in treble clef with a key signature of three flats and a 2/4 time signature. It begins with a spoken count-off: "One, two, three, four!" followed by the lyrics "Get up, —". The piano accompaniment is in bass clef, starting with a forte (f) dynamic and playing a steady eighth-note bass line.



— get on up. — Get up, — get on up. —

The second system continues the vocal line with lyrics "— get on up. — Get up, — get on up. —". The piano accompaniment continues with a consistent eighth-note bass line and chord accompaniment.

— Stay on the scene, get on up, — like a sex ma - chine. —

The third system concludes the vocal line with lyrics "— Stay on the scene, get on up, — like a sex ma - chine. —". The piano accompaniment continues with the same rhythmic pattern.

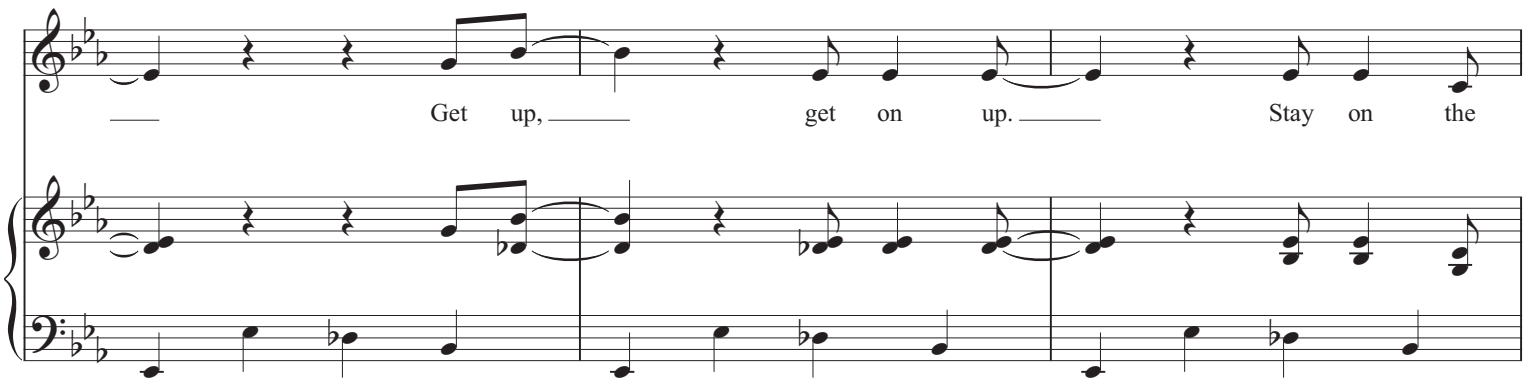
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Get on up. Get up, get on up.

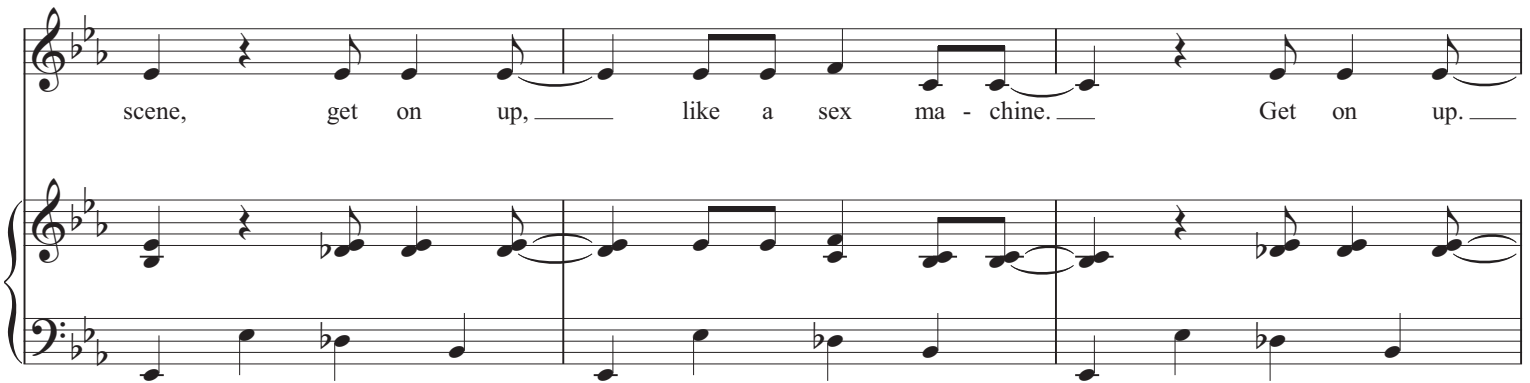
E \flat 7sus 6fr E \flat 7

This system contains the first two lines of music. The vocal line (top) has lyrics "Get on up. Get up, get on up." with a 6-fingered E \flat 7sus chord diagram above the second measure and an E \flat 7 chord diagram above the third measure. The piano accompaniment (bottom) consists of a treble and bass staff.



Get up, get on up. Stay on the

This system contains the second two lines of music. The vocal line (top) has lyrics "Get up, get on up. Stay on the". The piano accompaniment (bottom) continues with treble and bass staves.



scene, get on up, like a sex ma - chine. Get on up.

This system contains the third two lines of music. The vocal line (top) has lyrics "scene, get on up, like a sex ma - chine. Get on up." with a long note under "ma - chine." The piano accompaniment (bottom) continues with treble and bass staves.



Get up, get on up. Stay on the

This system contains the final two lines of music. The vocal line (top) has lyrics "Get up, get on up. Stay on the". The piano accompaniment (bottom) continues with treble and bass staves.

scene, get on up, — like a sex ma - chine. — Get on up. —

— Wait a min - ute!

1. Shake your — arm then
2. (See additional lyrics)

use your form. — Stay on the scene

like a sex ma - chine. — You

Eb7sus

Eb7



— get on up. —

To Coda ⊕

1

2

D.S. al Coda

Get up, —

CODA

Additional Lyrics

2. I said the feeling you got to get,
Give me the fever in a cold sweat.
The way I like it is the way it is;
I got mine and don't worry 'bout his.

Get on up and then shake your money maker,
Shake your money maker, etc.

GIRLS JUST WANT TO HAVE FUN

Words and Music by
ROBERT HAZARD

Bright Rock

Musical notation for the 'Bright Rock' section. It consists of a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *mf*. Above the treble clef, there are two guitar chord diagrams: G (x00032) and Em7 (020030). The piano part features a rhythmic pattern of eighth and quarter notes in the bass line and chords in the treble line.

Musical notation for the first verse. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, there are three guitar chord diagrams: C (x02320), D (xx0232), and G (x00032). The lyrics are: "I come home in the morn - ing light. My moth - The phone rings in the mid - dle of the night. My fa - Some boys take a beau ti - ful girl — and hide —". The piano accompaniment continues with the same rhythmic pattern as the 'Bright Rock' section.

Musical notation for the second verse. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, there is one guitar chord diagram: Em (020130). The lyrics are: "- er says, 'When — you gon - na live your life right?' — - ther yells, 'What — you gon - na do with your life?' — her a - way — from — the rest of the world. —". The piano accompaniment continues with the same rhythmic pattern.

C

Oh, Moth - er dear, — we're not the for - tu - nate ones. And
 Oh, Dad - dy dear, — you know you're still num - ber one. But
 I want to be — the one to walk in — the sun. Oh,

Em D C

girls, }
 girls, } they want to have fu - un. Oh, — girls just want to have
 girls, }

G Em7

fun. —

C D | 2 Em D G

girls just want to have... That's all they real - ly want: —

Em

some fun.

G

When the work - ing day is done, oh, girls,

Em D C

they want to have fun. Oh,

Em D G

girls just want to have fun.

D.S. al Coda



To Coda



Musical notation for the first system, including vocal line and piano accompaniment.

CODA



Musical notation for the second system, including vocal line and piano accompaniment.

They just wan - na, they just wan - na.



Musical notation for the third system, including vocal line and piano accompaniment.

They just wan - na, they just wan - na. Girls,

Repeat and Fade



Musical notation for the fourth system, including vocal line and piano accompaniment.

girls just want to have fu - un.

GIVE ME JUST ONE NIGHT

(Una Noche)

Words and Music by DEETAH,
ANDERS BAGGE and ARNTHOR BIRGISSON

Moderate Groove

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

Chord diagrams: Dm, A, C, G

Chord diagrams: Dm, A, Dm, N.C., A, G, A, N.C.


Lips keep tell - ing me — you want — me —

Chord diagrams: C, G, C, N.C., G, N.C.


and hold me close — all through — the night. — And I know


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 that deep in - side — you need — me. —







 No one else — can make — it right. —








 Don't you try — to hide — your se - crets. —








 I can see — it in — your eyes. —




Dm  A 




You said the words with - out speak - ing.




C  G/B  N.C.





Now I'm gon - na make - you mine. Give me just one




Dm  A  C 

night, un - a no - che. A mo - ment to be by your



G  C  Dm  A 

side. Give me just one night, un - a no - che. I'll



C G Bb A Dm

give you the time of your life, the time of your life.

A C Gsus G

I'll give you the time of your

Dm A C

life.

To Coda

G/B Gm/Bb Dm A

Your lust for pas - sion makes me cra - zy.

C G Bb A

Your ex - ist - ence makes me wild.

Dm A

I wan - na loos - en up your feel - ings,

C G N.C. D.S. al Coda

see what's hid - ing in - side. Give me just one

CODA G/B Gm/Bb A Dm A Dm N.C.

Aye que ri - co

A G A N.C. C G C N.C. G A

me po-ne lo - ca, co-mo te mue - ves, co-mo me to - ca,

This system contains the first three measures of the piece. The guitar part features chords A, G, A, N.C., C, G, C, N.C., G, and A. The vocal line has lyrics: "me po-ne lo - ca, co-mo te mue - ves, co-mo me to - ca,". The piano accompaniment is in the right hand, with the left hand mostly silent.

Dm A Dm N.C. A G A N.C.

tu mov - i - mien - to, tu sen - ti - mien - to, si yo te quier -

This system contains the next three measures. The guitar part features chords Dm, A, Dm, N.C., A, G, A, and N.C. The vocal line has lyrics: "tu mov - i - mien - to, tu sen - ti - mien - to, si yo te quier -". The piano accompaniment continues in the right hand.

C G C N.C. G N.C.

- o, te do la no - che, to - da la no - che, aye! Give me just one

This system contains the next three measures. The guitar part features chords C, G, C, N.C., G, and N.C. The vocal line has lyrics: "- o, te do la no - che, to - da la no - che, aye! Give me just one". The piano accompaniment continues in the right hand.

Dm A

night. Give me one night ba - by. A

This system contains the final two measures. The guitar part features chords Dm and A. The vocal line has lyrics: "night. Give me one night ba - by. A". The piano accompaniment continues in the right hand.

C G Dm

mo - ment to be by your side. Give me just one night. Oh, just for one night,

A C G

oh ba - by. I'll give you the time of your life. Give me just one

N.C. C Dm A

night. Give me just one night, un - a no - che. A

Lead vocal ad lib.

C G C Dm

mo - ment to be by your side. Give me just one night, un - a

1

A C G C

no - che. I'll give you the time of your life. Give me just one

2

C G C Dm

give you the time of your life. I'll give you the time of your life.

A C Gsus G Dm

Lead vocal ad lib.

A C G/B Gm/Bb C Dm

GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Chords: F, C/E, Dm, Dm7/C, Bb, F/C, C, F, Gm, Bb, C, F, Bb, Eb, C, F, Gm7, Bb

Lyrics:
 When are you gon - na come down? When are you going to land? —
 What do you think you'll do then? I bet they'd shoot down the plane. —
 I should have stayed — on the farm. — I should have
 It - 'll take you a cou - ple of vod - ka and ton - ics to
 lis - tened to my — old man. — You know you can't hold — me for - ev -
 set you on your feet a - gain. — May - be you'll get — a re - place -

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- er. _____ I did - n't sign up _____ with you _____ I'm
 - ment. _____ There's plen - ty like me _____ to be found,



not a pres - ent for your friends to o - pen. This boy's too young _____ to be
 mon - grels _____ who ain't got a pen - ny _____ sniff - ing for tid - bits like



sing - ing _____ the blues. _____
 you _____ on the ground. _____ }



Ah _____ Ah. _____

C F A7

So good - bye yel - low brick road, _____ where the

This system contains the first three measures of the piece. The guitar chord diagrams are: C (x02231), F (212321), and A7 (x02020). The vocal line starts with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bb F D7

dogs of so - ci - e - ty howl. _____ You can't plant me in your pent -

This system contains measures 4-6. Chord diagrams: Bb (x02123), F (212321), and D7 (xx0232). The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Gm C F C/E

- house. I'm go - ing back _____ to my plough,

This system contains measures 7-9. Chord diagrams: Gm (3fr, x32033), C (x02231), F (212321), and C/E (xx0231). The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with the eighth-note bass line and chords.

Dm A Bb

back to the howl - ing old owl _____ in the woods, _____ hunt - ing the horn - y - backed

This system contains measures 10-12. Chord diagrams: Dm (xx0231), A (x02020), and Bb (x02123). The vocal line continues with the lyrics. The piano accompaniment concludes the system with the eighth-note bass line and chords.

Db Eb F C/E

toad. Oh, I've fin - 'ly de - cid - ed my

Dm Bb Bb/C C Bbm7

fu - ture lies be - yond the yel - low brick road

Ab Db Bbm7

Ah Ah

C 1 F 2 F

GROW OLD WITH ME

Words and Music by
JOHN LENNON

Tenderly

Chord diagrams: G, D, G, D/F#, G, Em, Bm, G, D/F#, G, Em7, Bm7, C(add9), D.

Lyrics:
Grow old a long with me. The two What -
a long with me.
a long with me.
best is yet to be. When our time has come,
branch - es of one tree. Face the set - ting sun
ev - er fate de - crees, we will see it through,
we will be as one. God bless our
when the day is done.
for our love is true.

love. God bless our love. Grow old

G C(add9) D To Coda G

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G, C(add9), D, and G. The vocal line has lyrics 'love. God bless our love. Grow old'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

love. Spend - ing our lives to - geth - er,

G Em Bm

Detailed description: This system contains the next two measures. The guitar part features chords G, Em, and Bm. The vocal line has lyrics 'love. Spend - ing our lives to - geth - er,'. The piano accompaniment continues with the same rhythmic pattern.

man and wife to - geth - er. World with - out end,

Em Bm C Am7

Detailed description: This system contains the next two measures. The guitar part features chords Em, Bm, C, and Am7. The vocal line has lyrics 'man and wife to - geth - er. World with - out end,'. The piano accompaniment continues with the same rhythmic pattern.

world with - out end.

C/D D G D/F# Em

Detailed description: This system contains the final two measures. The guitar part features chords C/D, D, G, D/F#, and Em. The vocal line has lyrics 'world with - out end.'. The piano accompaniment concludes with a final chord in the right hand.

Am7 G/B A/C# C(add9) D

This system contains five guitar chord diagrams: Am7, G/B, A/C#, C(add9), and D. Below the guitar staff is a piano accompaniment consisting of a treble and bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Em Asus A C D G C/G G D.S. al Coda

Grow old —

This system contains seven guitar chord diagrams: Em, Asus, A, C, D, G, C/G, and G. It includes a piano accompaniment and a vocal line. The vocal line begins with the lyrics "Grow old —" and features a triplet of eighth notes in the piano accompaniment. The system concludes with the instruction "D.S. al Coda".

CODA C(add9) D G Em7 Am7 D

love. God bless our — love. God bless our —

The CODA section consists of six guitar chord diagrams: C(add9), D, G, Em7, Am7, and D. It features a piano accompaniment and a vocal line with the lyrics "love. God bless our — love. God bless our —". The piano accompaniment includes a triplet of eighth notes in the bass line.

G D D7 G

love.

The final system contains four guitar chord diagrams: G, D, D7, and G. It includes a piano accompaniment and a vocal line with the lyrics "love.". The piano accompaniment features a triplet of eighth notes in the bass line.

HARD HABIT TO BREAK

Words and Music by STEPHEN KIPNER
and JOHN LEWIS PARKER

Moderately slow

F#(add2)



D#m7(add4)



F#



I guess I thought you'd be _____ here for - ev - er;
found some - one else; you had _____ ev - 'ry rea - son.

D#m7



D#m7/C#



an - oth - er il - lu - sion I chose to cre - ate. _____ You
You know I can't blame you for run - nin' to him. _____ Two



don't know what you got — un - til it's gone, — and I
 peo - ple to - geth - er — but liv - in' a - lone; — I was

A#m7/G#



F#maj7



found out a lit - tle too late. — I was —
 spread - ing my love — too thin. — Af - ter —

A



act - ing as if you were luck - y to — have me,
 all of these years I'm still try'n' to — shake it.

F#m7



F#m7/E



do - in' you a fa - vor. — (I hard - ly knew you — were there.) But
 Do - in' much — bet - ter. — (They say that it just — takes time.) But

D C#m7 F#m7

then you were gone, and it all was wrong. Had
 deep in the night, it's an end - less fight. I

Bm7 Bm7/A G Am7 G/B

no i - dea how much I cared. } Now
 can't get you out of my mind. }

C Em7/B F/A

be - ing with - out you }
 be - ing with - out you } takes a lot of get - ting used _ to; should learn to live with it, _
 Be - ing with - out you }

Fm6/Ab C Em7

but I don't want to. Be - ing with - out you is all a big mis - take. _ In -

F/A

Fm6/Ab



stead of get - ting eas - i - er, it's the hard - est thing to take. I'm ad -

F/G

G9

Ab

Bb/D

1

C



To Coda

dict - ed to you, babe; you're a hard hab - it to break. You

2
Abmaj7

Gm7

Cm7

Fm7

G7sus

G7



Eb/Ab

Bb/Ab

Eb/Ab

Ab

G7sus

G7

Eb/Ab

Bb/Ab

Eb/Ab



Can't go on, just can't go on, on. Can't go on, just can't

D.S. al Coda

Ab G7sus G7 Am9 Fm/Ab Eb/G Ebm/Gb F/Bb Ebm/Gb F7sus C/E B/D#

go on, on.

CODA

Ab Bb/Ab Ab Bb/Ab

hard ha - bit to break. Such a

Repeat and Fade

Eb/Ab Bb/Ab Ab Bb/Ab

hard ha - bit to break. I'm ad -

Optional Ending

G9sus G7 Ab Bb C

dict - ed to you. You're a

HAVE I TOLD YOU LATELY

Words and Music by
VAN MORRISON

Slowly, with expression

Bb Dm7 Ebmaj7 Eb/F Bb Dm7

The first system of the piano introduction features a treble and bass clef. The treble clef has a melody starting on a dotted quarter note, followed by eighth notes. The bass clef has a steady eighth-note accompaniment. The tempo and expression markings are 'Slowly, with expression' and 'mf'.

Eb Eb/F Bb Dm7 Eb Eb/F

Have I told — you late - ly that I love you? Have I

The second system includes the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'Have I told — you late - ly that I love you? Have I'.

Bb Dm7 Eb Eb/F




told you there's no one else — a - bove — you?

The third system includes the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'told you there's no one else — a - bove — you?'.


Ebmaj7 Dm7





Fill my heart — with glad - ness, take a - way all — my sad - ness,

The fourth system includes the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'Fill my heart — with glad - ness, take a - way all — my sad - ness,'.


Cm7  3fr  





ease my trou - bles, that's — what you do. { For the
Instrumental solo



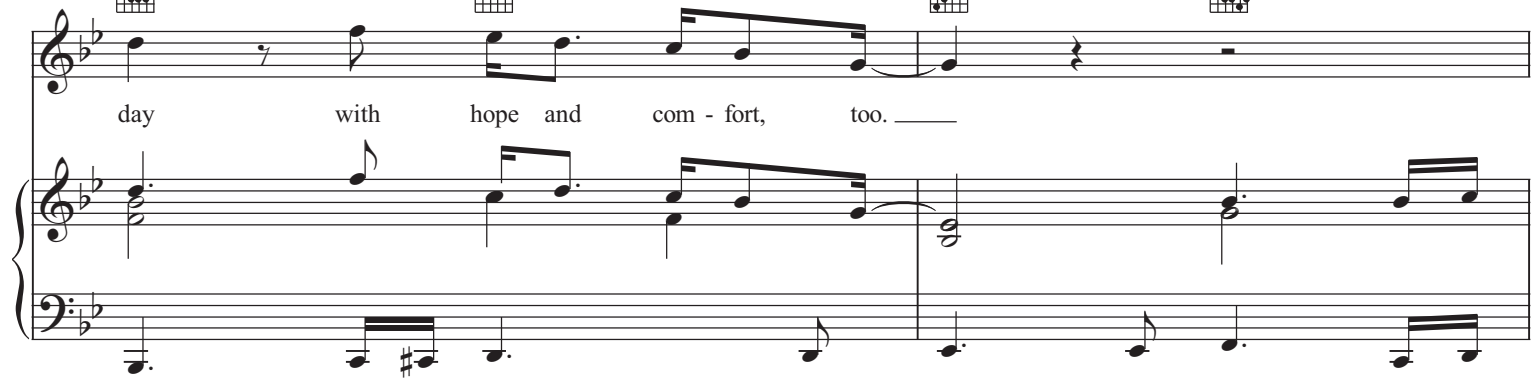
Bb  Dm7  Eb  3fr 



morn - in' sun in all — its glo - ry greets the




Bb  Dm7  Eb  3fr 

day with hope and com - fort, too. —



Ebmaj7  3fr 

You fill my life with laugh - ter and some - how you make it bet - ter,



Cm7 Eb/F Bb Cm7 Bb/D

ease my trou - bles, that's — what you do. } *Solo ends*

Ebmaj7

There's a love that's di - vine and it's yours and it's mine —

Dm7 Cm7 Dm7 Ebmaj7

— like the sun. And at the end of the day

Dm7 Eb/F

we should give thanks and pray — to the one, — to the one. — Have I

2

E \flat /F **B \flat** **Dm7**

to the one. — And have I told — you late - ly that I

E \flat **E \flat /F** **B \flat** **Dm7**

love you? Have I told you there's no one else — a -

E \flat **E \flat /F** **E \flat maj7**

bove you? You fill my heart — with glad - ness,

Dm7 **Cm7** **E \flat /F**

take a - way — my sad - ness, ease my trou - bles that's — what you

B \flat Cm7 B \flat /D E \flat maj7

do. Take a - way all — my sad - ness,

Dm7 Cm7 B \flat Cm7 B \flat /D

fill my life — with glad - ness, ease my trou - bles that's — what you do.

E \flat maj7 Dm7

Take a - way all — my sad - ness, fill my life with glad - ness,

Cm7 E \flat /F B \flat

ease my trou - bles that's — what you do. ———

rall.

HEAVEN

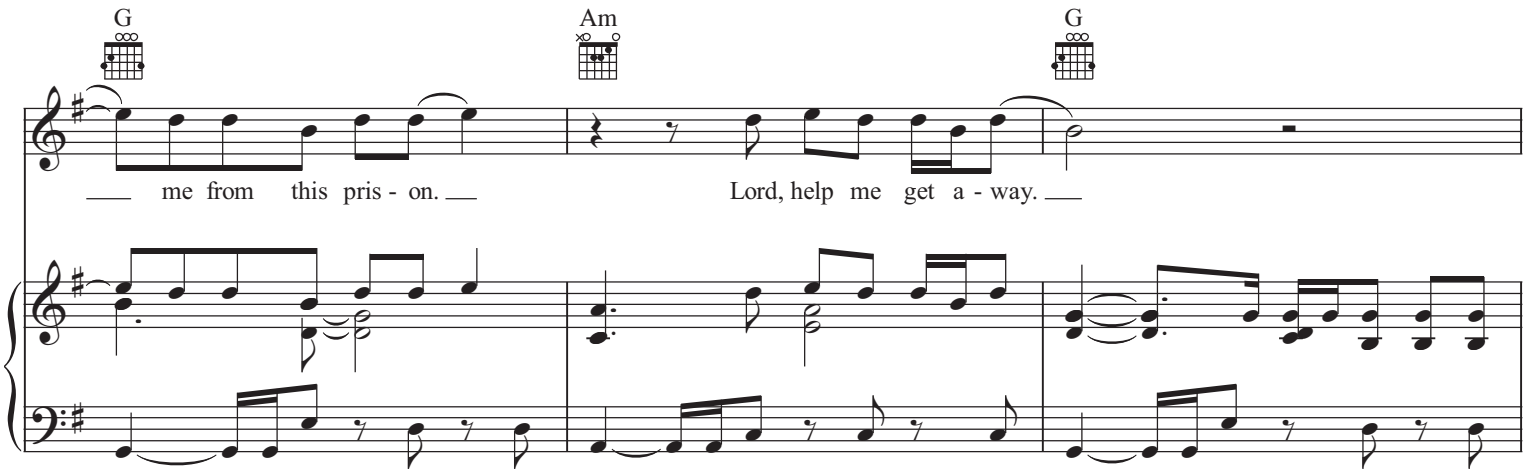
Words and Music by HENRY GARZA,
JOEY GARZA and RINGO GARZA

Moderately (♩ = $\overset{\frown}{\text{3}}$)

The musical score is written for piano and guitar. It consists of four systems of music. Each system has a grand staff (treble and bass clefs) and guitar chord diagrams above. The first system includes a dynamic marking of *f*. The second and third systems continue the piano accompaniment. The fourth system features a vocal line in the treble clef with the lyrics "Save _____" and "N.C." (No Chords) indicated above the notes. The guitar chords are G and Am, with diagrams showing fingerings. The tempo is marked "Moderately" with a note equal to a triplet quarter note.

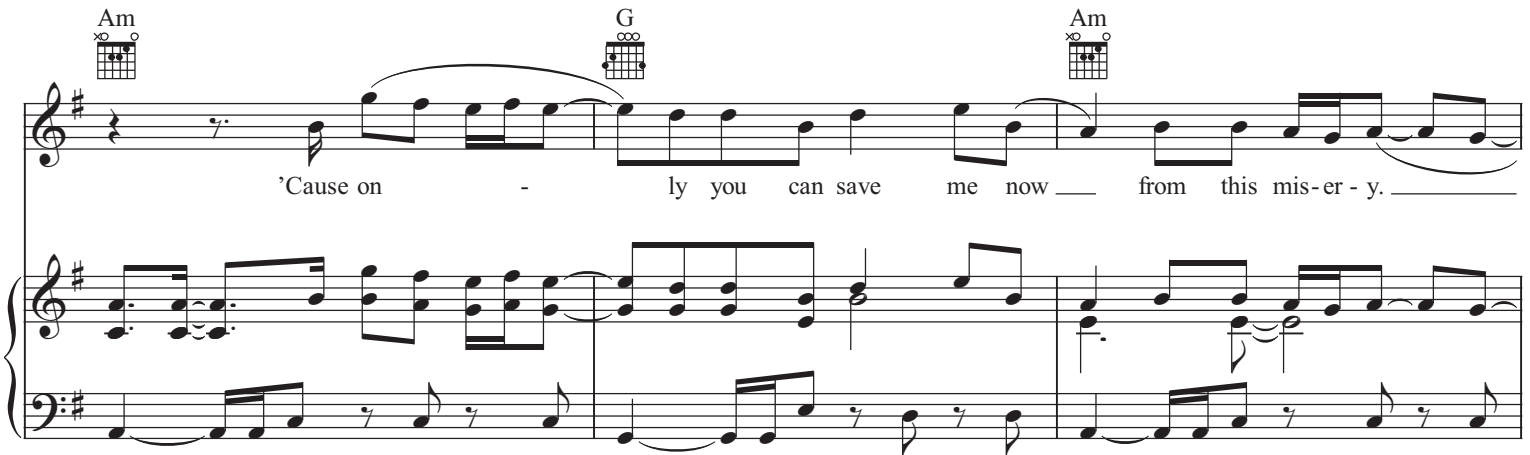
* Recorded a half step lower

G Am G



me from this pris - on. Lord, help me get a - way.

Am G Am



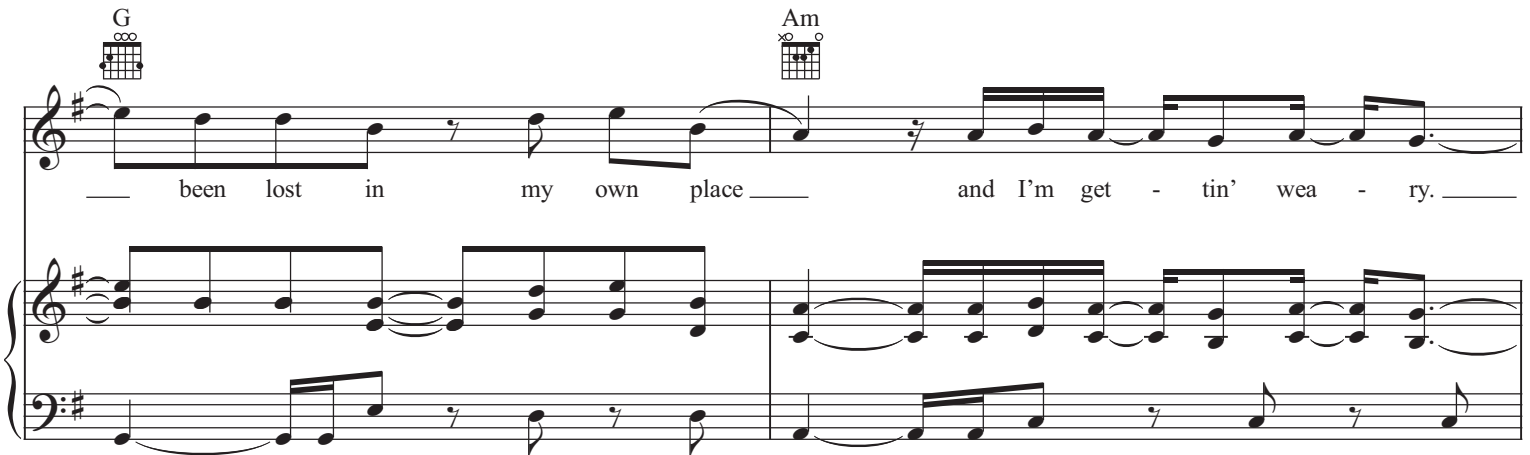
'Cause on - ly you can save me now from this mis - er - y.

G Am N.C.



I've

G Am



been lost in my own place and I'm get - tin' wea - ry.

G Am

How far is heav - en? And I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'How far is heav - en? And I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G and Am are provided above the staff.

G Am

know that I need to change my ways of liv - in'.

Detailed description: This system contains the next two measures. The vocal line continues with 'know that I need to change my ways of liv - in''. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G and Am are provided above the staff.

G Am

How far is heav - en? Lord, can you tell me?

Detailed description: This system contains the next two measures. The vocal line continues with 'How far is heav - en? Lord, can you tell me?'. The piano accompaniment continues. Chord diagrams for G and Am are provided above the staff.

G Am G

Detailed description: This system contains the final two measures. The vocal line has whole rests. The piano accompaniment concludes with a sustained chord in the right hand. Chord diagrams for G, Am, and G are provided above the staff.

Am G

N.C.

I've _____ been locked up _____ way too long _____
 _____ know there's _____ a _____ bet - ter _____ place _____

Am G Am

_____ in this cra - zy world. _____ } How - far is heav - en? _____ And I _____
 _____ than this place I'm liv - in'. _____ }

G Am

_____ { just keep on pray - in', Lord, _____ and just keep _____ on liv - in'. _____
 _____ just got to have some faith _____ and just keep _____ on giv - in'. _____

G Am

_____ } How _____ far is heav - en? _____
 _____ Yeah, _____ Lord, can you tell me?

G  Am 




How far is heav - en? 'Cause I just got - ta know how far, -




G  Am  To Coda 

— yeah. How far is heav - en? Yeah, Lord, can you tell me?



G  Am  G 

Guitar solo



Am  G  Am 



G Am

End solo

Am7 A#m7 Bm

Tú que es - tás en - trado al ciel - o.

F C D

Hech - a me tu ben - di - ción.

N.C. D.S. al Coda

'Cause I

CODA G

How far is

Am G

heav - en? en? —
'Cause I just got - ta know - how far. _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a 7-measure rest, then sings 'heav - en? en? —' followed by 'Cause I just got - ta know - how far. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Am and G are provided above the staff.

Am G

I just wan - na know - how far. _____

Detailed description: This system contains the next two measures. The vocal line has a 4-measure rest, then sings 'I just wan - na know - how far. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Am and G are provided above the staff.

Am G Am

Detailed description: This system contains the next three measures of piano accompaniment. It features a complex eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Am, G, and Am are provided above the staff.

Repeat and Fade	Optional Ending
<p>G Am</p> <p><i>Guitar solo</i></p>	<p>G</p>

Detailed description: This section is divided into two parts. The 'Repeat and Fade' section (70% of the width) contains two measures of piano accompaniment with chord diagrams for G and Am above. The 'Optional Ending' section (30% of the width) contains one measure of piano accompaniment with a chord diagram for G above.

HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by KRIS KRISTOFFERSON

Moderately



mf



Take the rib - bon from your
 Come and lay down by my
 Yes - ter - day is dead and



hair,
 side
 gone

Shake it
 Till the
 And to -

G

loose and let it fall,
ear - ly morn - in' light.
mor - row's out of sight,

Em A7

Lay - in' soft up - on my skin.
All I'm tak - in' is your time.
And it's sad to be a lone.

1
To Coda

Like the shad - ows on the

D G

wall. 2
Help me

make it through the night.

D G

This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5, and ends with a half note on B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D and G are shown above the staff.

I don't care who's right or wrong,

D G

This system contains the next two measures. The vocal line has a quarter note on G4, followed by quarter notes on A4, B4, and C5, and ends with a half note on B4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and G are shown above the staff.

I don't try to un - der -

This system contains the next two measures. The vocal line has a quarter note on G4, followed by quarter notes on A4, B4, and C5, and ends with a half note on B4. The piano accompaniment continues with the same rhythmic pattern.

stand. Let the

D

This system contains the final two measures. The vocal line has a quarter note on G4, followed by quarter notes on A4, B4, and C5, and ends with a half note on B4. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for D is shown above the staff.



dev - il take to - mor - row.



Lord, to - night I need a friend.

CODA

D.S. al Coda

Help me make it through the



night.

HERE WITHOUT YOU

Words and Music by MATT ROBERTS,
BRAD ARNOLD, CHRISTOPHER HENDERSON
and ROBERT HARRELL

Moderately slow



A hun - dred



days have made me old - er since the last time that I saw your pret - ty face. —
miles just keep roll - in' as the peo - ple leave their way to say hel - lo. —



A thou - sand
I've heard this

* Recorded a half step lower.

Bm

A

lies have made me cold - er, and I don't think I can look at this the same.
 life is o - ver - rat - ed, but I hope that it gets bet - ter as we go.

Bm

G

A

Play 1st time only

Bm

A



But all the miles that sep - a - rate,

Bm

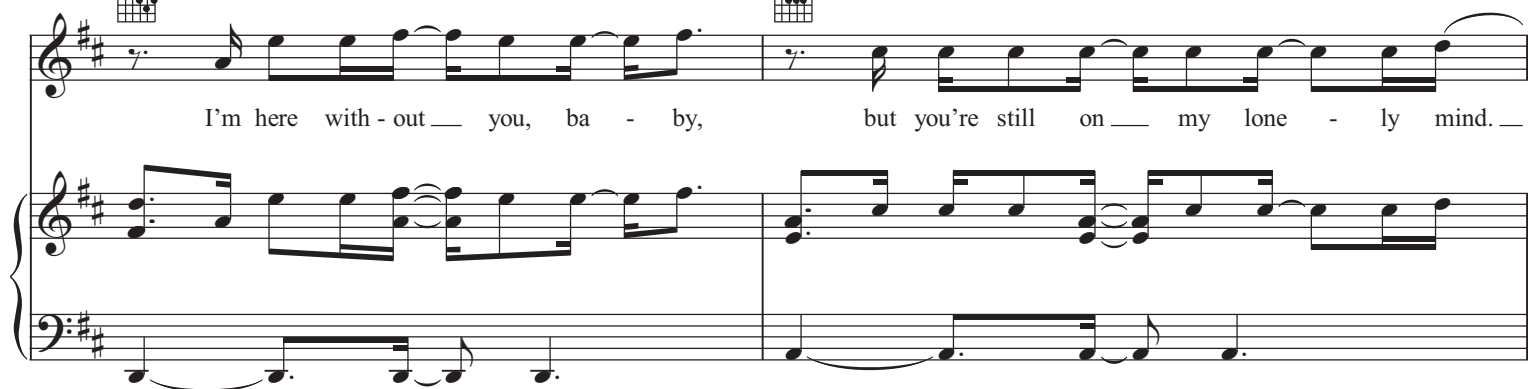
G

A

they dis - ap - pear now when I'm dream - in' of your face.

D  **A** 



I'm here with - out ___ you, ba - by, but you're still on ___ my lone - ly mind. ___



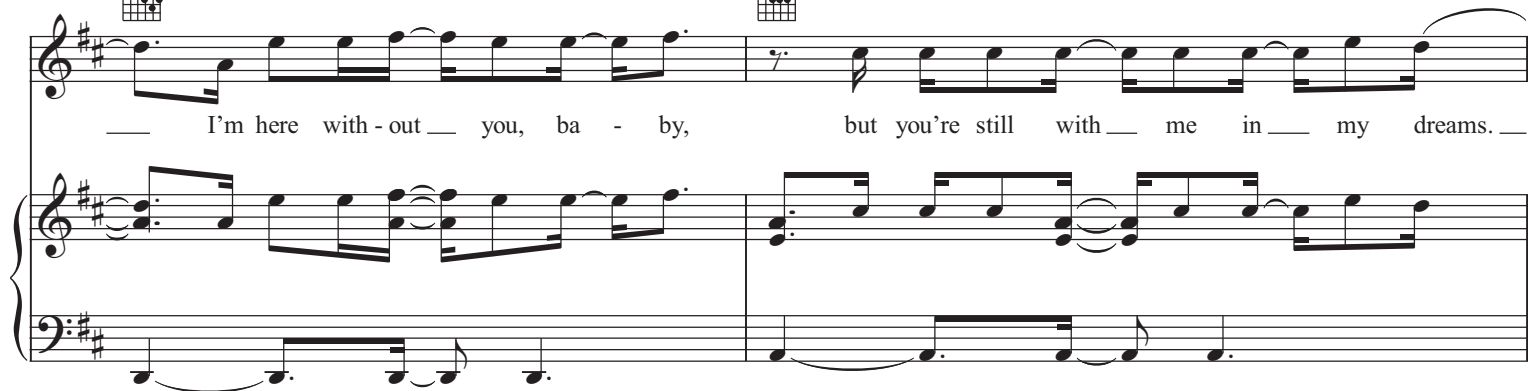
Bm  **G**  **A** 


___ I think a - bout ___ you, ba - by, and I dream a - bout ___ you all ___ the time. ___



D  **A** 



___ I'm here with - out ___ you, ba - by, but you're still with ___ me in ___ my dreams. ___



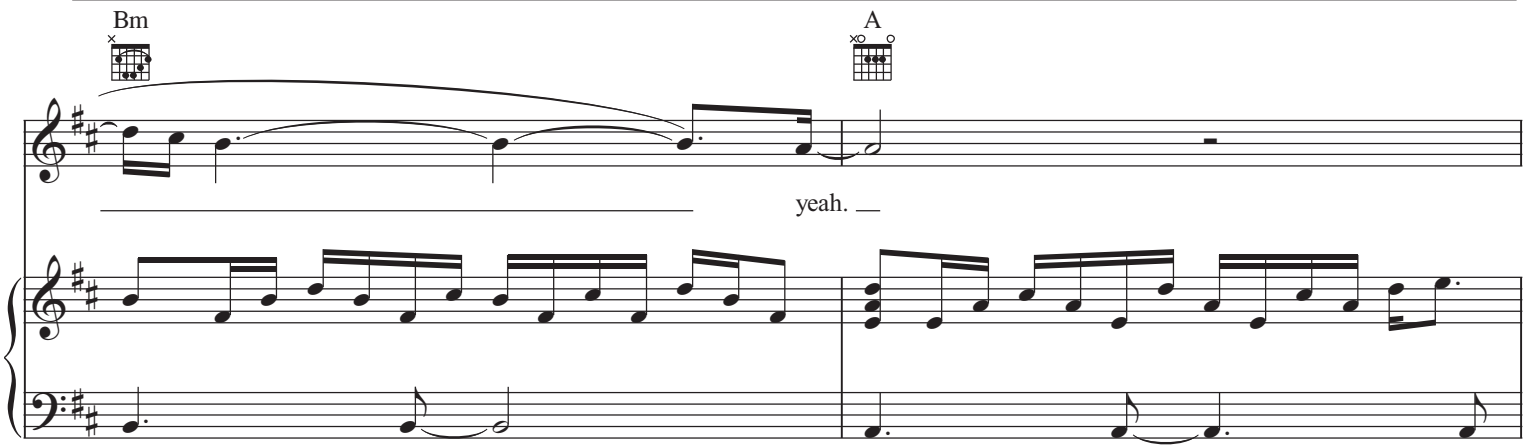
Bm  **To Coda**  **G**  **A** 




___ And to - night, ___ there's on - ly you and me, ___



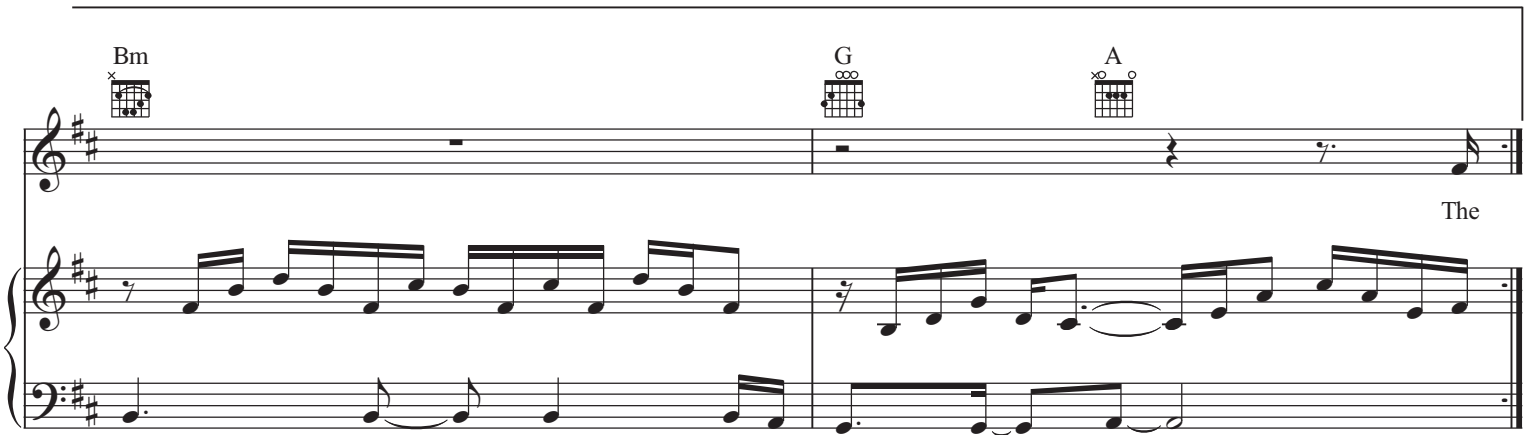
Bm  A 

yeah. —






Bm  G  A 

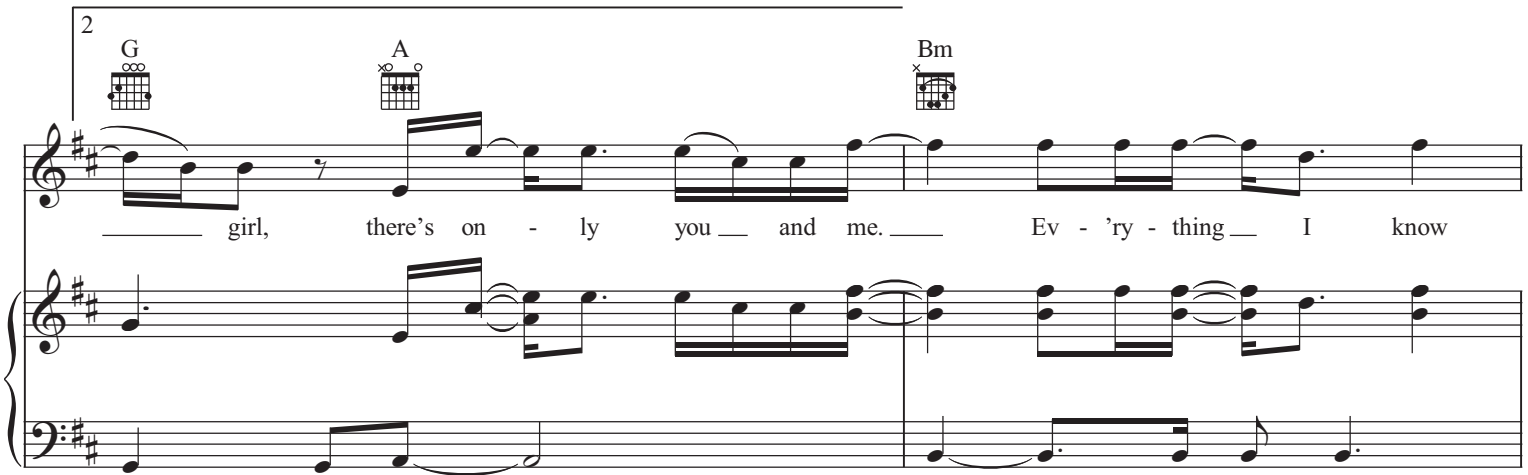
The





2

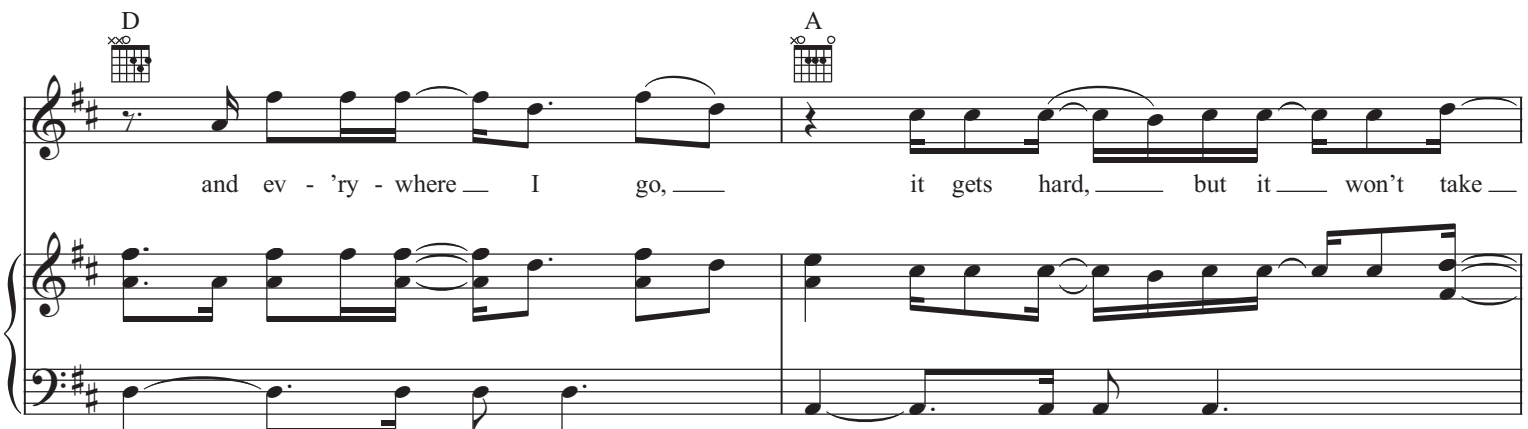
G  A  Bm 



girl, there's on - ly you and me. Ev - 'ry - thing I know




D  A 



and ev - 'ry - where I go, it gets hard, but it won't take



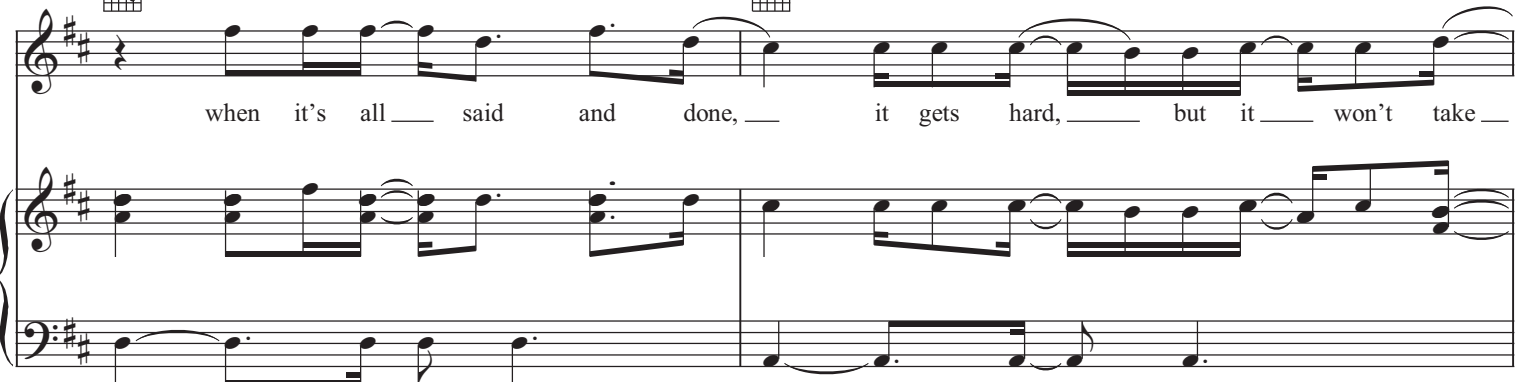
Gmaj7  Bm 


a - way — my love. ————— And when the last — one falls,




D  A 



when it's all — said and done, — it gets hard, — but it — won't take —




Gmaj7 

a - way — my love. ————— Whoa, — whoa. —



D  A 



D.S. al Coda

Bm

G

A

Musical notation for the first system, including guitar chords Bm, G, and A.

CODA

G

A

D

girl, there's on - ly you and me, yeah, -

A

Bm

oh, yeah. Oh, -

G

A

Bm

oh, oh.

HEY YA!

Words and Music by
ANDRE BENJAMIN

Moderately
N.C.

G5



C



One, two, three, uhh. My ba - by don't mess a - round_ be - cause she

D



E



loves me so _____ and this I know for shure, _____

G5



C



uhh. But does she real - ly want_ to but can't

stand to see — me walk — out the door, —

D

E

— uhh? Don't try to fight the feel - in' 'cause the

G5

C

thought a - lone — is kill - ing me right now, —

D

E

— uhh. Thank God for mom and dad — for stick - ing

G5

C

two to - geth - er 'cause we don't know how,

D **E**

uhh. Hey ya!



G5 **C**

Hey ya!

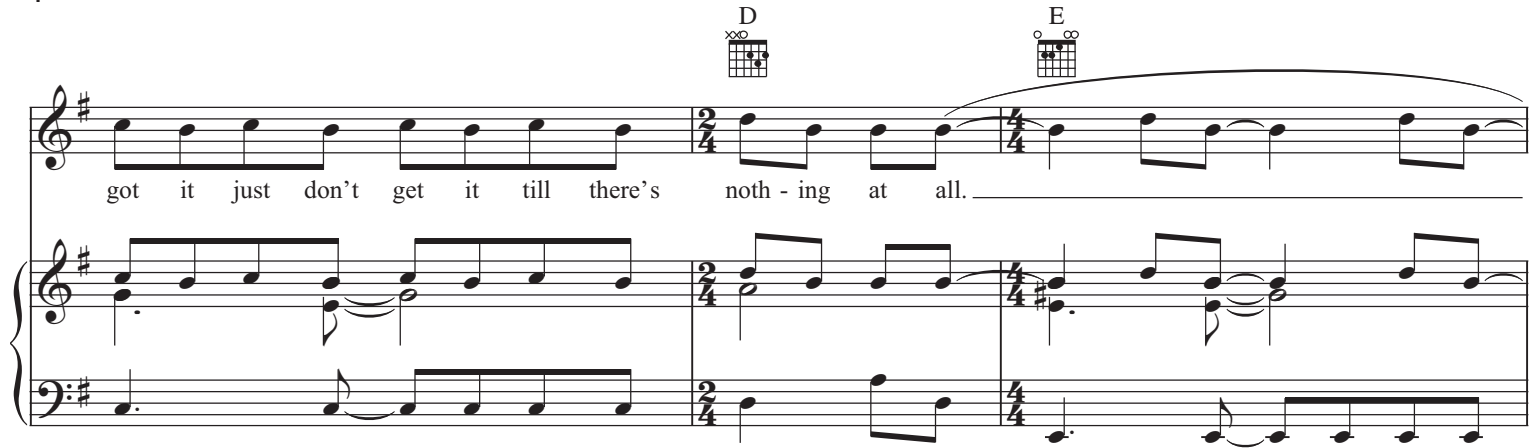
D **Em**

Play 4 times **G5** **C**

You think you've got it. Oh, you think you've got it. But



got it just don't get it till there's noth - ing at all.



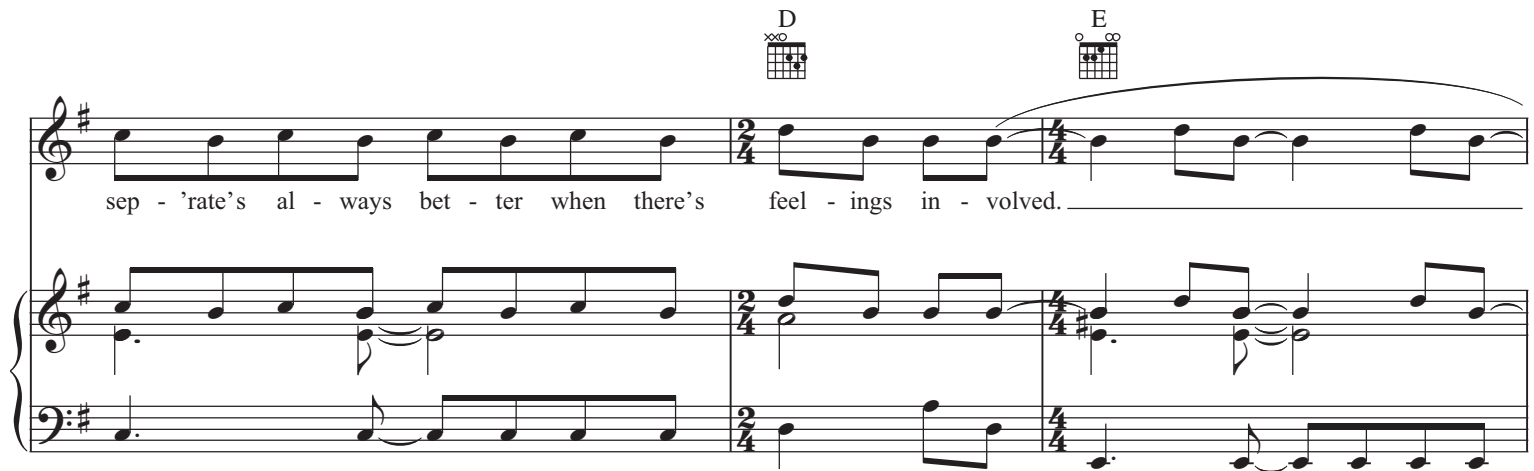




We get to - geth - er. Oh, we get to - geth - er. But





sep - 'rate's al - ways bet - ter when there's feel - ings in - volved.







If what they say is, "Noth - ing is for - ev - er," then



D  E 


what makes, then what makes, then what makes, then what makes, then what makes, huh,




G5  C 



love the ex - cep - tion? — So why, oh? Why, oh? Why, — oh? Why, oh? Why, oh are



D  N.C.

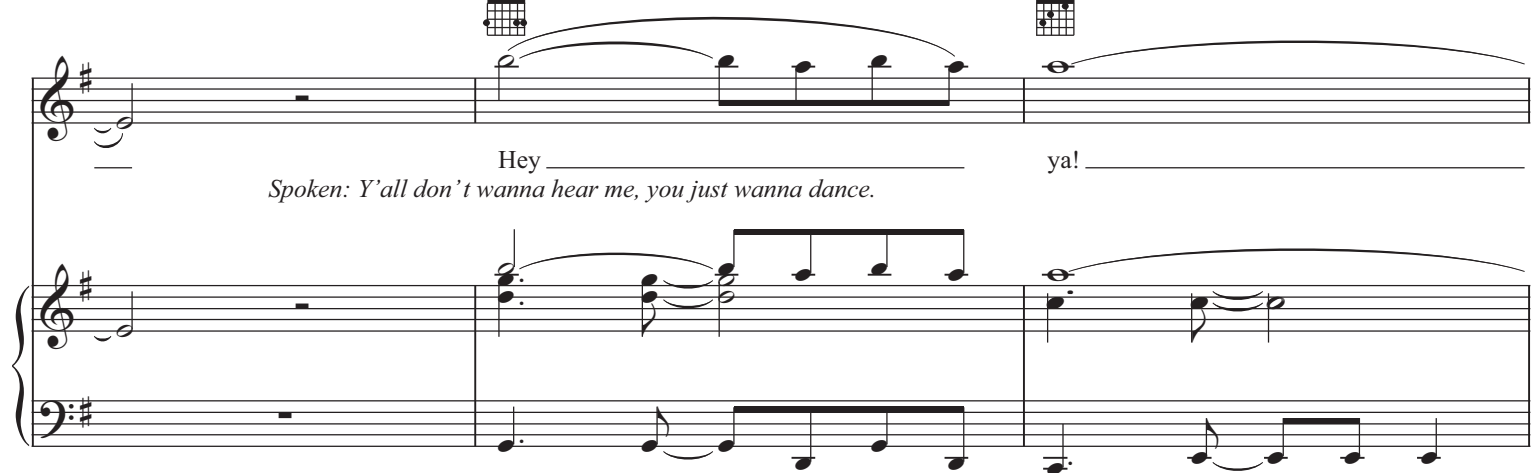
we so in de - ni - al when we know we're not hap - py here? —



G5  C 

Hey _____ ya! _____

Spoken: Y'all don't wanna hear me, you just wanna dance.



D Em

Hey _____ ya! _____

This system contains the first two measures of the piece. The guitar part starts with a D chord (x02321) in the 2/4 time signature, followed by an Em chord (022000) in the 4/4 time signature. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

G5 C

Don't want to meet your dad - dy, oh, oh. _____ Just want you in my

This system contains the next two measures. The guitar part features a G5 chord (x02332) in 2/4 and a C chord (x02321) in 4/4. The piano accompaniment continues with a consistent rhythmic pattern.

D E

Cad - dy, oh, oh. _____ Oh, oh, _____

This system contains the next two measures. The guitar part features a D chord (x02321) in 2/4 and an E chord (022000) in 4/4. The piano accompaniment maintains the same accompaniment style.

G5 C

_____ don't want to meet your ma - ma, oh, oh. _____ Just want to make you

This system contains the final two measures. The guitar part features a G5 chord (x02332) in 2/4 and a C chord (x02321) in 4/4. The piano accompaniment concludes the piece.

cum - ma, oh, oh. I'm,

I'm, oh, oh, I'm just be - ing hon - est. Oh, oh, —

— I'm just be - ing hon - est.

Rap 1: (See additional lyrics)



Play 4 times N.C.

Shake it. Shake, shake it. Shake it. Shake it. Shake, it sug - ar.

Shake it like a Pol - a - roid pic - ture. Shake it. Shake it. Shake, shake it.
 Rap 2: (See additional lyrics)

Shake it. Shake, shake it. Shake it. Shake it. Shake, shake it.

Shake it like a Pol - a - roid Hey _____ ya! _____

G5

C

D

Em

Hey ————— ya! —————

Optional Ending

Repeat and Fade

G5

Additional Lyrics

- Rap 1:** (3000): Hey, alright now. Alright now fellas!
 (Fellas): Yeah!
 (3000): Now, what's cooler than being cool?
 (Fellas): Ice Cold!!!!
 (3000): I can't hear ya. I say what's, what's cooler than being cool?
 (Fellas): Ice Cold!!!!
 (3000): Alright, alright, alright, alright, alright, alright, alright.
 Ok, now ladies.
 (Ladies): Yeah!!!!
 (3000): Now, we gon' break this thing down in just a few seconds.
 Now, don't have me break this thing down for nothin'.
 Now, I wanna see y'all on y'all baddest behavior.
 Lend me some sugar, I am your neighbor, ahh. Here we go, uhh.
- Rap 2:** Now, all Beyonces and Lucy Lius and Baby Dolls get on the floor.
 You know what to do. You know what to do. You know what to do.

HOLLYWOOD NIGHTS

Words and Music by
BOB SEGER

Moderately bright Rock beat

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chords: E5 (2fr) and A/E. Dynamics: *mf*. The bass line consists of a steady eighth-note pattern.

Second system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chords: D/E (2fr) and E (7fr). Dynamics: *mf*. The bass line continues with the eighth-note pattern.

Vocal line and piano accompaniment for the first line of lyrics. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chords: E5 (2fr) and A/E. The vocal line features triplets. Lyrics: She stood there, bright as the sun, on that Cal - i - for - nia coast. He'd head - ed west 'cause he felt that a change would do him good.

Vocal line and piano accompaniment for the second line of lyrics. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chord: D/E (2fr). The vocal line features triplets. Lyrics: He was a mid - west - ern boy on his See some old friends, good for the



own.
soul.

She looked at
She had been

him with those soft eyes, so in - no - cent and blue.
born with a face that would let her get her way.

He knew right then he was too far from home.
He saw that face and he lost all con - trol.



A/E



D/E



E



E5



A/E



She took his hand and she led him a - long day that gold - en beach.
Night af - ter night and day af - ter day it went on and on.


D/E

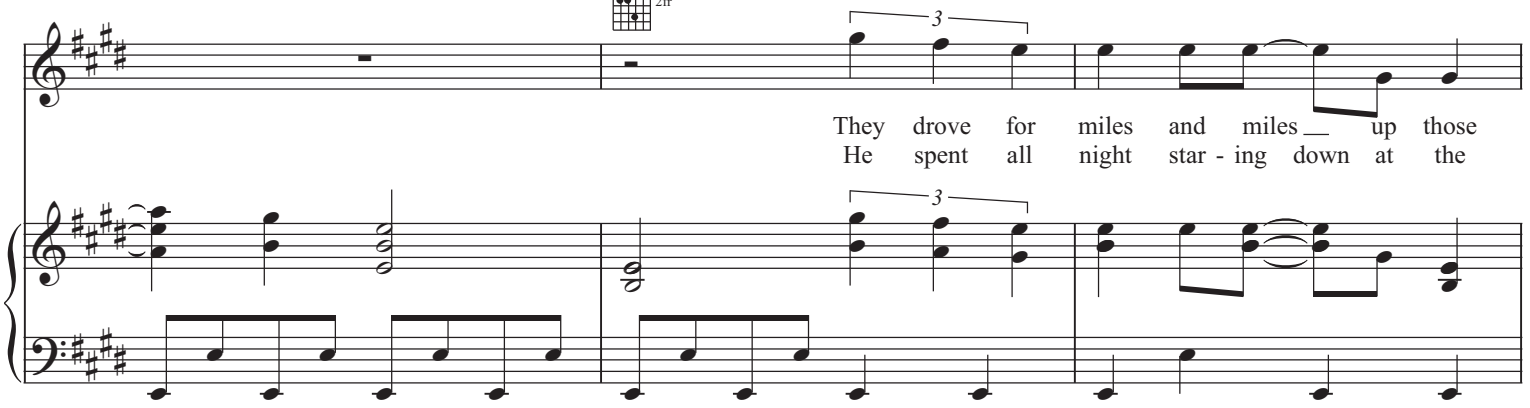


E



They watched the waves tum - ble o - ver the sand.
Then came that morn - ing he woke up a - lone.

E5  2fr




They drove for miles and miles — up those
He spent all night star - ing down at the

A/E  D/E  2fr





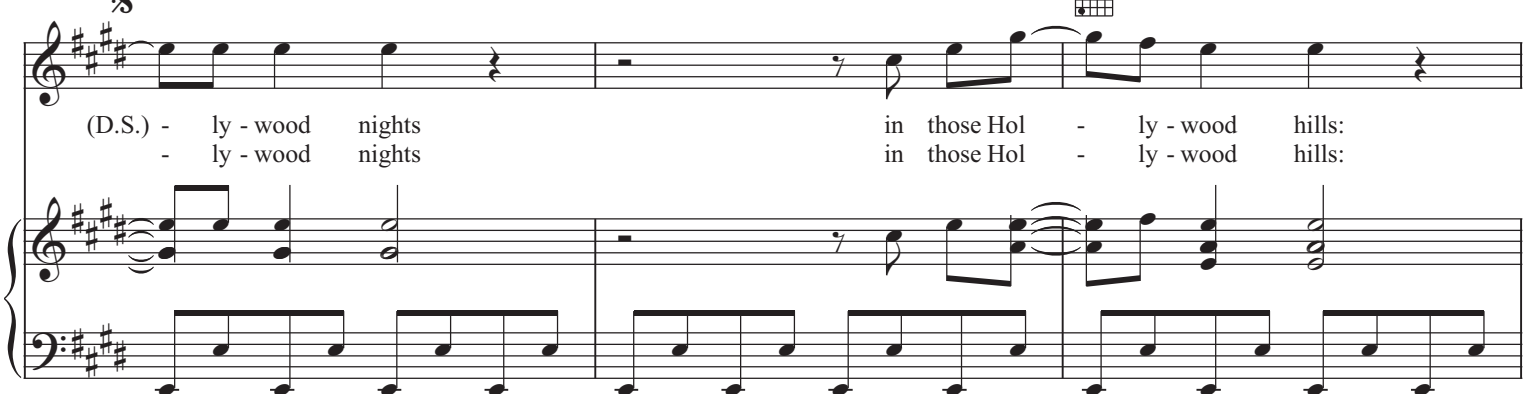
twist - ing, turn - ing roads. High - er and
lights of — L. A., won - der - ing

E  7fr E5  2fr



high - er and high - er they climbed. And those Hol -
if he could ev - er go home. And those Hol -

 A/E  2fr



(D.S.) - ly - wood nights in those Hol - ly - wood hills:
- ly - wood nights in those Hol - ly - wood hills:

D/E



she was look - ing so right in her dia -
 it was look - ing so right. It was giv -

E



E5



- monds and frills. Oh, those big cit - y nights -
 - ing him chills. Oh, those big cit - y nights -

A/E



in those high, roll - ing hills, a -
 in those high, roll - ing hills, a -

D/E



E



To Coda



bove all the lights, she had all of her skills.
 bove all the lights with a pas - sion that kills.



2

D.S. al Coda
(Verse 1)

And those Hol -

CODA



Repeat and Fade

HOT HOT HOT

Words and Music by
ALPHONSUS CASSELL

Moderate Latin Dance

N.C.

The first system of the musical score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "O - lé, o - lé, o - lé, o - lé. O - lé, o - lé, o -". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a bass line with a whole rest in the first measure.

The second system continues the vocal and piano parts. The vocal line has the lyrics "lé, o - lé." followed by a whole rest. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line.

The third system shows guitar chord diagrams above the vocal line: F, Bb, C, Bb/C, F, and Bb. The piano accompaniment continues with the same rhythmic pattern.

C Bb/C F Bb C Bb/C

The first system of music features a guitar part with chords C, Bb/C, F, Bb, C, and Bb/C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

F Bb C Bb/C F Bb

Me mind on fi - re,
See peo - ple rock - ing,

The second system continues the guitar and piano accompaniment. It includes a vocal line with the lyrics "Me mind on fi - re, See peo - ple rock - ing,". The piano accompaniment features a more active bass line with some syncopation.

C Bb/C F Bb C Bb/C


me soul on fi - re, feel - ing hot, hot, — hot!
hear peo - ple chant - ing, feel - ing hot, hot, — hot!

The third system continues the guitar and piano accompaniment. It includes a vocal line with the lyrics "me soul on fi - re, feel - ing hot, hot, — hot! hear peo - ple chant - ing, feel - ing hot, hot, — hot!". The piano accompaniment maintains the rhythmic pattern from the previous systems.

F Bb C Bb/C

Keep up the spir - it,
All the peo - ple,
come on let's hear it, feel - ing
feel - ing


The fourth system concludes the guitar and piano accompaniment. It includes a vocal line with the lyrics "Keep up the spir - it, All the peo - ple, come on let's hear it, feel - ing feel - ing". The piano accompaniment features a final melodic flourish in the right hand.



hot, hot, hot!
 hot, hot, hot!

A - what to do on a night like
 It's in the air, cel - e - bra - tion



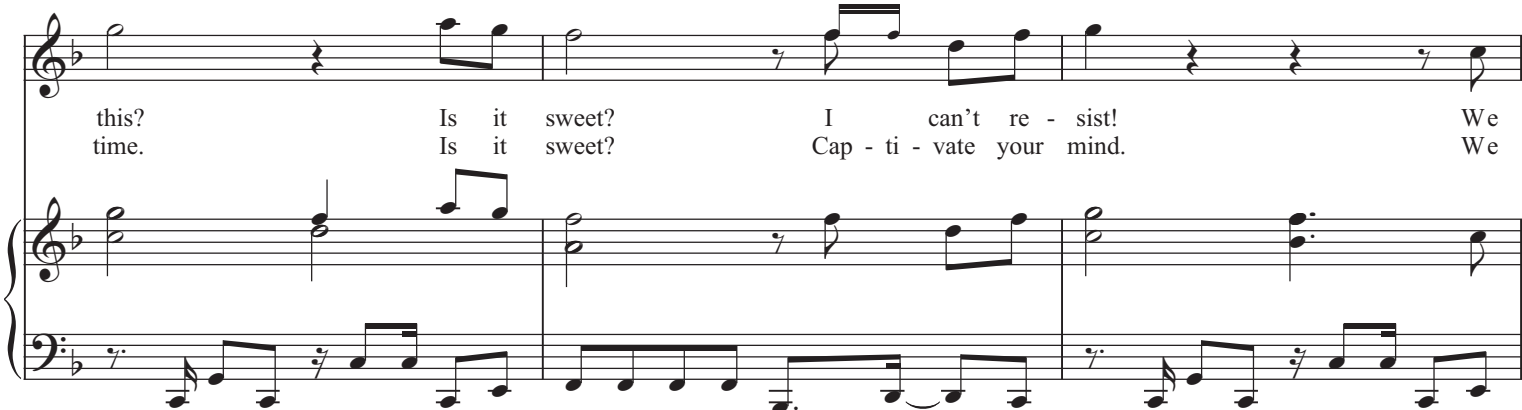



this?
 time.

Is it sweet?
 Is it sweet?

I can't re - sist!
 Cap - ti - vate your mind.

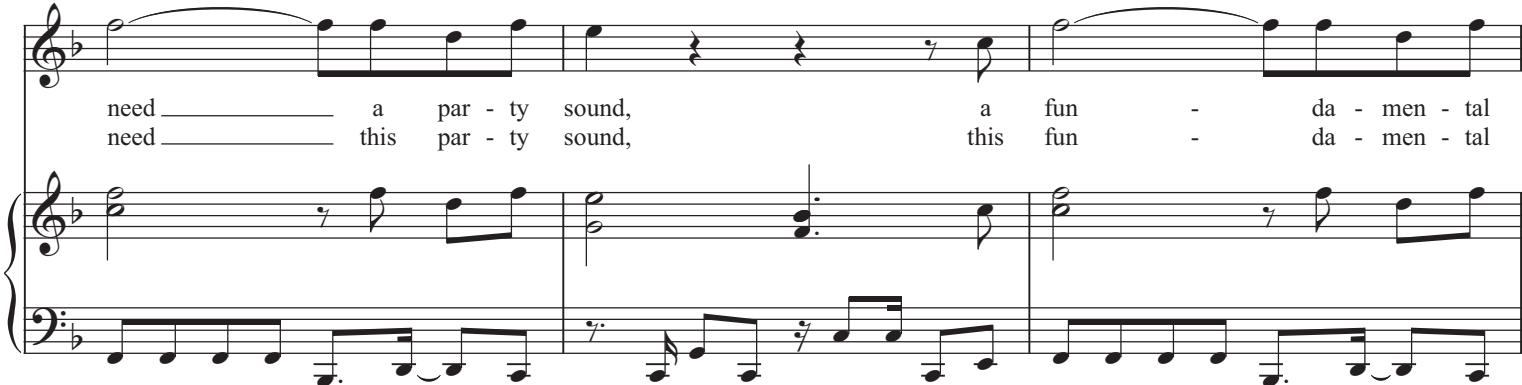
We
 We





need a par - ty sound,
 need this par - ty sound,

a fun - da - men - tal
 this fun - da - men - tal






charm. }
 charm. }


So we can rhum - bum - bum - bum.


Yeah,



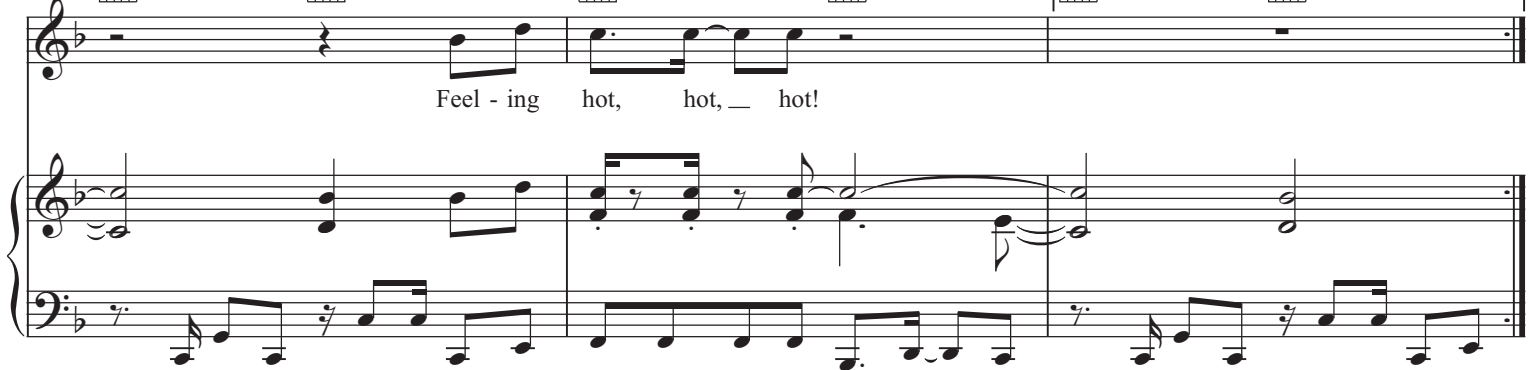



rhum - bum - bum - bum. Feel - ing hot, hot, _ hot!







Feel - ing hot, hot, _ hot!







Feel - ing hot, hot, _ hot! Feel - ing






hot, hot, _ hot!



C  N.C.







1-3

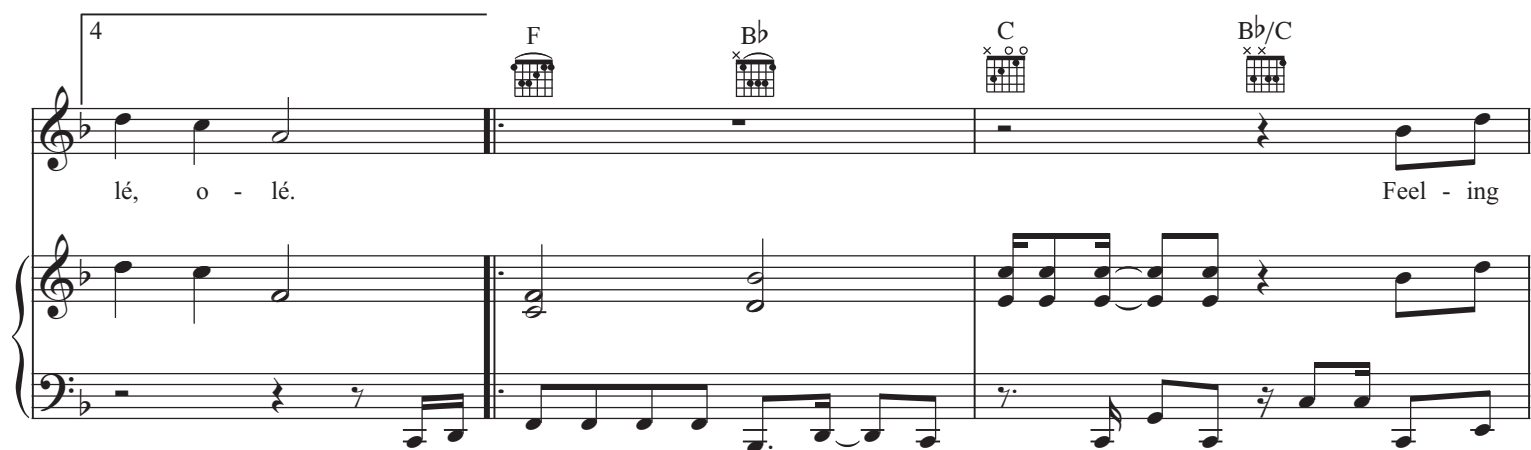
O - lé, o - lé, o - lé, o - lé. O -



4






F  Bb  C  Bb/C 

lé, o - lé. Feel - ing

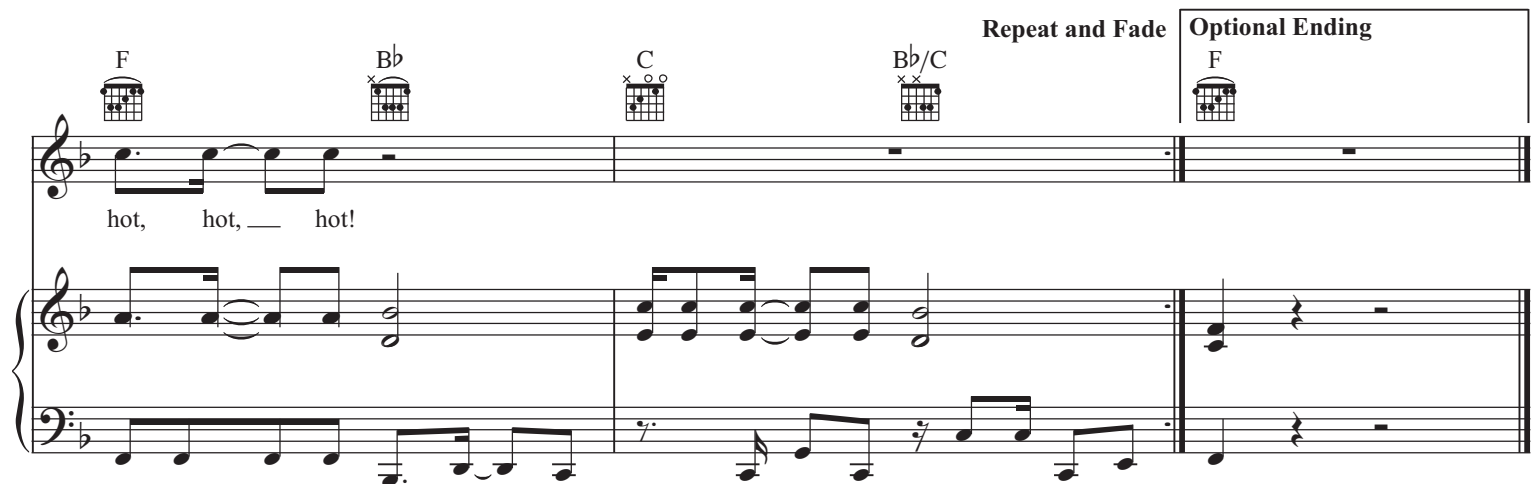


Repeat and Fade

Optional Ending

F  Bb  C  Bb/C  F 

hot, hot, — hot!



HOT LEGS

Words and Music by
ROD STEWART

Moderate Rock

G
x000

mf

3

3

G
x000

Who's that knock - in' on my door? It's
got a most per - sua - sive tongue. _ You


got - ta be a quar - ter to four. _ Is it
prom - ise all kinds of fun. _ But what you

C
x000

G
x000


you _ a - gain, _ com - in' 'round for more? _
don't un - der - stand, _ I'm a work - ing man. _

D




Well, you can love me to - night — if you want, —
I'm gon - na need a shot of vi - ta - min E —

C



but in the morn - ing make sure you're gone. —
by the time you're fin - ished with me. —

G



I'm talk - in' to you. Hot legs, you're
I'm talk - in' to you. Hot legs, you're an

wear - in' me out. — Hot legs, you can scream and shout. —
al - ley cat. — Hot legs, you scratch my back. —

N.C.

Hot legs, are you still in school? _ I love you, hon - ey.
 Hot legs, bring your moth - er, too. ___ I love you, hon - ey.

1 2 G


You I - mag - ine how my dad - dy felt _

in your jet black sus - pend - er belt. ___ Sev - en -

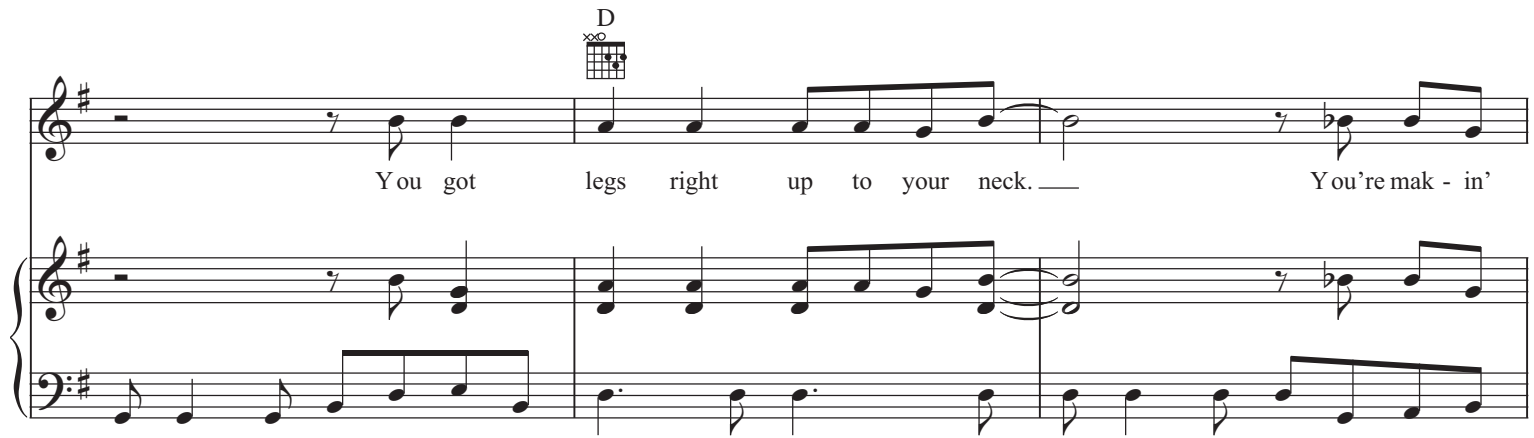
C G

teen years old, ___ he's trudg - ing six - ty - four. ___

D



You got legs right up to your neck. — You're mak - in'



C



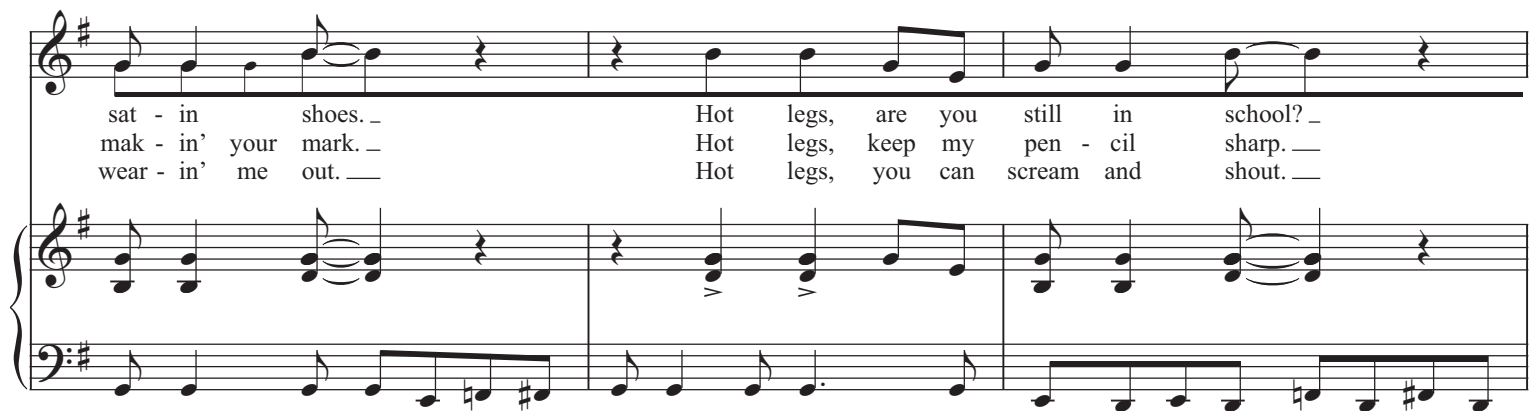
G



me a phys - i - cal wreck. — I'm talk - in' to you. Hot legs, in your
Hot legs, you're
Hot legs, you're



sat - in shoes. — Hot legs, are you still in school? —
mak - in' your mark. — Hot legs, keep my pen - cil sharp. —
wear - in' me out. — Hot legs, you can scream and shout. —



Hot legs, you're mak - in' me a fool. —
Hot legs, keep your hands to your - self. —
Hot legs, you're still in school. —



1, 2

N.C.

I love you, hon - ey.
I love you, hon - ey.

3

N.C.

I love you, hon - ey.

G

Hot legs.

Hot legs.

Hot legs.

N.C.

I love you, hon - ey.

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by MICHAEL BOLTON and DOUG JAMES

Slowly Ebmaj7 F/Eb Bb/D F/G Gm7 Ebmaj7 F/Eb

mf

Bb(add9)/D D7b9 Bb

I could hard - ly be - lieve — it when I
I'm too proud for cry - ing, did - n't

F/A Eb/G Ebm/Gb

heard the news _ to - day. _ I had to come _ and get it straight _ from you. _
come here to break down. _ It's just a dream of mine _ is com - in' to _ an end. _

Bb/F F7/Eb Bb/D F/C Bb

They said you are leav - in'; some-one's
And how can I blame you _ when I

F/A Eb/G Ebm/Gb F

swept your heart a - way. From the look up - on your face, I see it's true.
 built my world a - round the hope that one day we'd be so much more than

C7/E F F/Eb Bb





friends? So tell me all a - bout it, tell me 'bout the plans you're mak -
 I don't want to know the price I'm gon - na pay for dream -

Ebmaj7 Bb/D Cm7 Gm7 Dm7


- in', oh, tell me one thing more be - fore I go.
 - in', oh, e - ven now it's more than I can take.






Eb Fsus F Ebmaj7 F/Eb

Tell me how am I sup - posed to live with - out

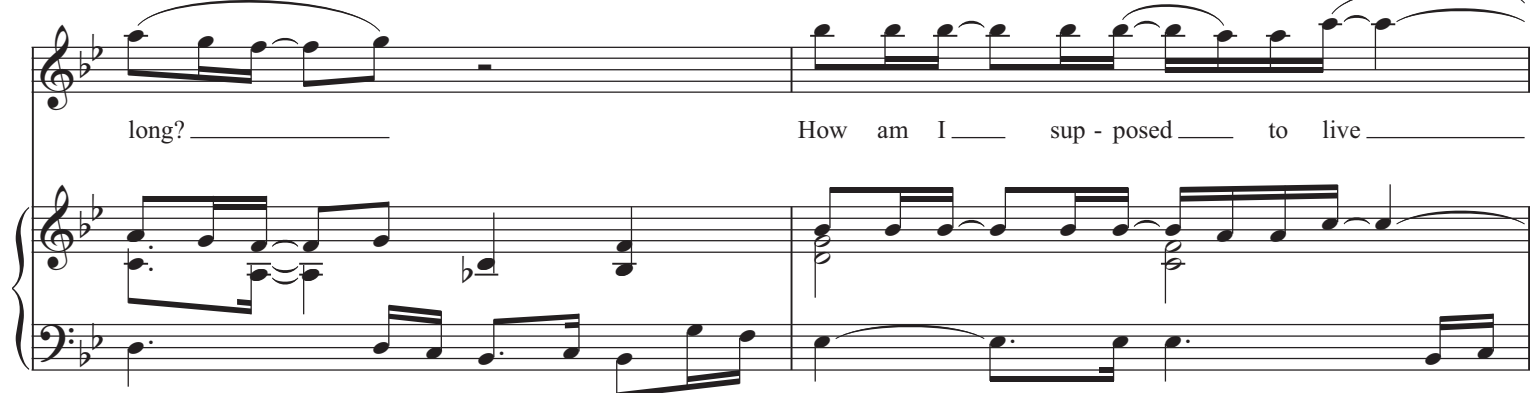










you, now that I've been lov - in' you so










long? How am I sup - posed to live



with - out you? And how am I sup - posed to car - ry on -














when all that I've been liv - ing for




E♭maj7 F/E♭ B♭/D D7b9 D7



is _____ gone? _





Cm7 B♭/D E♭maj7 E♭/F B♭ B♭/D



all that I've _____ been liv - ing for _____ is _____ gone? _____



E♭maj7 E♭/F Gm7 E♭maj7 E♭/F F/A




B♭ B♭/D E♭ E♭/F Gm7 F/A




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

Now I don't wan-na know the price - I'm gon-na pay for dream-

Emaj7 B/D# C#m7 G#m7 B/D#

- in', oh, now that your dream has come true.

C#m7 F#7sus Emaj7 F#/E

Tell me: How am I sup-posed to live with-out

D#m7 G#m7 Emaj7 F#/E

you, now that I've been lov-in' you so

D#m7 A/B B Emaj7 F#/E

long? _____ How am I sup - posed _____ to live _____

D#m7 G#m7 C#m7 B/D# Emaj7

_____ with - out _____ you. _____ How am I _____ sup - posed _____ to car - ry on _____

E/F# F#/G# G#m7 C#m7 B/D# Emaj7 E/F#

_____ when all that I've _____ been liv - in' for is

Emaj7 F#/E B/D# C#m7 B(add9)

gone? _____

I BELIEVE

Words and Music by SAMUEL WATTERS,
LOUIS BIANCANIELLO and TAMYRA GRAY

Moderately

G \flat

D \flat /F

A \flat

The first system of musical notation for 'I Believe' is in 4/4 time and B-flat major. It features a piano introduction with a forte (f) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line of eighth and quarter notes. Chord diagrams for G \flat , D \flat /F, and A \flat are shown above the staff. A 4-finger fingering is indicated for the A \flat chord.

G \flat

D \flat /F

A \flat

The second system of musical notation continues the piano introduction. It features the same melodic and bass lines as the first system. Chord diagrams for G \flat , D \flat /F, and A \flat are shown above the staff. A 4-finger fingering is indicated for the A \flat chord.

D \flat

A \flat /C

The vocal entry of 'I Believe' begins with the lyrics: "Have you ev - er reached _ a rain - bow's end?". The melody is written in a single staff with a treble clef. The piano accompaniment is shown in two staves (treble and bass clef). Chord diagrams for D \flat and A \flat /C are shown above the vocal staff. A 3-finger fingering is indicated for the A \flat /C chord.

Bbm7

Ab/C

And did you find your pot — of gold, — umm?

Db(add2)

Ab/C

Ev - er catch a shoot - ing star?

Fm

Ebsus2/G

And tell me how high did — you soar? — Ev - er

Gb

Db/F

Ab

Eb/G

felt like you — were — dream - ing — just to find that you're — a - wake? — And the

G \flat D \flat /FF \flat G \flat 

mag - ic that sur - rounds you can lift you up and guide you on your way.

A \flat D \flat E \flat 

I can see it in the stars a - cross the sky.

A \flat D \flat 

Fm

E \flat 

Dreamt a hun - dred thou - sand dreams be - fore, now I fin - 'ly re - al - ize. You see I've

D \flat /FE \flat /G

C7/E



Fm



wait - ed all my life for this mo - ment to ar - rive and

fin - al - ly _____ I _____ be - lieve. _____

When you look out in the dis - tance _____

you see it nev - er was that far, oh, no.

Heav - en knows your ex - is - tence

Fm

Eb(add2)

and wants you to be ev - 'ry - thing you are. Ooh, there's a

Gb

Db/F

Ab

Eb/G

time for ev - 'ry soul to fly. It's in the eyes of ev - 'ry child. It's the

Gb

Db/F

Fb

Gb

hope that love can save the world. And ooh, we should nev - er let it go.

Ab

Db

Eb

I can see it in the stars a - cross the sky.

Ab 4fr Db Fm Eb 3fr

Dreamt a hun - dred thou - sand dreams be - fore, — now I fin - 'ly re - al - ize. — You see I've

Db/F Eb/G 3fr C7/E Fm Eb 3fr

wait - ed all — my life — for this mo - ment to — ar - rive — and

Bbm Eb 3fr To Coda Eb 6fr 3fr

fin - al - ly — yeah, — yeah, — yeah, — yeah, yeah, yeah. —

Db

Ab/C

Fm

Eb

I be - lieve in the im - pos - si - ble if I reach deep with - in' — my heart, — yeah. —

Db

Ab/C

Fm

Eb/G

Ov - er - come an - y ob - sta - cle, — won't let this dream just fall — a - part. — You see I

Db

Ab/C

Fm

Eb

strive to be — the ver - y best. — Shine my light for all — to see. —

Gb

Db/F

Fb

Gb

'Cause an - y - thing — is pos - si - ble — when — you — be - lieve. —

Ab Db

D.S. al Coda

— I can see it in the stars a - cross — the sky —

CODA Eb^{sus} Eb




I _____

Gb Db/F Ab


be - lieve, _____ oh, _____ yeah. I




Gb Db/F Ab Gb Db/F

be - lieve, — oh _____ yeah. — Love keeps lift - ing me high - er. —
(Lead vocal ad lib.)


Ab   





Love keeps lift - ing me ___ high - er. _____




Ab   

Love keeps lift - ing me high - er. _____



Ab    **Optional Ending**
Ab 

Love keeps lift - ing me ___ high - er. _____ **Repeat and Fade**



I BELIEVE I CAN FLY

from SPACE JAM

Words and Music by
ROBERT KELLY

Slowly

C(add9)/G

Dm7b5/G

C(add9)/G

mf

Dm7b5/G

C(add9)/G

Dm7b5/G

I

C



Dm7b5/C

used to think that I could not go on, and
I was on the verge of break - ing down. Some -


C




Dm7b5/C

life was noth - ing but an aw - ful song. But
times si - lence can seem so loud. There are


C  Dm7b5/C 

now I know the mean - ing of ture love. I'm
mir - a - cles in life I must a - chieve, but



C  Dm7b5/C  E7#5 



lean - ing on the ev - er - last - ing arm. If I can
first I know it starts in - side of me. }




Am7  Dm7b5/Ab  C/G 



see it, then I can { do } it, if I just be - lieve it, there's noth - ing
be }



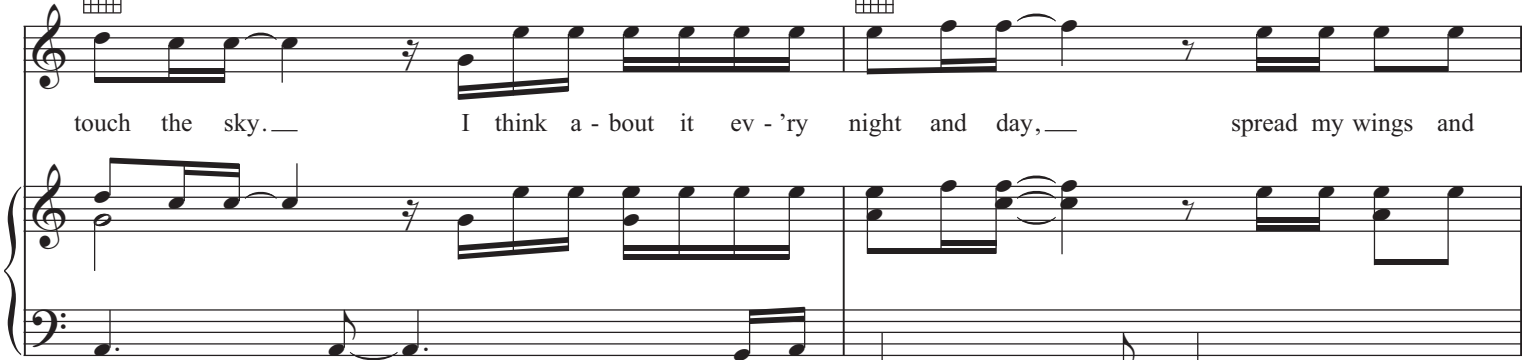
Dm7/G  C 




to it. I be - lieve I can fly, I be - lieve I can




Am7  Dm7 


touch the sky. — I think a - bout it ev - 'ry night and day, — spread my wings and



Dm7/G  G#dim7  Am7 


fly a - way. — I be - lieve I can soar, — I see me run - ning through that



Dm7b5/Ab  C/G 


o - pen door. — I be - lieve I can fly, I be - lieve I can




1 Dm7b5/Ab  Am7  Fmaj7/G 

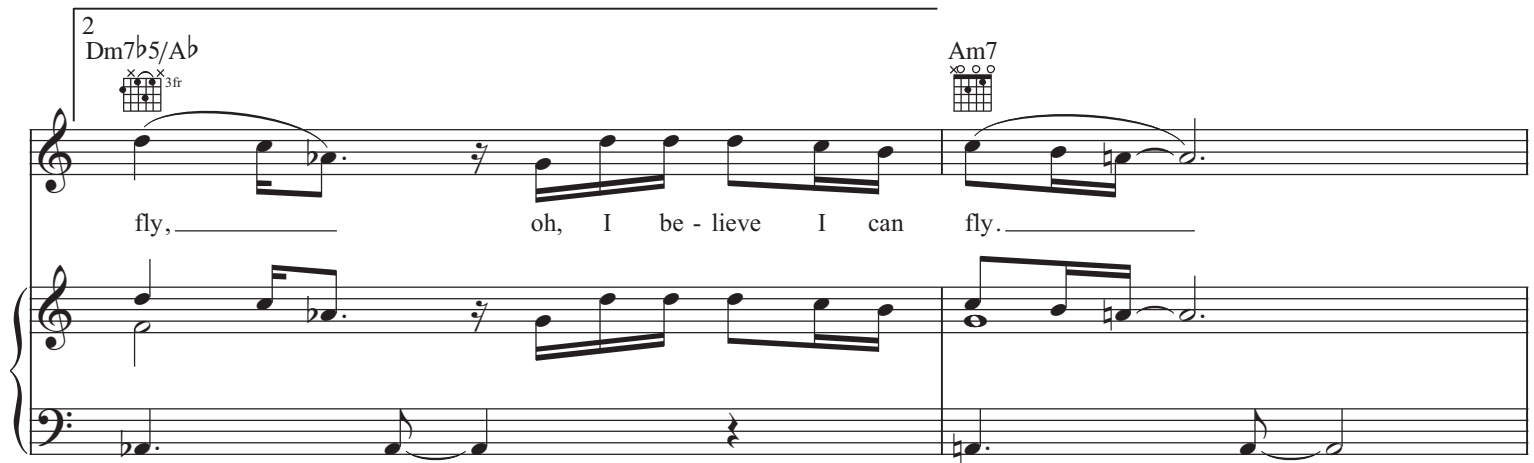
fly, — I be - lieve I can fly. — See,






2
Dm7b5/Ab  3fr

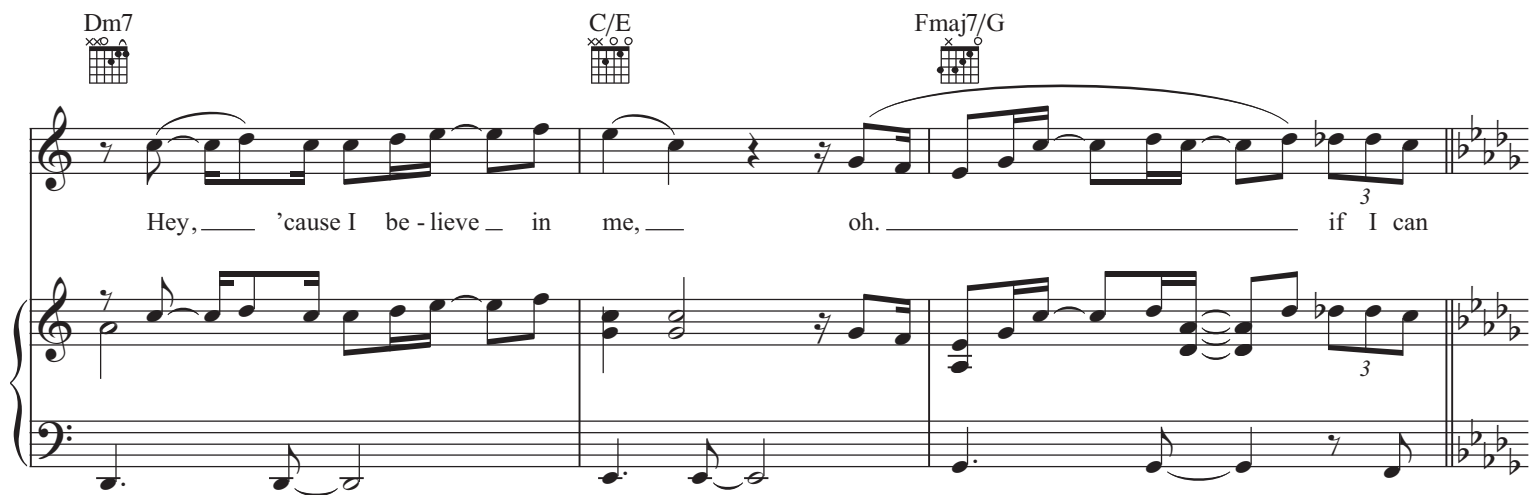
Am7 




fly, _____ oh, I be - lieve I can fly. _____



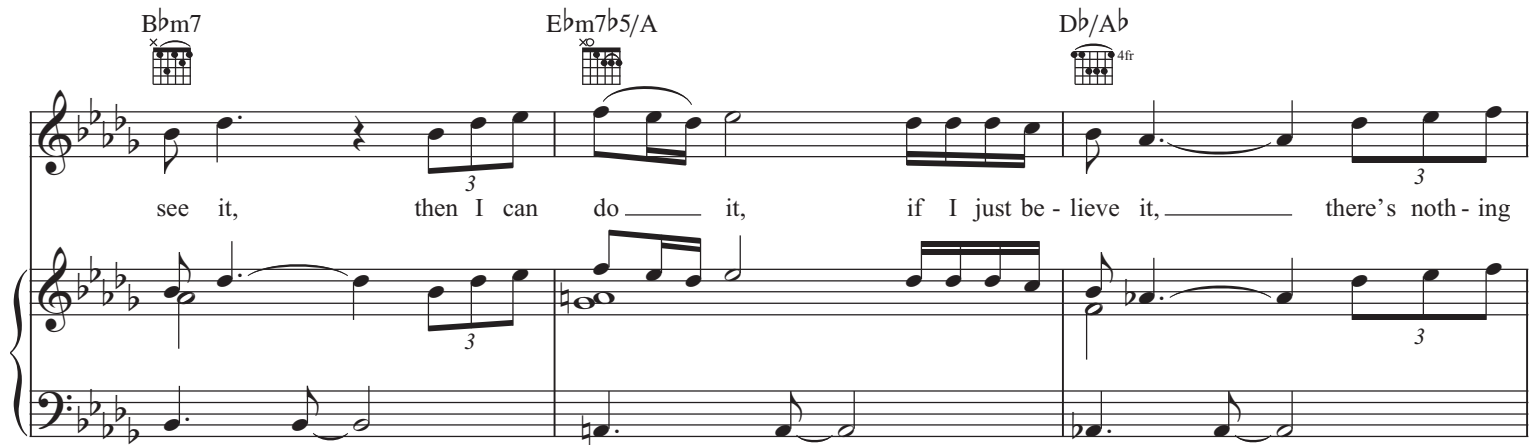
Dm7  C/E  Fmaj7/G 



Hey, _____ 'cause I be - lieve in me, _____ oh. _____ if I can



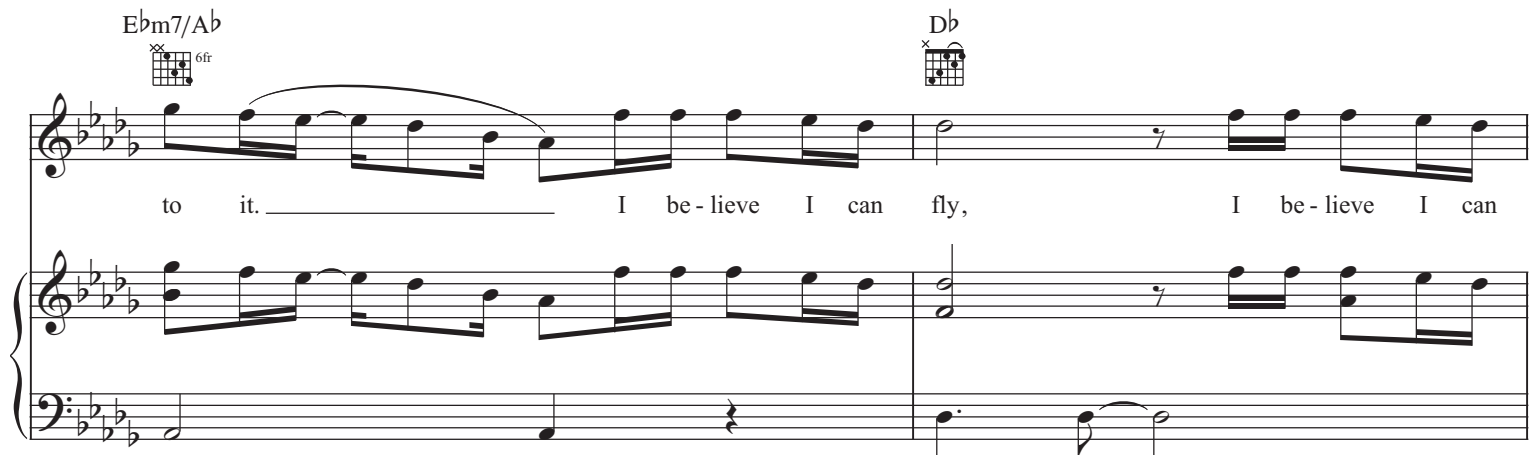
Bbm7  Ebm7b5/A  Db/Ab  4fr

see it, _____ then I can do _____ it, _____ if I just be - lieve it, _____ there's noth - ing



Ebm7/Ab  6fr Db 

to it. _____ I be - lieve I can fly, _____ I be - lieve I can



Bbm7



Eb7m



touch the sky. —

I think a - bout it ev - ery night and day, —

spread my wings and

Eb7m/Ab



Adim7



Bbm7



fly a - way. —

I be - lieve I can soar, —

I see me run - ning through that

Eb7m7b5/A



Db/Ab



o - pen door. —

I be - lieve I can fly,

I be - lieve I can

Eb7m7b5/A





Db/Ab




fly, —



I be - lieve I can fly, —

hey, if I just


Ebm7b5/A  Db/Ab 




spread my wings. _____ I can fly, I can




Ebm7b5/A  Db/Ab 




fly, _____ I can fly, hey, if I just




Ebm7b5/A  Db/Ab  Ebm7b5/A 

spread my wings. _____ I can fly.



Db/Ab  Ebm7b5/A  Db 

rit.



I FEEL THE EARTH MOVE

Moderate Rock

Words and Music by
CAROLE KING

Cm7 **F/C**

mf

Cm7 **F/C** **Cm7**

I feel the earth move







F/C **Cm7**

un - der my feet; I feel the sky — tum - bl - in' down. I feel my


F7 **Cm9**







heart start to trem - bl - in' when - ev - er you're a - round.

1


Dm7/C  Ab/Bb  Ebmaj7  Fm  Gm  Abmaj7 




Ooh, ba - by, when I see your face,




Fm7  Ab/Bb  Ebmaj7  Fm  Gm  Abmaj7 

mel - low as the month of May oh, dar - lin', I can't stand






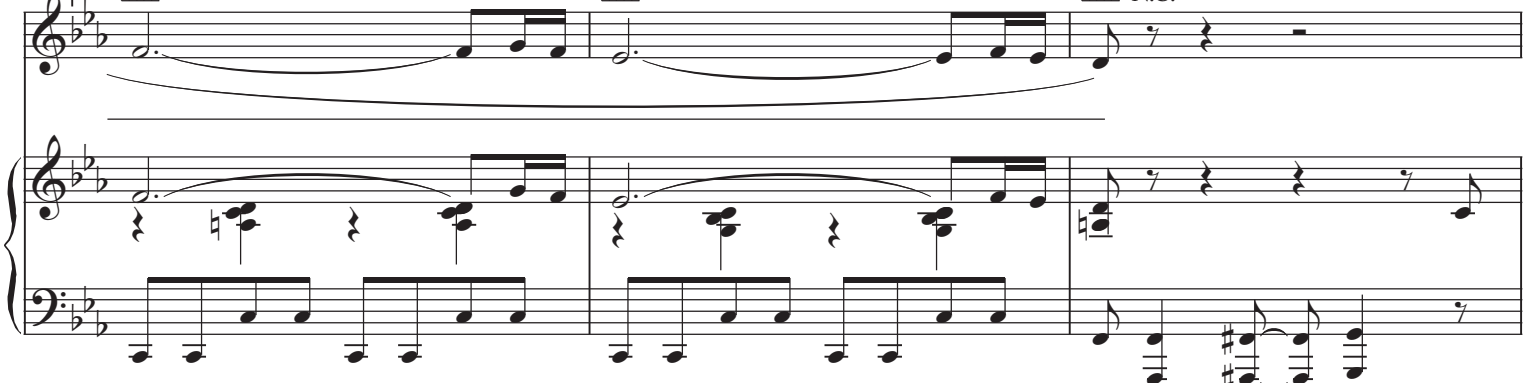
Fm7  Ab/Bb  F/G 




it when you look at me that - a way. I feel the







2


Dm7/C  Cm7  F6  N.C.



Cm7  F6/C  Cm7 







F7  Cm7  F6/C 







Cm7  F7  Cm11 



F9  Cm7  F7 



Cm7  F7  Cm7 



F7 Ab/Bb Ebmaj7 Abmaj7

Ooh, — dar — lin', — when you're near — me — and you ten —

Fm7 Ab/Bb Ebmaj7 Fm Gm Abmaj7

- der - ly call my — name, — I — know — that — my e - mo -

Fm7 Ab/Bb F/G

- tions are some - thing I just — can't tame. — I've just got to have — you, —

Cm7 F/C Cm7

ba - by. — Ah, ah, — ah, ah, — ah, yeah! —

F/C Cm7 F/C

I feel the earth move un - der my feet; I feel the

Cm7 F/C Cm7

sky — tum - bl - in' down, a - tum - bl - in' down. — I feel the earth move — un -

F/C Cm7 F/C

To Coda

- der my feet; I feel the sky — tum - bl - in' down, a tum - bl - in' down. — I just - a

Cm7 F7 Cm7

lose con - trol, down to my ver - y soul.

F7 Cm7 F7

I get - a hot and cold all o -

Cm7 F/C D.S. al Coda

- ver, all o - ver, all o - ver, all o - ver. I feel the

CODA F6/C Cm7

tum - bl - in' down, a - tum - bl - in' down, a - tum - bl - in' down, -

Bb/C Fm Bb/C

a - tum - bl - in' down, tum - bl - in' down.

I HONESTLY LOVE YOU

Words and Music by PETER ALLEN
and JEFF BARRY

Moderately slow

Cdim7/Bb



Bb



Cdim7/Bb



Bb



Cdim7/Bb



8va

loco

mp

Bb



Cdim7/Bb



F7



Bb



rit.

Bb



F/Bb



May - be I hang a - round — here a lit - tle more than I should; we
You don't_ have to an - swer; I see it in your eyes.

a tempo

Ab/Bb



Eb



both know I got some - where else — to go. But
May - be it was bet - ter left — un - said. But

Bb/F

C9



I got some - thin' to tell ___ you that I nev - er thought _ I would, but
 this is pure ___ and sim - ple and you must re - a - lize that it's



I be - lieve ___ you real - ly ought ___ to know. _____ }
 com - in' from ___ my heart and not ___ my head. _____ }



I love you, I hon - est - ly love ___ you.



_____ you.

F/B \flat A \flat /B \flat B \flat E \flat F/E \flat

I'm not tryin' to make you feel un -

Dm7 Gm7 Cm7 F B \flat Dsus/A D7

com - fta - ble. I'm not tryin' to make you an - y - thing at all. But this

Gm7 B \flat /F F/E \flat E \flat

feel - ing does - n't come a - long ev - 'ry day, and you

B \flat /D Cm7 Cm7/F

should - n't blow the chance when you've got the chance to say

B \flat F/B \flat E \flat /B \flat

I love you. (Spoken:) I love you.

E \flat m/B \flat B \flat F \sharp

I hon-est - ly love__ you.

cresc.

B F \sharp /B

If we both__ were born__ in an - oth - er place and time, this

mf

A/B E B/F \sharp

mo - ment might be end - ing in a kiss. But there you are with yours__ and

C#7

E

B/D#

here I am with mine, so I guess we'll just be leav - ing it at

C#m7

F#

B

F#/B

E/B

this. I love you, I hon - est - ly love

dim.

mp

B

F#/B

E/B

B

you, I hon - est - ly love you.

F#/B

E/B

B

sva

rit.

ff

I JUST CALLED TO SAY I LOVE YOU ¹

Moderately

Words and Music by
STEVIE WONDER

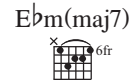


mf



1. No New Year's Day to cel - e -
2. rain; no flow - ers
3., 4. (See additional lyrics)

brate; no choc - 'late - cov - ered can - dy hearts -
bloom; no wed - ding Sat - ur - day with - in



to give a - way. No first of
the month of June. But what it

E♭m



E♭m(maj7)



E♭m7



spring; _____ no song to sing.
is _____ is some - thing true,

E♭m(maj7)



E♭m



In fact here's of just an - oth er or -
made up of these three words _____ that I _____

1, 3
E♭m7/A♭



A♭



D♭



- di - nar - y day. _____ 2. No A - pril

2, 4
E♭m7/A♭



A♭



D♭



Chorus

_____ must say _____ to you. _____ I just called _____



to say I love you.



I just called to say



how much I care. I just called



to say I love you.

E♭m7

And I mean _____ it from _____ the bot -

Ab7sus 4fr

Ab7 4fr

To Coda

Db

D.S. al Coda (with repeats)

- tom of _____ my _____ heart. 3. No sum - mer's

CODA

Db


E♭m7 6fr

heart. I just called _____ to say _____


Ab 4fr



Db

I love _____ you. _____


E \flat m7




I just called _____ to say _____




A \flat

B \flat m


_____ how much _____ I care. _____



E \flat m7

A \flat


I just called _____ to say _____ I love _____



B \flat m7

E \flat m7


_____ you. _____ And I mean _____ it from _____ the bot -



Ab7sus



Ab7



Db



A



- tom of my heart, of my

B(add2)



Db



heart, of my heart.

Additional Lyrics

3. No summer's high; no warm July;
No harvest moon to light one tender August night.
No autumn breeze; no falling leaves;
Not even time for birds to fly to southern skies.
 4. No Libra sun; no Halloween;
No giving thanks to all the Christmas joy you bring.
But what it is, though old so new
To fill your heart like no three words could ever do.
- Chorus*

I LOVE A RAINY NIGHT

Words and Music by EDDIE RABBITT,
EVEN STEVENS and DAVID MALLOY

Moderately bright (♩ = $\overset{\frown}{\text{3}}$)



Well, I love ___ a rain - y night, I love a rain - y night, I

Omit L.H. on repeat

love to hear the thun- der, watch the light- ning when it lights up the sky. ___

You know it makes ___ me feel ___ good. Well, I love ___

— a rain - y night, it's such a beau - ti - ful sight. I love to feel the rain on my face, —

Resume L.H.

taste the rain on my lips — in the moon - light shad -

F **Bb/F** **F**

- ows. { Show - ers wash — all my
Puts a song — in this

C **G**

cares a - way, — I wake up — to a sun - ny day, — } 'cause I love —
heart of mine. — Puts a smile — on my face ev - 'ry time, — }

Am **F** **G**

C Dm/F Em/G C

— the rain - y night. Yeah, I love — the rain - y night.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: C, Dm/F, Em/G, and C. The bottom two lines are piano accompaniment for the first two measures.

Dm/F Em/G C Dm/F Em/G

Well, I love — a rain - y night. Well, I love _

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are six guitar chord diagrams: Dm/F, Em/G, C, Dm/F, and Em/G. The bottom two lines are piano accompaniment for the next two measures.

C F G G

— a rain - y night, ooh, ooh. I love — ooh.

1 2

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: C, F, G, and G. The bottom two lines are piano accompaniment. A first ending bracket labeled '1' covers the first two measures of the piano part, and a second ending bracket labeled '2' covers the last two measures.

C

Detailed description: This system contains the final line of music. The top line is a vocal melody with lyrics. Above it is one guitar chord diagram: C. The bottom two lines are piano accompaniment, featuring triplets in both the treble and bass clefs.

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with triplets and a guitar chord diagram for F (x23211) above the staff. The bass clef contains a bass line with quarter notes.

Musical notation for the second system, featuring a treble and bass clef. The treble clef contains a melodic line with a guitar chord diagram for C (x32010) above the staff. The bass clef contains a bass line with quarter notes.

Musical notation for the third system, including lyrics and guitar chord diagrams for G, Am, and F. The treble clef contains the vocal line with lyrics: "Show - ers wash _ all my cares a - way, _ I wake up _ to a". The bass clef contains the piano accompaniment. Chord diagrams for G, Am, and F are shown above the staff.

Musical notation for the fourth system, including lyrics and guitar chord diagrams for G and C. The treble clef contains the vocal line with lyrics: "sun - ny day, _ 'cause I love _ the rain - y night. It's". The bass clef contains the piano accompaniment. Chord diagrams for G and C are shown above the staff.

Dm/F Em/G C

in my eyes. — Yeah, I love — the rain - y night. Well, it makes —

Dm/F Em/G C

— me high. — Well, I love — a rain - y night. You

Dm/F Em/G C F

know I do. — Well, I love — a rain - y night, ooh,

Repeat and Fade	Optional Ending
<p>G</p> <p>ooh. Well, I love —</p>	<p>G C</p> <p>ooh, ooh. —</p>

I STILL BELIEVE

Words and Music by BEPPE CANTARELLI
and ANTONINA ARMATO

Moderately slow

mf



You look in my eyes _____ and I get e - mo - tion - al _____
I'm filled with all _____ the joy _____

in - side. _____ I know it's cra - zy but _____ you
I could find. _____ You know that I, _____ I'm

Am7 G(add2)/B Cmaj7

still can touch - my - heart. And af - ter
 not the des - per - ate type. If there's one

D D/C Bm7

all this time you'd think that I would-n't feel the same. -
 spark of hope left in my grasp I'll hold it with both hands. -

Em7 Em7/D Cmaj7 B7sus B7 To Coda

But time melts in - to noth - ing, and noth - ing has changed. -
 It's worth the risk of burn - ing to have a sec - ond chance. -

Em Cmaj9 D/C

I still be - lieve

Bm7 Em D Cmaj7

some - day you and me _____ will find _____ our - selves _____

B7sus B7 Am9 B7sus B7 Cmaj7

in love _____ a - gain. _____ I have a dream _____

D/C Bm7 Em

some - day you and me _____ will

C6/9 B7sus B7 Am7

find _____ our - selves _____ in love _____ a - gain. _____

C/D

D.S. al Coda

Each day of my life _

CODA

Am7

B7sus

B7

Cmaj7

Bm7

Cmaj7

And oh, no no no no no, I need you, ba - by.

Bm7

Cmaj7

Bm7

I still be - lieve that we can be to - geth - er.

A

B

Cmaj7

No no no. If we be - lieve that true _

Bm7 Cmaj7 Bm7

love — nev - er has — to end, — then

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Bm7, Cmaj7, and Bm7. The vocal line has lyrics 'love — nev - er has — to end, — then'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Cmaj7 Bm7 A

we must know that we — will love — a - gain. —

Detailed description: This system contains measures 4-6. The guitar part features chords Cmaj7, Bm7, and A. The vocal line has lyrics 'we must know that we — will love — a - gain. —'. The piano accompaniment continues with a consistent rhythmic pattern, including a triplet in the final measure.

Cmaj7 D/C






Oh, — I still be - lieve —

Detailed description: This system contains measures 7-8. The guitar part features chords Cmaj7 and D/C. The vocal line has lyrics 'Oh, — I still be - lieve —'. The piano accompaniment features a double bar line between measures 7 and 8, indicating a section change.


Bm7 Em C6/9

some - day you and me — will find — our - selves —

Detailed description: This system contains measures 9-11. The guitar part features chords Bm7, Em, and C6/9. The vocal line has lyrics 'some - day you and me — will find — our - selves —'. The piano accompaniment continues with a consistent rhythmic pattern, including triplets in measures 9 and 11.

B7sus  2fr B7  Am7  B7sus  2fr B7 

in love ___ a - gain. ___ Oh, ba - by, yeah ___ yeah.



Cmaj7  D/C  Bm7 





I had a dream ___ you ___ and




Em  Em/D  C6/9  B7sus  2fr B7 

me ___ will find our - selves ___ in love ___ a - gain. ___



<p>Repeat and Fade</p> <p>Am7  B7sus  2fr B7 </p>	<p>Optional Ending</p> <p>Em7 </p>
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I WANT YOU TO WANT ME

Words and Music by
RICK NIELSEN

Bright Two-Beat

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Bright Two-Beat' and 'f' (forte). The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line starts in the second system with the lyrics 'I want you to want me.' and continues in the third system with 'I need you to need me. I'd'. Chord diagrams are provided for the piano accompaniment: A, G/A, D/A, A, A/G#, F#m, and A/E.

D F# / C#

love you to love me. I'm

To Coda

A Asus A A/G#

beg - gin' you to { beg me. I'll

F#m A/E

want you to want me. I

D F# / C#

need you to need me. I'd

A Asus A A/G#

love you to love me. I'll

F#m7 B7 G A A/G#



shine up my old brown shoes. I'll put on a brand new shirt. I'll

F#m7 B7 G

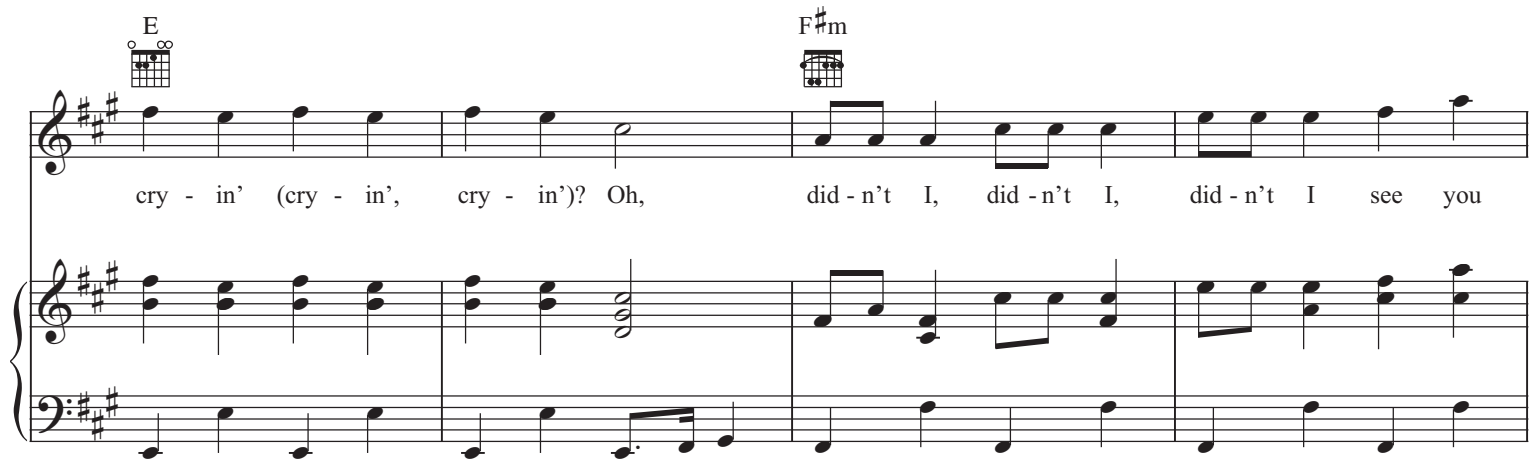
get home ear - ly from work if you say that you love




F#m A

me. Did - n't I, did - n't I, did - n't I see you

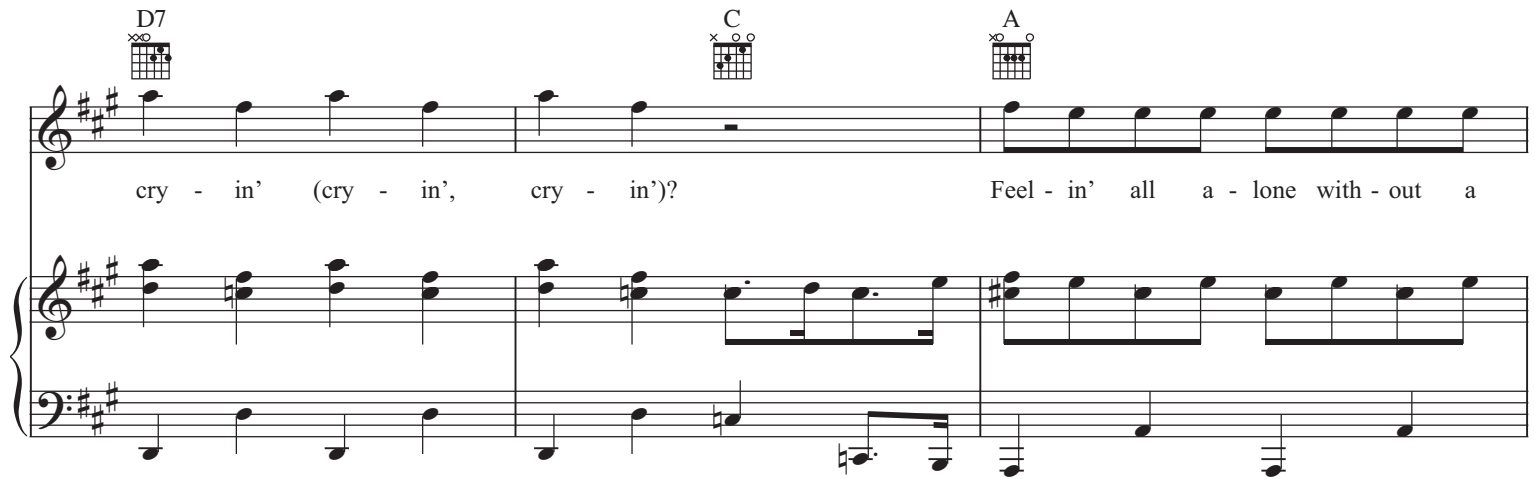
E  F#m 


cry - in' (cry - in', cry - in')? Oh, did - n't I, did - n't I, did - n't I see you



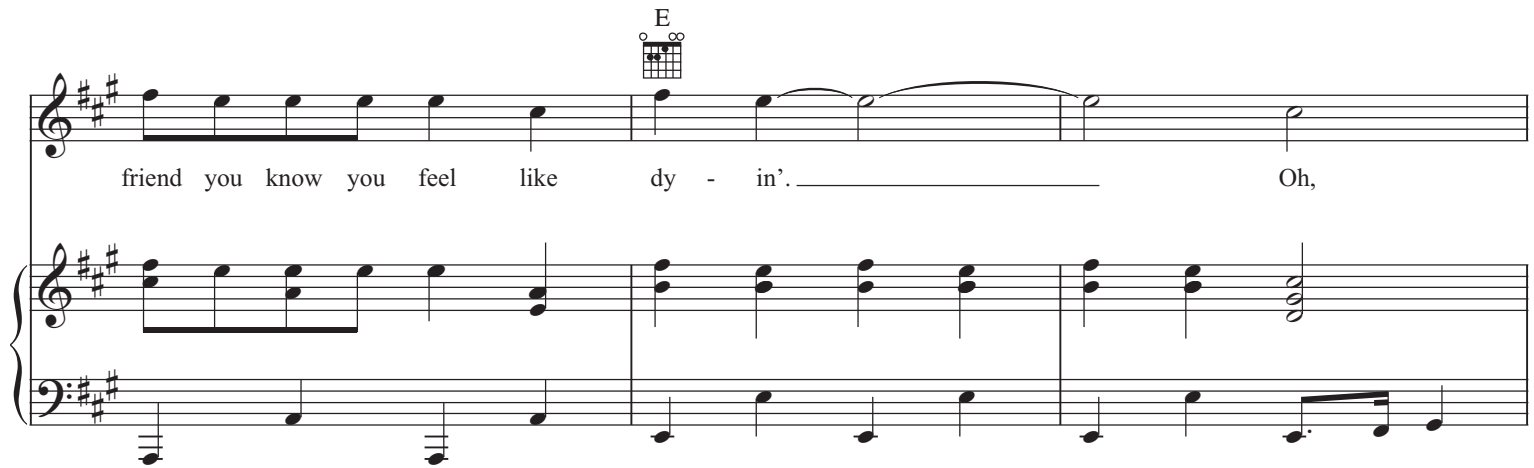
D7  C  A 



cry - in' (cry - in', cry - in')? Feel - in' all a - lone with - out a



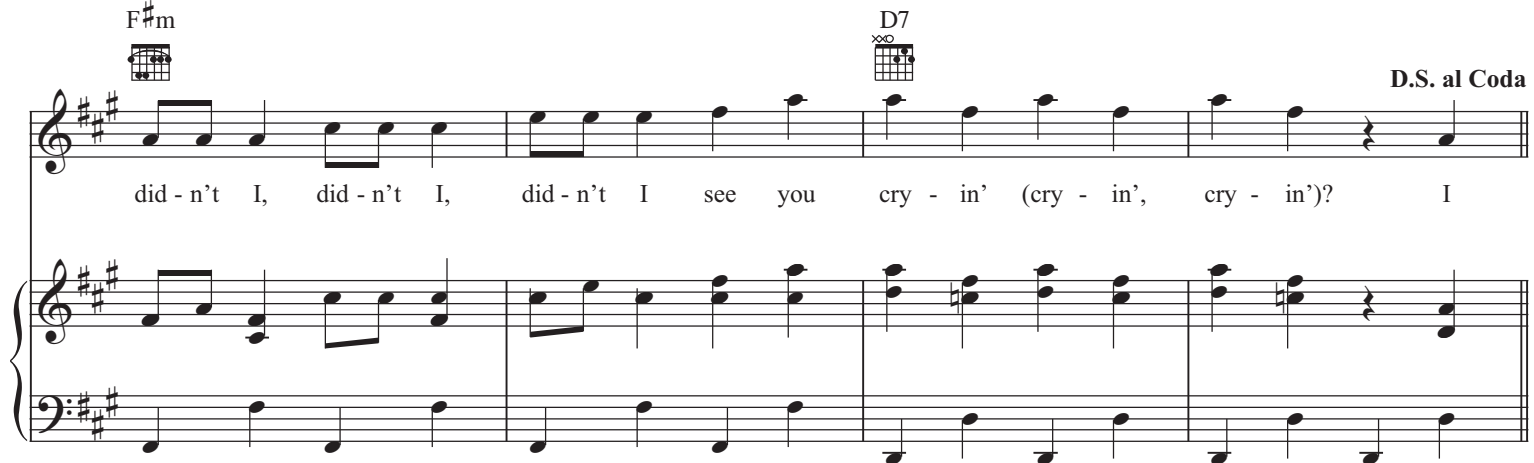
E 

friend you know you feel like dy - in'. _____ Oh,



F#m  D7  **D.S. al Coda**

did - n't I, did - n't I, did - n't I see you cry - in' (cry - in', cry - in')? I



CODA

F#m7 **B7** **G** **A** **A/G#**

shine up my old brown shoes. I'll put on a brand new shirt. — I'll

F#m7 **B7** **G**

get home — ear - ly from work — if you — say that you love —

F#m **A**

— me. Did - n't I, did - n't I, did - n't I see you

E **F#m**

cry - in' (cry - in', cry - in')? Oh, did - n't I, did - n't I, did - n't I see you

D7

C

A

cry - in' (cry - in', cry - in')? Feel - in' all a - lone with - out a

E

friend you know you feel like dy - in' (dy - in', dy - in'). Oh,

F#m




D7

did - n't I, did - n't I, did - n't I see you cry - in' (cry - in', cry - in')?

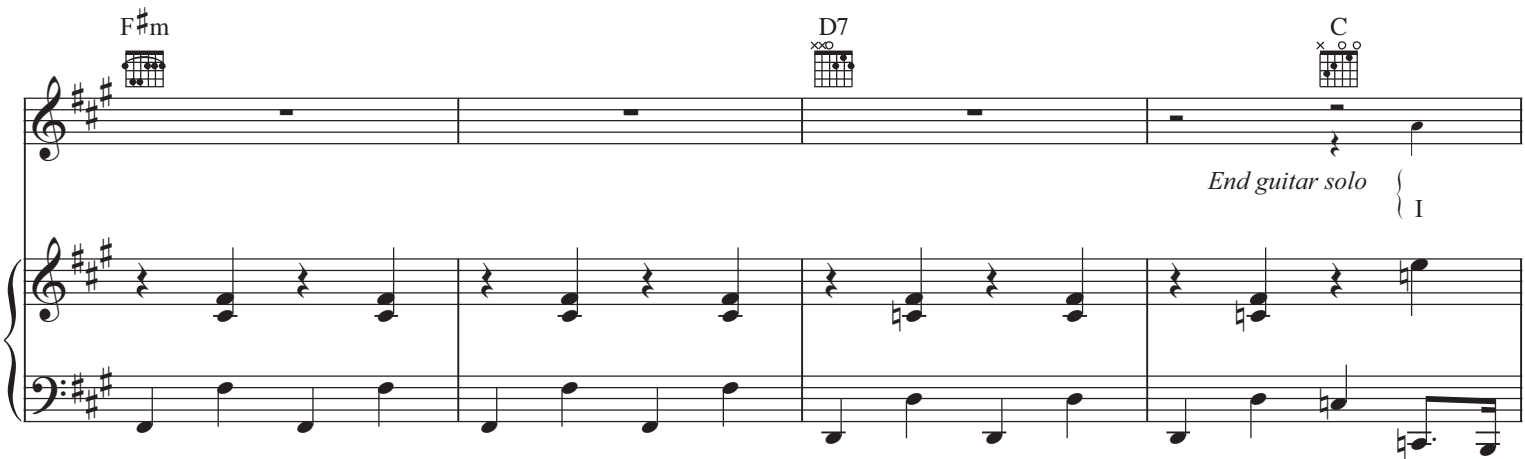
A

E

Guitar solo


F#m  D7  C 


End guitar solo { I



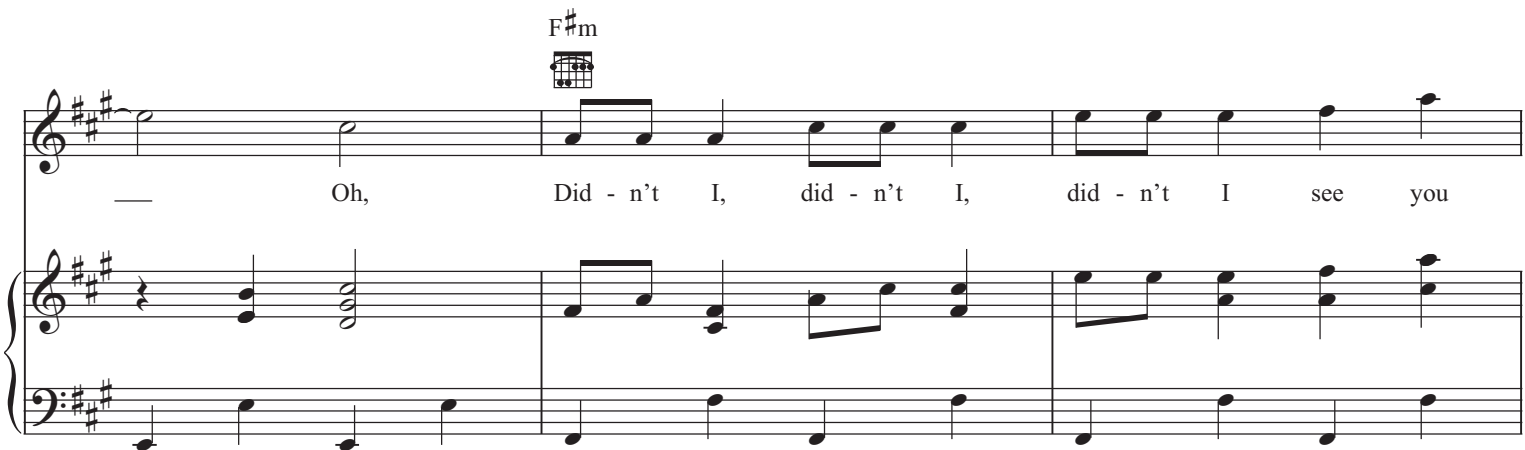
1  E 



Feel - in' all a - lone with - out a friend you know you feel like dy - in'.



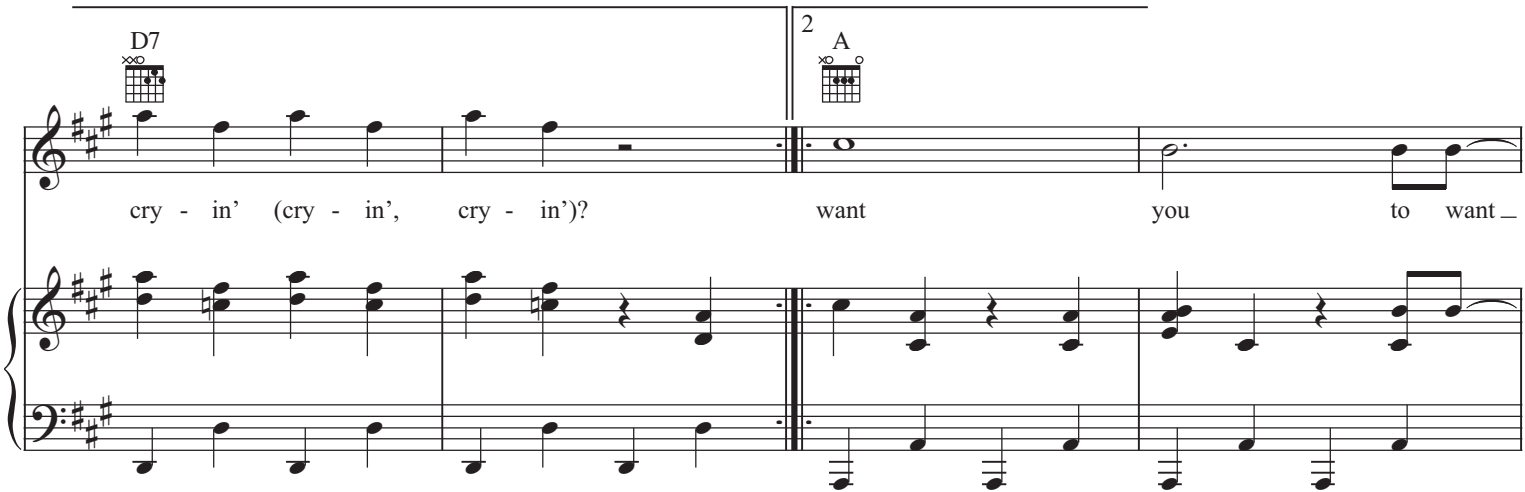
F#m 

Oh, Did - n't I, did - n't I, did - n't I see you



D7  2 

cry - in' (cry - in', cry - in')? want you to want





me. I need you to need _



me. I'd love you to love _



me. I'm beg - gin' you to

Optional Ending



Repeat and Fade

beg me. I want you to want _ me.


I WAS MADE FOR LOVIN' YOU

Words and Music by PAUL STANLEY,
DESMOND CHILD and VINI PONCIA

Moderately fast






N.C.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part starts with a forte (f) dynamic and a 'N.C.' (No Chords) instruction. The vocal line begins with a 'N.C.' instruction and includes lyrics: 'Mm, yeah.' and 'Ha!'. Chord diagrams are provided for various chords: Esus, Em, Asus, Am, D, and Esus. The score is divided into four systems, each with a vocal staff and a piano accompaniment staff.

N.C.     N.C.   

Do do do do do do do do do do. Do do do do do



 N.C.    

do do. Do do do do do do do do.



N.C.     

Do do do do do do do. To - night, night,





I want to give it all to you. In the
I want to see it in your eyes. Feel the



B  **Em** 

dark - ness, there's so much I want to do.
mag - ic. There's some - thing that drives me wild.



And to - night, — I want to lay it at — your —
And to - night, — we're gon - na make it all — come —



G  **B** 

feet, 'cause, girl, I — was made for you
true, 'cause, girl, you — were made for me



A 

and, girl, you — were made for me. }
and, girl, I — was made for you. }



N.C. Esus Em Esus Em N.C. Asus Am Asus

I was made for lov - ing you, ba - by; you were made for lov -

Am N.C. Esus Em Esus Em

- ing me. And I can't get e - nough ___ of you, ba - by.

N.C. Asus Am Em 1 D 2,3 D

Can you get e - nough ___ of me? To - ___ of me?

N.C. Esus Em Esus Em N.C. Asus Am Asus

I was made for lov - ing you, ba - by. You were made for lov -



N.C.



- ing me. { And I can get give it all to you, ba - by. }
 { I can't get e - nough, no, I

To Coda

N.C.



Can you give it all to me?
 can't get e - nough.



Oh, _____ can't get e - nough, -



oh, _____

Em D Am/C Cmaj7




I can't get e - nough, oh, -

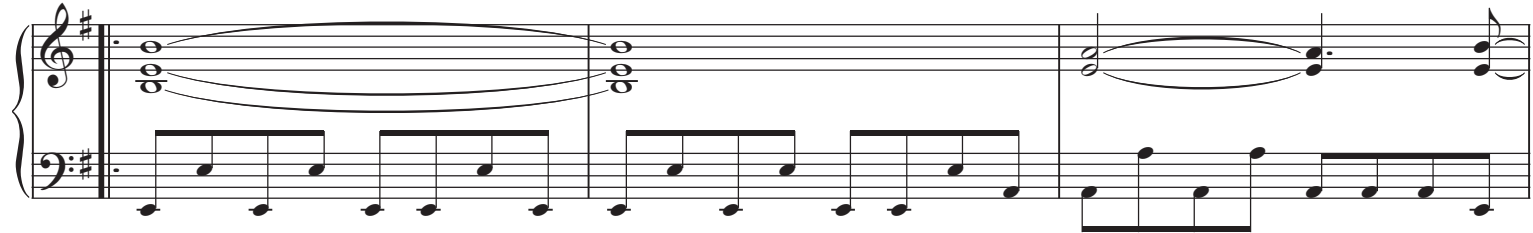
D Em D Am/C Cmaj7






I can't get e - nough.

D5 A5 B5


5fr 5fr






E5  A5  E5 




1,2  3  N.C.   








Do do do do do




 N.C.    

do do do do. Do do do do do do do.



N.C.     N.C.   

Do do do do do do do do do do. Do do do do do





D.S. al Coda
(take 2nd ending)



CODA

do do.

N.C. Esus Em Esus Em

N.C. Asus Am Asus

I was made for lov - ing you, ba - by; you were made for lov -



N.C.



- ing me. And I can't get e - nough of you, ba - by.

N.C.



Repeat and Fade

Optional Ending



Can you get e - nough of me?

I WILL SURVIVE

Words and Music by DINO FEKARIS
and FREDERICK J. PERREN

Moderate Disco beat



At first I was a - fraid, I was pet - ri - fied; _____ kept think - in'
all the strength I had not to fall a - part; _____ kept try - in'



I could nev - er live_ with-out you by my side. ___ But then, I spent so man - y nights think-in'
hard to mend the piec - es of my bro - ken heart. ___ And I spent, oh, so man - y nights just feel-in'



how you did me wrong and I grew strong, and I learned how to get a - long. And so you're
sor - ry for my - self, I used to cry, but now I hold my head up high. And you see

Am Dm G

back from out - er space. I just walk in to find you here with that sad
me, some - bod - y new, I'm not that chained up lit - tle per - son still in

Cmaj7 Fmaj7 Bm7b5

look up - on your face. I should have changed that stu - pid lock, I should have made you leave your key, if I'd - 've
love with you. And so you felt like drop-pin' in and just ex - pect me to be free. Well now, I'm

E7sus E7 Am

known for just one sec - ond you'd be back to both - er me. Go on, now } go, walk out the
sav - in' all my lov - in' for some - one who's lov - in' me. Go on, now }

Dm G Cmaj7

door; just turn a - round, now, 'cause you're not wel - come an - y - more.

IF

Words and Music by
DAVID GATES

Moderately, with feeling

A (add2)

Amaj9

A9

smoothly
mp

The first system of piano accompaniment for the song 'If'. It consists of a grand staff with a treble and bass clef. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The music is marked 'smoothly' and 'mp' (mezzo-piano). The right hand plays a series of chords: A (add2), Amaj9, and A9. The left hand plays a steady eighth-note accompaniment.

Bm7/A

Bm7b5/A

A

The second system of piano accompaniment. It continues the grand staff from the first system. The right hand plays chords Bm7/A, Bm7b5/A, and A. The left hand continues with the eighth-note accompaniment.

Bm7b5/D

E7

If a

The third system of the score, featuring the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The vocal line has a rest for two measures followed by the lyrics 'If a'. The piano accompaniment continues with the eighth-note accompaniment and chords Bm7b5/D and E7.

A (add2)

Amaj9

pic - ture paints a thou - sand words, — then why —
man - could be two plac - es at — one time, —

The fourth system of the score, featuring the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The vocal line has a rest for two measures followed by the lyrics. The piano accompaniment continues with the eighth-note accompaniment and chords A (add2) and Amaj9.

A9

Bm7/A



— can't I — paint you? The words —
 — I'd be — with you to - mor -

Bm7b5/A

A



— will nev - er show — the you —
 — row and to - day, — be - side —

Bm7b5/D

E7



— I've come — to know. — If a
 — you all — the way. — If the

A (add2)

Amaj9



face could launch a thou - sand ships, — then
 world should stop re - volv - ing, spin - ning

A9

Bm7/A

where slow - am - ly I down - to go? There's no -
to die, I'd spend

Bm7b5/A

A

one the home but you; you're all -
the end with you; and when -

Bm7b5/D

E7

that's left me to. And when -
the world was through, then one -

F#m

F#m/E#

my love for the life -
by one the stars -

F#m/E

D6

is run - ning dry, you
 would all go out. Then

C#m7b5

F#m7

1 Bm7

come you and I and pour your self on

E7

2 Bm7

D/E

me. If a sim - ply fly a -

A

Bm7/F#

Bm7b5/F

A

way.

a tempo *rit.*

IF YOU LOVE SOMEBODY SET THEM FREE

Music and Lyrics by
STING

Medium fast

Dm9 G9 Dm9

Free, free, set ___ them free. ___ Free, free, set ___

mf

Play 3 times

G9 Dm7 G F/A G/A Dm7/C Dm7/G

___ them free. ___ If you need ___ some-bod - y, ___ (1., 3.) call my ___
(2.) just look in - to my

Dm7 G F/A G Dm7 G F/A

___ name. ___ If you want ___ some - one,
eyes, or a whip - ping boy,

G Dm7 G F/A G

you can do the same. — If you want to keep
 some-one to de - spise. — Or a pris - 'ner

Dm7 G F/A G Dm7 G F/A

some-thing pre - cious, — got to lock it up and throw a - way the key. —
 in the dark tied up in chains, — you just can't see.

G Dm7 G F/A G

You want to hold on to your pos - ses - sion, — don't e - ven
 Or a beast — in a gild - ed cage; that's all some peo -

Dm7 G F/A G Bm7

think a - bout me. } If you love — some - bod - y
 ple ev - er want to be. — }

G

if you love — some - one, if you love —

Bm7

G

some - bod - y, if you love — some -

Am7

Dm9

C/D

Am7

G

one set them free. (Free, free, set — them free.) Set them

Dm9

C/D

Am7

G

Dm9

C/D

Am7

free. (Free, free, set — them free.) Set them free. (Free, free, set —

G Dm9 C/D Am7 1 G

To Coda

— them free.) Set them free. (Free, free, set — them free.) If it's a mir-ror

Dm7 G 2 G Fsus

you want, — them free.) You can't con -

F C/E C

trol an in - de - pen - dent heart. (Can't love what you can't keep.)

Gm7 Gm7(add4) F C/E

Can't tear the one you love a - part. (Can't love what you

C Gm7 Gm7(add4) F

can't keep.) For - ev - er con - di - tioned to be - lieve that we can't live, we can't

C/E C Gm7 Gm7(add4)

live here and be hap - py with less. ____ With so man - y rich - es, so ____

F C/E C

____ man - y souls, with ev - 'ry - thing we see that we want to pos - sess. If you

Dm7 G CODA Dm9 C/D Am7 G

Repeat and Fade

need some - bod - y, ____ free. (Free, free, set ____ them free.) Set them
Vocal ad lib.

IF YOU'RE GONE

Written by ROB THOMAS

Moderately

Asus2

Dsus2

F#m

E5

Dsus2

mf

Asus2

D(add2)

F#m

E5

Dsus2

A

Dsus2

F#m

Esus

Dsus2

I think I've al - read - y lost ___ you.

I think you're al - read - y gone. _

A

A/C#

Dsus2

A/C#

Bm7

I think I'm fi - nal - ly scared ___ now. You think I'm weak, _

E A Dsus2

I think you're wrong. — I think you're al - read - y leav -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for E, A, and Dsus2. The key signature has three sharps (F#, C#, G#).

F#m Esus Dsus2

- ing. Feels like your hand is on the door. —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for F#m, Esus, and Dsus2.

A A/C# D A/C# Bm7

I thought this place was an em - pire. Now I'm re - laxed. — I can't be sure. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for A, A/C#, D, A/C#, and Bm7.

E Bm

And I think you're so mean. — I think we should try. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for E and Bm.



I think I could need — this in my life — and I think I'm scared. —



I think too — much. I know it's wrong. — It's a prob -



lem I'm deal-ing. If you're gone, — may-be it's time — to come — home. —



There's an aw - ful lot of breath - ing room, —



but I _____ can hard-ly move. _____

If you're gone, _____



ba-by, you need _____ to come _____ home, _____

come _____



To Coda

_____ home.

There's a lit-tle _____ bit of _____ some-thing me _____

in ev - 'ry-thing in _____



_____ you.

A Dsus2 F#m Esus2 Dsus2

I bet you're hard to get o - ver. I bet the room just won't

A A/C# Dsus2 A/C# Bm

shine. I bet my hands I can stay here and I bet you need

E

more than you mind. And I think you're so mean.

Bm E A D

I think we should try. I think I could need this in my life.



— I think — I'm just scared that I know too — much. I



D.S. al Coda

can't re - late — and that's a prob - lem I'm feel - ing. If you're gone, —

CODA



you. —





I think you're so mean. —



I think we should try. — I think I could need —



this in my life — and I think I'm scared. —



Do I talk too much? I know it's wrong. — It's a prob-

A

lem I'm deal-ing. If you're gone, _____ then may-be it's time__ to come home. _

D A/C# Bm

Well, there's an aw - ful lot of breath - ing room, _

E A

but I _____ can hard-ly move. _ You know, _ if you're gone, _

hell, _____ ba - by, you need _____ to come _____ home, _



ooh, come home. There's a lit - tle



bit of some - thing me in ev - 'ry - thing in



you. Some - thing in



me, ev - 'ry - thing in. Some - thing in me in you.

rit.

I'LL BE

Words and Music by
EDWIN McCAIN

Gently

C5

Fsus2

1

* *mf*

2

C

F

The strands in your eyes — that col - or them —
rain falls — an - gry on the

C

G/B

won - der - ful — stop me — and steal my — breath. —
tin roof as — we lie — a - wake in my bed. —

F/A

C

F

And em - 'rals from moun - tains thrust towards the sky, —
And you're my sur - viv - al, you're my liv - ing proof —

* Recorded a half step lower.

C G/B

my love is never revealing their depth. alive and not dead.

F/A C G/B F/A




And tell me that we belong to -

G/B C G/B F/A


gether. Dress it up with the trap-pings of love. -

G/B C G/B F/A

I'll be captivated, I'll hang from

G/B  C  G/B 




your — lips in - stead of — the — gal - lows of heart - ache — that




F/A  G(add4) 



hang from a - bove. —



C  Am7  F 

— I'll be your cry - in'



C  G/B 

shoul - der, — I'll — be — love su - i - cide. —



F(add2)/A

C

F

And I'll be bet - ter when I'm

old - er, I'll be the great - est

fan of your life.

To Coda

Fsus2

C5

G/B

Fsus2/A

D.S. al Coda

And

CODA

And I've dropped out, I've burned up. I

Am7

fought my way back from the dead.

G F F(add9)

I've tuned in, turned on, re -

F F(add9) Am7

mem - bered the thing that you said.

G F

B \flat sus2



Musical notation for the first system, including a vocal line with a long note and piano accompaniment.

G(add4)



I'll

be

Musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

F



your cry - in' shoul - der,

I'll be

love

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

G/B



F/A



su - i - cide.

I'll

be

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

F **C**

bet - ter when I'm old - er, I'll be the

G/B **F/A** **C**

great - est fan of your life, life. *Instrumental solo ad lib.*

Gsus/F **Csus2**

the

G/B **F/A** **Optional Ending C**

great - est fan of your life.

Repeat and Fade

I'LL BE THERE

Words and Music by BERRY GORDY,
HAL DAVIS, WILLIE HUTCH
and BOB WEST

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and a melodic line in the right hand, and a bass line in the left hand. The vocal line includes lyrics and melodic notation. The tempo is marked 'Moderately' and the dynamic is 'mf'.

System 1: Chords: F, Eb (3fr), Bb, F. Lyrics: You and I must make a pact; Let me fill your heart with joy and laugh - ter.

System 2: Chords: Fsus, F, C/E. Lyrics: To - geth - er - ness, well, it's all sal - va - tion back. I'm af - ter.

System 3: Chords: Dm7, F/C, Am. Lyrics: Where there is love, I'll be there. When - ev - er you need me, I'll be there.

System 4: Chords: Bb, C7sus, F. Lyrics: (Continuation of the previous system's lyrics)

I'll reach out to my
I'll be there to pro - tect



hand you to you;
I'll have faith in
with an un - self - ish love





all that you do. }
re - spects you. } Just call my name and I'll




be there. I'll be there to com -

fort you, build my world  of dreams a - round you; I'm so glad 





that I found you. I'll be there with a love  



that's strong. I'll be your strength. I'll keep hold  



ing on. 



F C/E

If you should ev - er find some - one new, —

Dm7 F/C Am

I know he'd bet - ter be — good to you, —

Bb C7sus

'cause if he does - n't, I'll —

F

— be there. Don't you know, ba - by,



I'll be there, _____



I'll be there. _____

Just call my
When - ev - er you

Repeat and Fade



name; _
need me, } I'll _____ be there.

Optional Ending



_____ be there.

I'LL BE THERE FOR YOU

Words and Music by JON BON JOVI
and RICHIE SAMBORA

Slow
N.C.

mf

2/4

2/4

Detailed description: This block shows the piano introduction. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The left hand starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a sustained bass line with a few notes. The dynamic marking is *mf*. The piece ends with a double bar line and a 2/4 time signature.

Em

I guess this time you're real-ly leav - ing. —

Detailed description: This block contains the first line of the song. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "I guess this time you're real-ly leav - ing. —". The piano accompaniment is in a bass clef with a key signature of one sharp and a 2/4 time signature. A guitar chord diagram for Em is shown above the vocal line. The piano accompaniment includes chords and a bass line.

G

D

I heard your suit-case say good - bye. Well, as my bro - ken heart lies

Detailed description: This block contains the second line of the song. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "I heard your suit-case say good - bye. Well, as my bro - ken heart lies". The piano accompaniment is in a bass clef with a key signature of one sharp and a 2/4 time signature. Guitar chord diagrams for G and D are shown above the vocal line. The piano accompaniment includes chords and a bass line.

Em

G

D

bleed - ing, you say true love, it's su - i - cide.

Detailed description: This block contains the third line of the song. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "bleed - ing, you say true love, it's su - i - cide.". The piano accompaniment is in a bass clef with a key signature of one sharp and a 2/4 time signature. Guitar chord diagrams for Em, G, and D are shown above the vocal line. The piano accompaniment includes chords and a bass line.

Em G

You say you've cried a thou - sand riv - ers, — but now you're swim - ming for the

D Em

shore. You left me drown - ing in my tears, —

G A

and you won't save me an - y - more. — I'm

D

pray - ing to God — you'll give me one more chance, girl. I'll be there for you.

Bm

G

These five words I swear to you. — When you breathe, I want to be the air for you.

A

C

D/G

D

I'll — be there for you. I'd live and I'd die for you.

Bm

G

I'd steal the sun from the sky for you. Words can't say what love can do.

A

C

D/G

To Coda \oplus NC.

I'll — be there for you.

Em G

I know you know we've had some good times; now they have their own hid - ing

D Em

place. Well, I can prom - ise you to - mor - row, —

G A

but I can't buy back yes - ter - day. — Yeah, ba - by, you know — my hands are

G A

dirt - y, — but I want - ed to be — your val - en -



tine. _____ I'll be the wa - ter when you get



thirst - y, ba - by. When you get drunk, I'll be the wine. _____

D.S. al Coda




Oh!

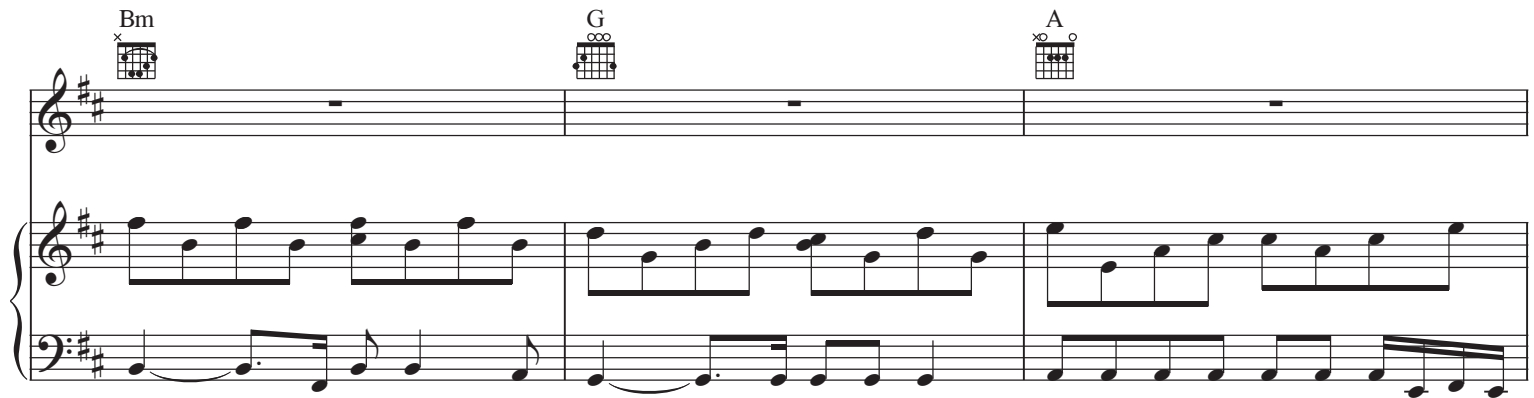
CODA



you. *Guitar solo*






Bm  G  A 



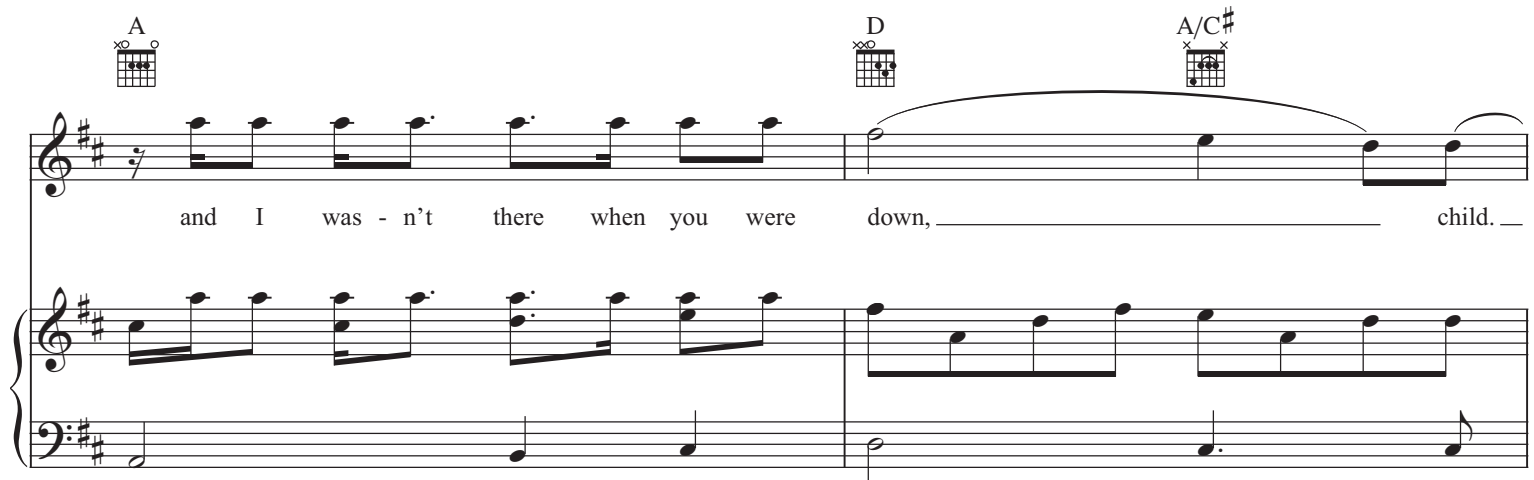
G 



I was - n't there — when you — were hap - py,



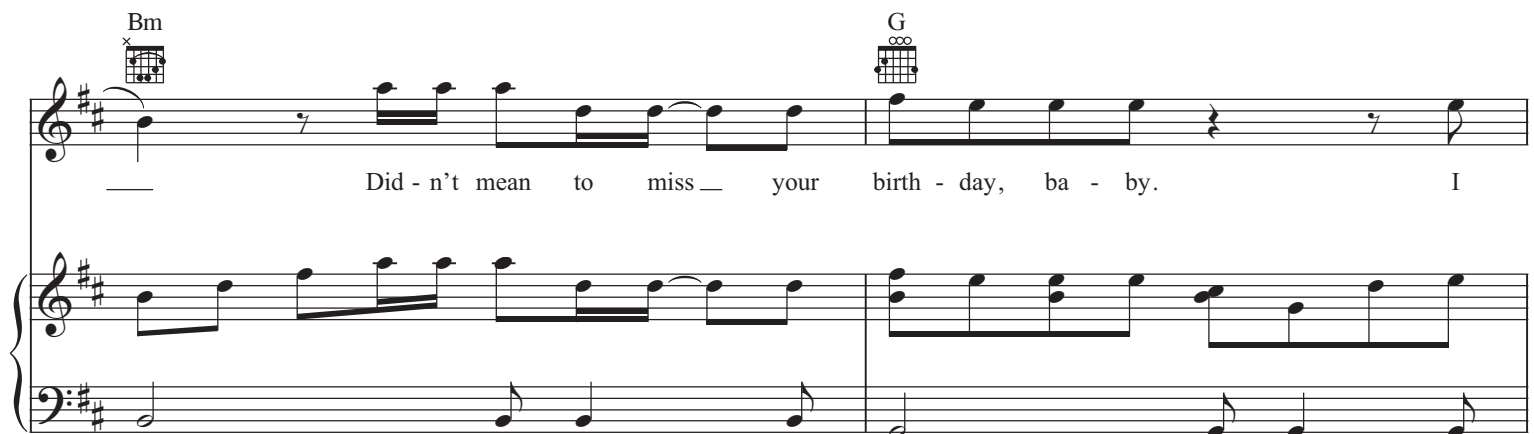
A  D  A/C# 

and I was - n't there when you were down, — child. —



Bm  G 

— Did - n't mean to miss — your birth - day, ba - by. I



A N.C.

wish I'd seen you blow — those can - dles out. — Oh, yeah!

D Bm

I'll be there for you. These five words I swear to you. — When you

G A C D/G

breathe, I want to be the air for you. I'll — be there for

D Bm

you. I'd live and I'd die for you. I'd steal the sun from the sky for you.

G A C D/G E

Words can't say what love can do. I'll ___ be there for, I'll be there for you.

C#m A

These five words I swear to you. ___ When you breathe, I want to be the air for you.

B D E/A E

I'll ___ be there for you. I'd live and I'd die for you.

C#m A

I'd steal the sun from the sky for you. Words can't say what love can do.

B D E/A E C#m

I'll be there for you. Oh, _____

A B D A E C#m

oh. _____ Oh, _____ oh, _____

A B D A E N.C.

oh. _____

rit. *a tempo*

I'M SO EXCITED

Words and Music by TREVOR LAWRENCE, JUNE POINTER,
RUTH POINTER and ANITA POINTER

Strong, steady beat

The musical score is written for piano and guitar. It begins with a piano introduction in 4/4 time, marked with a forte (f) dynamic. The piano part features a steady bass line of quarter notes and chords in the right hand. The guitar part is indicated by chord diagrams above the staff. The first system includes chords: Gm7, Bb/C, Cm7, Bb/C, Cm7, Bb/C, and Cm7. The second system includes: Bb/Eb, Eb, Bb/Eb, Eb, Bb/Eb, Eb, Eb/Bb, and Bb. The third system includes: Bb/Eb, Eb, Cm/Bb, and Bb. The lyrics 'To - night, —' are placed under the piano staff. The fourth system includes: Gm7, Bb/C, and Eb/C. The lyrics '— to - night — we're gon - na make — it hap - pen,' are placed under the piano staff. The word 'Instrumental' is written below the piano staff in the fourth system.

B♭/E♭ E♭ B♭/E♭ E♭ E♭/B♭

to - night — we'll put — all oth - er things — a - side. —

B♭ Gm7

Get in — this time — and

B♭/C E♭/C

show me some — af - fec - tion, we're

B♭/E♭ E♭ E♭/B♭ B♭

go - in' for — those pleas - ures in the night. — }
Instrumental ends

N.C. Am7

I want to love you, — feel you, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by quarter notes G4, A4, and Bb4. The piano accompaniment features a steady bass line of G2, Bb2, and D3, with chords in the right hand.

Gm7 Dm Am7

wrap my - self a - round — you. I want to squeeze you, —

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes C5, Bb4, and A4. The piano accompaniment maintains the bass line while adding chords in the right hand.

Gm7

please you, — I just can't get e - nough. — And if — you

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest followed by quarter notes G4, A4, and Bb4. The piano accompaniment continues with the established bass line and chords.

Cm7 Gm7/D Cm7/F N.C.

move — real slow, — I'll let it go. — I'm so ex - cit -

Detailed description: This system contains measures 7 and 8. The vocal line features a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment includes a long, sustained chord in the right hand for the final measure.

Gm  Eb 

- ed, and I just can't hide it.



F 

I'm a - bout to lose con - trol and I think I like



Gm 

it! I'm so ex - cit - ed,



Eb 

and I just can't hide it, and



F Gm

I know, I know, I know, — I know, I know I want you.

We should - n't e - ven think — a - bout — to - mor -

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

- row. Sweet mem - o - ries — will

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

last a long, — long — time. — We'll

Gm7 Bb/C Cm7

have a good — time, — ba - by, don't — you wor - ry,

Bb/Eb Eb

and if we're still play - in' a - round, — boy, that's just

Eb/Bb Bb N.C. Gm

fine. Let's get ex - cit - ed,

Eb

we just — can't hide — it.

E \flat **F** **Gm**

I'm a - bout to lose con - trol _____ and I think I like _____ it!

I'm so ex - cit - ed and I just _____ can't hide _____

E \flat

_____ it, and I know, I know, I know, _____

F **Gm**

_____ I know, I know I want you, I want you!

D.S. and Fade

IMAGINE

Words and Music by
JOHN LENNON

Slowly



mf



I-mag-ine there's no heav-en. —



It's eas - y if you — try. — No hell — be - low us, —



a - bove us on - ly sky. —



I-mag-ine all the peo - ple liv - ing for to - day.



Ah. I - mag-ine there's no coun - tries.
sions.



It is - n't hard to do.
I won - der if you can.



Noth - ing to kill or die for,
No need for greed or hun - ger,

C Cmaj7 F

and no re - li - gion, too.
a broth - er - hood of man.

3

Am/E Dm7 F/C

I - mag - ine all the peo - ple
I - mag - ine all the peo - ple

3

G C/G G7 F G

liv - ing life in peace. } You, you may say I'm a
shar - ing all the world. }

C E7 F G

dream - er, but I'm not the on - ly one. —

C E7 F G

I hope some - day _____ you'll

Detailed description: This system contains the first two measures of the piece. The guitar part has chords C, E7, F, and G. The vocal line begins with the lyrics 'I hope some - day _____ you'll'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C E7 ¹ F G

join us _____ and the world _____ will

Detailed description: This system contains the next two measures. The guitar part has chords C, E7, F (marked with a first ending bracket), and G. The vocal line continues with 'join us _____ and the world _____ will'. The piano accompaniment continues with similar rhythmic patterns.

C Cmaj7

be as one. _____ I - mag - ine no _____ pos - ses -

Detailed description: This system contains the next two measures. The guitar part has chords C and Cmaj7. The vocal line continues with 'be as one. _____ I - mag - ine no _____ pos - ses -'. The piano accompaniment features a consistent bass line.

² F G C

and the world _____ will live as one. _____

Detailed description: This system contains the final two measures. The guitar part has chords F (marked with a second ending bracket), G, and C. The vocal line concludes with 'and the world _____ will live as one. _____'. The piano accompaniment ends with a final chord in the right hand.

INVISIBLE TOUCH

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Moderately, with a strong backbeat

Chords: Fsus, F, Bb/F, C/F, Fsus, F, Bb/D, Bb/C, C, Dm, Bbmaj7, Am, F, C, F, Dm, Bbmaj7, Am, C.

Lyrics:

Well I've been wait - ing —
 Well, I don't real - ly know her — I
 She don't like los - ing — to

wait - ing here — so long — but think - ing
 on - ly know — her name. — Ooh, but she crawls
 her it's still — a game — and tho' she will

noth - ing — noth - ing could go wrong — but
 un - der your skin, you're nev - er quite the same — and
 mess up your life, you'll want her — just the same — and

G Bb

now I know she has a built-in a-bil-i-ty
 now I know she's got some-thing you just can't trust
 now I know she has a built-in a-bil-i-ty

F C F Bb F C F

to take eve-ry-thing she sees
 it's some-thing mys-ter-i-ous
 to take eve-ry-thing she sees






Bb Bb/C C Fsus F

To Coda


and now it seems I'm fall-ing fall-ing for her. } She seems to have an in-
 and now it seems I'm fall-ing fall-ing for her. }
 and now it seems I'm





Bb/F C/F Fsus F Bb/D Bb/C C

vis-i-ble touch, yeah, she reach-es in and grabs right hold of your heart.








She seems to have an in - vis - i - ble touch, yeah, it takes con - trol — and





slow - ly tears — you a - part.






She seems to have an in - vis - i - ble touch, yeah,
 She seems to have an in - vis - i - ble touch, yeah,



Fsus **F** **1** **Bb/D** **Bb/C** **C** **2** **Bb/D** **Bb/C** **C** **D.S. al Coda**

she reach - es in — and grabs right hold of your heart. slow - ly tears, — you a - part.
 it takes con - trol — and

CODA **Bb** **C** **Gsus** **G** **C/G** **D/G**

fall - ing fall - ing for her. She seems to have an in - vis - i - ble touch, yeah,

Gsus **G** **C/E** **C/D** **D** **Gsus** **G**

she reach - es in — and grabs right hold of your heart. She seems to have an in -

C/G **D/G** **Gsus** **G** **C/E** **C/D** **D** **Repeat and Fade**


vis - i - ble touch, yeah, it takes con - trol — and slow - ly tears — you a - part.

IRIS

from the Motion Picture CITY OF ANGELS



Words and Music by JOHN RZEZNIK

With a steady pulse

Bm  Bm9  Gmaj7 



mf

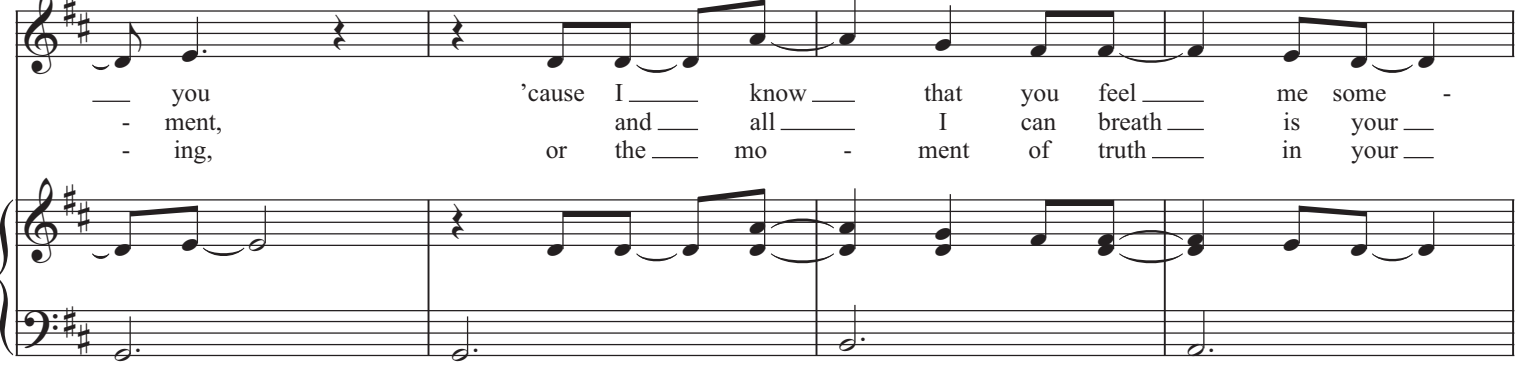
2  D5  D5/E


And I'd give up for - ev - er to touch -
 I could taste is this mo -
 fight the tears that ain't com -



G5  Bm  Asus 

- you 'cause I know that you feel me some -
 - ment, and all I can breath is your
 - ing, or the mo - ment of truth in your



G5  D5  D5/E 

how. You're the clos - est to heav - en that I'll -
 life. And soon - er or lat - er it's o -
 lies. When ev - 'ry - thing feels like the mov -



G5  3fr Bm 




— ev - er _____ be and I _____ don't _____ wan - na go _____
 - ver. I just _____ don't _____ wan - na miss _____
 - ies, yeah, you _____ bleed _____ just to know _____



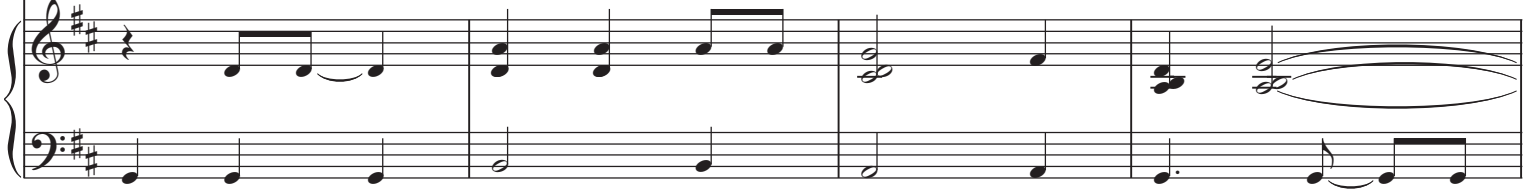
Asus  1 G5  3fr 2, 3 G5  3fr




— home right now. And all _____ night. }
 — you to - live. }
 — you're a -



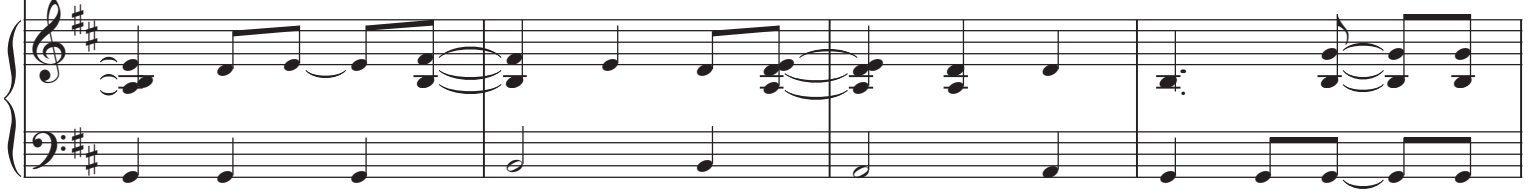
Bm  A (add4)  G (add2) 

And I _____ don't want the world _____ to see me



Bm  D/A  G 

'cause I _____ don't _____ think that they'd _____ un - der - stand.



Bm A (add4)

When ev - 'ry - thing's ___ made to be ___ bro -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bm and A (add4) are provided above the staff.

G Bm

- ken I just ___ want ___ you to know _

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for G and Bm are provided above the staff.

A (add4) G To Coda

___ who I ___ am.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment concludes with a final chord. Chord diagrams for A (add4) and G are provided above the staff. The system ends with a Coda symbol and a 4/4 time signature.

Bm Bm9 Gmaj7

Detailed description: This system contains measures 7 and 8, which are instrumental. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bm, Bm9, and Gmaj7 are provided above the staff.



D.S. al Coda
(Take 2nd ending)

And you can't

CODA



N.C.

1 G Gmaj7

2 Gmaj7 G


Bm Bm7 Bm G Gmaj7



Bm Bm9 Bm



G Gmaj7 Bm (add4) Bm11



Bm (add4) G Gmaj7



Bm (add4)



Bm9



Bm



Gsus2



Musical notation for the first system, measures 1-4. The key signature is one sharp (F#). The system consists of a grand staff with a treble and bass clef. The bass line is a simple eighth-note accompaniment. The treble line features chords in measures 1-2, followed by a melodic line in measures 3-4.

D/F#



Gsus2



Musical notation for the second system, measures 5-8. The key signature is one sharp (F#). The system consists of a grand staff with a treble and bass clef. The bass line continues with eighth notes. The treble line features chords in measure 5, followed by a melodic line in measures 6-8.

Bm



Gsus2



Musical notation for the third system, measures 9-12. The key signature is one sharp (F#). The system consists of a grand staff with a treble and bass clef. The bass line continues with eighth notes. The treble line features chords in measure 9, followed by a melodic line in measures 10-12.

D/F#



Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#). The system consists of a grand staff with a treble and bass clef. The bass line continues with eighth notes. The treble line features chords in measure 13, followed by a melodic line in measures 14-16.

Bm7



Gsus2



D/F#



Bm9



Bm



A G5

This system contains the first four measures of a musical piece. The guitar chords are A (x02321) and G5 (x32333). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef.

N.C.

This system contains the next four measures. The instruction "N.C." (Natural Chord) is placed above the treble clef. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef.

Bm A(add4) G5

This system contains the next four measures. The guitar chords are Bm (x21232), A(add4) (x02321), and G5 (x32333). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef.

Bm A(add4) G(add2)

And I _____ don't want the world _____ to see _____ me

This system contains the final four measures, including the vocal line with lyrics. The guitar chords are Bm (x21232), A(add4) (x02321), and G(add2) (x32333). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef.

Bm D/A G

'cause I _____ don't _____ think that they'd _____ un - der - stand.

Bm A (add4) G

When ev - 'ry - thing's made to be _____ bro - ken

Bm A (add4)

I just _____ want _____ you to know _____ who I _____

1 G

am. _____ And I _____

2

G  Bm 

am. I just _____ want _____ you to know _



A (add4)  1, 2 G 

_____ who I _____ am. I just _____ want _






3

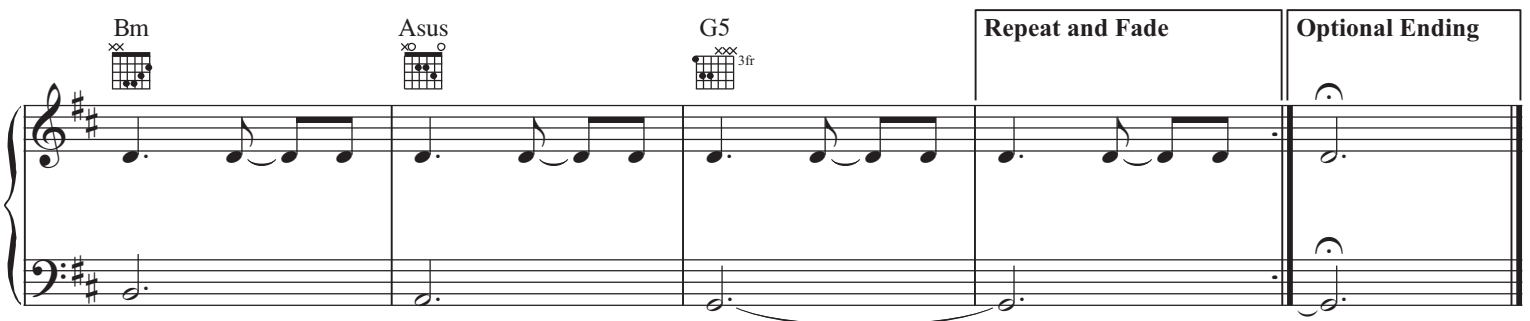
Bm7  2fr A (add4)/C#  D5  5fr

am. _____
Vocal 1st time only



Bm  Asus  G5  3fr

Repeat and Fade **Optional Ending**



JACK AND DIANE

Words and Music by
JOHN MELLENCAMP

Moderately

Chord diagrams: A, E/A, A, E/A. Dynamics: *f*.

Chord diagram: D. Instruction: N.C. Marking: Play 3 times.

Chord diagrams: A, E/A, D, E. Dynamics: *mp*. Lyrics: A lit - tle dit - ty a - bout Jack and Di - ane, —

Chord diagrams: A, E. Lyrics: two A - mer - i - can kids grow - in' up

D E A E

in the heart - land. Jack, he's gon - na be

D E

a foot - ball star.

A E D E A

Di - ane's deb - u - tante back seat of Jack - y's car.

E/A D/A E/A

A E/A D/A A

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes guitar chord diagrams for A, E/A, D/A, and A.

A E

Suck - in' on a chil - li dog out -
 Jack, he sit back, col - lects his

mp

Musical notation for the second system, including guitar chord diagrams for A and E, and lyrics: "Suck - in' on a chil - li dog out - Jack, he sit back, col - lects his". A dynamic marking of *mp* is present.

D E A E

side the Tast - ee Freez; _____ Di - ane sit - tin' on
 thoughts for a _____ mo - ment; Scratch - es his

Musical notation for the third system, including guitar chord diagrams for D, E, A, and E, and lyrics: "side the Tast - ee Freez; _____ Di - ane sit - tin' on thoughts for a _____ mo - ment; Scratch - es his".

D E A

Jack - y's lap. _____ He's got his hands be - tween _____ her knees.
 head and does _____ his best James _____ Dean.

Musical notation for the fourth system, including guitar chord diagrams for D, E, and A, and lyrics: "Jack - y's lap. _____ He's got his hands be - tween _____ her knees. head and does _____ his best James _____ Dean."

E D E

Jack, he says, "Hey, Di - ane, let's run off be - hind a shad - y tree; —
 "Well, then, there, Di - ane, we got - ta run off to the cit -

A E

- y."
 drib - ble off those Bob - bie Brooks. Let me
 Di - ane says, "Ba - by, you ain't

D E A A E

do what I please." } Oh yeah, —
 miss - in' a thing." But Jack, he says, }

D E

life goes on, —

A E D E

long af - ter the thrill of liv - ing is _____ gone. _____

A E

Say - in', Oh yeah, _____

D E A E

life goes _____ on, _____ long af - ter the

To Coda

D E A 1

thrill of liv - ing is _____ gone. _____ Now, walk on.

A E/A A E/A

f

D N.C.

A E/A A E/A

D N.C.

2

N.C.

Oh, let it rock, let it roll

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by the lyrics "Oh, let it rock, let it roll". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A first ending bracket labeled "2" spans the first two measures.

let the Bi - ble Belt come and

The second system continues the vocal line with the lyrics "let the Bi - ble Belt come and". The piano accompaniment maintains the same harmonic structure as the first system.

save my soul. Hold - in' on to

The third system features the lyrics "save my soul. Hold - in' on to". The vocal line includes a long note for "soul." and a phrase "Hold - in' on to". The piano accompaniment provides harmonic support with chords and a bass line.

six - teen as long as you can;

The fourth system contains the lyrics "six - teen as long as you can;". The vocal line has a long note for "can;". The piano accompaniment continues with chords and a bass line.

change is com - in' 'round real soon, make us wom - en and men.

C E/A D/A E/A

A E/A D/A A

D.S. al Coda

CODA

A E

A lit - tle

D E

dit - ty a - bout Jack and Di - ane,

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes 'dit - ty' and 'a - bout', then quarter notes 'Jack' and 'and', and finally a half note 'Di - ane,' with a long horizontal line indicating a continuation. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A E D E A

two A - mer - i - can kids do - in' the best that they _ can.

This system contains the next two measures. The vocal line has quarter notes 'two', 'A - mer - i - can', eighth notes 'kids', quarter notes 'do - in'', quarter notes 'the best', and a half note 'that they _ can.' with a long horizontal line. The piano accompaniment continues with eighth-note patterns and chords.

A E/A A E/A A E/A

f

This system is primarily piano accompaniment. It features a series of chords in the right hand (A, E/A, A, E/A, A, E/A) and sustained bass notes in the left hand, all marked with a forte (*f*) dynamic.

D N.C. Repeat and Fade

This system contains the final two measures. The vocal line has a quarter note 'D' followed by a quarter rest and a long horizontal line. The piano accompaniment has a quarter note 'D' followed by a quarter rest and a long horizontal line. The system concludes with the instruction 'Repeat and Fade'.



na make her mine. — And she's } watch - in' him with those eyes, — and she's
 point is prob -'ly moot. 'Cause she's }



lov - in' him with that — bod - y, I just know it! (Yeah) and he's hold -



- in' her in his arms — late, late at night. — You know I wish that I had



Jes - sie's girl. — I wish that I had Jes - sie's girl. —

Bm G A D Bm 1 A N.C.

Where can I find a _____ wom - an like that?

Detailed description: This system contains the first two measures of the piece. The guitar part starts with a Bm chord, followed by G, A, and D chords. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are 'Where can I find a _____ wom - an like that?'.

2 Bm A D

I'll play a - wom - an like that? Like Jes - sie's girl, _____

Detailed description: This system contains the next two measures. The guitar part starts with a Bm chord, followed by A and D chords. The piano accompaniment continues with the same bass line and melody. The lyrics are 'I'll play a - wom - an like that? Like Jes - sie's girl, _____'.

Bm D Bm

I wish that I had Jes - sie's girl. _____

Detailed description: This system contains the next two measures. The guitar part starts with a Bm chord, followed by D and Bm chords. The piano accompaniment continues with the same bass line and melody. The lyrics are 'I wish that I had Jes - sie's girl. _____'.

G A D Bm G A D G A D Bm

Where can I find a _____ wom - an... Where can I find a _____

Detailed description: This system contains the final two measures. The guitar part starts with G, A, and D chords, followed by a Bm chord, then G, A, and D chords, and finally a Bm chord. The piano accompaniment continues with the same bass line and melody. The lyrics are 'Where can I find a _____ wom - an... Where can I find a _____'.

A  G  D/G  A/G 

wom - an like that?



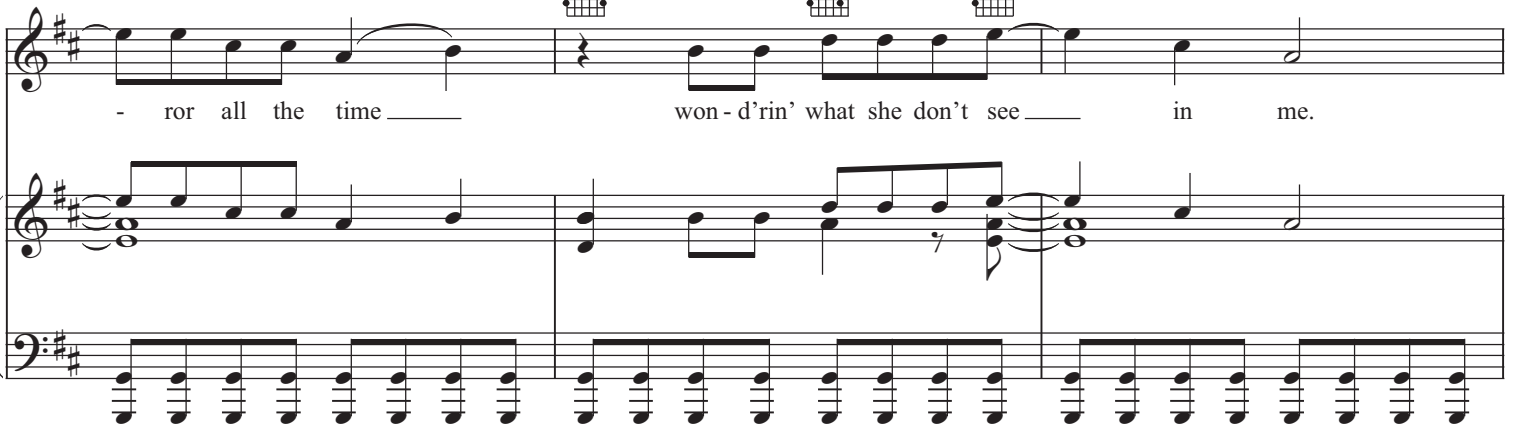
G  D/G  A/G  G  D/G  A/G 

And I look in the mir -



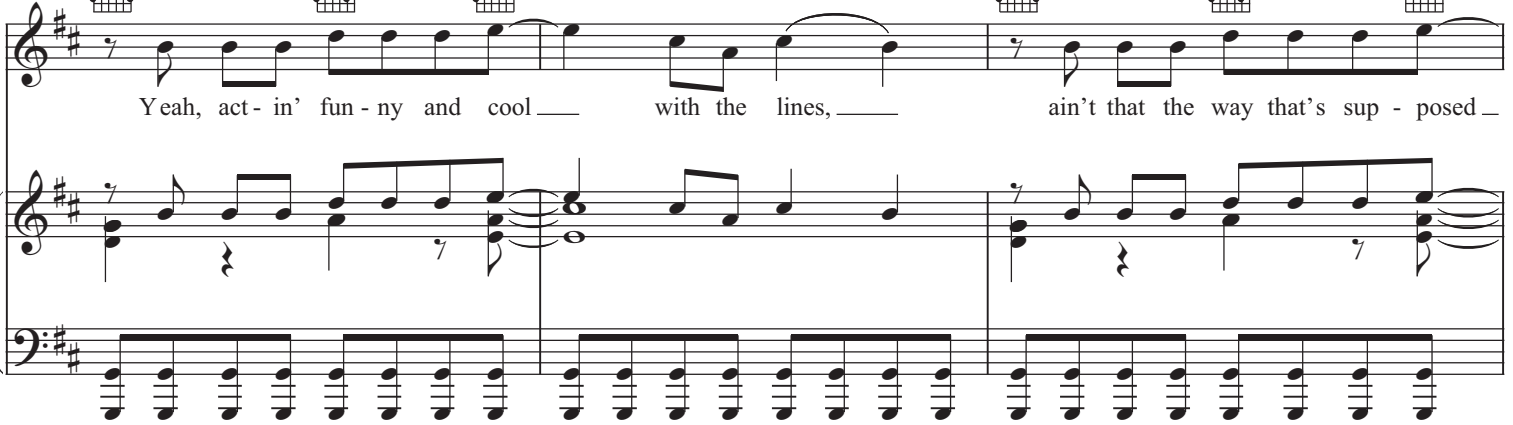
G  D/G  A/G 

- ror all the time _____ won - d'r in' what she don't see _____ in me.



G  D/G  A/G  G  D/G  A 

Yeah, act - in' fun - ny and cool _____ with the lines, _____ ain't that the way that's sup - posed _____



Play 3 times

N.C.

to be?

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "to be?" are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of eighth notes in the left hand and chords in the right hand.

G A D Bm

Four guitar chord diagrams are shown: G (open G), A (open A), D (open D), and Bm (B minor, with the 4th string muted).

Tell me where can I find a

The second system continues the vocal line with the lyrics "Tell me where can I find a". The piano accompaniment continues with similar rhythmic patterns.

A D A Bm G A D

Seven guitar chord diagrams are shown: A, D, A, Bm, G, A, and D.

N.C.

wom - an like that?

The third system features the vocal line with the lyrics "wom - an like that?". The piano accompaniment continues with chords and moving lines.

1 2

A Bm G A D A D A

Two endings are provided. The first ending consists of chords A, Bm, and G. The second ending consists of chords A, D, and A.

The final system shows the piano accompaniment for the first and second endings, corresponding to the chord diagrams above.

You know I wish that I had Jes-sie's girl. I wish that I had



Jes - sie's girl. I want Jes - sie's girl.



Where can I find a wom - an like that? Like



N.C.






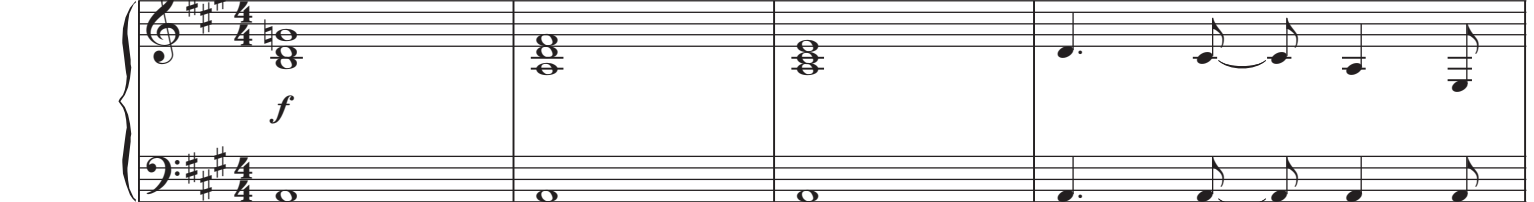
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JUST LIKE PARADISE




Words by DAVID LEE ROTH
Music by BRETT TUGGLE

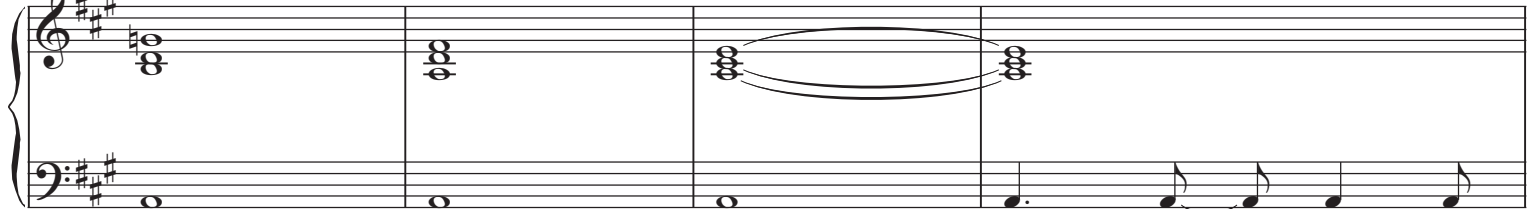
Medium Rock




G/A  3fr D/A  A 






f

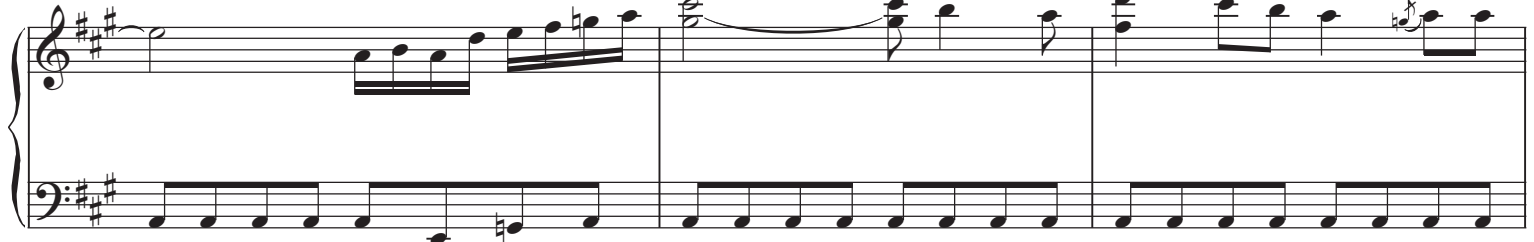
G/A  3fr D/A  A 





G/A  3fr D/A  A 

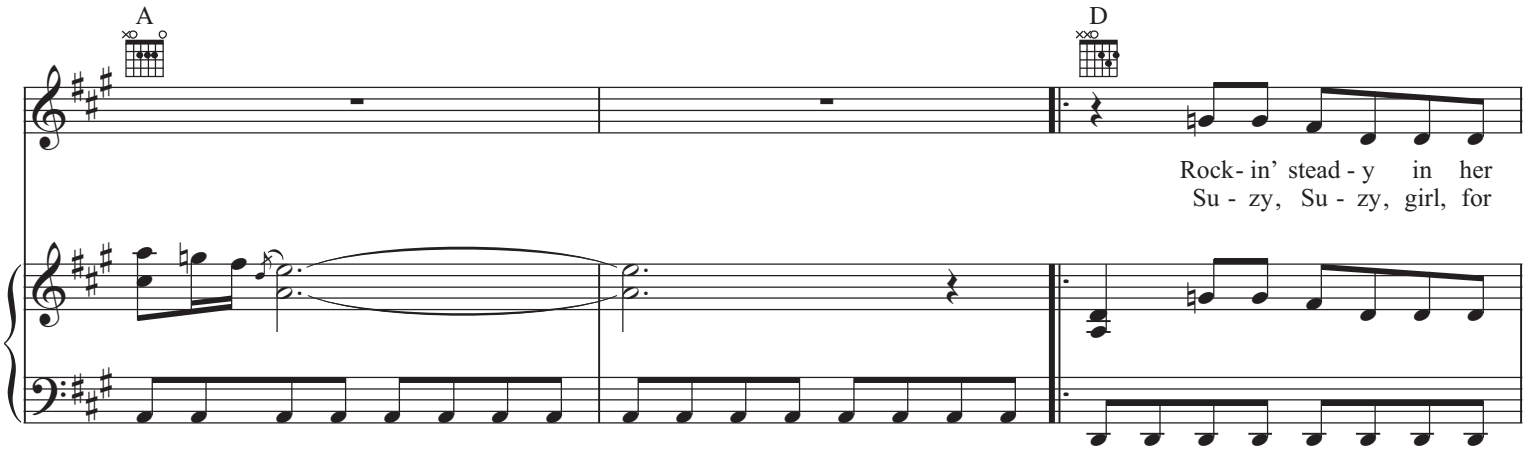






G/A  3fr D/A 



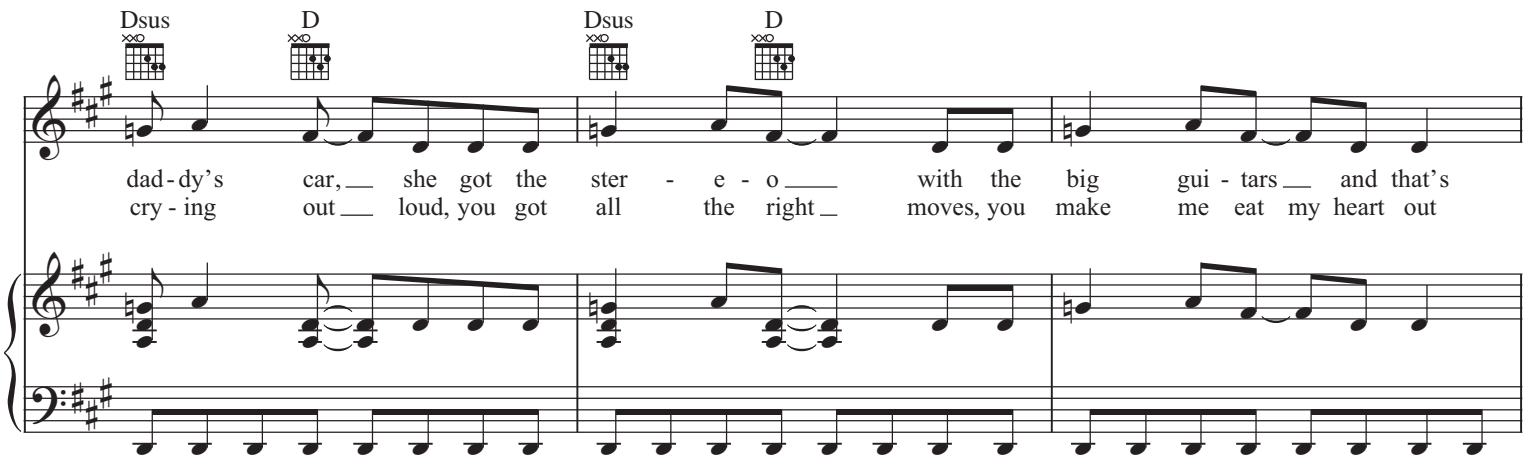
A  

Rock - in' stead - y in her
Su - zy, Su - zy, girl, for



Dsus  D  Dsus  D 

dad - dy's car, she got the ster - e - o with the big gui - tars and that's
cry - ing out loud, you got all the right moves, you make me eat my heart out



Asus  A  A(sus2/4)  A 

al - right, - yeah, al - right - right. -
night - ly, and that's al - right with me.



D  Dsus  D 

I got the itch and a rest - less soul. She
No spe - cial fa - vors, make it out to cash. _____



gone with the wind, _ gon - na go for broke to - night, _ yeah, _
 We'll spend it lat - er, got to make this ro - mance last, ___ yeah, _

Chords: Dsus, D, Asus, A

and that's al - right. _
 last. _____

(Spoken:) that's it, that's it:

Chords: G/A, A

Girl, we've been meant for this _ since we were born, ___ since
 Some folks say, eas - y come _ is eas - y go, ___ (and

Chords: F#m, A

we were born. ___ No prob - lems now, _ (the coast ___ is clear,) _ it's
 some folks say,) ___ but one night ain't _ e - nough ___ for me, ___ girl,

Chords: Asus2, A, G

E7

G/A

just the calm _ be - fore the storm. _____ } This must be
hang on tight _ and don't let go. _____ }

D/A

A

just like liv - in' in par - a - dise, _ it's just like par - a - dise, _

G/A

D/A

A

_____ and I don't want to go home, _____ and I

G/A

D/A

don't want to go home. _____ This must be just like liv - in' in

A **To Coda** G/A

par - a - dise, _ and I don't

D/A 1 A

want to go home. _____

2 A C#m

E

Chord diagrams: C#m (4fr), B, A/B

The first system contains three measures. The key signature has three sharps (F#, C#, G#). The first measure features a C#m chord (4fr) in the bass and a melodic line in the treble. The second measure continues the melodic line. The third measure features a B chord in the bass and a melodic line. The A/B chord diagram is shown above the treble staff in the third measure.

Chord diagrams: G#m/B (4fr), F#m/B

The second system contains three measures. The first measure features a G#m/B chord (4fr) in the bass and a melodic line. The second and third measures feature a melodic line with triplets in the treble and a bass line. The F#m/B chord diagram is shown above the treble staff in the third measure.

Chord diagrams: B, A/B

The third system contains three measures. The first two measures feature a melodic line with triplets in the treble and a bass line. The third measure features a B chord in the bass and a melodic line. The A/B chord diagram is shown above the treble staff in the third measure.

Chord diagrams: G#m/B (4fr), F#m/B

D.S. al Coda

The fourth system contains three measures. The first measure features a G#m/B chord (4fr) in the bass and a melodic line. The second measure features a melodic line with a fermata in the treble and a bass line. The third measure features a melodic line with a fermata in the treble and a bass line. The F#m/B chord diagram is shown above the treble staff in the second measure. The instruction "D.S. al Coda" is written above the treble staff in the third measure.

CODA

G/A

Just like par - a - dise, ___

And I don't

D/A

A

just like par - a - dise. ___

want to go home. _____

Instrumental slow fade

G/A

D/A

Just like par - a - dise, ___ just like

This must be just like liv - in' in

A  G/A 

par - a - dise. _ Just like par - a - dise, _

par - a - dise, _ and I don't



D/A  A 

just like par - a - dise. _ Just like

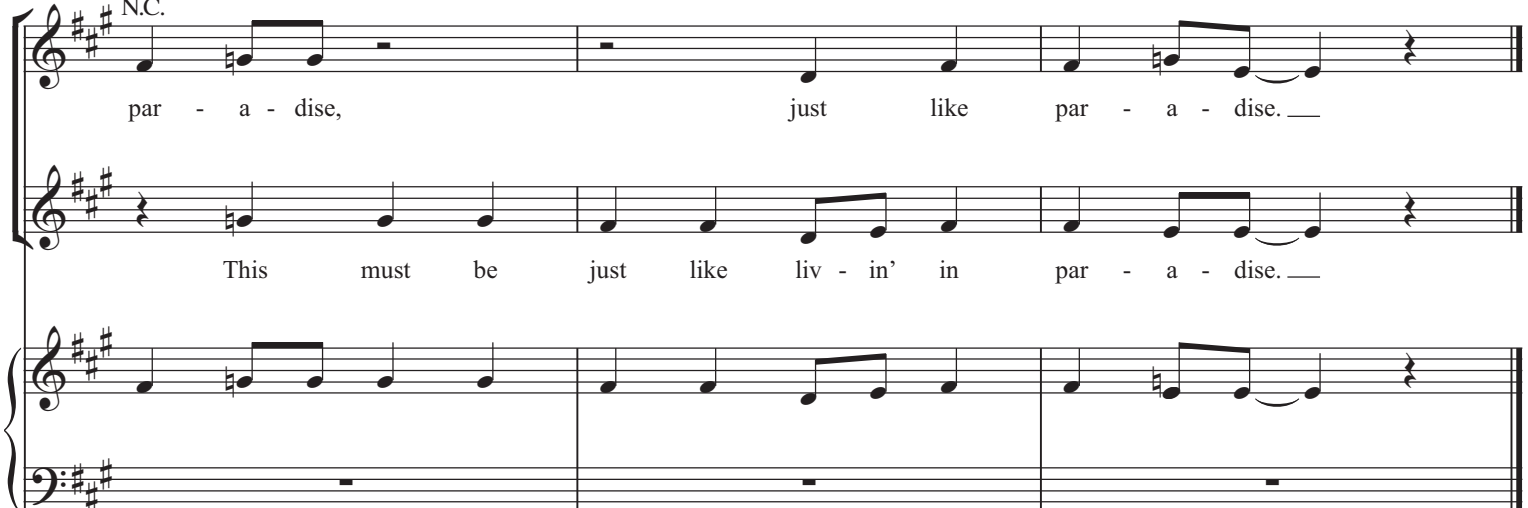
want to go home. _____



N.C.

par - a - dise, just like par - a - dise. _

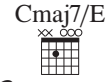
This must be just like liv - in' in par - a - dise. _



JUST ONCE

Words by CYNTHIA WEIL
Music by BARRY MANN

Slowly



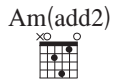
mf



I did my best, but I
I gave my all, but I



guess my best_ was - n't good_ e - nough_ 'cause here we are, back_ where we were_ be - fore._
think my all_ may have been_ too much_ 'cause Lord knows we're_ not_ get - ting an - y - where._



Seems noth - ing ev - er chang - es, we're
It seems we're al - ways blow - in' what -

E7sus E7/G# Am Am/G Dm7 C(add2)/E

back to be - ing stran - gers, — won - d'ring if — we ought — to stay — or
 ev - er we've — got go - in', — and it seems at times — with all — we've got — we

F(add2) F/G G F/G G C G/C

head on out the door. — Just once — can't we
 have - n't got a prayer. — Just once — can't we

Gm7/C C7/E Fmaj7 C/E

fig - ure out — what we — keep do - in' wrong? —
 fig - ure out — what we — keep do - in' wrong? —

Dm7 G/F Em7 Am(add2) Am




Why we nev - er last — for ver - y long? — What are we do -
 Why the good — times nev - er last — for long? — Where are we go -

2

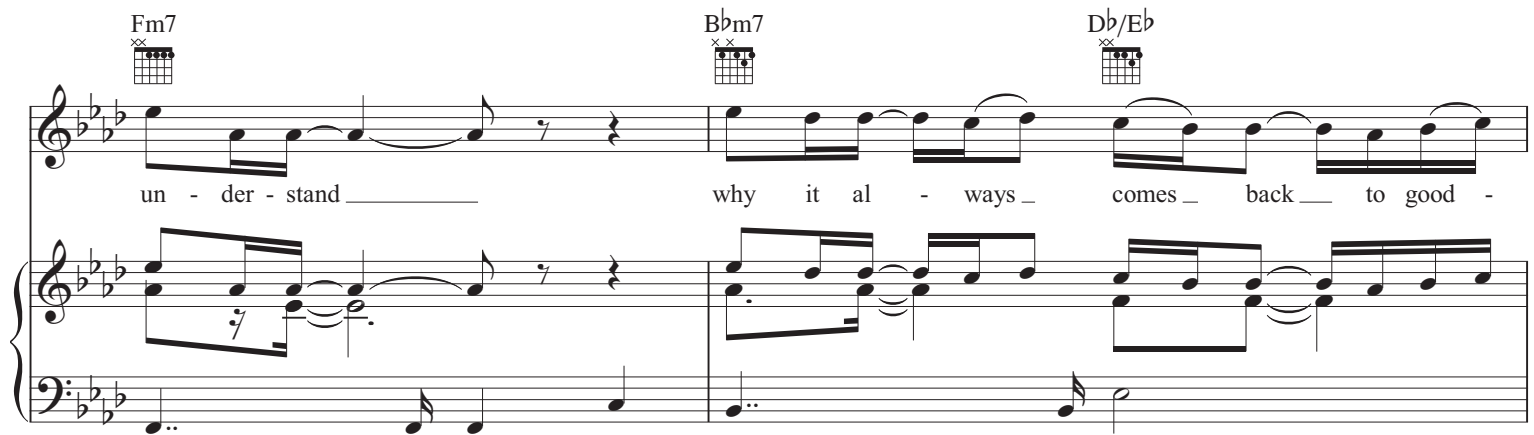
F/G  Ab(add2) 

we could just — get to — it. Just — once I want to



Fm7  Bbm7  Db/Eb 





un - der - stand — why it al - ways — comes — back — to good -



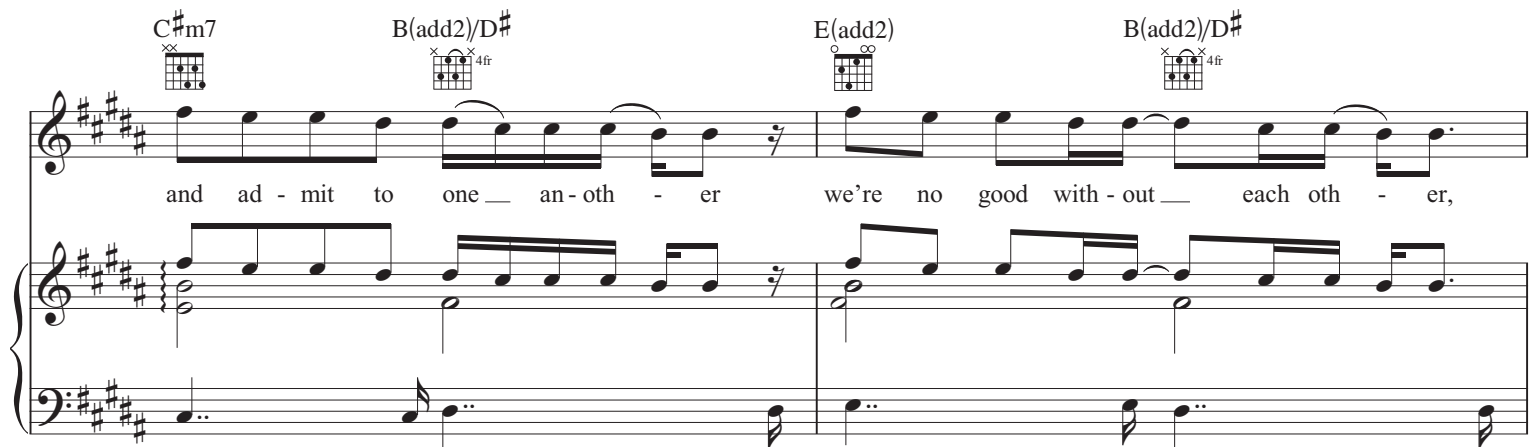
Ab(add2)  Ab  B(add2)  G#m7 

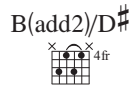
bye. — Why — can't we get our - selves in hand —



C#m7  B(add2)/D#  E(add2)  B(add2)/D# 

and ad - mit to one — an - oth - er we're no good with - out — each oth - er,





take the best and make it bet-ter, find a way to stay to-geth-er?

cresc.



Just once can't we find a way to fin-ally make it



right? Oh, to make the mag-ic last for more than



just one night? I know we could break through it if

G/A D A/D G/D A/D

we could just get to it just once.

D A/D Gm/Bb G/A

Whoa, we can get to it just

D Em/D

once.

Dmaj7/F# Gmaj9 Gmaj7/A G/A B(add9)

rit.

LA BAMBA

By RITCHIE VALENS

Moderate Latin Rock beat

mf

C F G7 C F G7

The piano introduction is in 4/4 time. The right hand starts with a whole rest, followed by a series of chords and eighth notes. The left hand plays a steady eighth-note bass line. Chord diagrams for C, F, and G7 are provided above the staff.

N.C. C F G7

Pa - ra bai - lar la bam - ba. Pa - ra bai - lar la bam -

The first line of the vocal melody begins with a whole rest (N.C.), followed by eighth notes. The piano accompaniment continues with chords and eighth notes. Chord diagrams for C, F, and G7 are provided above the staff.

C F G7 C F G7

- ba se ne - ce - si - ta una po - ca de gra - cia.

The second line of the vocal melody continues with eighth notes and includes a triplet of eighth notes. The piano accompaniment follows. Chord diagrams for C, F, and G7 are provided above the staff.

C F G7

Un - a po - ca de gra - cia pa' mí pa' tí y ar - ri - ba ar - ri -

The third line of the vocal melody continues with eighth notes and includes a triplet of eighth notes. The piano accompaniment follows. Chord diagrams for C, F, and G7 are provided above the staff.

C F G7 C F G7

- ba; ar - ri - ba ar - ri - ba por tí se re —

C F G7

— por tí se re se re. Yo no soy mar - i -

C F G7 C F G7

ne - ro. Yo no soy mar - i - ne - ro, soy cap - i - tán; —

C F G7

— yo no soy mar - i - ne - ro, soy cap - i - tán. —

To Coda

C F G7 C F G7

Bam - ba ___ bam - ba, bam - ba ___ bam -

C F G7

- ba, bam - ba, ___ bam - ba,

C F G7 N.C. D.S. al Coda

bam - ba ___ bam. ... Pa - ra bai - lar la bam -

CODA C F G7 C

Optional Ending

Bam - ba, ___ bam - ba!

Repeat and Fade

LADY IN RED

Words and Music by
CHRIS DeBURGH

Moderately slow

Chords: Bb, Ebmaj7, Fsus, Bb, Ebmaj7, Fsus, Bb, Ebmaj7, F(add2), D7, D7/F#, Gm, F, Eb, Bb, Ebmaj7, F(add2), D7, D7/F#

Lyrics:
 I've nev - er seen you look - ing so love - ly as you did ___ to - night; _
 I've nev - er seen you look - ing so gor - geous as you did ___ to - night; _
 ___ I've nev - er seen you shine so bright. Mm mm mm. ___ I've
 ___ I've nev - er seen you shine so bright. You were a - maz - ing. I've
 nev - er seen so man - y men ask ___ you if you want - ed to dance. _ They're look - ing for a lit - tle ro -
 nev - er seen so man - y want to be ___ there _ by ___ your side, _ and when you turn to me ___ and



mance, I have
smiled, I have

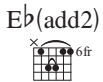
giv - en half a chance.
it took my breath a - way.



nev - er seen that dress you're wear - ing, or the high - lights in your hair that catch your eyes.
nev - er had such a feel - ing, such a feel - ing of com - plete and ut - ter love.



I have been blind. } The la - dy in red.
As I do to - night. }



is danc - ing with me, cheek to cheek.

Gm Cm7 F(add9)

There's no - bod - y here, — it's just you and me. —

Bb Bb7

It's where I wan - na be. — But I hard - ly know —

Eb D7/F# D7

this beau - ty by — my side. —

Gm Gm/F C7/E Cm7

I'll nev - er for - get —

1

F(add9) F Bb

the way you look to - night.

2

F(add2) F Gm Gm/F C7/E

the way you look to - night. I nev - er will for -

Cm7 F Bb

get the way you look to - night.

Ebmaj7 Fsus Bb Ebmaj7 Fsus Bb

The la - dy in red. My la - dy in red.

Play 3 times

LANDSLIDE

Words and Music by
STEVIE NICKS

Moderately flowing


Cm7  3fr


Bb/D 


Eb  3fr

round. _ And I saw my _ re - flec -

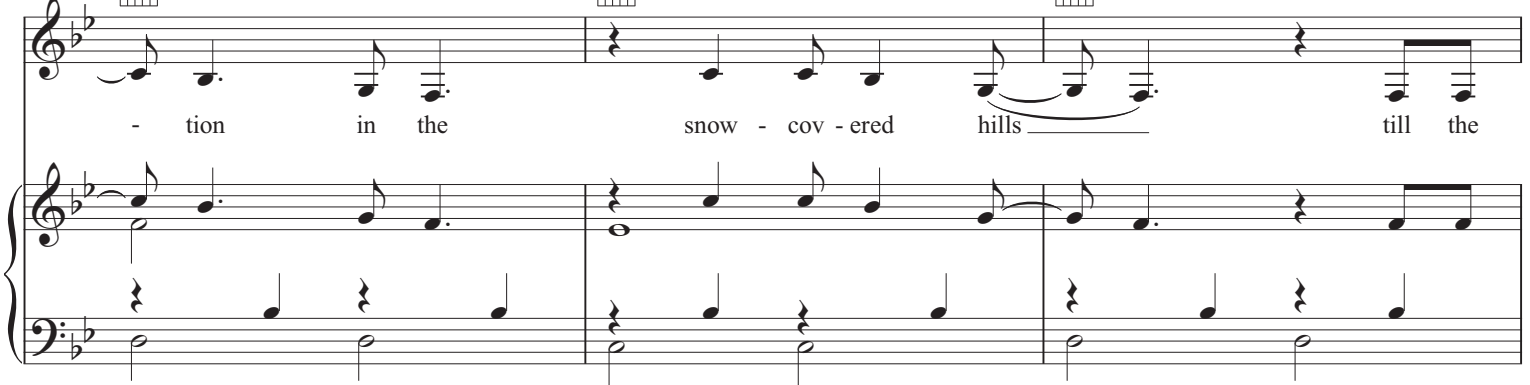



Bb/D 


Cm7  3fr


Bb/D 

- tion in the snow - cov - ered hills till the

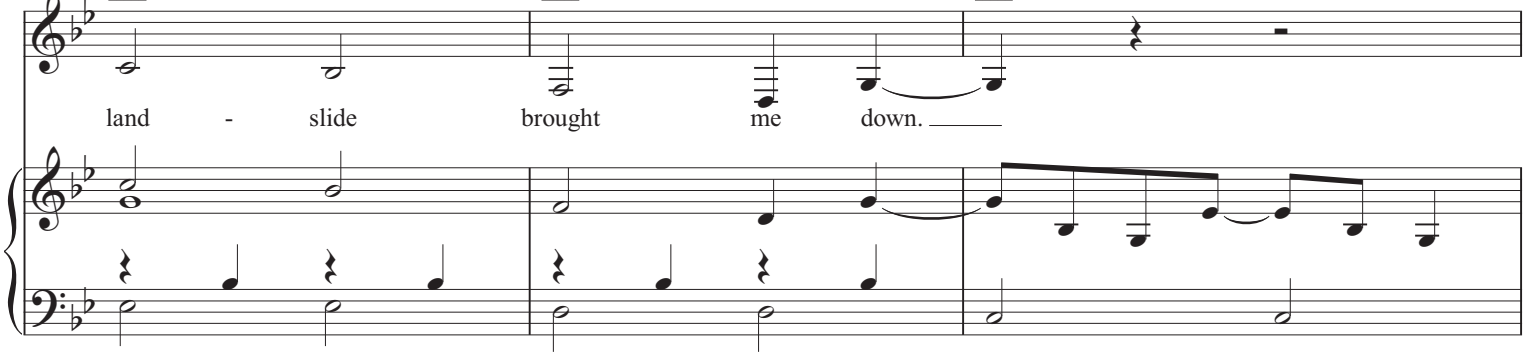



Eb  3fr


Bb/D 


Cm7  3fr

land - slide brought me down. _




Bb/D 

Eb  3fr

Bb/D 

Oh, mir - ror in _ the sky, _ what is



Cm Bb/D Eb

love? Can the child with - in my

Bb/D Cm7 Bb/D


heart rise a - bove? Can I


Eb Bb/D Cm7


sail through the chang - ing o - cean tides?

Bb/D Eb Bb/D


Can I han - dle the sea - sons of


Cm7  3fr


B \flat /D  3fr


E \flat  3fr

my life? Mm





B \flat /D  3fr


Cm7  3fr


B \flat /D  3fr

mm, I don't know. Mm mm, —

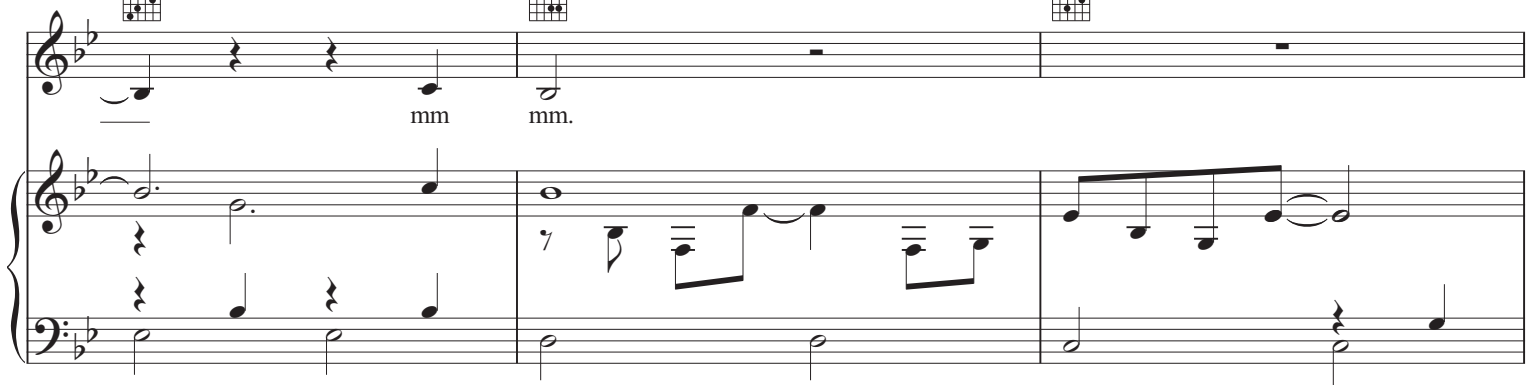



E \flat  3fr


B \flat /D  3fr


Cm7  3fr

mm mm.




F7/A  3fr

B \flat  3fr

F7/A  3fr

Well, I've been a - fraid of chang -



Gm Eb

ing 'cause I built my life

Bb/D Cm7 F7/A

a - round you. But time

Bb F7/A Gm7

makes you bold - er. Chil - dren get

Eb Bb/D

old - er and I'm get - ting old - er,

Cm7 **To Coda** Bb/D Eb sus2

too. So...

Bb/D F5/C Bb/D Eb sus2

Bb/D Cm7(add4) Bb/D Eb(add2)

Bb/D F5/C Bb/D Eb

Bb/D Cm7 F7 Bb **D.S. al Coda**

I've been a -

CODA

Bb/D



Eb



Bb/D




I'm _____ get - ting old - er, _____ too. _____

Cm7



Bb/D



Ebsus2




So _____ take this love, -

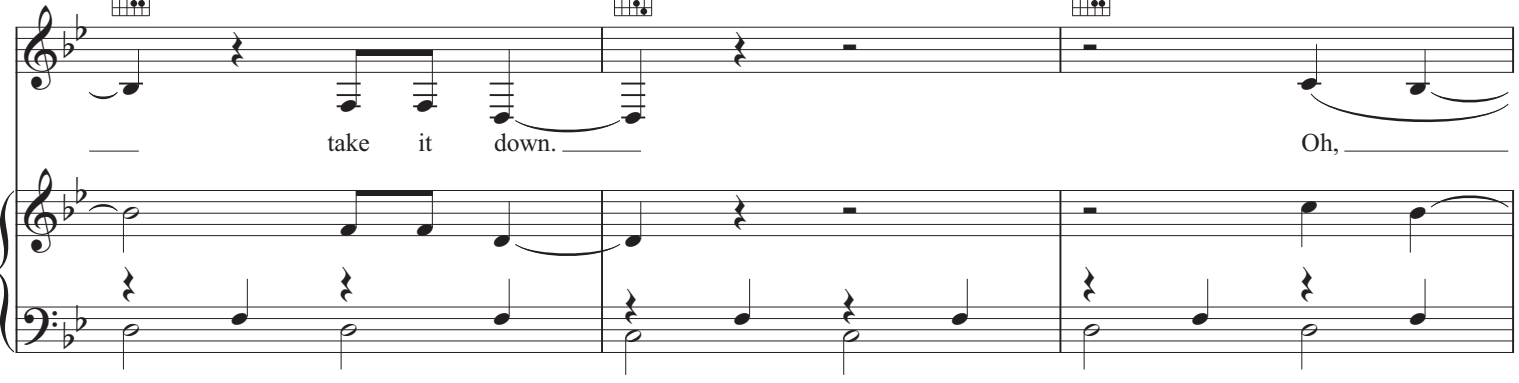
Bb/D



F5/C



Bb/D

take it down. _____ Oh, _____

Ebsus2






Bb/D




Fsus/C




if you climb a moun - tain and you turn _____ a - round, _____

B \flat /D  E \flat  B \flat /D 




if you see _____ my re - flec - tion in the




Cm7  B \flat /D  E \flat 




snow - cov - ered hills, _____ well, the land - slide will



B \flat /D  Cm7  B \flat /D 

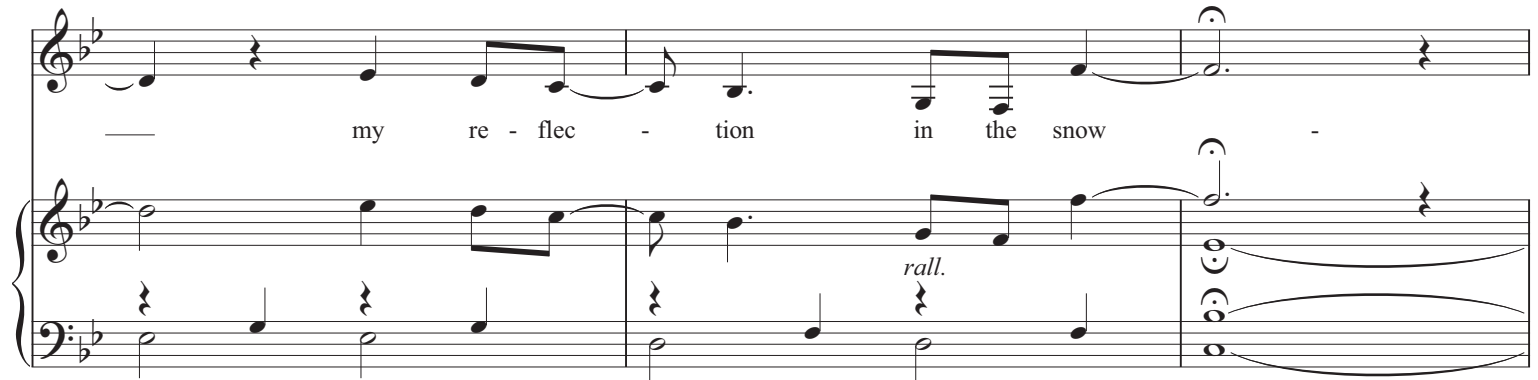
bring it down, _____ down. _____ And if you see _____



E \flat  B \flat /D  Cm7 

_____ my re - flec - tion in the snow _____

rall.



Freely

Bb/D



cov - ered hills, well,



Tempo I

Eb



Bb/D



may - be the land - slide 'll bring it down.



Cm7



Bb/D



Eb



Well, well, the land - slide 'll

rall.



Bb/D



Cm



bring it down.



LAYLA

Words and Music by ERIC CLAPTON
and JIM GORDON

Medium fast Rock

mf

f

Fm Eb Db Eb Fm

Eb Db Eb Fm Db

1 Eb Fm

2 Eb Em Bm7

What will you do when you get lone - ly
I tried to give you con - so - la - tion
So make the best of the sit - u - a - tion

Original key: Eb minor. This edition has been transposed up one whole-step to be more playable.

Em Eb F G G7

and no - bod - y's wait - in' by your side?
 when your — old man, he let you down.
 be - fore — I fin - 'lly go in - sane.

Am7 Am/D G C

You been run - nin' and hid - in' much — too long; —
 Like a fool, — I fell in love — with you; —
 Please don't say we'll nev - er — find a way, —

Am D G C

you know it's just — your fool - ish pride. } Lay
 you turned my whole world up - side down. }
 and tell me all — my love's in vain. }

Fm Db Eb Fm

la, — you got me on — my knees. Lay

D \flat maj7 **E \flat** **Fm** **D \flat**

la, — I'm beg-gin', dar - lin', please. — Lay - la, —

E \flat **Fm** **D \flat maj7** **To Coda** \oplus **E \flat** **1, 2**

dar - lin', won't you ease my wor - ried mind? —

E \flat **Fm** **D.S. al Coda**

Lay -

Slightly slower **CODA** \oplus **E \flat**

E \flat /G **A \flat**

E \flat Eb/G

Chord diagrams: E \flat (3fr), E \flat /G (3fr)

A \flat Db9

Chord diagrams: A \flat (4fr), Db9

E \flat

1

Chord diagram: E \flat (3fr)

2

Cm Fm

Chord diagrams: Cm (3fr), Fm

B \flat Eb Cm F

Musical notation for the first system, featuring guitar chord diagrams for B \flat , Eb (3fr), Cm (3fr), and F. The piece is in B \flat major and 3/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

B \flat Eb

Musical notation for the second system, featuring guitar chord diagrams for B \flat and Eb (3fr). The notation includes repeat signs. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note bass line.

E \flat /G A \flat

3

Repeat ad lib.

Musical notation for the third system, featuring guitar chord diagrams for E \flat /G (3fr) and A \flat (4fr). A triplet of eighth notes is marked with a '3'. The system ends with a double bar line and repeat dots. The right hand plays chords and moving lines, and the left hand maintains the eighth-note bass line.

Freely

D \flat 9 Eb

Musical notation for the fourth system, featuring guitar chord diagrams for D \flat 9 and Eb (3fr). The system is marked 'Freely' and includes repeat signs. The right hand plays chords and moving lines, and the left hand maintains the eighth-note bass line.

LE FREAK

Words and Music by NILE RODGERS
and BERNARD EDWARDS

Medium Disco beat

Am7 D C Am7

Freak out! Le Freak, c'est chic. Freak out!

mf

Detailed description: This system contains the first four measures of the song. It features a vocal line in 4/4 time with lyrics 'Freak out! Le Freak, c'est chic. Freak out!'. Above the vocal line are four guitar chord diagrams: Am7, D, C, and Am7. Below the vocal line is a piano accompaniment with a treble and bass clef. The piano part starts with a mezzo-forte (*mf*) dynamic and features a steady disco rhythm.

1 2

D C D C Am7

Freak Have you heard a -
All that pres - sure

Detailed description: This system contains measures 5 through 8. It is divided into two parts, labeled '1' and '2'. The vocal line continues with 'Freak' and 'Have you heard a - All that pres - sure'. Above the vocal line are four guitar chord diagrams: D, C, D, C, and Am7. The piano accompaniment continues with the same disco rhythm.

D C6 Am7


bout the new dance craze? Lis - ten to us. I'm
got you down; has your head

Detailed description: This system contains measures 9 through 12. The vocal line continues with 'bout the new dance craze? Lis - ten to us. I'm got you down; has your head'. Above the vocal line are three guitar chord diagrams: D, C6, and Am7. The piano accompaniment continues with the same disco rhythm.

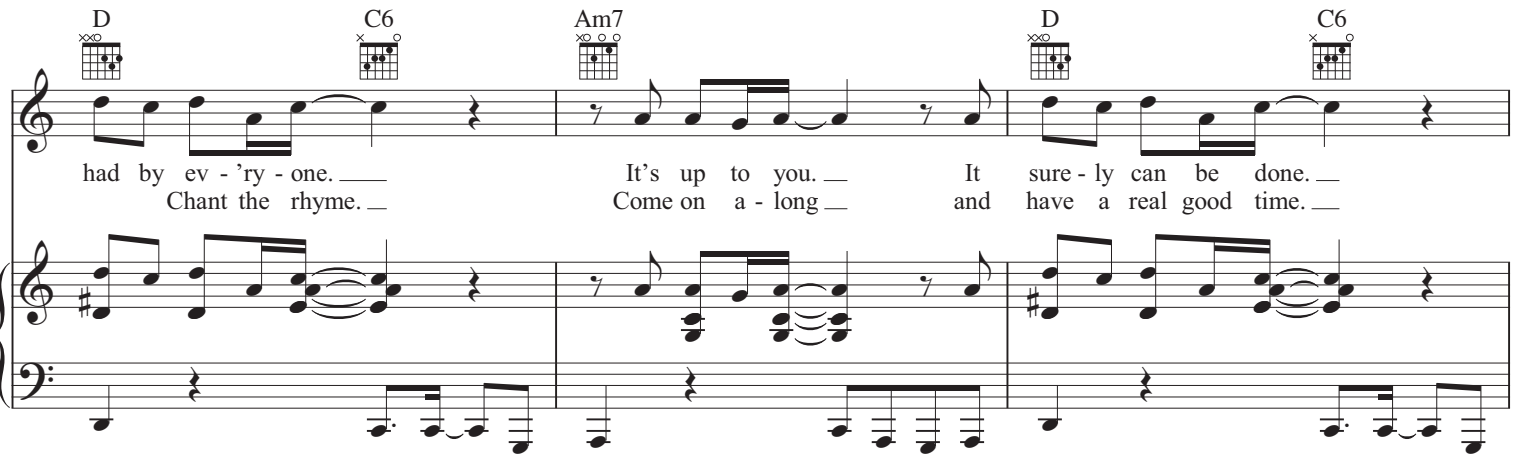



sure you'll be a - mazed. — Big fun — to be
 spin - ning all a - round. — Feel the rhy - thm.



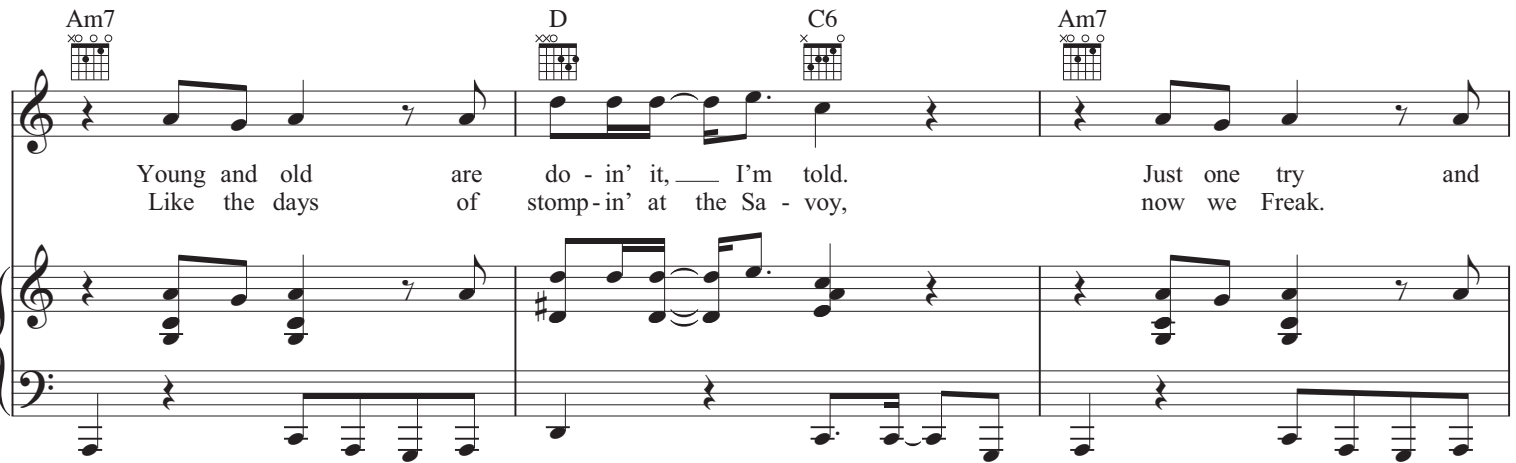


had by ev - 'ry - one. — It's up to you. — It sure - ly can be done. —
 Chant the rhyme. — Come on a - long — and have a real good time. —





Young and old are do - in' it, — I'm told. Just one try and
 Like the days of stomp - in' at the Sa - voy, now we Freak.





you, too, will be sold. — It's called "Le Freak." They're do - in' it night and day. —
 Oh, what a joy. — Just come on down to the Fif - ty - four. —



Am7 D C6

Find a low spot us, we'll show you the way. — } Freak
 a spot out on the floor. — }

Am7 D C Am7

out! Le Freak, c'est chic. Freak out!

1 D C 2 D C Am7

Freak out! Le

D C Am7 D C Repeat and Fade

Freak, c'est chic. Freak out! Freak

LEADER OF THE BAND

Words and Music by
DAN FOGELBERG

Moderately

Ab7



Db



Bbm



Fm



Eb



Ab



Db/Ab



Ab



Db/Ab



Ab



Db/Ab



Ab



Ab



Db/Ab



Ab



Cm



An on - ly child a - lone and wild, a cab - 'net mak - er's son,
A qui - et man of mu - sic de - nied a sim - pler fate,



his hands were meant for dif - f'rent work and his
he tried to be a sol - dier once but his



heart was known to none. He left his home and went
mu - sic would - n't wait. He earned his love through dis -



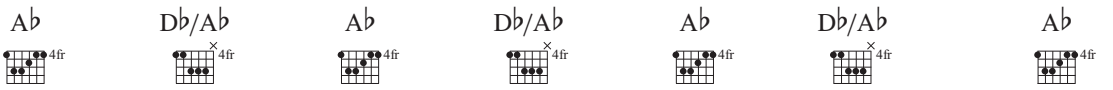
his lone and sol - i - tar - y way, and he
ci - pline, a thun - d'ring vel - vet hand. His




gave to me a gift I know I nev - er can re -
gen - tle means of sculpt - ing souls took me years to un - der -

1

Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab




pay.




2


Ab Db Cm



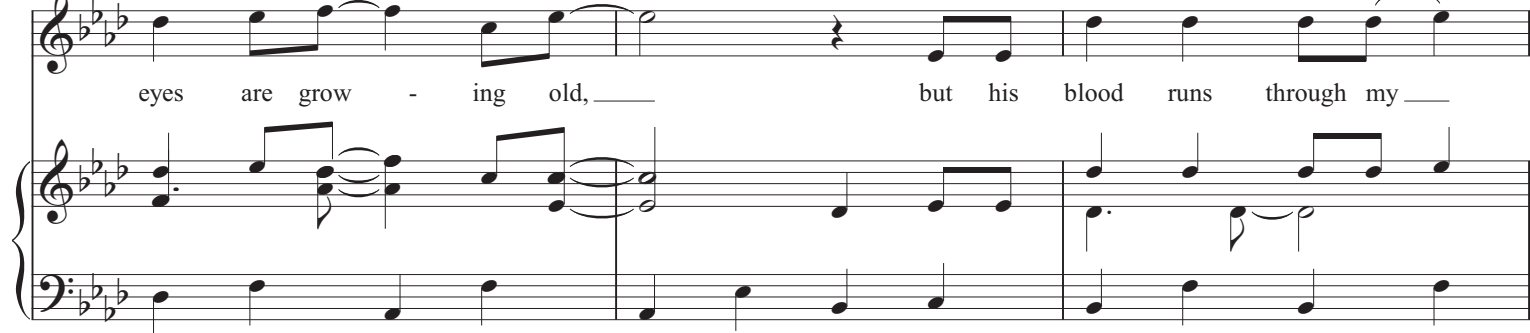
stand. The lead - er of the band ___ is tired ___ and ___ his




Db Ab Bbm



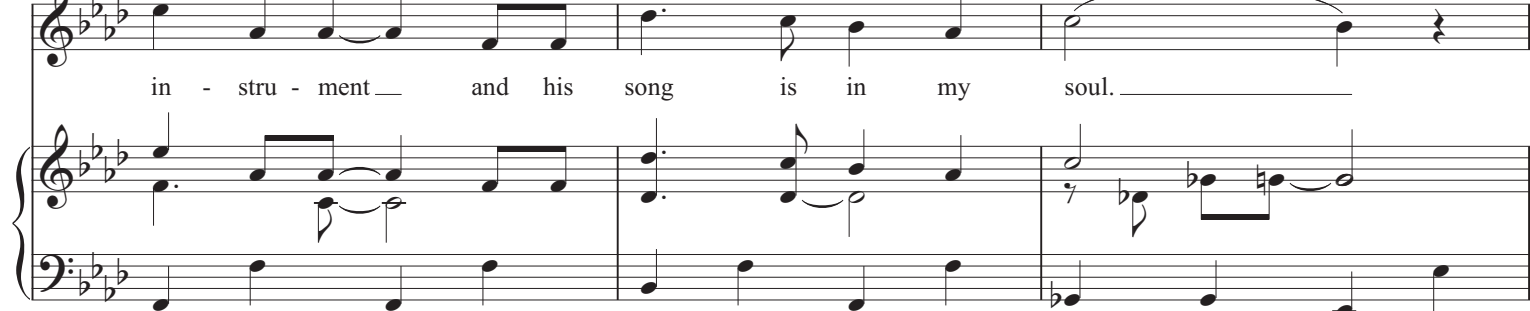
eyes are grow - ing old, ___ but his blood runs through my ___



Fm Bbm Gb Eb



in - stru - ment ___ and his song is in my soul. ___





My life has been a poor — at - tempt — to im - i - tate the man. —



— I'm just a liv - ing leg - a - cy — to the lead - er of — the



band.



My broth - er's lives were dif - f'rent for they heard an - oth - er call; —
I thank you for the mu - sic and your sto - ries of the road. —

Bbm Fm Bbm

one I went to Chi - ca - go, — and the oth - er to St.
I thank you for the free - dom — when it came my time to

Db Eb Ab Db/Ab Ab

Paul. And I'm in Col - o - ra - do when I'm
go. I thank you for the kind - ness and the

Bbm Db Bbm

not in some ho - tel, — liv - ing out — this life —
times when you — got tough. — And pa - pa, — I don't think —

Fm Bbm Eb7 To Coda ◊ Ab Db/Ab Ab

— I've chose — and come to know so well.
— I said — "I love you" near e -

Ab7



Db



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

Bbm



Fm



Eb7



Ab



Db/Ab



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

Ab



Db/Ab



Ab



Db/Ab



Ab



D.S. al Coda

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

CODA

Ab



Db



Cm



nough.

The lead - er of the band ___ is tired _ and _ his

Musical notation for the CODA section, including treble and bass staves with notes and rests.

Db



Ab



Bbm



Fm



eyes are grow - ing old, — but his blood runs through my — in - stru - ment — and his

Bbm



Gb



Eb



Db



Cm



song is in my soul. — My life has been a poor — at - tempt —

Db



Ab



Bbm



Fm



to im - i - tate the man. — I'm just a liv - ing leg - a - cy — to the

Bbm



Db



Ab



Bbm



lead - er of — the band. I am the liv - ing —

Fm

Bbm

Db

Eb



leg - a - cy — to the lead - er of — the

Ab

Db/Ab

Ab

Db/Ab

Ab

Db/Ab

Ab



band. —

Ab7

Db



Bbm

Fm

Eb7

Ab



LET IT BE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly

mf

C G Am F C/G G

Introduction: A piano introduction in 4/4 time, marked *mf*. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chords are: C, G, Am, F, C/G, G.

F C C G

When I find my - self in times of trou - ble

Instrumental

Verse 1: Vocal line with lyrics "When I find myself in times of trouble" and piano accompaniment. Chords: F, C, C, G. A section marked *Instrumental* follows.

Am G F C G

Moth - er Mar - y comes to me speak - ing words of wis - dom; let it

Verse 2: Vocal line with lyrics "Mother Mary comes to me speak-ing words of wis-dom; let it" and piano accompaniment. Chords: Am, G, F, C, G.

F C/E Dm7 C G

be. And in my hour of dark - ness, she is

Verse 3: Vocal line with lyrics "be. And in my hour of dark-ness, she is" and piano accompaniment. Chords: F, C/E, Dm7, C, G.

Am G F C G

stand - ing right in front — of me — speak - ing words of wis - dom; let it

F C/E Dm7 C G/B Am G

be. ————— }
Instrumental ends } Let it be, ————— let it be, ————— let it be, —————

F C G

let it be. ————— Whis - per words — of wis - dom; let it be. —

F C/E Dm7 C G

{ And when — the bro - ken - heart - ed peo - ple
 { And when — the night — is cloud - y, there is

Am

G

F

C

G

liv - ing in the world a - gree there will be an an - swer, let it
 still a light that shines on me. Shine un - til to - mor - row; let it

F

C/E

Dm7

C

G

be. _____ For though they may be part - ed, there is
 be. _____ I wake up to the sound of mu - sic,

Am

G

F

C

G

still a chance that they will see there will be an an - swer; let it
 Moth - er Mar - y comes to me speak - ing words of wis - dom; let it

F

C/E

Dm7

C

G/B

Am

G

be. _____ } Let it be, _____ let it be, _____ let it be, _____
 be. _____ }

F C G

let it be. There will be an an - swer; let it be.

F C/E Dm7 C G/B Am G

Let it be, let it be, let it be,

F C G To Coda

let it be. { Whis - per words of wis - dom; let it be. There will be an an - swer; let it be.

F C/E Dm7 C F Em Dm7 C Bb F/A

G F C F C G F C

D.S. al Coda

CODA F C/E Dm7 C G/B Am G

Let it be, let it be, let it be,

F C G

let it be. Whis-per words of wis-dom; let it be.

F C/E Dm7 C F Em Dm7 C Bb F/A G F C

LIFESTYLES OF THE RICH AND FAMOUS

Words and Music by BENJI MADDEN and JOEL MADDEN

Driving Rock

D5



Al - ways see it on T. V.

f

E5



G5



or read it in the mag - a - zines, ce - leb - ri - ties

D5



that want sym - pa - thy.

Original Key: D \flat major. This edition has been transposed up one half-step to be more playable.

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E5



All they do is piss — and moan — in - side the Roll -

G5



- ing Stone, — talk - ing a - bout how hard life can

D5



be. —

Bm





I'd like to see —

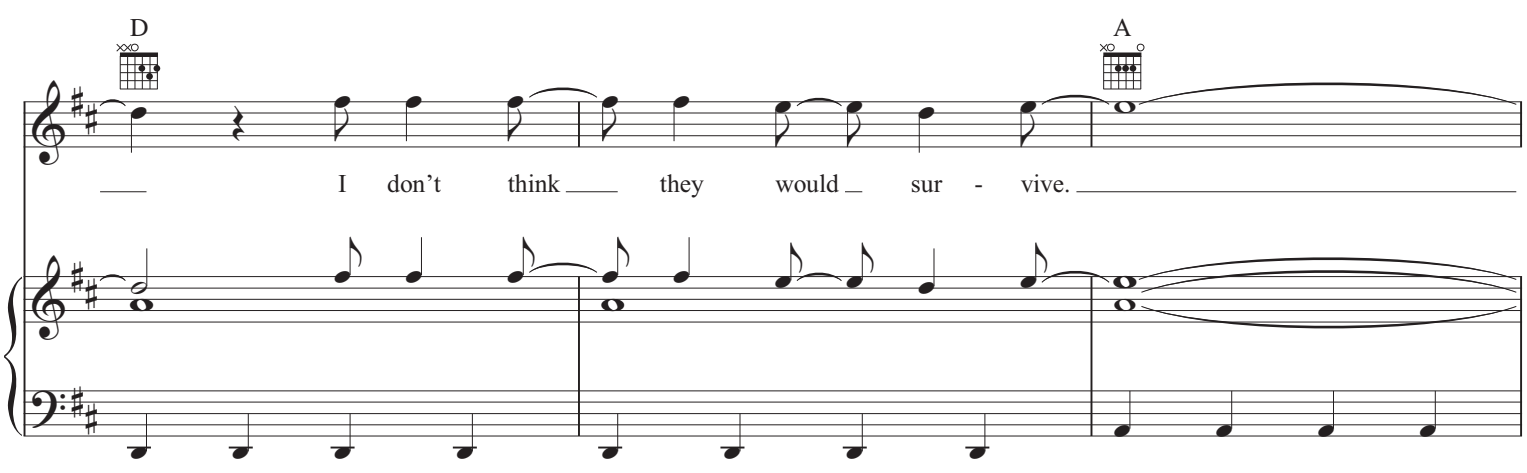
G




— them spend — a week — liv - in' life — out on — the street. —

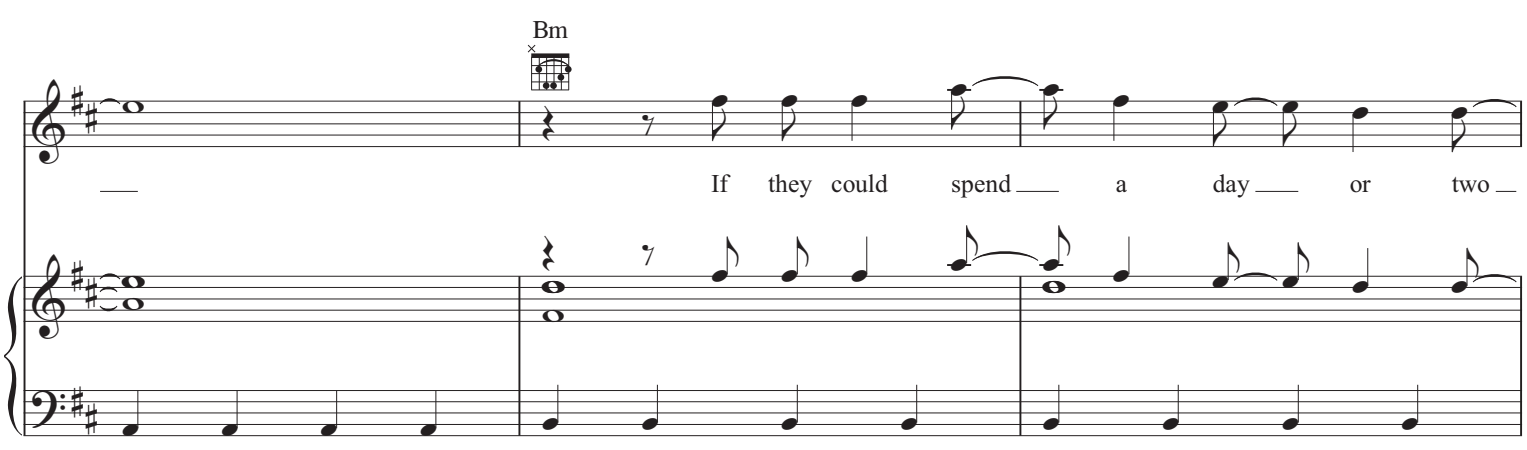
D  **A** 

I don't think they would survive.




Bm 


If they could spend a day or two



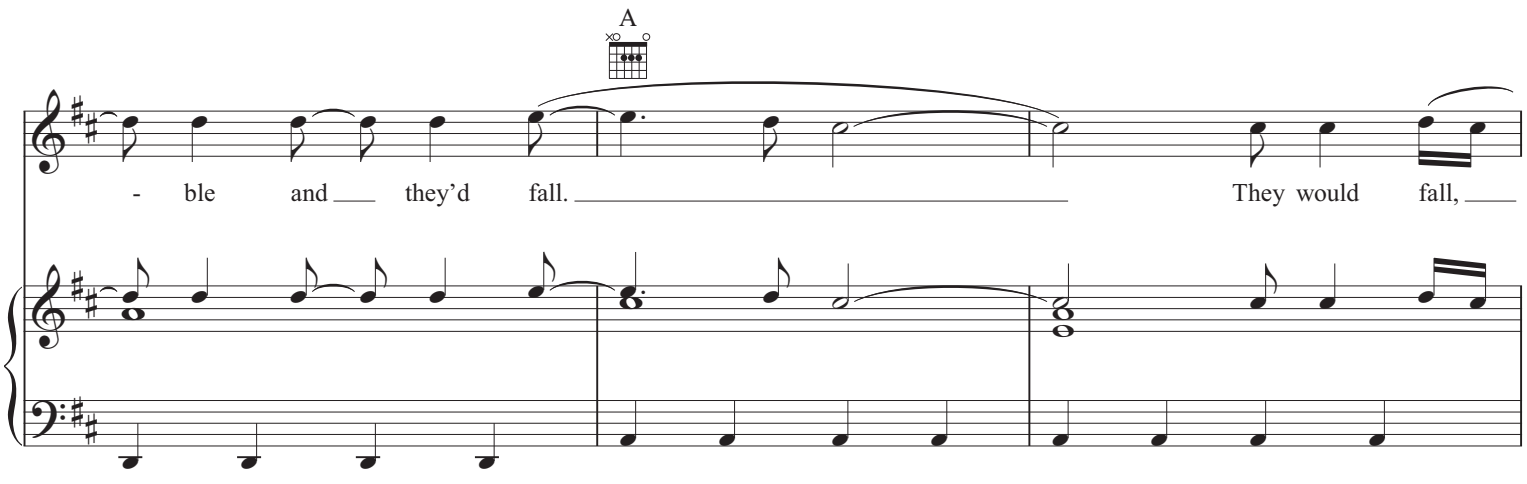
G  **D** 

walk - ing in some - one else - 's shoes I think they'd stum -



A 

- ble and they'd fall. They would fall,





To Coda

N.C.

fall.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note on G4, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



Life - styles of the rich and the fam - ous.

The second system continues the vocal line with the lyrics "Life - styles of the rich and the fam - ous." The piano accompaniment provides harmonic support with chords and a consistent bass line.



They're al - ways com - plain - ing, al - ways com -

The third system features the lyrics "They're al - ways com - plain - ing, al - ways com -". The piano accompaniment includes a triplet of eighth notes in the right hand.



plain - ing. If mon - ey

The fourth system concludes with the lyrics "plain - ing. If mon - ey". The piano accompaniment continues with harmonic support for the vocal line.

E5



is such a prob - lem, well they got man -

G5



D5



- sions, think we should rob them. Did you

E5



know when you were fam - ous you could kill your wife? And there's no such thing as twen - ty -

G5



five to life as long as you got the cash to pay for Coch -

D5



- ran. _ And did you know if you were caught and you were

E5



smok - ing crack, _ Mc - Don - ald's would - n't ev - en want to take you back? _ You could

G5



D5



al - ways just run for May - or of _ D. C. _

D.S. al Coda I

CODA I

G5



D5

E5

Life - styles _____ of the rich and the fam - ous. _____

G5

_____ They're al - ways com - plain - ing, _____ al - ways com -

D5

plain - ing. _____ If mon - ey _____

E5

_____ is such a prob - lem, { you well, they got man - prob -
 got so man - y prob -

G5



D5



To Coda II

- sions, _____ think we should rob _____ them, _____
 - lems, _____ think I can solve _____ them.

N.C.

_____ } rob _____ them, _____ rob _____ them. _

D5



They would fall, _

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

fall. _

CODA II





Life - styles _ of the rich and the fam - ous. _

G5

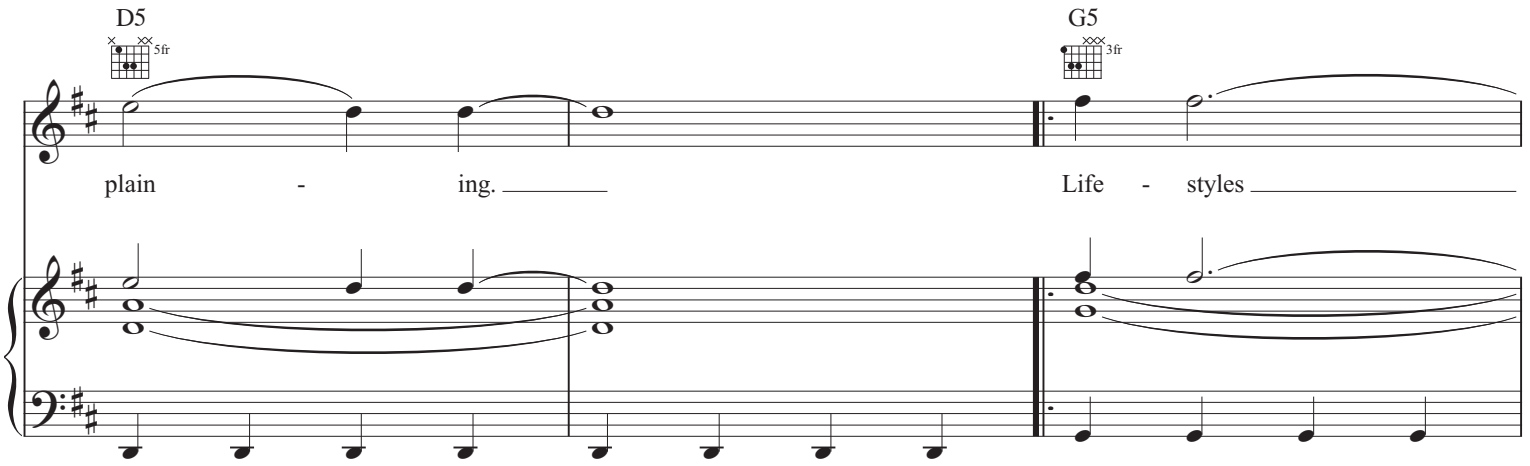



We'll take the clothes, cash, cars and homes, _ just stop com -

D5  5fr

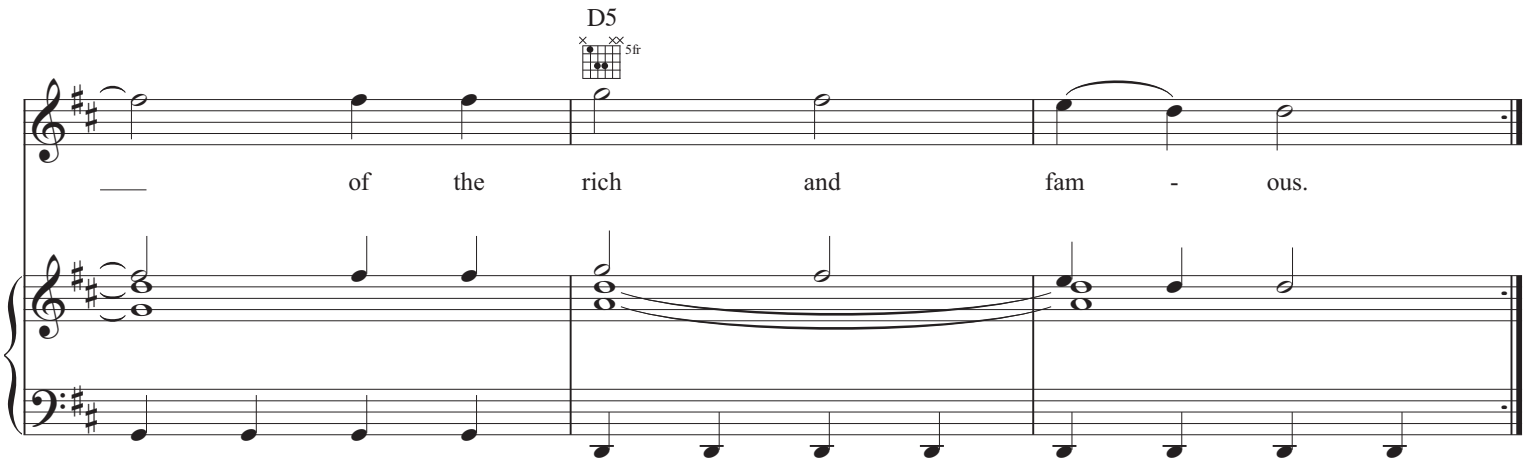
G5  3fr


plain - ing. Life - styles




D5  5fr

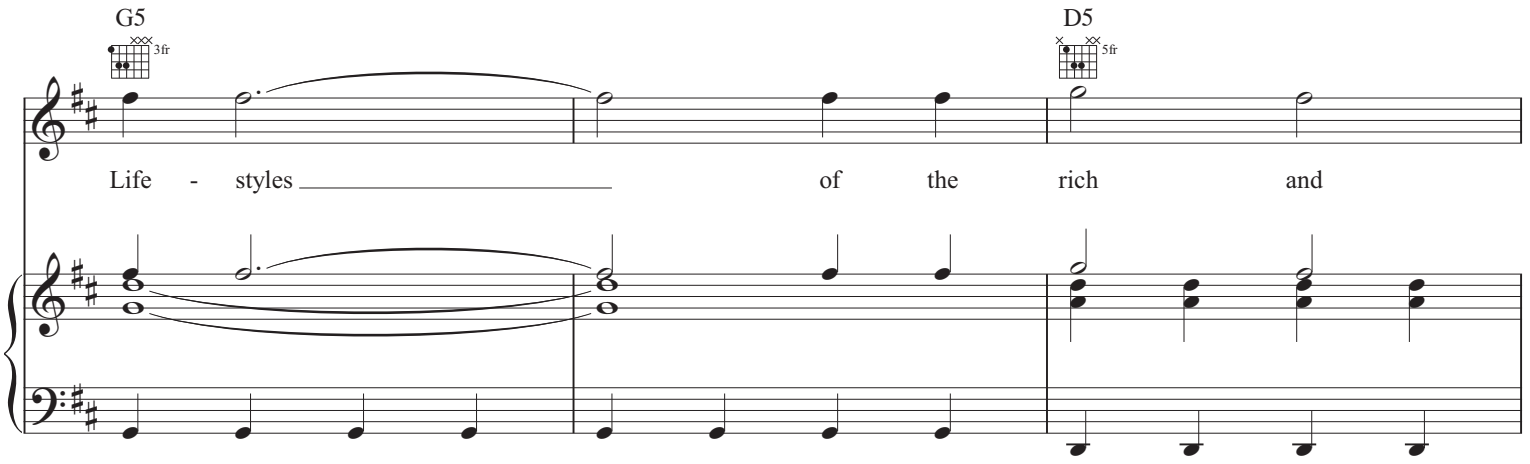
of the rich and fam - ous.



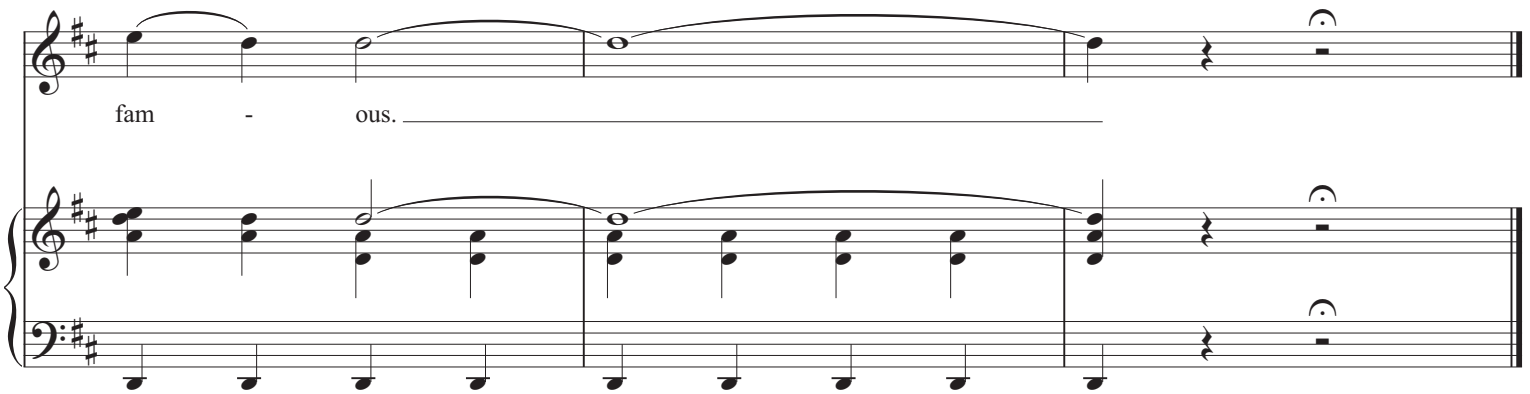
G5  3fr

D5  5fr

Life - styles of the rich and



fam - ous.



LONDON CALLING

Words and Music by JOE STRUMMER,
MICK JONES, PAUL SIMONON
and TOPPER HEADON

Moderately (♩ = $\overset{3}{\frown}$)

Em Fmaj9 Em

mf

Fmaj9 Em Fmaj9

Em Fmaj9 Em

Lon - don call - ing to the
Lon - don call - ing to the
Instrumental

Fmaj9 Em/G G

far - a - way towns. _ Now war is de - clared _ and bat - tle come down. _
im - i - ta - tion zone. For - get it, broth - er. You can go it a - lone. _

Em Fmaj9 Em/G

Lon - don call - ing to the un - der - world. _ Come out of the cup - board, you
Lon - don call - ing to the zom - bies of death. Quit hold - ing out _____ and

G Em Fmaj9

boys and girls. _ Lon - don call - ing. Now, don't look to us. _
draw an - oth - er breath. Lon - don call - ing. And I don't want to shout. _ But

Em/G G Em

Pho - ny Beat - le - ma - ni - a has bit - ten the dust. _ Lon - don call - ing. See, we
while we were talk - ing, I saw you nod - ding out. Lon - don call - ing. See, we

Fmaj9 **Em/G** **G**

ain't got no swing, ex - cept for the ring — of the trun-cheon thing. — The
 ain't got no highs, ex - cept for that one — with the yel - low - y eyes. } The
End instrumental

Em **G** **D** **Em**

ice age is com - ing. The sun's zoom - ing in. — Melt-down ex - pect - ed. The
 ice age is com - ing. The sun's zoom - ing in. — En - gines stop run - ning. The

G **D** **Em** **G** **D**

wheat is — grow - ing thin. En - gines stop run - ning. But I have no fear, 'cause
 wheat is — grow - ing thin. A nu - cle - ar er - ror. But I have no fear, 'cause

Em **To Coda** **D**

Lon - don is drown - ing and I live by the riv - er.
 Lon - don is drown - ing and I live by the riv - er.

2

D.S. al Coda

live by the riv - er.

CODA D

I I live by the riv - er.

Em Fmaj9 Em

Fmaj9 Em Fmaj9

Em Fmaj9 Em

Now get this. Lon - don call - ing. Yes,

Fmaj9 Em Fmaj9

I was there, too. — And you know what they said? Well, some of it was true!

Em Fmaj9 Em

Lon - don call - ing at the top of the dial. — And af - ter all this, won't you

Fmaj9 Em Fmaj9

give me a smile? — Lon - don call - ing.

Em Fmaj9 Em

I nev - er felt so much a - like...

LONGER

Words and Music by
DAN FOGELBERG

Moderate Ballad

C Dm7 Cmaj7/E F C Dm7

Cmaj7/E F C Dm7 Cmaj7/E F Eb G7/D

C F/C G C Dm7 Cmaj7/E F

Long - er than — there've been fish - es in the o - cean,
Strong - er than — an - y moun - tain ca - the - dral,
Through the years — as the fi - re starts to mel - low,

C Dm7 Cmaj7/E F C Dm7

high - er than — an - y bird ev - er flew, — Long - er than — there've been
tru - er than — an - y tree ev - er grew, — Deep - er than — an - y
burn - ing lines — in the book of our lives. — Though the bind - ing cracks — and the pag -

Cmaj7/E **F** **E^b** **G7/D** **To Coda** **C** **F/C** **G**

stars up in the heav-ens, — I've been in love — with you. —
 for - est pri - me - val, — I am in love — with you. —
 - es start to yel - low, — I'll be in love — with you. —

C **B^b(add9)/F** **F** **A^b(add9)/E^b** **E^b**

I'll — bring fi - re in — the win - ters; —

B^b(add9)/F **F** **A^b(add9)/E^b** **E^b** **B^b(add9)/F** **F**

you'll — send show - ers in — the springs. — We'll — fly

A^b(add9)/E^b **E^b** **G7sus/C** **G7/B** **Gm7/B^b** **G7/B** **D.S. al Coda**

through the falls and sum - mers with love — on our — wings.

CODA C C/D Eb G7/D C

I'll be in love _ with you. _

Bb(add9)/F F Ab(add9)/Eb Eb Bb(add9)/F F

Ab(add9)/Eb Eb Bb(add9)/F F Ab(add9)/Eb Eb

G7sus/C G7/B Gm7/Bb G7/B C Dm7

Long - er than _ there've been

Cmaj7/E F C Dm7 Cmaj7/E F

fish - es in the o - cean, high - er than an - y bird ev - er flew,

C Dm7 Cmaj7/E F

Long - er than there've been stars up in the heav - ens,

Eb G7/D C C/D Eb G7/D

I've been in love with you, I am in love with you.

C C/D Eb G7/D C

LOOKS LIKE WE MADE IT

Words and Music by RICHARD KERR
and WILL JENNINGS

Slowly



C F/C

There you are, — look - in' just the same as you did last time I
Love's so strange, — play - ing hide and seek with hearts and al - ways

C(add9) C C(add9) C F/C

touched you. And here I am, — close to get - tin' tan - gled up — in - side the
hurt - ing. And we're the fools, — stand - ing close e - nough to touch — those burn - ing

C(add9) C G/B Am D7sus D7 G Am

thought of you. Do you love him as much as I — love her? And will that love be
mem - o - ries. And if I hold you for the sake of all — those times love made us lose our



strong minds, when old feel - ings start to stir. — Looks like we
 could I ev - er let you go? — Oh no, we've



made it. } Left each oth - er on — the way to an - oth - er love, —
 made it. }



Looks like we made it, or I



thought so till to - day — un - til you were there ev - 'ry - where. And

1

Dm7 C/E F F/G C(add9) C G/C F/C

all I could taste was love — the way we made it.

2

Dm7 C/E F G11 Am7

all I could taste was love — the way we made — it.

Em7 Am7 G11

Oh, we made it. Looks like we

C Cmaj9 F/C

Repeat and Fade

made it. Looks like we

LOVE AND HAPPINESS

Words and Music by AL GREEN
and MABON HODGES

Moderate Groove



Love _ and hap - pi -

mf



ness.

Wait a min-ute! Some-thing's go - ing _ wrong, _ some-one's



on the phone, _

three o' - clock in the morn - ing, _

yeah. _

Talk - in'

Original key: G# minor. This edition has been transposed down one half-step to be more playable.

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Gm F Db Cm Bb Db Cm Bb

'bout how she can make it right, — yeah. — Well, —

Bb7

— hap - pi - ness — is when — you real - ly

Gm F Gm F Gm F

feel good — a - bout some - bod - y, — with noth - ing wrong. Be - ing in

Db Cm Bb Db Cm Bb Db Cm Bb

love with _ some - one, yeah, — yeah. Oh, ba - by,

Eb7 D7 Gm Eb7 D7 Gm

love_ and hap - pi - ness. Love ___ and hap - pi -

(Love and hap - pi - ness.)

Gm7

ness.
(Love and hap - pi - ness.)

Help me sing. ___



Love and hap - pi - ness.
(Love and hap - pi - ness.)

Love — and hap - pi -

ness.
(Love and hap - pi - ness.)

You got to be good to me, — and I'll be good to you. —

We'll —

be to - geth - er,

yeah; —

to see each oth - er

walk a -

way with vic - to - ry,

yeah, —

yeah.

Oh, ba - by.

Eb7 D7 Gm Eb7 D7 Gm

Love _ and hap - pi - ness. (Love and hap - pi - ness.) Love ___ and hap - pi -

ness. (Love and hap - pi - ness.) Hey, hey, _

hey. _ Make you do right, ear - ly, yeah. _ oh. _

Love -'ll make you do wrong, _ yeah. Make you come home
 Make you stay out all night long.

2

Pow - er of love. *Lead vocal ad lib.*

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'P' and a quarter note 'o'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

The second system continues the piano accompaniment from the first system, with the vocal line remaining silent. The piano part maintains its rhythmic and harmonic structure.

Play 3 times

(Love and hap - pi -

The third system shows the piano accompaniment and the beginning of a vocal line. The vocal line starts with a whole rest, followed by a half note 'L' and a quarter note 'o'. The piano accompaniment continues with its established pattern.

ness.)

(Love and hap - pi - ness.)

The fourth system concludes the piano accompaniment and the vocal line. The vocal line ends with a half note 'e' and a quarter note 's'. The piano accompaniment provides a final harmonic resolution.

(Love and hap - pi - ness.) (Love and hap - pi -

ness.) Make you wan - na dance.

Eb7 D7 Gm

Love - and hap - pi - ness.

Eb7 D7 Gm

Lead vocal ad lib.
(See additional lyrics)

Repeat and Fade

Optional Ending

E \flat 7 D7 Gm

Additional Lyrics

Love is... wait a minute.
Love is...

Walkin' together,
Talkin' together,

Singin' together,
Playin' together.

Playin', wanna moan, say,
Mmm...

Moan for love.
Mmm...

Let me moan for love.
Mmm...

LOVE ROLLERCOASTER

Words and Music by RALPH MIDDLEBROOKS,
JAMES WILLIAMS, MARSHALL JONES,
LEROY BONNER, CLARENCE SATCHELL,
WILLIE BECK and MARVIN R. PIERCE

Moderate Funk

The musical score is written in 4/4 time with a moderate funk feel. It features a piano accompaniment and a vocal line. The piano part consists of a steady bass line and a rhythmic chordal accompaniment. The vocal line includes lyrics and melodic phrases. Chord diagrams for guitar are provided above the piano part. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Roll - er - coast - er of love, roll - er - coast - er, ooh, ooh, ooh! Roll - er - coast - er of love, roll - er -".

Chord Diagrams:

- C: x02345
- Bb: x02345
- A: x02234
- Bb: x02345
- C: x02345
- Bb: x02345
- A: x02234
- Bb: x02345
- C: x02345
- Bb: x02345
- A: x02234
- Bb: x02345
- C: x02345

Lyrics:

Roll - er -
coast - er of love, roll - er - coast - er, ooh,
ooh, ooh, ooh! Roll - er - coast - er of love, roll - er -

Bb A Bb C

coast - er, ooh, ooh, ooh, ooh! Roll - er -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'coast - er,' followed by four eighth notes 'ooh, ooh, ooh, ooh!' and a half note 'Roll - er -'. The piano accompaniment features a steady bass line with chords in the right hand. Chord diagrams for Bb, A, Bb, and C are shown above the vocal staff.

Bb A Bb C Bb A

coast - er of love, — roll - er - coast - er, ooh,

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'coast - er' followed by a melodic phrase 'of love, —' with a slur, then 'roll - er - coast - er,' and 'ooh,'. The piano accompaniment continues with the same bass line and chordal accompaniment. Chord diagrams for Bb, A, Bb, C, Bb, and A are shown above the vocal staff.

Bb C Bb A Bb C

ooh, ooh, ooh! Roll - er - coast - er of love, — roll - er -

Detailed description: This system contains measures 5 and 6. The vocal line starts with 'ooh, ooh, ooh!' followed by 'Roll - er - coast - er' and another melodic phrase 'of love, —' with a slur, ending with 'roll - er -'. The piano accompaniment continues with the same bass line and chordal accompaniment. Chord diagrams for Bb, C, Bb, A, Bb, and C are shown above the vocal staff.

Bb A Bb C To Coda G7

coast - er, ooh, ooh, ooh, ooh! Your love is like a

Detailed description: This system contains measures 7 and 8. The vocal line starts with 'coast - er,' followed by four eighth notes 'ooh, ooh, ooh, ooh!' and the beginning of the phrase 'Your love is like a'. The piano accompaniment continues with the same bass line and chordal accompaniment. Chord diagrams for Bb, A, Bb, C, and G7 are shown above the vocal staff. The system ends with a 'To Coda' symbol.

roll - er - coast - er, ba - by, ba - by. All you do is ride.

Why don't you ride, child? — Your love is like a

roll - er - coast - er, ba - by, ba - by. All you do is ride,

ride!

G $\begin{array}{|c|c|c|c|c|c|} \hline \text{8} & \text{8} & \text{8} & \text{8} & \text{8} & \text{8} \\ \hline \text{0} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$ A^{\flat} $\begin{array}{|c|c|c|c|c|c|} \hline \text{4} & \text{fr} & & & & \\ \hline \text{0} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$ A $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$ B^{\flat} $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$ A $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & \text{0} & \text{0} \\ \hline \end{array}$

Bb C Bb A

1 2

Bb C Bb C

Roll - er - Roll - er -

D.S. al Coda

CODA G7

Your love is like a roll - er - coast - er, ba - by, ba - by.

Optional Ending

Repeat and Fade

All you do is ride. —

LOVE SHACK

Words and Music by CATHERINE E. PIERSON,
FREDERICK W. SCHNEIDER, KEITH J. STRICKLAND
and CYNTHIA L. WILSON

Moderate Rock

N.C.

If you see a faded sign at the side of the road that says,

mf

This system contains the first two measures of the song. It features a vocal line in 4/4 time with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The tempo is marked 'Moderate Rock' and the starting instruction is 'N.C.' (No Chords). The piano part begins with a mezzo-forte (*mf*) dynamic.

"Fifteen miles to the Love Shack."

C7 Gm7

This system contains measures 3 and 4. The vocal line continues with the lyrics "Fifteen miles to the Love Shack." The piano accompaniment includes a bridge section with a melodic line in the right hand and a bass line in the left hand. Chord diagrams for C7 and Gm7 are provided above the staff. The bass line features a sharp sign (#) on the second measure.

Love Shack, yeah, yeah. I'm

C7 Gm7

This system contains measures 5 and 6. The vocal line continues with the lyrics "Love Shack, yeah, yeah. I'm". The piano accompaniment continues with the bridge section. Chord diagrams for C7 and Gm7 are provided above the staff.

C7 Gm7 C7 Gm7

head - ed down the At - lan - ta high - way,

C7 Gm7

look - in' for the love get - a - way,

C7 Gm7 C7 Gm7

head - in' for the love get - a - way. I got me a car. It's as
Hop in my Chry - sler, it's as

C7 Gm7

big as a whale, and we're head - in' on down to the Love Shack. I
big as a whale, and it's a - bout to set sail. I

C7 Gm7 C7 Gm7

got me a Chry - sler, it seats a - bout twen - ty. So, hur - ry up on and bring your
 got me a car, it seats a - bout twen - ty. So, come on and bring your

C7 Eb

juke - box mon - ey. } The Love Shack is a lit - tle old place where
 juke - box mon - ey. }

F7 Ab C7 Gm7

we can get to - geth - er.

C7 Gm7

Love Shack, ba - by. Love Shack, ba - by.

C7 Gm7 C7 Gm7

Love Shack, ba - by, Love Shack, Love Shack, ba - by, Love

To Coda C7 Gm7

Shack, Love Shack, ba - by, Love Shack,

C7 Gm7 C7 Gm7

Love Shack, ba - by, Love Shack. Sign says

C7 Gm7

“Stay a - way fools, - 'cause love rules at the Love Shack.” Well, it's set

N.C.

way back in the mid - dle of a field. — Just a funk - y old shack and I

C7

Gm7

got - ta get back. — Glit - ter on the mat - tress, —

C7

Gm7

C7

Gm7

glit - ter on the high - way, — glit - ter on the front porch, —

C7

Gm7

glit - ter on the hall - way. — The

C7 Eb F7

Love Shack is a lit - tle old place where we can get

Ab C7 Gm7

to - geth - er. Love Shack, ba - by.

C7 Gm7 C7 Gm7

Love Shack, ba - by. Love Shack, that's

C7 Gm7

where it's at. Love Shack, that's where it's at.

C7 Gm7 C7 Gm7

Hug - gin' and a - kiss - in', danc - in' and a - lov - in', wear - in' next to noth - in' 'cause it's

C7 Gm7

hot as an ov - en. The whole shack shim - mies. Yeah, the

C7 Gm7 C7 Gm7

whole shack shim - mies. The whole shack shim - mies when

N.C.

ev - 'ry - bod - y's mov - in' a - round_ and a - round_ and a - round_ and a - round.

C7 Gm7 C7 Gm7

Ev - 'ry - bod - y's mov - in', ev - 'ry - bod - y's groov - in', ba - by. Folks lin - in' up out - side

C7 Gm7

just to get down. Ev - 'ry - bod - y's mov - in', ev - 'ry - bod - y's groov - in', ba - by.

C7 Gm7 C7 Gm7

Funk - y lit - tle shack, funk - y lit - tle shack.

C7 Gm7

1 2

D.S. al Coda

CODA C7 Gm7 C7 Gm7

Love Shack, ba - by, Love — Shack, Love Shack, ba - by, Love —

N.C.

— Shack.

C7 Gm7 C7 Gm7

Bang, bang, — bang, on the door, ba - by.

1,2,3

{ Knock a lit - tle loud - er, ba - by.
I can't hear you.
Knock a lit - tle loud - er, sug - ar. }

4

C7 Gm7 C7 Gm7

I can't hear you. Bang, bang, — bang on the door, ba - by, bang, bang, — bang

C7 Gm7 C7 Gm7

on the door, ba - by. Bang, bang on the door, - ba - by, bang, bang

1 2 C7 N.C.

on the door. Your what? Tin roof rust - ed.

C7 Gm7 C7 Gm7

Love Shack, ba - by, Love Shack, Love Shack, ba - by, Love

1 2 C7

Shack. Shack.

rit.

LOW RIDER

Words and Music by SYLVESTER ALLEN, HAROLD R. BROWN,
MORRIS DICKERSON, JERRY GOLDSTEIN, LEROY JORDAN,
LEE OSKAR, CHARLES W. MILLER and HOWARD SCOTT

Moderately

G7



mf

All my friends know the low rid - er.

The low rid - er is a lit - tle

high - er.

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Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both hands.

Piano accompaniment for the second system, continuing the musical piece with similar chordal and melodic textures.

1, 2

To Coda ⊕

This system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Low rid - / Low rid -". The piano part features a treble and bass clef with a key signature of one sharp.

This system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "er drives a lit - tle slow - er. The / er knows ev - 'ry street, yeah!". The piano part continues with a treble and bass clef and a key signature of one sharp.

low rid - er is a re - al go - er.
Low rid - er is the one to meet, yeah!

Low rid - er don't use no

gas, now. Low rid -

er don't drive too fast.

D.S. al Coda

CODA

Take a lit - tle trip, take a lit - tle trip, take a lit - tle trip and see. —

Take a lit - tle trip, take a lit - tle trip,

take a lit - tle trip with me. —

Repeat and Fade	Optional Ending

MAGGIE MAY

Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderately bright

Introductory piano accompaniment. Treble clef, 4/4 time, key of D major. Chords: D, Em, G, D. Dynamics: *mf*.

Vocal line with lyrics: "1. Wake up, Mag-gie, I think I got some-thing to say to you: — It's". Chords: A, G, D.

Piano accompaniment for the second system.

Vocal line with lyrics: "late Sep - tem - ber and I real - ly should be back at school. I". Chords: A, G, D.

Piano accompaniment for the third system.

Vocal line with lyrics: "know I keep you a - mused, — but I feel I'm be - ing used. Oh,". Chords: G, D, G, A.

Piano accompaniment for the fourth system.

Em F#m Em7

Mag - gie, I could - n't have tried _____ an - y - more. _____ You

Em A Em A

lured me a - way from home, just to save you from be - ing a - lone. You
 2., 3. (See additional lyrics)

Em A D

stole my heart _____ and that's what real - ly hurts. _____ The

A G D

morn - ing sun, when it's in your face, real - ly shows your age. _____ But

A G D

that don't wor - ry me none; in my eyes you're ev - 'ry - thing. I

G D G A

laughed at all of your jokes, my love you did - n't need to coax. — Oh,

Em F#m After last verse, skip to Coda Em

Mag - gie, I could - n't have tried _____ an - y - more. _____

F#m

D.S. for extra verses

2. You
3. You

CODA Em

face. _____ You made a

first - class fool out of me, but I'm as blind as a fool can be. _____

_____ You stole my heart, but I love you any - way. _____

Mag - gie I wish I'd nev - er seen your face. I'll
get on back home one of these days.

Repeat and Fade

Additional Lyrics

2. You lured me away from home, just to save you from being alone.
You stole my soul, that's a pain I can do without.
All I needed was a friend to lend a guiding hand.
But you turned into a lover, and, Mother, what a lover! You wore me out.
All you did was wreck my bed and in the morning kick me in the head.
Oh, Maggie, I couldn't have tried any more.
3. You lured me away from home 'cause you didn't want to be alone.
You stole my heart, I couldn't leave you if I tried.
I suppose I could collect my books and get back to school,
Or steal my Daddy's cue and make a living out of playing pool,
Or find myself a rock and roll band that needs a helpin' hand.
Oh, Maggie, I wish I'd never seen your face. *(To Coda)*

MATERIAL GIRL

Words and Music by PETER BROWN
and ROBERT RANS

Moderately

C7sus

C

C7sus

mf

4/4

First system of piano accompaniment for 'Material Girl'. It features a treble and bass clef with a 4/4 time signature. The music consists of chords and eighth notes. Chord diagrams for C7sus, C, and C7sus are shown above the staff.

C

C7sus

C

Some boys kiss me, some boys hug me. I
Some boys romance, some boys slow dance. That's

Second system of piano accompaniment and vocal melody. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Chord diagrams for C, C7sus, and C are shown above the vocal staff.

Bb

C

C7sus

think they're O.K. If they don't give me prop-
all right with me. If they can't raise my in-

Third system of piano accompaniment and vocal melody. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Chord diagrams for Bb, C, and C7sus are shown above the vocal staff.

C

G7sus/D

G7sus

C

- er cred - it, I just walk a way.
- t'rest then I have to let them be.

Fourth system of piano accompaniment and vocal melody. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff. Chord diagrams for C, G7sus/D, G7sus, and C are shown above the vocal staff.

C7sus C Bb

They can beg ___ and they ___ can plead, ___ but they ___ can't see the light, ___
 Some boys try ___ and some ___ boys lie ___ but I ___ don't let them play. ___
 Boys may come ___ and boys ___ may go ___ and that's ___ all right, you see. ___

C C7sus C

___ that's right. 'Cause the boy ___ with the cold ___ hard cash ___ is al -
 ___ On - ly boys ___ who save ___ their pen - nies make ___
 ___ Ex - per - i - ence ___ has made ___ me rich ___ and now ___

G7sus/D G7sus C F G

- ways Mis - ter Right. ___ 'Cause we are } liv - ing in a ma -
 ___ my rain - y day. ___ 'Cause they are }
 ___ they're af - ter me. ___ 'Cause ev - 'ry - bod - y's }

Am F G G/A G

ter - i - al world ___ and I ___ am a ma - ter - i - al girl. ___ You know ___ that we are

F G Am F G

liv - ing in a ma - ter - i - al world — and I — am a ma - ter - i - al girl. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, G, Am, F, and G. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

C7sus C C7sus To Coda C

To Coda

Detailed description: This system contains the third and fourth lines of music. The top line is mostly rests, with a 'To Coda' symbol and a C chord diagram. The bottom two lines are piano accompaniment. The right hand plays chords, and the left hand plays a bass line.

C7sus C Bb Am

(Ma-ter-i-al.)

Liv - ing in a ma - ter - i - al world. Liv - ing in a ma - ter - i - al world.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C7sus, C, Bb, and Am. The bottom two lines are piano accompaniment.

C7sus C G7sus/D G7sus C

(Ma-ter-i-al.)

D.S. al Coda

Liv - ing in a ma - ter - i - al world. Liv - ing in a ma - ter - i - al world.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C7sus, C, G7sus/D, G7sus, and C. The bottom two lines are piano accompaniment. The system ends with 'D.S. al Coda'.

CODA



A ma-ter - i - al, a ma-ter - i - al, a ma-ter - i - al, a ma-ter - i - al

C7sus



Bb



(Ma - ter - i - al.)

Liv - ing in a ma - ter - i - al world. Liv - ing in a ma -

Am



C7sus



C



(Ma - ter - i -

ter - i - al world. Liv - ing in a ma - ter - i - al world.

G7sus/D



G7sus



Repeat and Fade



Optional Ending



Liv - ing in a ma - ter - i - al world. ter - i - al world.

ME AND BOBBY McGEE

Words and Music by KRIS KRISTOFFERSON
and FRED FOSTER

Easily



mf

*
Bust - ed flat in Bat - on Rouge, wait - in' for a train, when I's

D
feel - in' near as fad - ed as my jeans. Bob - by thumbed a die - sel down

G
just be - fore it rained. It rode us all the way in to New Or - leans. I

* Vocal written one octave higher than sung.

pulled my har - poon — out of my dirt - y red — ban - dan - a. I was

play - in' soft while Bob - by sang the blues, — yeah. —

G7 C

Wind - shield wip - ers slap - pin' time, — I's — hold - in' — Bob - by's hand — in mine;

G

we sang ev - 'ry song — that driv - er knew, — yeah. Free - dom's just an - oth - er word for —

D D7 C

G D7 C/D D7

noth-in' left to lose. Noth-in', I mean noth-in', hon' if it ain't

G C

free, no, no. Yeah, feel-in' good was eas-y, Lord,


G D7

when he sang the blues. You know, feel-in' good was good e-nough for me,


D G




good e-nough for me an' my Bob-by Mc-Gee.

8va-7

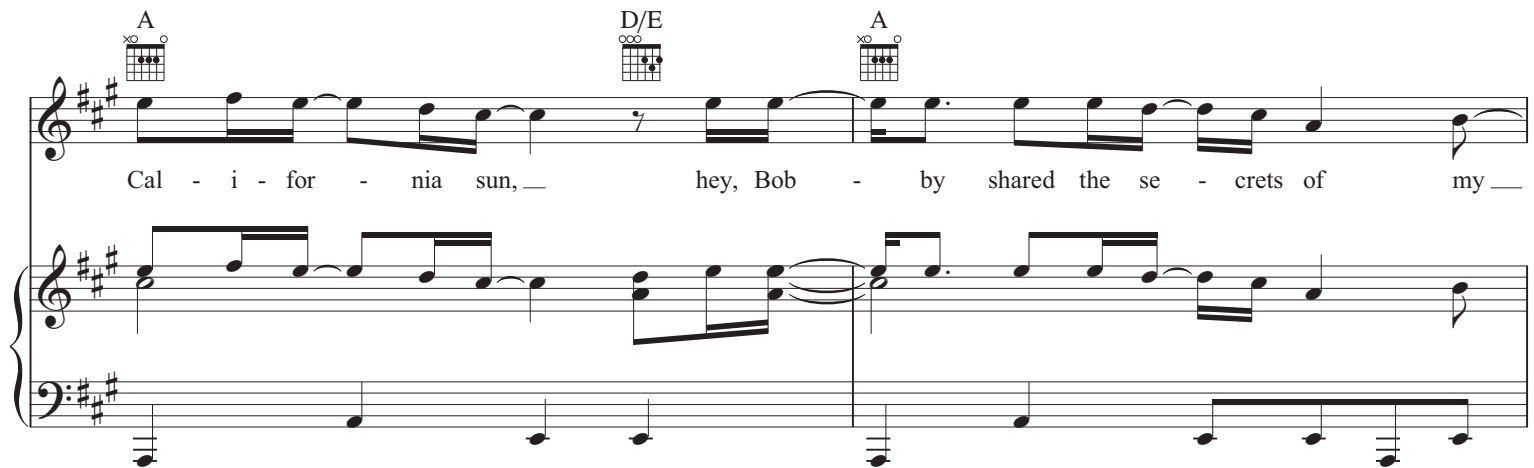
A  

From the Ken - tuck - y coal _ mine _ to the



A  D/E  A 

Cal - i - for - nia sun, _ hey, Bob - by shared the se - crets of my _

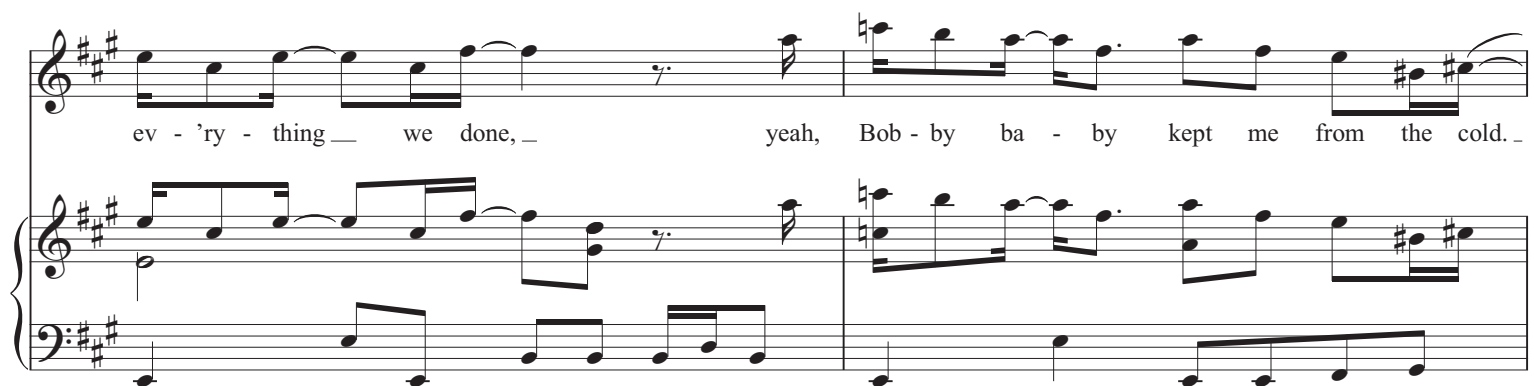





E7 

_ soul. Through all _ kinds of weath - er, through

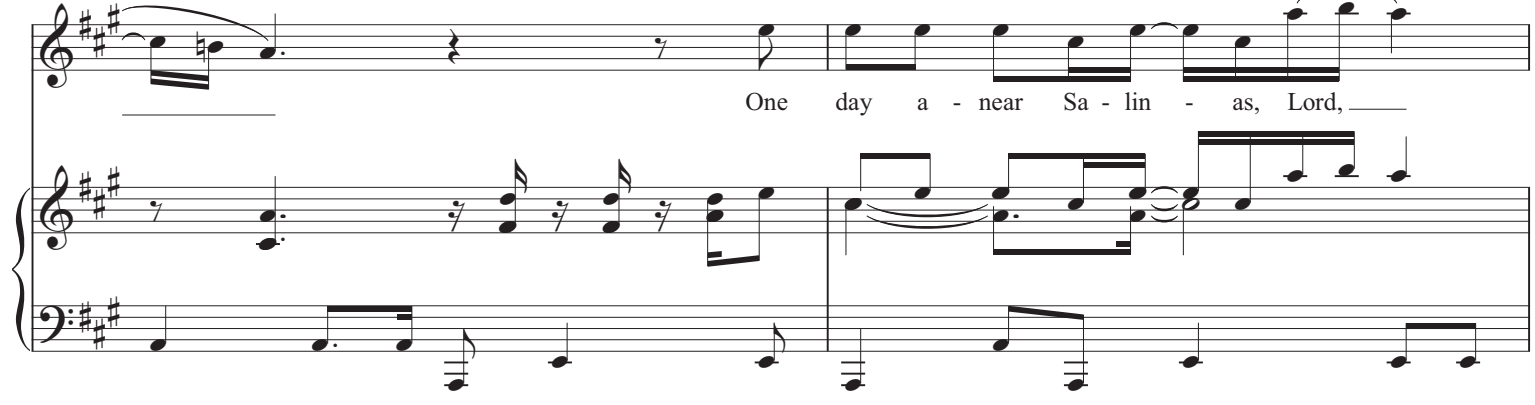



ev - 'ry - thing _ we done, _ yeah, Bob - by ba - by kept me from the cold. _



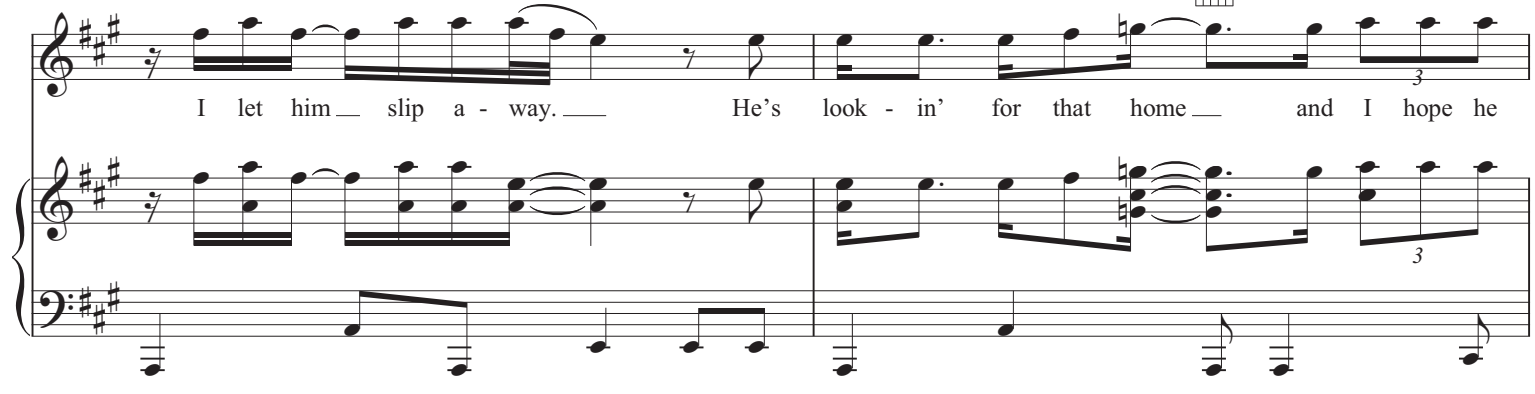
A  D/E  A 

One day a - near Sa - lin - as, Lord, _____



A7 



I let him slip a - way. _____ He's look - in' for that home _____ and I hope he



D 

finds _____ it. _____ But I'd trade all of my to - mor - rows _____ for one



A  E 

sin - gle _____ yes - ter - day _____ to be hold - in' Bob - by's bod - y next to mine. _____





Free - dom's just an - oth - er word for



noth - in' left to lose. Noth - in', and that's all that Bob - by left



me, yeah. But if feel - in' good was eas - y, Lord,



when he sang the blues, hey, feel - in' good was good e - nough for me,

E7



mm hmm, — good e - nough — for me — and my Bob - by Mc -

Musical notation for the first system, including vocal line and piano accompaniment.

A



Gee. La da da da, la da da da, la da da da da da da, —

mp

Musical notation for the second system, including vocal line and piano accompaniment.

E



la da da da la — da la da Bob-by — Mc-Gee, — yeah. — La da la la la — la,

Musical notation for the third system, including vocal line and piano accompaniment.

la da da da da, — la — la la la — la Bob - by Mc -

Musical notation for the fourth system, including vocal line and piano accompaniment.



Gee. _____ La da da la da da la da da la da da, _____

mf

_____ la da lo la da da la da la, hey now, Bob - by, lo now, Bob - by Mc - Gee, _____



_____ yeah. Lo na lo na na lo na, na, _____ lo na na na _____

_____ na na na na na na na na na, _____ hey now, Bob - by, lo now, Bob - by Mc - Gee, _____



yeah. — And then when I called — him my lov - er, called him my man; — I said I

called him my lov - er, did the best I can. — Come on, hey now, Bob - by, now, hey now, Bob - by Mc - Gee, —



— yeah. — Lo la lo — la lo — la lo — la lo — la lo —

— la lo — la lo — lo, hey, hey, — Bob - by Mc - Gee, —



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). It features a melodic line with a long slur over the first two measures and a whole rest in the second measure.

Lord.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

Continuation of the piano accompaniment for the second system, showing the right hand's melodic and harmonic development and the left hand's consistent bass line.



Musical staff with treble clef and key signature of three sharps. It begins with a chord marked 'E7' and continues with a melodic line in the right hand.

Piano accompaniment for the third system, showing the right hand playing chords and the left hand playing a bass line.

A



E7





Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

Musical notation for the second system, continuing the piece with treble and bass clefs.



Musical notation for the third system, including a vocal line with the lyrics: "La la la ___ la la ___ la la ___ la la ___ la la ___".

Musical notation for the fourth system, including a vocal line with the lyrics: "___ la la ___ la la, ___ hey, hey, hey, Bob-by Mc - Gee, ___ ah." and a guitar chord diagram for A major (x02232) above the final measure.

MIDNIGHT TRAIN TO GEORGIA

Words and Music by
JIM WEATHERLY

Moderately slow

Chords: F, Am/E, Gm/D, Bb/C, F, Am/E

mf

Chords: Gm/D, Bb/C, F, Am/E, Gm/D, Bb/C

L. A. _____ proved _____

mf

Chords: F, Am/E, Gm/D, Bb/C, F, Am/E

_____ too much for the man, so he's leav-³-in' the life

mf

Chords: Gm/D, Dm7/G, Bb/C

he's come to know.

mf

F Am/E Gm/D Bb/C F Am/E

He said he's go - in' back to find ooh, _____ what's left

Gm/D Bb/C F Am/E Gm/D Dm7/G

of his world, _ the world he left be - hind _ not so long _____

Bb/C F Am

_____ a - go. _____ He's leav - in'

Bb Bb/C F Am Bb Bb/C

on that mid-night train to Geor - gia, and he's

F Am Dm7 Dm7/G Bb/C

go - in' back to a sim - pler place and time.

Detailed description: This system contains the first three measures of the piece. The guitar part shows chords F, Am, Dm7, Dm7/G, and Bb/C. The vocal line starts with 'go - in' back' and continues with 'to a sim - pler place and time.' The piano accompaniment features a steady bass line and chords in the right hand.

F Am Bb Bb/C

And I'll be with him on that mid - night train to

Detailed description: This system contains the next three measures. The guitar part shows chords F, Am, Bb, and Bb/C. The vocal line continues with 'And I'll be with him on that mid - night train to'. The piano accompaniment continues with similar harmonic support.

Dm7 Dm7/G Bb

Geor - gia. I'd rath - er live in his world _

Detailed description: This system contains the next three measures. The guitar part shows chords Dm7, Dm7/G, and Bb. The vocal line continues with 'Geor - gia. I'd rath - er live in his world _'. The piano accompaniment includes a triplet of eighth notes in the right hand.

Bb/C F Am/E Gm/D Bb/C

than live with - out him in mine.

Detailed description: This system contains the final three measures. The guitar part shows chords Bb/C, F, Am/E, Gm/D, and Bb/C. The vocal line concludes with 'than live with - out him in mine.' The piano accompaniment provides harmonic support throughout.

F Am/E Gm/D Bb/C F Am/E

He kept dream - in' that some - day he'd be a star,

Gm/D Bb/C F Am/E Gm/D Dm7/G

but he ³ sure found out the hard way that dreams don't

Bb/C F Am/E

al - ways come true. So he pawned all his

Gm/D Bb/C F Am/E Gm/D Bb/C

hopes and he e - ven sold _____ his old car; bought a

F Am/E Gm/D Dm7/G Bb/C

one - way ——— tick-et ——— to the life ——— he once knew. — Oh, yes he did! —

F Am Bb Bb/C

— He said he would — be leav - in' on that mid - night train to

F Am Bb Bb/C F Am

Geor - gia, and he's go - in' back

Dm7 Dm7/G Bb/C

to a sim - pler place and time. ———

And I'll be with him on that mid-night train to Geor-gia;

I'd rath-er live in his world - than live with - out him in

mine. Ooh, he's Got - ta

Repeat and Fade

go, gon - na board, gon - na board, gon - na board the mid - night train. Got - ta go.

Optional Ending

MORE THAN WORDS

Words and Music by NUNO BETTENCOURT
and GARY CHERONE

Moderately slow

* Recorded a half step lower.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment features a steady bass line and chords in the right hand.

System 1: Chords: G5, G/B, C(add2), Am7, C. Includes a 3-fingered G5 chord diagram.

System 2: Chords: D, Dsus, G5, G/B, C(add2), Am7, C. Includes 3-fingered G5 and Dsus chord diagrams.

System 3: Chords: D, Dsus, G, G/B, C(add2), Am7. Includes a G chord diagram with a slash through it.

System 4: Chords: C, D, Dsus, G, G/B, C(add2). Includes 3-fingered C chord diagram.

Vocal Lyrics:
 Say - in' "I love you" is
 Now that I've tried to
 not the words I want to hear from you. It's not that I
 talk to you and make you understand, all you

Am7 C D Dsus Em

want you not to say, but if you on - ly knew
 have to do is close your eyes and just reach out your hands

G/B Am7 D7 G

how eas - y it would be to show -
 and touch me. Hold me close don't ev -

Bm7/F# Em G/B Am7

me how you feel. More than words is
 er let me go. More than words is

D7 G7 G7/B C Cm

all you have to do to make it real. } Then you would -
 all I ev - er need - ed you to show. }

G Em G/B Em11 G/B

- n't have to say that you love me 'cause

Am7 D7 G G/B G G/B

I'd al - read - y know. What would you do

D/F# Em G/B Bm7 C

if my heart was torn in two? More than words

Am D7 G

to show you feel that your love for me is real.

G/B G G/B D/F# Em

What would you say — if I took —

G/B Bm7 C Am7

— those words — a — way? — Then you could — n't make — things new —

To Coda

D7 G G/B C

— just by say — in' "I — love — you." —

Am7 C D5 D7 G

La di da — da di da — di dai — dai — da. — More — than — words. —



La di da da di da.



D.S. al Coda

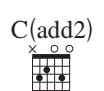
CODA



- in' "I love you."



La di da da di da di dai dai da. More than words.



1,2



La di da da di da di dai dai da.

D5  5fr D7  G  | 3 C  D5  5fr D 

More than words. La da dat More than words, da da da.






G  D/F#  Fmaj13 

ooh,

rit.



E(add4)  Am7  D 

ooh. (Guitar cadenza, freely) More than



Slowly G  Csus2  G/B  Gm/Bb  Am7  G 

words.



MR. JONES

Words by ADAM DURITZ
Music by ADAM DURITZ and DAVID BRYSON

Bright Rock

Am F Dm G

mf

3 3

Am F

G

Uh huh.

Am F Dm

I was down at the New Am - ster - dam

star - ing at this yel - low - haired girl. Mis - ter Jones

G Am

— strikes up a con - ver - sa - tion with this black - haired fla - men -

F G

- co danc - er. You know, she danc - es while his fath - er plays gui - tar.

Am F Dm

She's sud - den - ly beau - ti - ful. Well, we all want some - thing beau -

G Am F



ti - ful. Man, I wish I was beau - ti - ful. So, come



dance this si - lence down through the morn - ing.



Sha - la - la - la - la - la - la, yeah.



Uh huh, yeah.

Am F Dm

Cut up, Ma - ri - a!
will paint my pic - ture, Show me some of them — Span -
paint my - self in blue and

G Am

- ish danc - es.
red and black and gray. All Pass _____ me a bot -
of the beau - ti - ful col -

F G

tle, Mis - ter Jones.
ors are ver - y, ver - y mean - ing ful. Yeah, well you know gray

Am F Dm

Be - lieve _____ in me.
is my fav - 'rite col - or. I _____ Help me be - lieve in an -
felt so sym -

G Am F

y - thing 'cause I want to be some - one who be - lies.
 bol - ic yes - ter - day. If I knew Pic - as - so I would buy -

G C

my - self a Yeah. gray gui - tar and play. Mis - ter
 Mis - ter

F G

Jones and me tell each oth - er fair - y tales and we
 Jones and me look in - to the fu - ture and we

C F

stare at the beau - ti - ful wom - en. "She's look -
 stare at the beau - ti - ful wom - en. "She's look -

G

ing at you. Oh, Ah, no, no, she's look - ing at me." —
 ing at you. Oh, I don't think so. She's look - ing at me." —

C F G

Smil - ing in the bright lights, com - ing through in ster -
 Stand - ing in the spot - light, I bought my - self a gray

C F

e - o. When ev - 'ry - bod - y loves you, —
 gui - tar. When ev - 'ry - bod - y loves me, —

1 2

G G

you can nev - er be lone - ly. — Well, I I will nev - er be lone -

Am

ly. I will nev - er be lone -

Fmaj7 Am

ly. Said, I'm nev - er gon - na be

G

lone - ly.

Am Fmaj7

I want to be a li - on. Yeah, ev - 'ry - bod -

Am



y wants to pass _____ as cats. We all want to be big, _____

G



_____ big stars, _____ yeah but, we got dif - f'rent rea - sons for that.

Am



Fmaj7




Be - lieve _____ in me be - cause I don't be - lieve _____ in an -

Am

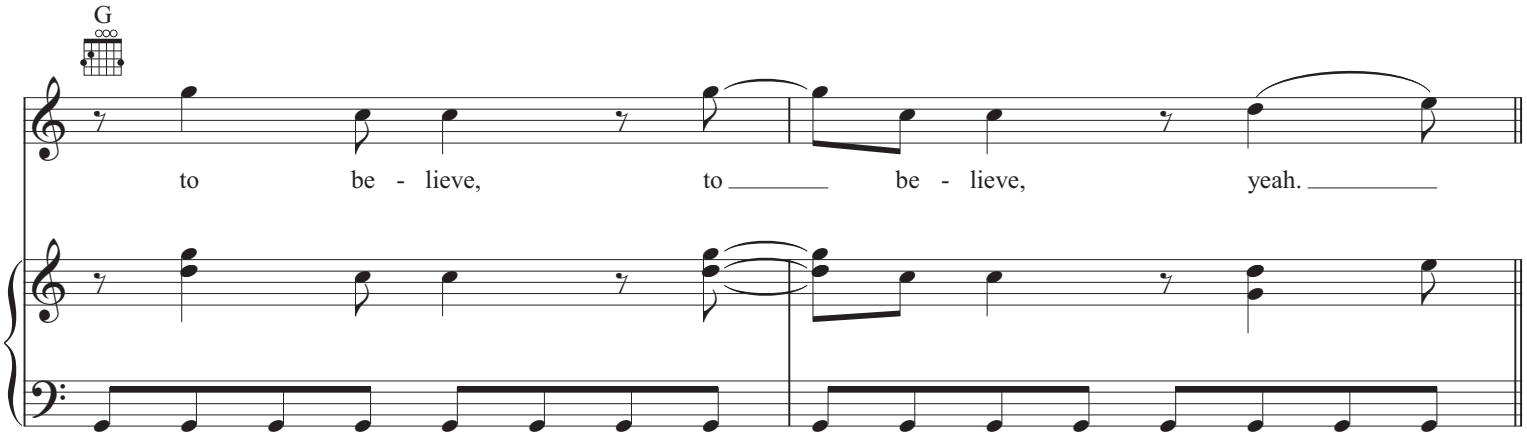


y - thing and I _____ want to be some - one to _____ be - lieve,

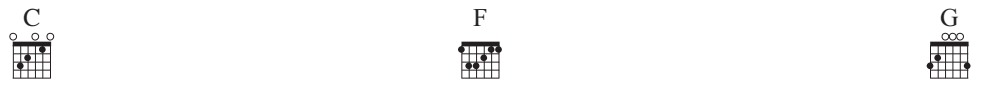
G



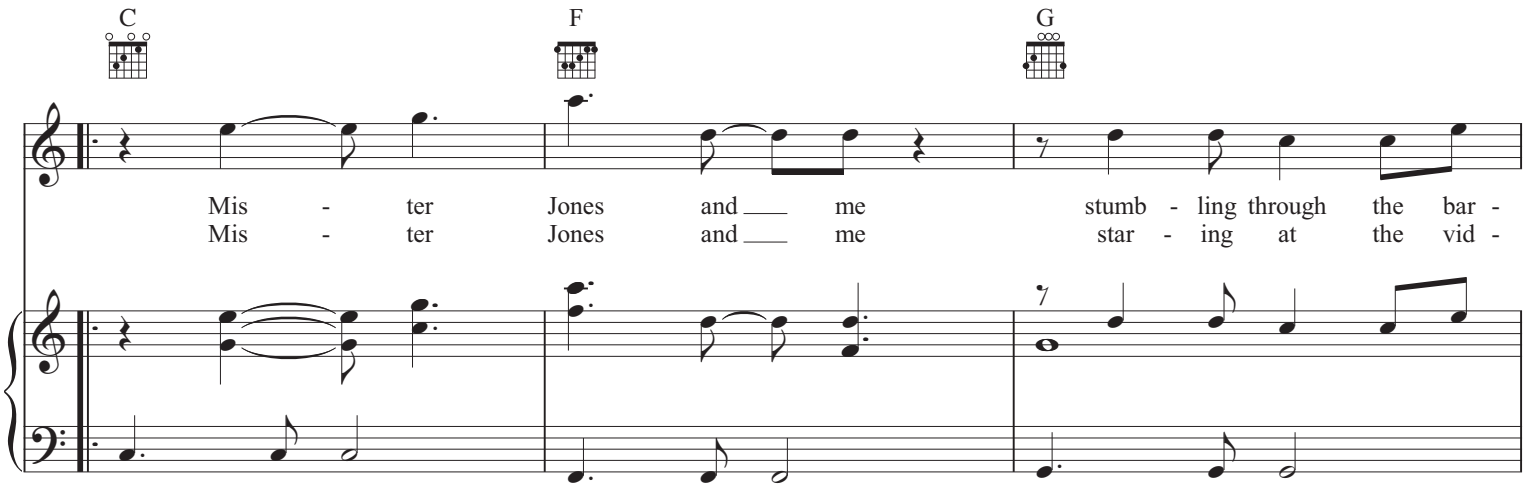
to be - lieve, to be - lieve, yeah.




C F G



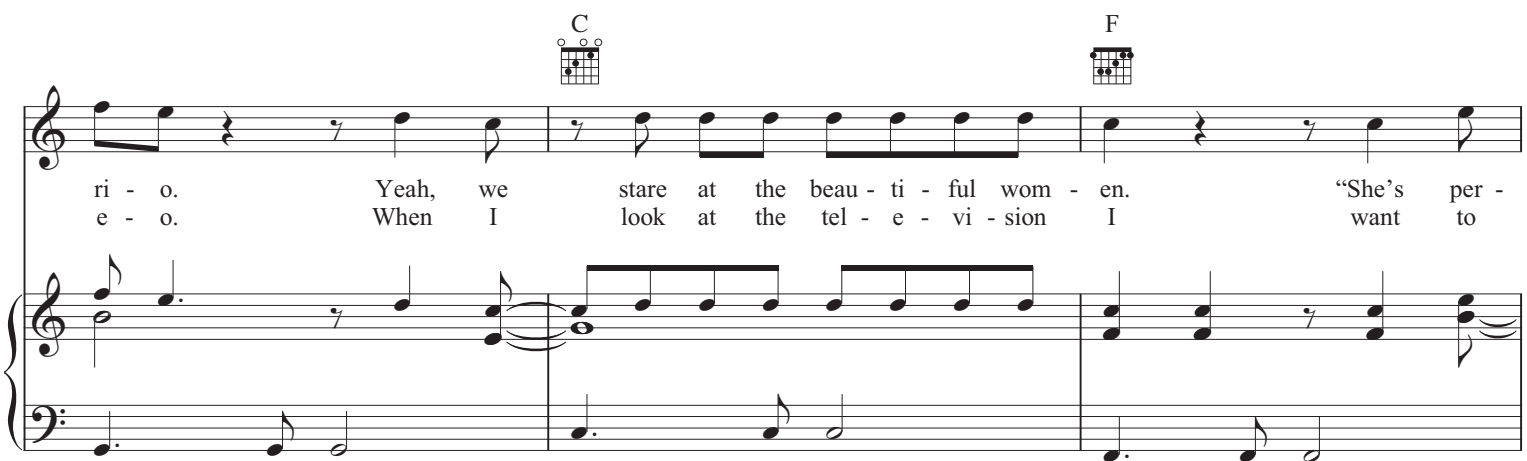
Mis - ter Jones and me stumb - ling through the bar -
 Mis - ter Jones and me star - ing at the vid -



C F



ri - o. Yeah, we stare at the beau - ti - ful wom - en. "She's per -
 e - o. When I look at the tel - e - vi - sion I want to



G C



fect for you. Man, there's got to be some - bod - y for me." I want to be Bob Dyl -
 see me me star - ing right back at me. We all want to be big



F G

an. stars, Mis - ter Jones _____ wish - es he was some - one just
 but we don't _____ know why and we don't

C

a lit - tle more _____ funk - y. Where ev - 'ry - bod - y loves _____ you, ah, son,
 know how. But when ev - 'ry - bod - y loves _____ me, I'm going to be

G C

that's just a - bout as funk - y as you _____ can be.
 just a - bout as hap - py as I _____ can be. Mis - ter

Freely

F G

Jones and _____ me, we're gon - na be big stars...

MY CHERIE AMOUR

Words and Music by STEVIE WONDER,
SYLVIA MOY and HENRY COSBY

Moderately

mf

La la la la ___ la la, la la la la ___ la
 la. My Che - rie A - mour, ___ love - ly as a sum - mer day, ___
 ca - fé ___ or some - times on a crowd - ed street, ___
 some - day ___ you'll see my face a - mong the crowd, ___
 my Che - rie A - mour, ___
 I've been ___ near ___ you ___ but you
 may - be ___ some - day ___ I'll

C11 Fmaj7 D11

dis - tant as the Milk - y Way. _____ My Che -
 nev - er no - ticed me. _____ My Che -
 share your lit - tle dis - tant cloud. _____ Oh, Che -

Cmaj7 D11 F9

rie A - mour, _ pret - ty lit - tle one that I _____ a - dore, _
 rie A - mour, _ won't you tell me how could you _____ ig - nore _
 rie A - mour, _ pret - ty lit - tle one that I _____ a - dore, _

E7 Bm7 E7 A7 D7 To Coda

you're the on - ly girl my heart _____ beats for; _____ how I wish that you were mine. _
 that be - hind that lit - tle smile _____ I wore, _ how I wish that you were mine. _
 you're the on - ly girl my heart _____ beats for; _____ how I wish that you were mine. _

1 **G6** **D11** **D7** 2 **G6** **D11** **D7**

In a La la

Cmaj7 **C6** **C** **Fmaj7** **F6** **Fmaj7** **D7b9** **D11** **Gmaj7** **D7** **D.S. al Coda**

la la la la, la la la la. May - be

CODA **G6** **F9** **G6** **D7** **Cmaj7** **C6** **C**

La la la la

Fmaj7 **F6** **Fmaj7** **F7b5** **F7** **F9** **Repeat and Fade** **Gmaj7** **D7** **Optional Ending** **Gmaj7**

la, la la la la. La la la.

MY FATHER'S EYES

Words and Music by
ERIC CLAPTON

Moderately

The musical score is presented in four systems, each with a guitar chord chart above the treble clef staff and a piano accompaniment in the bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The guitar chords for each system are as follows:

- System 1: C#m, Amaj7, F#m7, B, E, A
- System 2: F#m7, B, C#m, Amaj7, F#m7, B
- System 3: E, A, F#m7, B, C#m, Amaj7
- System 4: F#m7, B, E, A, F#m7, B

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C#m Amaj7 F#m7 B E A

D/F# A E F# B E

Sail - ing down be -
Then the light be -
Then the jag - ged

F# B C#/E# E

hind the sun wait - ing for my
gins to shine and I hear those an - cient
edge ap - pears through the dis - tant

F# B E

prince to come. Pray - ing for the
lull - a - bies. And as I watch this
clouds of tears. And I'm like a bridge that was

heal - ing rain to re - store — my soul a - gain. —
 seed - ling grow, feel my heart start to o - ver - flow. —
 washed a - way. My foun - da - tions were made of clay. —

Just a toe rag on ——— the ——— run.
 Where do I find the words to say?
 And as my soul slides down to die,

How did I get here? What have I done? —
 How do I teach him? What do we play? —
 how could I lose him? What did I try? —

When will all ——— my hopes ——— a - rise?
 Bit by bit I'd ——— re - al - ize
 Bit by bit I'd ——— re - al - ize



How will I know him when I look in _____
 that's when I need them, that's when I need _____ } my fa - ther's eyes, -
 that he was here with me. I looked in - to _____



(Look in - to _____ my fa - ther's eyes.) _____ my fa - ther's eyes. -



{ When I look in _____
 That's when I need _____ } my fa - ther's eyes, -
 I looked in - to _____



To Coda

(Look in - to my fa - ther's eyes. my fa - ther's eyes. -

1



2




Chords: A/E, B, E

Chords: C#m, Amaj7, F#m7, B

Chords: E, A, F#m7, B, G#m7, C#m, Amaj7

Chords: F#m7, B, E, A, F#m, A, E

D.S. al Coda

CODA

Chords: E, A, F#m7, B, C#m, Amaj7

My fa-ther's eyes. (Looked in - to my fa -

F#m7 B E A F#m7 B

- ther's eyes.) - My fa-ther's eyes. I looked in - to my fa -

C#m Amaj7 F#m7 B E A

- ther's eyes. My fa-ther's eyes. (Looked in - to my fa - ther's eyes.) -

F#m7 B G#m7 C#m Amaj7 F#m7 B

Looked in - to my fa - ther's eyes. -

E A F#m7 B

Optional Ending
C#m
Repeat and Fade

ON BROADWAY

Words and Music by BARRY MANN, CYNTHIA WEIL,
MIKE STOLLER and JERRY LEIBER

Moderately, with a beat

F Eb/F F Eb/F

They say the ne - on lights are bright _____ on
 They say the girls are some - thin' else _____ on
 They say that I won't last too long _____ on

mf

F Eb/F F Eb/F F Eb/F

Broad - way. _____ They say there's al - ways
 Broad - way _____ but look - in' at them
 Broad - way. _____ I'll catch a Grey-hound

F Eb/F F Eb/F F Eb/F F

mag - ic in _____ the air. _____
 just gives me _____ the blues, _____
 bus for home, - they say. _____

Bb Ab/Bb Bb Ab/Bb

But when you're walk - in' down that street _____
 'cause how ya gon - na make some time _____
 But they're dead wrong, I know they are, _____

Bb Ab/Bb Bb C F Eb/F

and you ain't had e - nough to eat, _____ the glit - ter rubs right
 when all you got is one thin dime, _____ and one thin dime won't
 'cause I can play this here gui - tar, _____ and I won't quit till

1, 2 F Eb/F F Eb/F F Eb/F

off and you're _____ no - where _____ on Broad - way. _____
 e - ven shine _____ your shoes _____ on Broad - way. _____

3 F Eb/F F

I'm a star _____ on Broad - way. _____

ONE MORE NIGHT

Words and Music by
PHIL COLLINS

Slowly

Bb

Eb

Bb

Eb

One more night, —


The first system of music features a vocal line and piano accompaniment. The vocal line is in a B-flat major key signature with a common time signature. It begins with a whole note G3, followed by a dotted quarter note A3, and a quarter note Bb3. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chord diagrams for Bb, Eb (3fr), Bb, and Eb (3fr) are provided above the vocal line.


one more night. —


The second system continues the vocal line and piano accompaniment. The vocal line has a whole note G3, a dotted quarter note A3, and a quarter note Bb3. The piano accompaniment remains consistent with the first system. Chord diagrams for Bb, Eb (3fr), Bb, and Eb (3fr) are provided above the vocal line.

I've been try - ing for — so long ——— to
I've been sit - ting here — so long ———
I know there'll nev - er be — a time ——— you'll ev - er

The third system features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G3, a dotted quarter note A3, and a quarter note Bb3. The piano accompaniment continues with chords and a bass line. Chord diagrams for Ab (4fr), Eb(add2)/G, and Fm are provided above the vocal line.

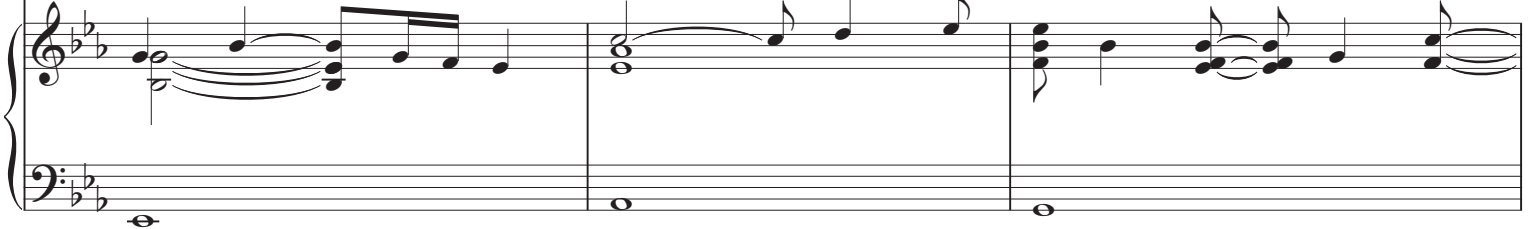
E_b
 3fr

A_b
 4fr

E_b(add9)/G


let you know, _____
 wast - ing time, _____
 feel the same, _____

let you know _____ how I feel, _____
 just star - ing at the phone, _____
 and I know it's on - ly right. _____



F_m


A_b
 4fr

E_b(add9)/G


_____ and if I stum - ble, if I fall, _____
 _____ and I was won - d'ring should I call _____
 _____ But if you'll change your mind, _____



F_m


E_b
 3fr

A_b
 4fr

_____ you? just help me _____ back, _____
 _____ Then I _____ thought _____
 you know that I'll _____ be here, _____ so I can
 may - be you're and may - be we



E^b(add9)/G

Fm

B^b

E^b

make you see. ___
 not a lone. ___
 both can learn. ___

Please, _ give me one more night, _
 Please, _ give me one more night, _
 Give _ me just one more night, _

B^b

E^b

B^b

E^b




___ give me just one more night, ___
 ___ give me just one more night, ___
 ___ give me just one more night, ___

___ one more night ___
 ___ one more night ___
 ___ one more night ___

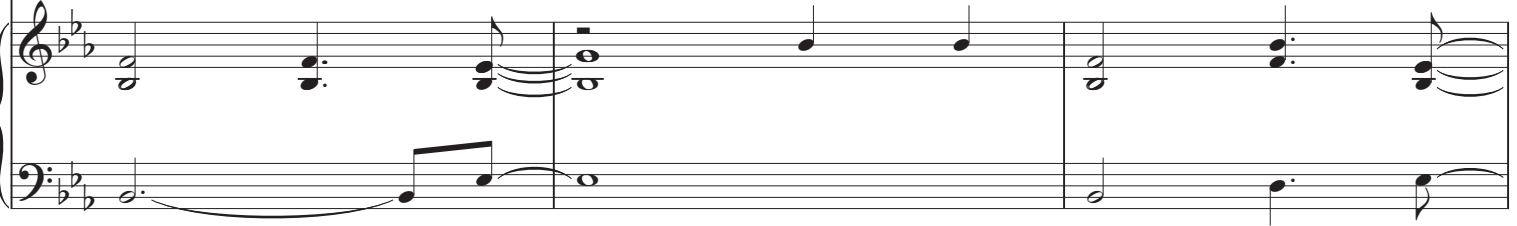
Fm

B^b

___ 'cause I can't _ wait for - ev - er. Give me just
 ___ 'cause I can't _ wait for - ev - er. Please, give me
 ___ 'cause I can't _ wait for - ev - er. Give me just


one more night, — oh, just one more night, —
 one more night, — oh, just one more night, —
 one more night, — give me just one more night, —









— oh, — one more night — 'cause I can't —
 — oh, — one more night — 'cause I can't —
 — oh, — one more night — 'cause I can't —



To Coda  1 2

wait for - ev - er. Give me
 wait for - ev - er. Give me
 wait for - ev - er. Give me



one more night, — give me just one more night, —

Chords: Eb, Bb, Eb

— just one more night — 'cause I —

Chords: Bb, Eb

— can't wait — for-ev - er. — Like a riv -

Chords: Fm, Bb, Cm7, Eb/Db

- er to — the sea, — I will al - ways be — with —

Chords: Cm7, Db/Eb

Cm7 Eb/D^b Cm7 D^b/E^b

you, — and if — you sail — a - way, — I will fol -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'you,' followed by a quarter rest, then a half note 'and', a quarter rest, a half note 'if', a quarter rest, a half note 'you', a quarter rest, a half note 'sail', a quarter rest, a half note 'a', a quarter rest, a half note 'way,', a quarter rest, and finally a half note 'I' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets and slurs.

B^b/D E^b

- low you. — Give me one more night, —

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, then a half note '- low', a quarter rest, a half note 'you.', a quarter rest, a half note 'Give', a quarter rest, a half note 'me', a quarter rest, a half note 'one', a quarter rest, a half note 'more', a quarter rest, and finally a half note 'night,' followed by a quarter rest. The piano accompaniment continues with a similar rhythmic pattern, featuring sustained chords and moving lines in both hands.

B^b E^b B^b E^b

— give me just one more night, — oh, — one more night —

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, then a half note 'give', a quarter rest, a half note 'me', a quarter rest, a half note 'just', a quarter rest, a half note 'one', a quarter rest, a half note 'more', a quarter rest, a half note 'night,', a quarter rest, a half note 'oh,', a quarter rest, a half note 'one', a quarter rest, a half note 'more', a quarter rest, and finally a half note 'night' followed by a quarter rest. The piano accompaniment provides harmonic support with chords and moving lines.

F^m B^b D.S. al Coda

— 'cause I can't — wait for - ev - er.

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, then a half note ''cause', a quarter rest, a half note 'I', a quarter rest, a half note 'can't', a quarter rest, a half note 'wait', a quarter rest, a half note 'for', a quarter rest, a half note 'ev', a quarter rest, a half note 'er.', a quarter rest. The piano accompaniment concludes the piece with a final chord and a few notes in both hands.

CODA

Ooh ooh ooh. _____

Ooh ooh ooh. _____ Ooh ooh ooh. _____

Ooh ooh ooh. _____ **Repeat and Fade**

Optional Ending

Ooh ooh ooh. _____

ONE WAY OR ANOTHER

Words and Music by DEBORAH HARRY
and NIGEL HARRISON

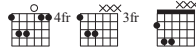
Driving Rock

A5



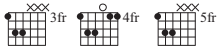
First system of musical notation for 'Driving Rock'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic. The treble staff contains chords and single notes, while the bass staff contains a steady eighth-note bass line. A guitar chord diagram for A5 at the 5th fret is shown above the treble staff.

G#5 G5 F#5



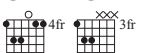
Second system of musical notation. It continues the grand staff from the first system. The treble staff features more complex chordal textures, including a guitar chord diagram for G#5 at the 4th fret, G5 at the 3rd fret, and F#5. The bass staff continues with the eighth-note bass line.

G5 G#5 A5



Third system of musical notation. The treble staff shows a sequence of chords with guitar diagrams for G5 at the 3rd fret, G#5 at the 4th fret, and A5 at the 5th fret. The bass staff continues with the eighth-note bass line.

G#5 G5



Fourth system of musical notation. The treble staff concludes with a sequence of chords, including guitar diagrams for G#5 at the 4th fret and G5 at the 3rd fret. The bass staff continues with the eighth-note bass line.

F#5

G5 G#5 A5

One way or an - oth - er, I'm gon - na
 One way or an - oth - er, I'm gon - na
 One way or an - oth - er, I'm gon - na

F#5

find ya. I'm gon - na get ya, get ya, get ya, get ya. One way or an -
 find ya. I'm gon - na get ya, get ya, get ya, get ya. One way or an -
 lose ya. I'm gon - na give you the slip. A slip o' the hip or an -

oth - er, I'm gon - na win ya. I'm gon - na get ya, get ya, get ya, get ya.
 oth - er, I'm gon - na win ya. I'll get ya. I'll get ya.
 oth - er, I'm gon - na lose ya. I'm gon - na trick ya. I'll trick ya.

A5



One way or an - oth - er, I'm gon - na see ya. I wan - na
 One way, or an - oth - er, I'm gon - na see ya. How 'bout I
 One way or an - oth - er, I'm gon - na lose ya. I'm gon - na

F#5



meet ya, meet ya, meet ya, meet ya. One day, — may - be next week, I'm gon - na
 meet ya, meet ya, meet ya, meet ya. One day, — may - be next week, I'm gon - na
 trick ya, trick ya, trick ya, trick ya. One way, — or an - oth - er, I'm gon - na

To Coda

D5



meet ya. I'm gon - na meet ya. I'll meet ya. I
 meet ya, I'll meet ya. Ah. _____ And
 lose ya. I'm gon - na

F#5



E5



C#5



will if the drive lights past — your house.
 if the lights are — all out,

D5 F#5 E5 C#5

And I'll see if the lights are all down, I'll see
fol - low your bus - down - town;

D5 E5 F#5 B5 C#5



see who's a - round. see
who's hang - ing out.




2 C#5



Second system of piano accompaniment with a C#5 chord diagram.



E5 G#5 C#5

Fourth system of piano accompaniment with chord diagrams for E5, G#5, and C#5.

E5  G#5 

F#5  B5  C#5 

E5  F#5 

D.S. al Coda
 G5  G#5 

CODA  A 

give you the slip.

F#

A F#

I'll walk down the mall, stand o - ver by the wall where I can see it all,
 Lead you to the su - per - mar - ket, check out some spe - cials and rap; we'd

A

find out who you call. One way or an - oth - er I'm gon - na
 get lost in the crowd.

F#

Optional Ending
 A

Repeat and Fade

get ya. I'll get ya. I'll get ya, get ya, get ya, get ya.

ONLY HAPPY WHEN IT RAINS

Words and Music by DUKE ERIKSON,
SHIRLEY ANN MANSON, STEVE MARKER
and BUTCH VIG

Moderate Rock

Gm *F*

I'm on - ly hap - py when it rains. — I'm on - ly hap - py when it's

mf

Eb *Cm* *Eb*

com - pli - cat - ed. And though I know you can't ap - pre - ci - ate — it,

F *Gm* *F*

I'm on - ly hap - py when it rains. — You know I love it when the
rains. — I feel — good when things are
rains. — You'll get the mes - sage by the

* Recorded a half step higher.

E_b **C_m** **E_b**

news is bad and why it feels so good to feel so sad.
 go - in' wrong. I on - ly lis - ten to sad, sad songs.
 time I'm through, when I com - plain a - bout me and you.

F **B_b**


I'm on - ly hap - py when it rains.
 I'm on - ly hap - py when it rains.
 I'm on - ly hap - py when it rains.


C **G** **A_b**


(1.,3.) Pour your mis - er - y down, pour your
 (2.) Instrumental


B_b **C** **G**

mis - er - y down on me. Pour your mis - er - y down,

Ab  4fr

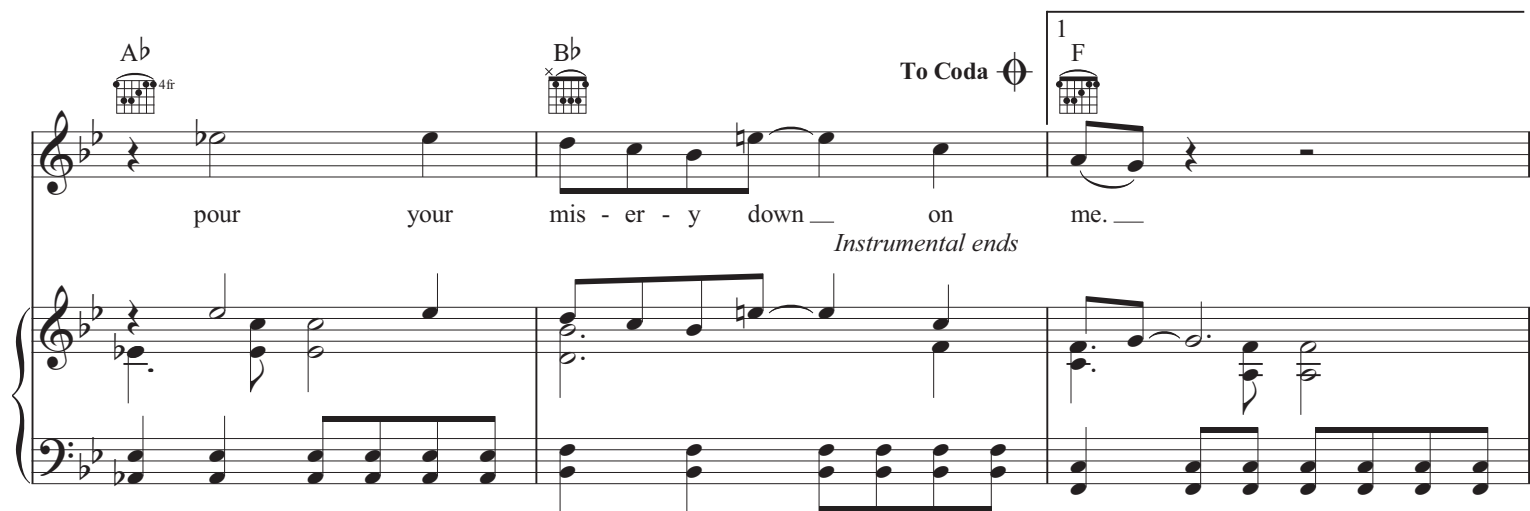
Bb  4fr

To Coda 

1 F  1fr

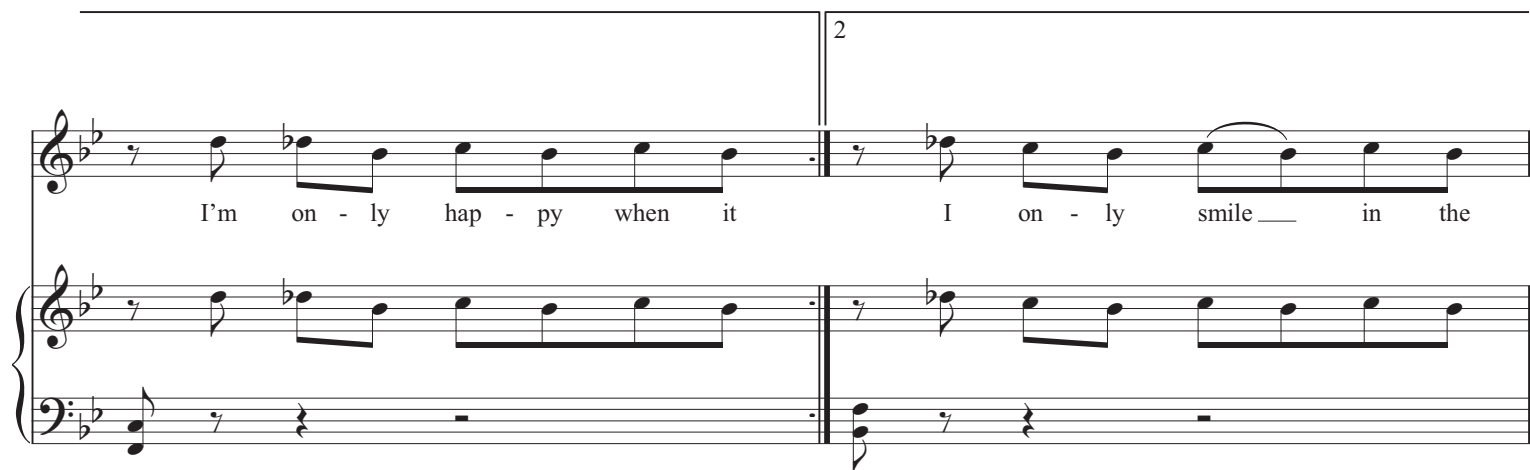
pour your mis - er - y down on me. —


Instrumental ends




2

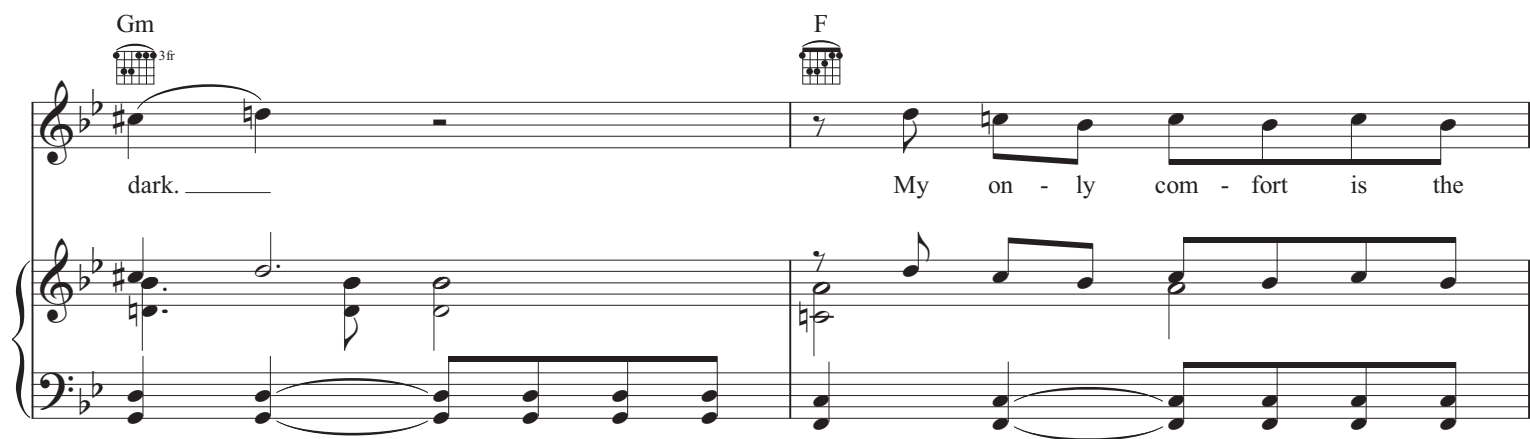
I'm on - ly hap - py when it I on - ly smile in the





Gm  3fr

F  1fr

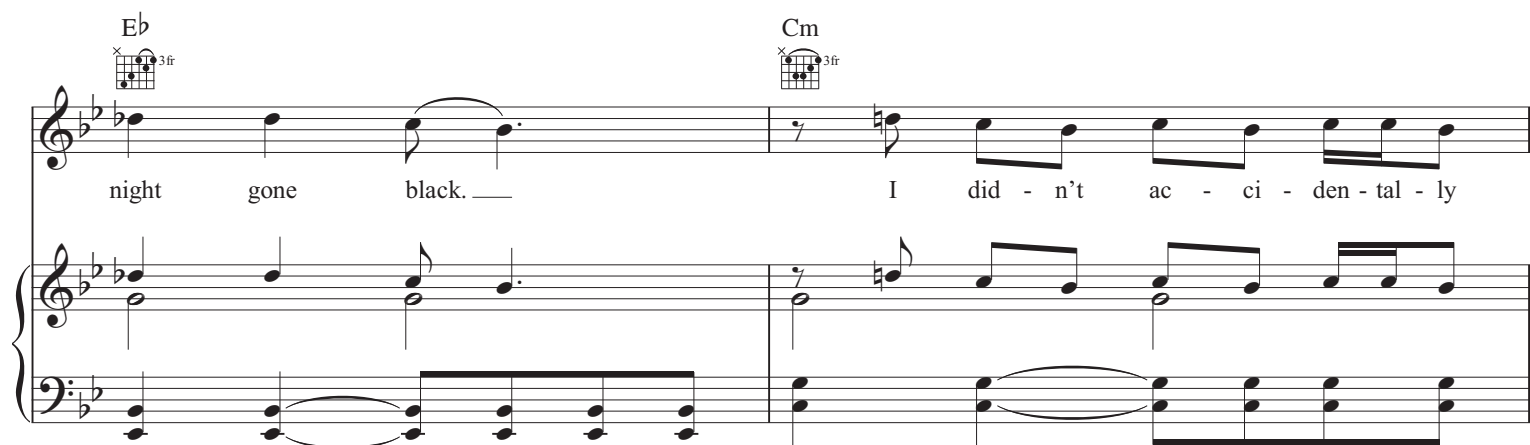
dark. — My on - ly com - fort is the






Eb  3fr

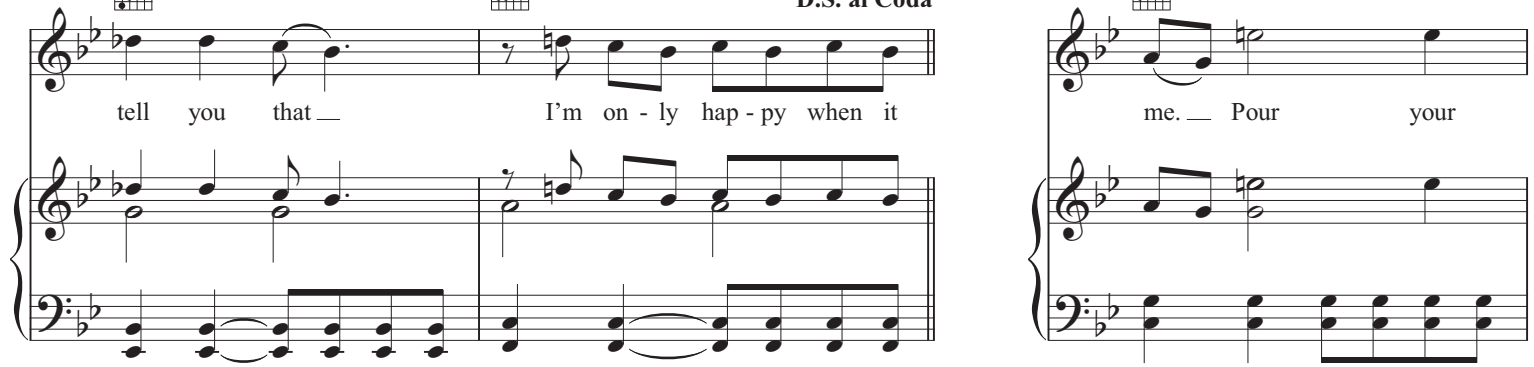
Cm  3fr




night gone black. — I did - n't ac - ci - den - tal - ly



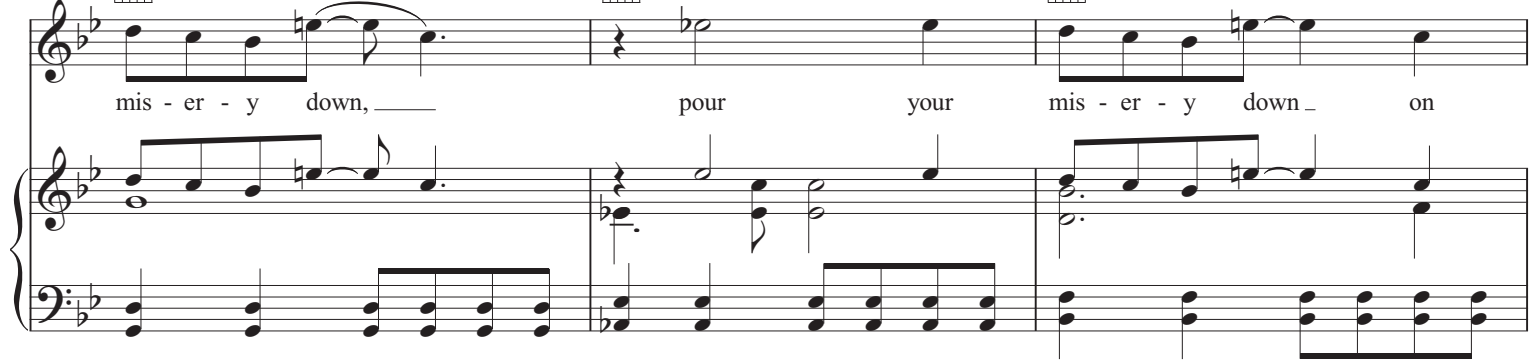
E \flat  **F**  **D.S. al Coda** **CODA** **C** 




tell you that — I'm on - ly hap - py when it me. — Pour your



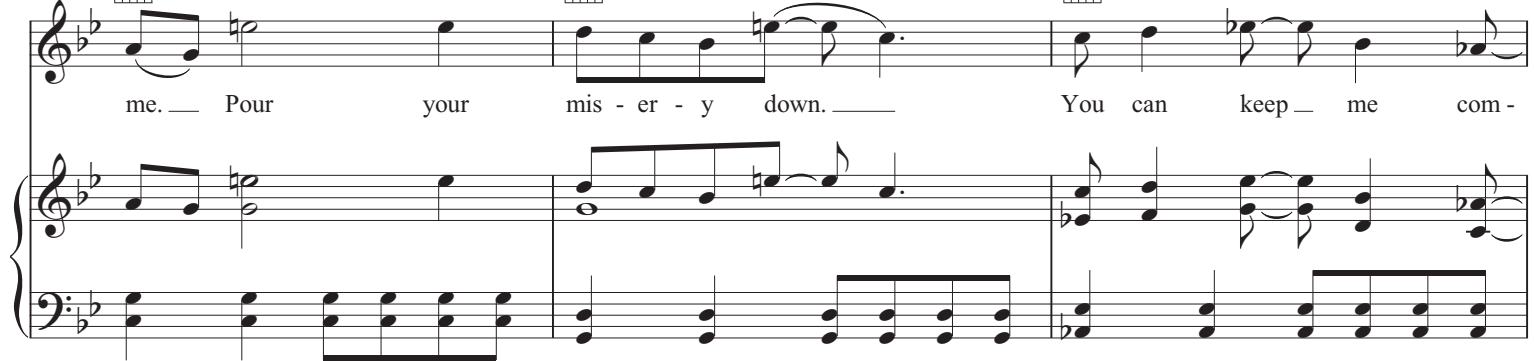
G  **A \flat**  **B \flat** 

mis - er - y down, — pour your mis - er - y down — on



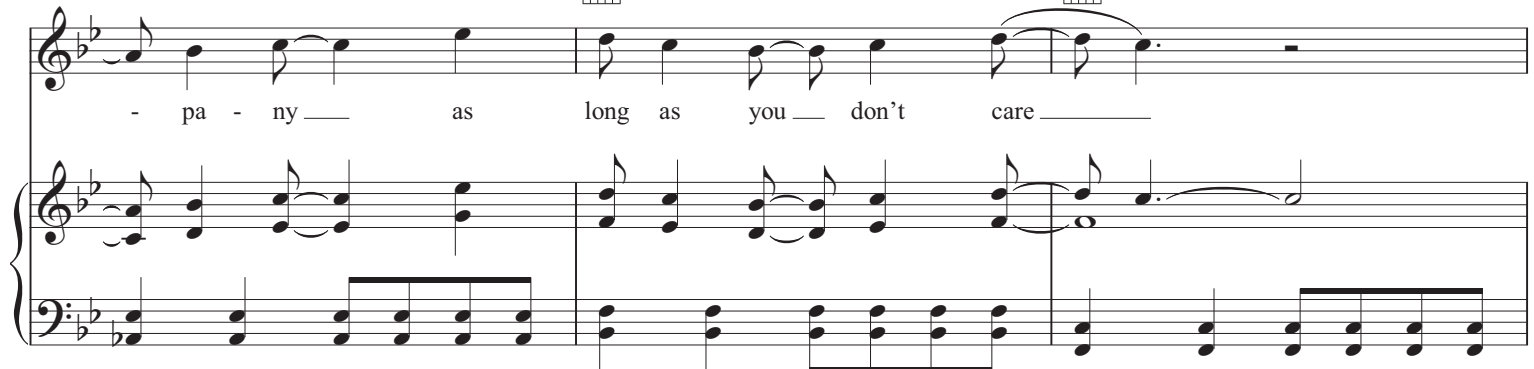
C  **G**  **A \flat** 

me. — Pour your mis - er - y down. — You can keep — me com -



B \flat  **F** 

- pa - ny — as long as you — don't care —



Gm F

I'm on - ly hap - py when it rains. — You'll wan - na hear a - bout my

Eb Cm

new ob - ses - sion. I'm rid - ing high up - on a

Eb F Gm

deep de - pres - sion. I'm on - ly hap - py when it rains. — Pour some

Eb Cm

mis - er - y down — on — me. — I'm on - ly hap - py when it rains. —

Repeat and Fade **Optional Ending**

Gm

ONLY WANNA BE WITH YOU

Words and Music by DARIUS CARLOS RUCKER,
EVERETT DEAN FELBER, MARK WILLIAM BRYAN
and JAMES GEORGE SONEFELD

Gtr.: Capo I

Moderately fast Rock

The musical score is divided into four systems. Each system includes guitar chord diagrams and piano accompaniment. The first system is an instrumental introduction. The second system continues the instrumental. The third system continues the instrumental. The fourth system includes the vocal line with lyrics: "You and me, we come from different worlds." The piano accompaniment consists of chords and a bass line. The guitar part consists of chords and a melodic line. The tempo is "Moderately fast Rock". The key signature has one flat (Bb) and the time signature is 4/4. The dynamic marking is *mf*.

E A6[add9] E A6[add9]
 F C7sus F C7sus

You like to laugh at me when I look at other girls.

E A6[add9] E A6[add9]
 F C7sus F C7sus

Some - times you're cra - zy and you won - der why

E A6[add9] E A6[add9]
 F C7sus F C7sus

I'm such a ba - by 'cause the Dol - phins make me cry. Well, there's

F#7sus A[add9]
 Gm7(add4) Bb(add9)

noth - ing I can do. I've been look - ing for a girl like you.

E A6[add9] E A6[add9] E A6[add9]
 F C7sus F C7sus F C7sus

You look at me, _____ you got
 Put on a lit - tle Dyl - an,
 Some - times I won - der

E A6[add9] E A6[add9]
 F C7sus F C7sus

noth - ing left _____ to say. _____
 sit - ting on _____ a fence. _____
 if it will ev - er end. _____

I moan and pout _____ at you _____ un - til _____
 I say, "That line _____ is great." _____ You ask _____
 You get so mad _____ at me when I go _____

E A6[add9] E A6[add9]
 F C7sus F C7sus

_____ I get _____ my _____ way.
 _____ me what _____ I meant by _____
 _____ out with _____ my _____ friends.

"Said I shot a man _____ named Gray, _____
 Some - times you're cra - zy

E A6[add9] E A6[add9]
 F C7sus F C7sus









you won't sing. — I just want to love — you, but — you want —
 took his wife to It - a - ly. — She in - her - it a mil - lion bucks and when she
 and you won - der why — I'm such a ba - by, yeah, — the Dol -

E A6[add9] F#7sus
 F C7sus Gm7(add4)

— to wear — my ring. Well, there's noth - ing I — can do, —
 died it came — to me. I can't help it if — I'm luck - y."
 - phins make — me cry. Well, there's noth - ing I — can do, —

A[add9] E A6[add9] E A6[add9]
 Bb(add9) F C7sus F C7sus

I on - ly wan - na be with you. — You can
 On - ly wan - na be with you. — Ain't
 on - ly wan - na be with you. — You can

1	E 	A6[add9] 	2	E 	A6[add9] 
	F 	C7sus 		F 	C7sus 



Solo ends Yeah, I'm



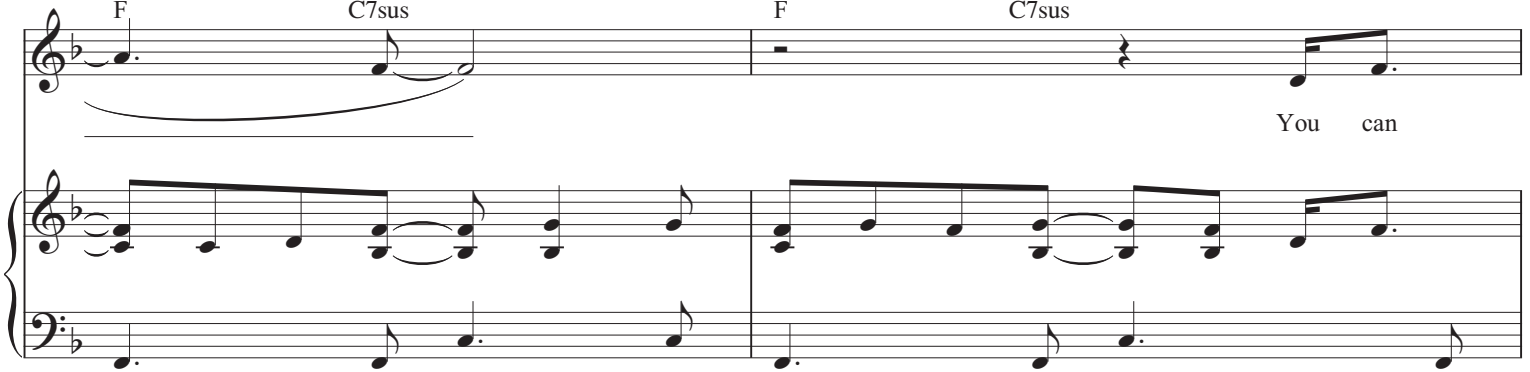
F#7sus 	A[add9] 
Gm7(add4) 	Bb(add9) 

tan - gled up in blue, — on - ly wan - na be with you. —



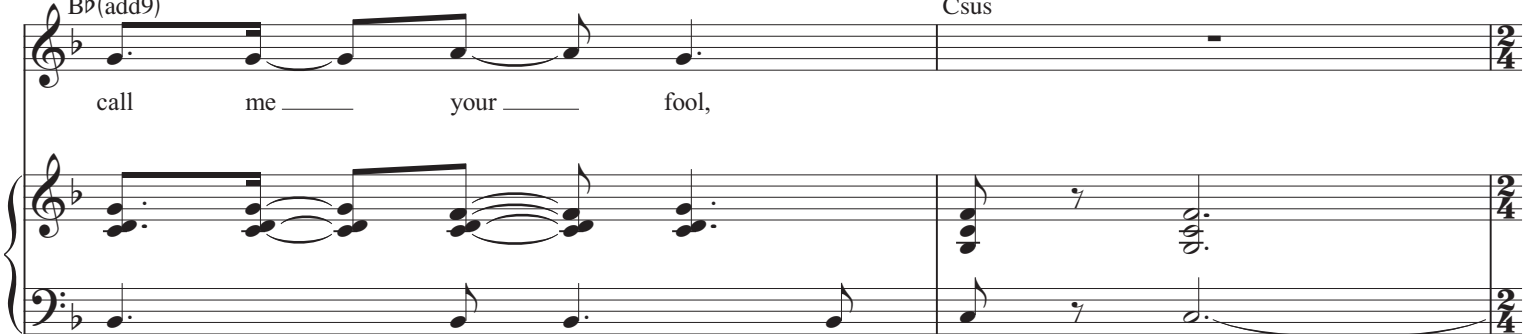
E 	A6[add9] 	E 	A6[add9] 
F 	C7sus 	F 	C7sus 

You can



A[add9] 	Bsus 
Bb(add9) 	Csus 

call me your fool,



E A6[add9]
F C7sus

on - ly wan - na be with you.

E A6[add9] E A6[add9] E A6[add9]
F C7sus F C7sus F C7sus


D.S. al Coda

CODA Bsus Csus E A6[add9]
F C7sus

on - ly wan - na be with you.

E A6[add9] A[add9]
F C7sus Bb(add9)

Yeah, I'm tan - gled up in blue,

Bsus

 Csus

E

 F
 A6[add9]

 C7sus



on - ly wan - na be with you. _____



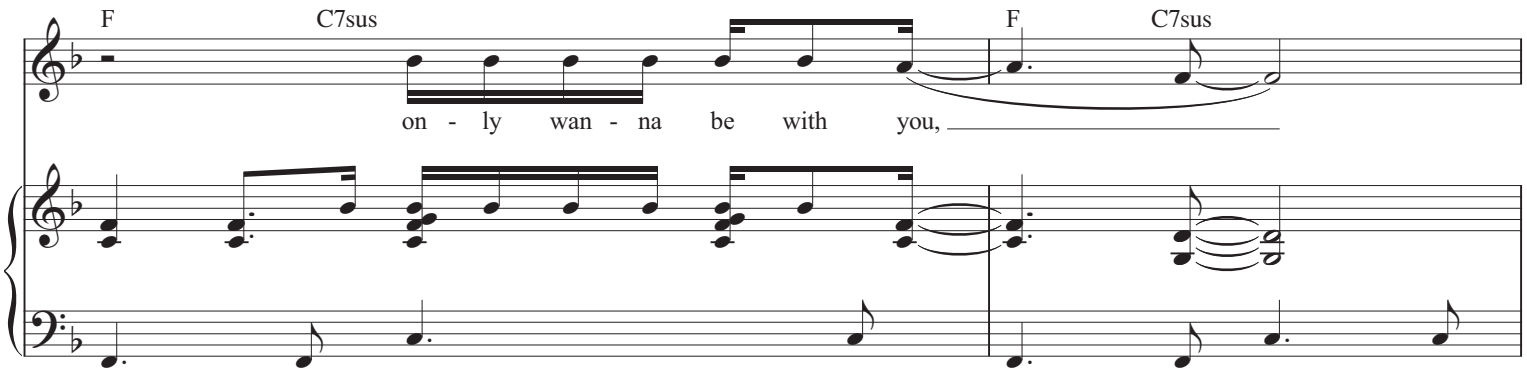
E

 F
 A6[add9]

 C7sus

E

 F
 A6[add9]

 C7sus



on - ly wan - na be with you, _____




E



 F
 A6[add9]

 C7sus

E

 F
 A6[add9]

 C7sus

on - ly wan - na be with you, _____




E

 F
 A6[add9]

 C7sus

E

 F
 A6[add9]

 C7sus

E

 F

on - ly wan - na be with you. _____



RAINY DAYS AND MONDAYS

Lyrics by PAUL WILLIAMS
Music by ROGER NICHOLS

Moderately

Cm



A^bmaj7



Fm7



Fm7/B^b



E^b



A^bmaj7



Fm7/B^b



Gm/B^b



Fm7/B^b



E^b/B^b



Fm7



E^b



Gm/D



Talk - in' to my - self and feel - in'
What I've got, they used to call the

Gm7^b5/D^b



C7



Fm11



Gm7



old.
blues.

Some - times I'd like to quit,
Noth - ing is real - ly wrong,

A^bmaj7



Gm7



Cm



A^bmaj7



Fm7



Fm7/B^b



E^b/G



Gm



noth - in' ev - er seems to fit. Hang - in' a - round, noth - in' to do but frown.
feel - in' like I don't be - long. Walk - in' a - round, some kind of lone - ly clown.

Fm7 Fm7/Bb Gm/Bb Fm7/Bb

1 Gm/Bb Fm7/Bb

Rain - y days and Mon - days al - ways get me down.

2 Gm/Bb G/B Cm7 Abmaj7

Fun - ny, but it seems I al - ways
(D.S.) Instrumental solo ad lib.

Fm11 Bb Ebmaj7 Gm7 Abmaj7

wind up here with you. — Nice to know — some - bod - y


Fm7 Bb G7 Cm7 Abmaj7







loves — me. Solo ends } Fun - ny, but it seems — that it's — the

Fm11  6fr Bb  Gm7  3fr Abmaj7  4fr

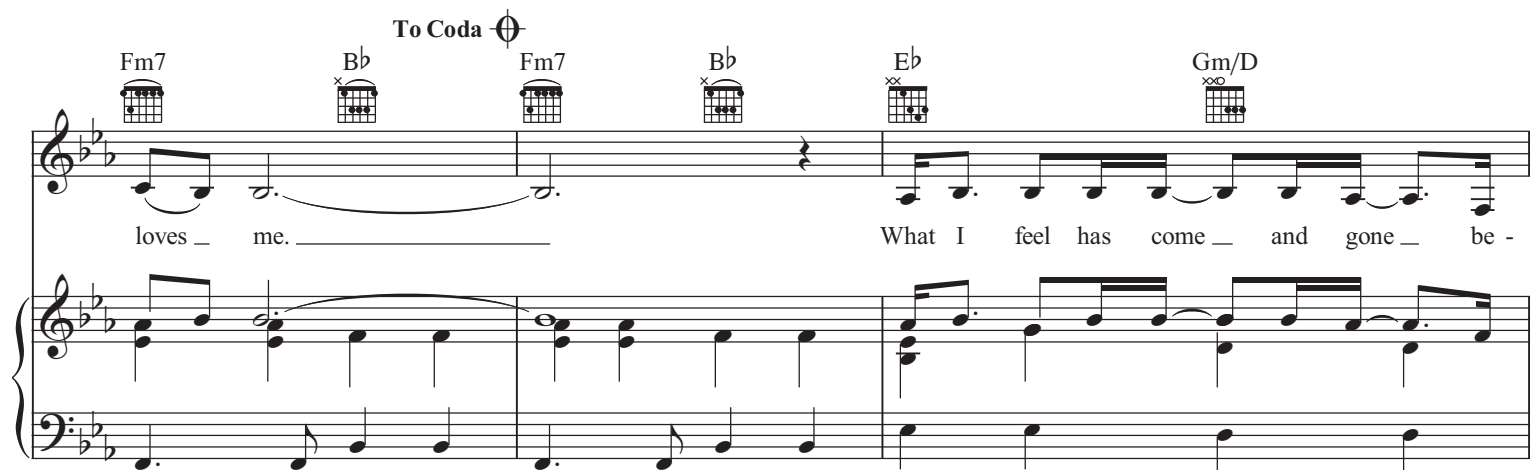
on - ly thing to do, — run and find — the one — who









To Coda 

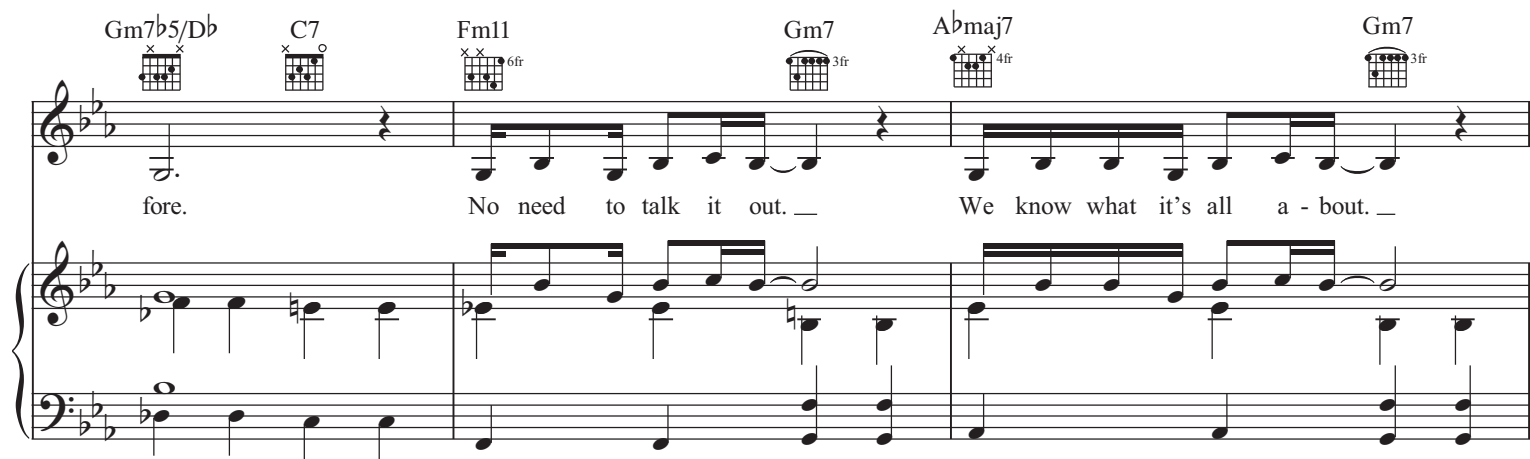
Fm7  Bb  Fm7  Bb  Eb  Gm/D 







loves — me. — What I feel has come — and gone — be -



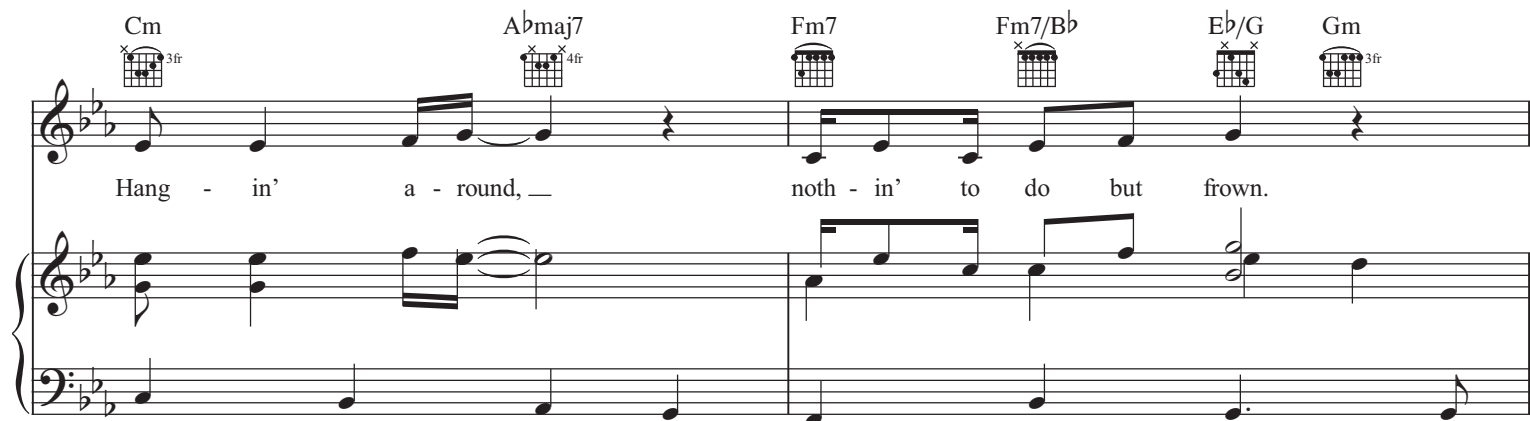
Gm7b5/D**b**  C7  Fm11  6fr Gm7  3fr Abmaj7  4fr Gm7  3fr

fore. No need to talk it out. — We know what it's all a - bout. —



Cm  3fr Abmaj7  4fr Fm7  Fm7/Bb  Eb/G  Gm  3fr

Hang - in' a - round, — noth - in' to do but frown.



D.S. al Coda

Fm7 Fm7/B \flat Gm/B \flat Fm7/B \flat Gm/B \flat Fm7/B \flat G/B

Rain - y days and Mon - days al - ways get me down.

CODA Gm7 C7sus C7 F Am/E

What I feel has come and gone be -

Am7 \flat 5/E \flat D7 Gm11 Am7

fore. No need to talk it out.

B \flat maj7 Am7 Dm B \flat maj7

We know what it's all a - bout. Hang - in' a - round,

Gm7 Gm7/C F/A Am Gm7 Gm7/C

noth - in' to do but frown. Rain - y days and Mon - days al - ways get me —

Am/C Gm7/C A/C# Dm Bbmaj7 Gm7 F/A Am

— down. — Hang - in' a - round, — noth - in' to do but frown.

Bb Gm7 F/A Gm7/C N.C. Am/C Gm7/C

Rain - y days and Mon - days al - ways — get me — down. —

Am/C Gm7/C Am/C Gm7/C F6/9 Fmaj9

REELING IN THE YEARS

Words and Music by WALTER BECKER
and DONALD FAGEN

Moderately (♩ = $\overset{\frown}{\text{3}}$)

N.C. *mf* Gmaj9 Bm7/A A

D A/C# Bm7 A D

Your ev - er - last - in' sum - mer, you can see it fad - in' fast, so you
tell - in' me you're a gen - ius since you were sev - en - teen; in
spent a lot of mon - ey and I spent a lot of time; the

A/C# Bm7 A C#dim/E

grab a piece of some - thin' that you think is gon - na last. Well, you
all the time I've known you I still don't know what you mean. The
trip we made to Hol - ly - wood is etched up - on my mind. Af - ter



would-n't e - ven know a dia - mond if you held it in your hand; the
 week - end at the col - lege did - n't turn out like you planned; the
 all the things we've done and seen you find an - oth - er man; the



things you think are pre - cious I can't un - der - stand.
 things that pass for knowl - edge I can't un - der - stand.
 things you think are use - less I can't un - der - stand.



Are you reel - in' in the years, — stow-in' a - way the
Instrumental



time? — Are you gath - er - in' up the tears, —

A

have you had e-nough of mine? _____ Are you reel-in' in the

Gmaj9

A

years, _____ stow-in' a-way the time? _____

Gmaj9

Are you gath-er-in' up the tears, _____ have you had e-nough of

F#m7

1, 2

A

D

3

A

D.S. and Fade

mine? _____ { You been I

REFUGEE

Words and Music by TOM PETTY
and MIKE CAMPBELL

Moderately

F#m A E

F#m A E

F#m A E

We got some - thin', we both know it, we don't talk too much a - bout —
Some - where, some - how, — some - bod - y must have kicked you a - round —
Some - where, some - how, — some - bod - y must have kicked you a - round —

F#m A E F#m

— it. Ain't no real — big se - cret,
— some. Tell me why — you want to
— some. Who knows? May - be you were kid - napped,

A E F#m

all the same, some - how, we get a - round it.
 lay — there, rev - el in your a - ban - don.
 tied up, tak - en a - way, and held for ran - som.

A E D

Lis - ten, it don't real - ly mat - ter to me, — ba - by,
 Hon - ey, it don't make no dif - f'rence to me, — ba - by,
 Hon - ey, it don't real - ly mat - ter to me, — ba - by,

B7

you be - lieve — what you want to be - lieve. — } You see, you
 ev - 'ry - bod - y's had to fight to be free. — }
 ev - 'ry - bod - y's had to fight to be free. — }




F#m A E F#m A

don't _ have _ to live like a ref - u - gee. —

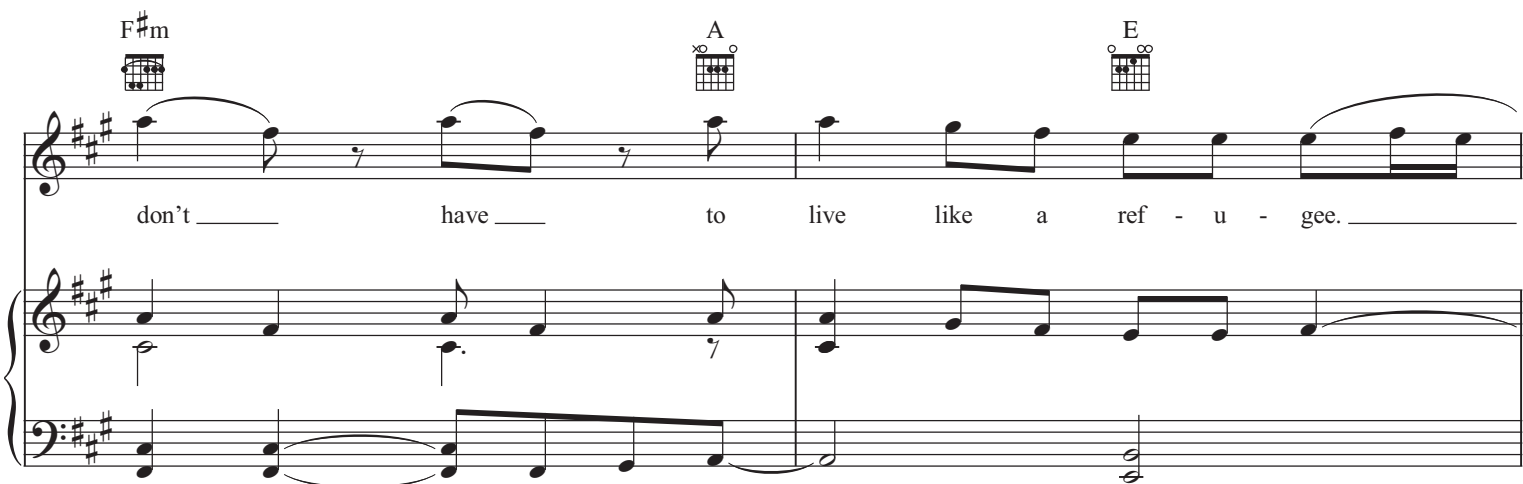
1  2, 3 





No ba - by, you

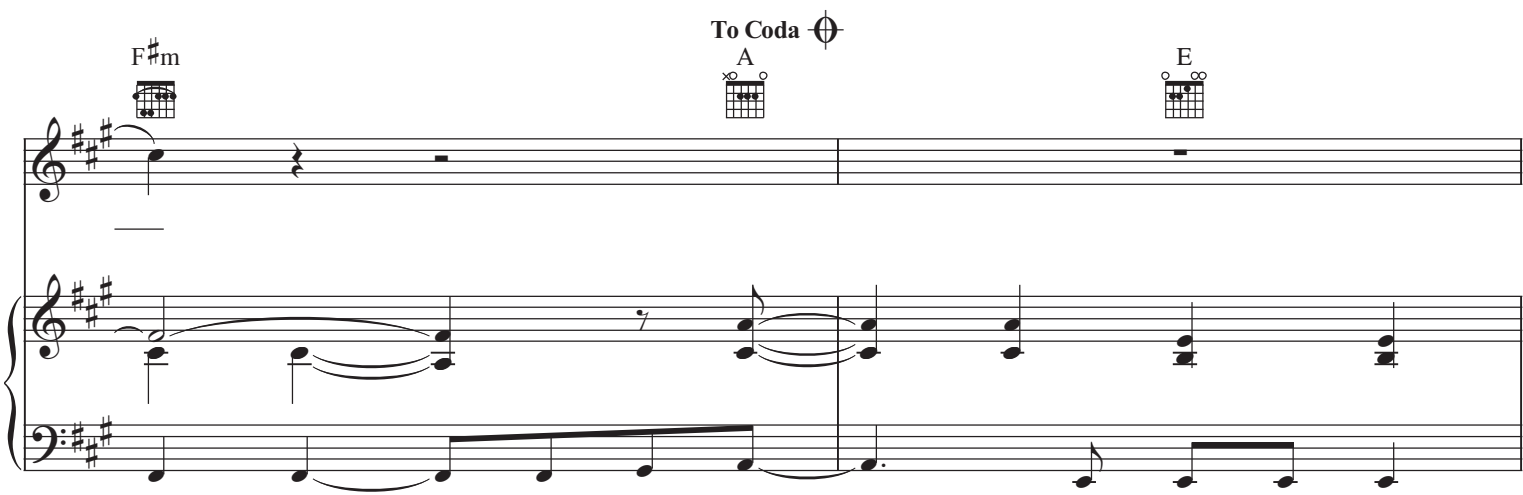


don't _____ have _____ to live like a ref - u - gee. _____



 **To Coda**   





Ba - by, we ain't the first. _____ I'm sure a lot of oth - er





lov - ers been burned. — Right now this seems real — to you, — but it's



D.C. al Coda

one of those things you got - ta feel to be true. —

CODA



Ba - by, you



don't — have — to live like a ref - u - gee.



Repeat and Fade	Optional Ending

Instrumental solo ad lib.

RESPECT

Words and Music by
OTIS REDDING

Moderately fast



(Ooh) What you want,

F7

G7

F7

(ooh) ba - by, I got. (Ooh) What you need, (ooh) do you know I got it?

G7

F7

C7

(Ooh) All I'm ask - in' (ooh) is for a lit - tle re - spect when you come home. Hey, -
(Just a lit - tle bit,)

F7 C7 F7

ba - by. When you get home, mis - ter.
(just a lit - tle bit,) (just a lit - tle bit,) (just a lit - tle bit.)

G7 F7 G7

I ain't gon' do you wrong while _ you're gone. Ain't gon' do you wrong _

F7 G7 F7

'cause I ___ don't wan - na. All I'm ask - in' is for a lit - tle re -

C7 F7 C7

spect when you come home, ba - by, when you get home, yeah.
(Just a lit - tle bit,) (just a lit - tle bit,) (just a lit - tle bit,)

F7 G7 F7

(just a lit - tle bit.) I'm a - bout to give you all ___ of my mon - ey

G7 F7 G7

and all I'm ask - in' in re - turn, hon - ey, is to give me

F7 C7 F7

my prop - ers when you get home, yeah, ba - by, when you get
(Just a just a just a just a just a just a just a just a)

C7 F7 F#m

home, yeah,
(just a lit - tle bit.) (just a lit - tle bit.)

C7 F7 C

when you get home. R - E - S - P - E - C - T,
spect, just a lit - tle bit.) (just a lit - tle bit.)

F C F

find out what it means_ to me. R - E - S - P - E - C - T, take care of T - C - B.

C7 F7

A lit - tle re - spect.
(Sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me.)

C7 F7

Whoa, — yeah, a lit - tle re - spect.
(Just a lit - tle bit.) (just a lit - tle bit.)

Optional Ending
C7
Repeat and Fade
(vocal ad lib.)

RIKKI DON'T LOSE THAT NUMBER

Words and Music by WALTER BECKER
and DONALD FAGEN

Moderately

N.C.

mf



We hear you're leav - ing, that's O.
I have a friend in town, he's heard your



K.
name. I thought our lit - tle
We can go out



wild time had just be - gun.
driv - ing on _____ Slow Hand Row.



I guess you kind of scared your- self, you turn _____ and run. _____
 We could stay in - side and play games _ I _____ don't know. _

F#m7



But if you have a change of heart, _____ }
 And you could have a change of heart. _____ }

E7



N.C.

Rik - ki, don't lose that num - ber; you don't wan - na



call no - bod - y else. _____ Send it off in a



let - ter to your - self.

Cmaj7

Em

Rik - ki, don't lose that num - ber;

it's the on - ly one you own. —

Cmaj7

D



A

You might use it if you feel bet - ter


N.C.




To Coda

when you get ——— home.

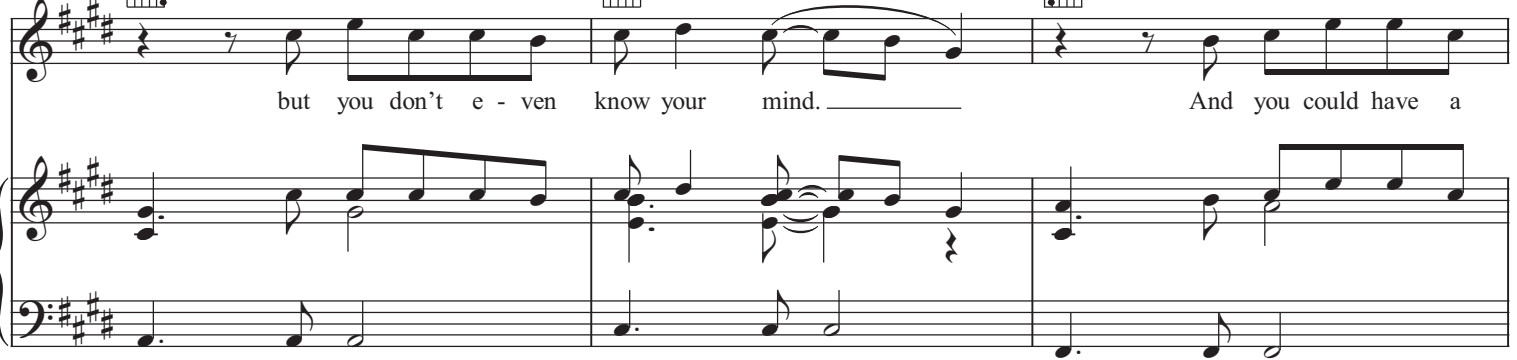
Amaj7  G#m7 

You tell your - self you're not my kind, _____



Amaj7  C#m7  F#m7 



but you don't e - ven know your mind. _____ And you could have a




A  D.S. al Coda


change of heart. _____




CODA  E7 

Rik - ki, don't lose that num -



E9 

- ber, Rik - ki, don't lose that num - ber. _____
 (Rik - ki, don't lose that num - ber)



ROCK AND ROLL ALL NITE

Words and Music by PAUL STANLEY
and GENE SIMMONS

Moderately fast Rock

N.C. (Drums) *mf*

G/B D/A G/B D/F# A

E A E/B A E Bm7/D A/C# E/B A

E Bm7/D A/C# E/B A

D A/C# E/B D G/B D/A E A/C# E/B

You show us ev - 'ry - thing you've got. — You keep on danc - in' and the
 You keep on say - in' you'll be mine for a while. — You're look - in' fan - cy and I

room like gets your hot. style. You drive us wild, — we'll drive you
 like your style. You drive us wild, — we'll drive you

*Recorded a half step lower.

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N.C. G/B D/A G/B D/F# A E

cra - zy. — And you say you wan - na
 cra - zy. — And you show us ev - 'ry -

Bm7/D E/B A E D E/B D

go for a spin. — The par - ty's just be - gun; we'll let you in.
 thing you've got. — Oh, ba - by, ba - by, that's quite a lot.

G/B D/A E A/C# E/B G/B

And You drive us wild, — we'll drive you cra - zy. —
 And you drive us wild, — we'll drive you cra - zy. —

D G/B D/F# F G

You keep on shout - in', you keep on shout - in'.
 You keep on shout - in', you keep on shout - in'.

N.C. A D

I wan - na rock and roll all night

(Drums)

D6/C# D/A E A/D E/B N.C. A

and par - ty ev - er - y day. I wan - na

D D6/C# D/A E A/D E/B

rock and roll all night and par - ty ev - er - y day.

N.C. A N.C.

I wan - na rock and roll all night

and par - ty ev - er - y day. I wan - na rock and roll — all night —

1

and par - ty ev - er - y day.

G/D

2

D G/B D/F# A

and par - ty ev - er - y day. I wan - na

N.C.

Repeat ad lib. and Fade

D D6/C# D E A/E E

rock and roll — all night — and par - ty ev - er - y day.

ROCK WITH YOU

Words and Music by
ROD TEMPERTON

Moderately fast

Em9

A/B

B

mf

8vb

Bm/E

A/B

C/D

Bm/E

A/B

B

G/A

A

G/A

A

Bm/E

Girl, close your

8vb

This edition has been transposed up one half-step to be more playable.



eyes; let that rhy - thm get in - to



you. Don't try to fight —

8vb



— it; there ain't noth - ing that you can



do. Re - lax — your mind, —
Just take — it slow, —

8vb



lay back _____ and groove _____
 'cause we've got _____ so far _____



with mine. _____ You've got - ta feel that heat, and - a
 to go. _____ When you feel that heat and - a



we can ride the boog - ie, } share that beat of love. _____
 we're gon - na ride the boog - ie, }



I wan - na rock with you, _____

8vb

A/B B Em11

(all night) _____ dance you in - to day.

8vb.....|

A/B C/D Em9

(sun - light) _____ I wan - na rock with you. _____

8vb.....|

A/B B G/A A To Coda

(all night) _____ We're gon - na rock the night _____ a - way. _____

G/A A Em9

Out on the

8vb.....|



floor _____ there ain't no - bod - y there but



us. _____ Girl, _____ when you



dance _____ there's a mag - ic that must be

D.S. al Coda

love. _____

CODA

Bm7



And when the groove is dead and gone —

E7



you know that

Gmaj7



D/F#



love sur - vives, so we can

8vb

Cmaj7



A



rock for - ev - er

Em7



A/B



B



Em9



on.

8vb

A/B



C/D



Em9



A/B



B/C#



Dsus



1

(I wan - na rock with you, I wan - na groove with you.)

2

Ab/Eb



Fm9



I wan - na groove with you.) Rock with you.

8vb

Bb/C **C** **Fm9**

(all night) _____ Rock you in - to day.

8vb -----

Bb/C **Db/Eb** **Fm9**

(sun - light) _____ I wan - na rock with you. _____

8vb -----

Bb/C **C** **Ab/Bb** **Bb**

(all night) _____ Rock the night _____ a - way. _____

<p>Repeat and Fade</p> <p>Ab/Bb Bb</p>	<p>Optional Ending</p> <p>Ab/Bb Bb Fm9</p>
---	--

_____ I wan - na _____

ROCKET MAN

(I Think It's Gonna Be a Long Long Time)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat

Gm7 C9

She packed _ my bags _ last night pre - flight, _

mf

Gm7 C9

Ze - ro hour _ Nine A. M. _

E \flat B \flat /D Cm Cm7/B \flat

And I'm gon - na be high _ as a kite by

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F/A



Musical staff with a whole rest and a fermata.

then.

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

Gm7



C11



Vocal line: I miss the earth so much I miss my wife,

I miss the earth so much I miss my wife,

Piano accompaniment for the second system.

Gm7



C11



Vocal line: it's lonely out in space

it's lonely out in space

Piano accompaniment for the third system.

Eb



Bb/D



Cm







Cm7/Bb





Vocal line: on such a time less flight.




on such a time less flight.

Piano accompaniment for the fourth system.



F/A  F/C  F  Cm7/F  8fr

Bb  Eb  3fr

And I think it's gon-na be a long — long time — till touch - down brings — me 'round a-gain to find —

Bb  Eb  3fr Bb/D  8fr

— I'm not the man — they think I am at home. — Oh no — no no, — I'm a

C7  Eb  3fr

rock - et man. — Rock - et man — burn - ing out his fuse up here —



To Coda

a - lone.



Mars ain't the kind_ of place_ to



raise your kids, _____

in fact_ it's cold_ as hell. _



And there's no one there_ to_ raise ³_____

Cm Cm/B \flat F/A F/C

— them if you did. —

F Gm7

And all — this sci - ence — I don't

C7 C11 C7 Gm7

un - der - stand. It's just — my job — five days a week. —



A rock-et man, a rock-et man.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5, all tied together. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using dyads and triads.



D.S. al Coda

The second system continues the piano accompaniment from the first system. The vocal line is silent, indicated by whole rests in the upper staff. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a sequence of chords and the left hand providing a consistent bass line.

CODA



Repeat and Fade

And I think it's gon-na be a long, long time.

The CODA section features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5, all tied together. The piano accompaniment continues with a similar rhythmic pattern to the previous sections.

SAVE THE BEST FOR LAST

Words and Music by PHIL GALDSTON,
JON LIND and WENDY WALDMAN

Flowing

mf

Bb6/D Ab/C Eb/Bb

Ab(add9) Bbsus Db6/9 Cm7 Eb




Some - times the snow _____ comes down _____ in June. _____
 _____ you came _____ to me _____
 _____ comes down _____ in June. _____

Bb Ab

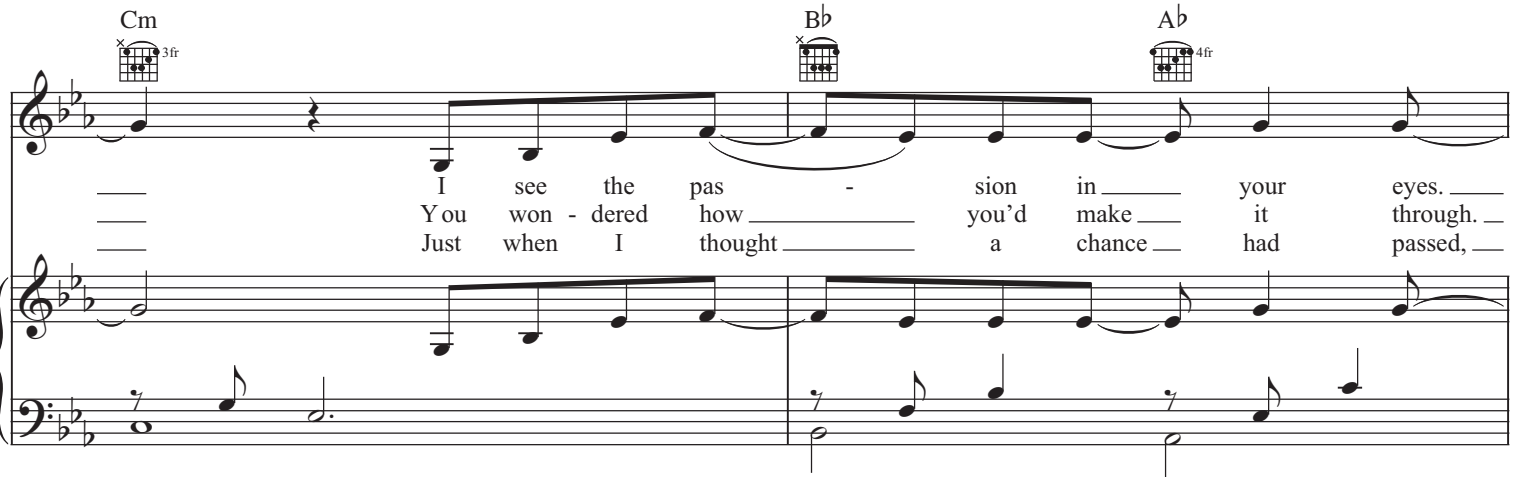
_____ when Some - times the sun _____ goes 'round _____ the moon. _____
 _____ some sil - ly girl _____ had set _____ you free. _____
 _____ Some - times the sun _____ goes 'round _____ the moon. _____





Eb/G Ab Bb

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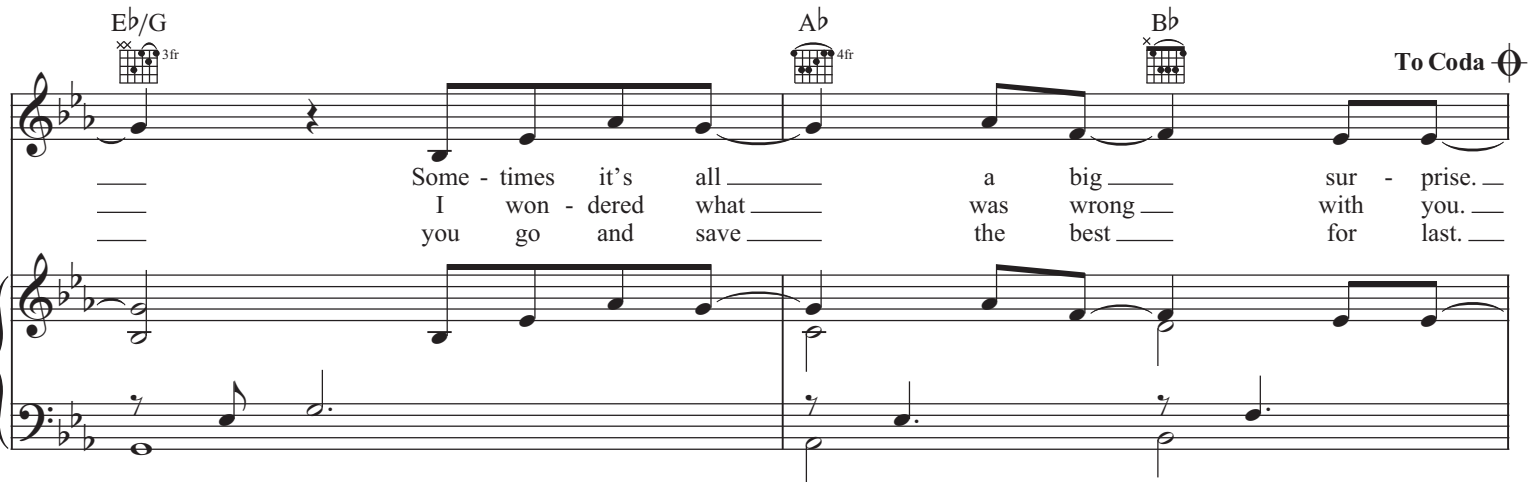
Cm  Bb  Ab 



I see the pas - sion in your eyes. _____
 You won - dered how you'd make it through. _____
 Just when I thought a chance had passed, _____



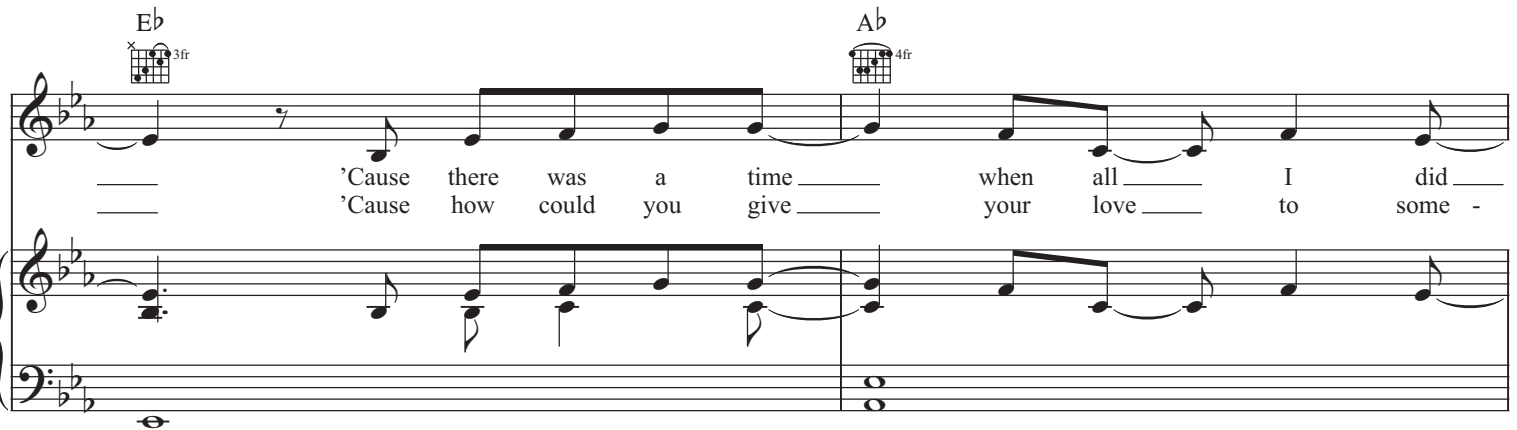
Eb/G  Ab  Bb  **To Coda** 




Some - times it's all a big sur - prise. _____
 I won - dered what was wrong with you. _____
 you go and save the best for last. _____



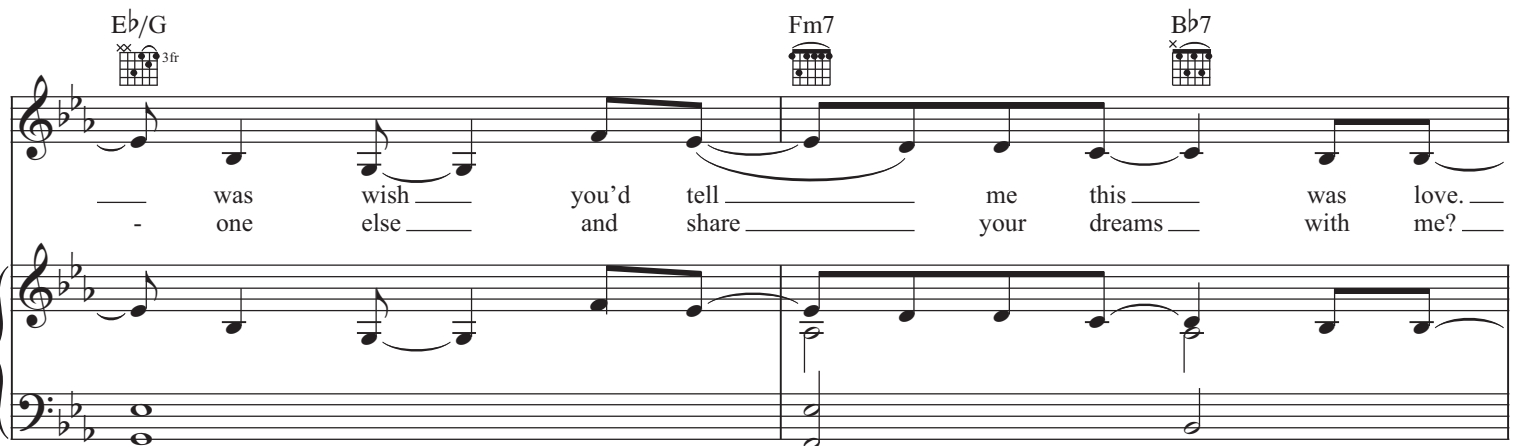
Eb  Ab 

'Cause there was a time when all I did _____
 'Cause how could you give your love to some - _____



Eb/G  Fm7  Bb7 

_____ was one wish else you'd tell me this was love. _____
 _____ and share your dreams with me? _____



E^b **B^bm7**

It's not the way I hoped or how
Some - times the ver - y thing you're look -

A^b/C **D^b(add9)** **A^b/C**

I ing planned, -
- ing for - is but some - how it's e - nough. -
- is the one thing you can't see. -

B^b **N.C.** **B^b** **A^b**

And now we're stand - ing face - to face. -
But now we're stand - ing face - to face. -

E^b/G **A^b** **B^b**

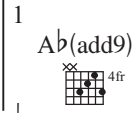
Is - n't this world - a cra - zy place? -



Just when I thought our chance had passed,



you go and save the best for last.



All of the nights



Ab Eb/G Ab Bb

La da da da da

Cm Ab Eb/G

da da.

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

- y thing you're look - ing for is the

Db(add9) Ab/C Bb N.C. D.S. al Coda

one thing you can't see. Some - times the snow _

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Db(add9), Ab/C, and Bb. The lyrics are "one thing you can't see." followed by a measure rest, then "Some - times the snow _". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (Bb and Eb).

CODA Eb Bb/D Ab/C

Detailed description: This system is the CODA section. It features a piano accompaniment with a right-hand melody and a left-hand bass line. Above the staff, guitar chords are indicated: Eb, Bb/D, and Ab/C. The key signature remains two flats (Bb and Eb).

Eb/Bb Ab Bb5 Ab(add9)

You went and saved _ the best _ for last. _

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Eb/Bb, Ab, Bb5, and Ab(add9). The lyrics are "You went and saved _ the best _ for last. _". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (Bb and Eb).

Bbsus Db6/9 Cm7 Eb

Yeah. _

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: Bbsus, Db6/9, Cm7, and Eb. The lyrics are "Yeah. _". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (Bb and Eb).

SAY YOU, SAY ME

Words and Music by
LIONEL RICHIE

Slow Ballad

Ab Eb/G Fm Ab/Eb Cm/Eb Db Bbm

Ab Eb/G Fm Ab/Eb Cm/Eb Db Bbm

mp

A(add2) Ab Eb/G Fm Ab/Eb Cm/Eb

A(add2) Ab Eb/G Fm Ab/Eb Cm/Eb

Say you, — say me. — Say it for al -

Db Db/Eb Ab Eb/G

Db Db/Eb Ab Eb/G

- ways. That's the way it should be. — Say you, — say me. —

Fm Ab/Eb Cm/Eb Db Db/Eb Ab Ab/Eb

Fm Ab/Eb Cm/Eb Db Db/Eb Ab Ab/Eb

— Say it to - geth - er, nat - 'ral - ly. —

Ab Eb/G Fm Ab/Eb Cm

I had a dream, I had an awe - some dream: _____
 As we go down life's lone - some high - way, _____ seems the

Bbm Ab Gb Eb

peo - ple in the park _____ play - in' games _____ in _____ the dark. _____
 hard - est thing to do _____ is to find a friend _____ or two. _____

Ab Eb/G Fm Ab/Eb Cm

And what they played was a mas - quer - ade. _____ But from be -
 That help - ing hand, some - one who un - der - stands. _____ And when you

Bbm Ab Gb Eb

hind the walls _____ of doubt, _____ a voice was cry - ing out. _____
 feel you've lost _____ your way, _____ you've got

2

G \flat Eb

some-one there — to say, — “I’ll show you.” —

A \flat Eb/G Fm A \flat /E \flat Cm

Say you, — say me. — Say it for al -

D \flat D \flat /E \flat A \flat Eb/A \flat E \flat

- ways. That’s the way it should be. —

A \flat Eb/G Fm A \flat /E \flat Cm To Coda

Say you, — say me. — Say it to - geth -

Faster

Db Db/Eb Ab 4fr

- er, nat - 'ral - ly. So you

Cb Gb Db Ab 4fr

think you know the an - swers. Oh, no. Well, the

Cb Gb D Ebm 6fr

whole world's got ya danc - in', that's right, I'm tell - in' you. It's

Cb Gb Db Ab 4fr

time to start be - liev - in', oh, yes. Be -

Tempo I



lieve in who — you are; — you are a shin - ing star. —



D.S. al Coda

CODA



- er, nat - 'ral - ly. —



Say it to- geth - er, — nat - 'ral - ly. —

rit.

SECRET AGENT MAN

from the Television Series

1

Words and Music by P.F. SLOAN
and STEVE BARRI

Bright Rock



mf



There's a man who leads a life of dan -
ware of pret - ty fac - es that you find. -
Instrumental
Swing - ing on the Riv - i - er - a one -



- ger. To ev - 'ry - one he meets -
A pret - ty face can hide -
day, and then lay - in' in a Bom -

B7

he stays a stran - ger. Oh, with
 an e - vil mind. Be
 bay al - ley next day. Oh, no, you

Em Am

ev - 'ry move he makes an - oth - er chance he takes.
 care - ful what you say. You'll give your - self a - way.
 let the wrong word slip while kiss - ing per - sua - sive lips.

Em Am Em

Odds are he won't live to see to - mor - row.
 Odds are you won't live to see to - mor - row.
 The odds are you won't live to see to - mor - row. *End instrumental*

Bm Em

Se - cret a - gent man, se - cret

Bm Em C7

a - gent man. — They've — giv - en you — a num -

B7 Em C/E

- ber and tak - en 'way — your name. —

Em6 C/E Em C/E 1 Em6 C/E 2, 3 Em6 C/E

Be -

4 Em6 C/E Em6 C/E Em6 C/E Em

SEMI-CHARMED LIFE

Words and Music by
STEPHAN JENKINS

Heavy beat

Musical notation for the first system. It consists of a guitar part with chords G, D, and C, and a piano accompaniment. The piano part has a dynamic marking of *mf*. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for the second system, continuing the guitar and piano accompaniment from the first system.

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal line has the lyrics: "Doo doo doot doo doo doot _ doo. Doo doo doot doo doo doot _ doo."

Musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal line has the lyrics: "Doo doo doot doo doo doot _ doo. Doo doo doot. { I'm packed and I'm The sky was

G D C

hold-ing. I'm smil-ing, she's liv-ing, she's gold-en, she lives for me. Says she lives _ for me, o -
gold, it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there _ some - place,

G D C

va - tion, her own mo - ti - va - tion. She comes round and she goes down on me.
back there smil-ing in the pic-tures you would take. Do-ing crys-tal meth will lift you up un - til you break. It won't

G D C

And I'll make you smile, like a drug for you. Do ev - er what you want to do, com-ing o - ver
stop, I won't come down. I keep stock with the tick - tock rhy-thm, a bump for the drop, and then I

To Coda

G D C

you. Keep on smil - ing what we go through. One stop to the rhy-thm that di-vides you.

G D C

And I speak to you — like the cho-rus to the verse. Chop an - oth - er line like a co - da with a

G D C

curse. Come on like a freak show takes the stage. We give them the games we play. — She say,

G D C G D

“I want some - thing — else to get me through this sem-i-charmed kind of life, —

C G D

— ba - by, ba - by. I want some - thing else, —

C G D C

I'm not lis - tening when you say good - bye."

D.S. al Coda

CODA G D C

bumped up. I took the hit that I was giv - en, then I bumped a - gain, then I bumped a - gain. I said

D C D C

how do I get back there to the place where I fell a - sleep in - side you?

D C D

How do I get my - self back to the place where you said,

G D C

"I want some - thing — else to get me through this

G D C

sem - i - charmed kind of life, — ba - by, ba - by.

G D C

I want some - thing else, — I'm not lis - tening when you —

G D C G D

— say — good - bye." I be - lieve in the sand be - neath — my toes. —

C G D

The beach gives a feel-ing, an earth - y feel - ing. I be - lieve in the faith that grows, -

C G D

and the four right chords can make me cry.

C G D

When I'm with you I feel like I could die, and that would be all right,

C D C

all right. And when the plane came in, she said she was crash - ing.

D C D C

The vel- vet, it rips in the cit - y. We tripped_ on the urge to feel_ a - live, _ but

G D C




now I'm strug - gling to sur - vive. _ Those days you were wear - ing that vel - vet dress. _

D C D C

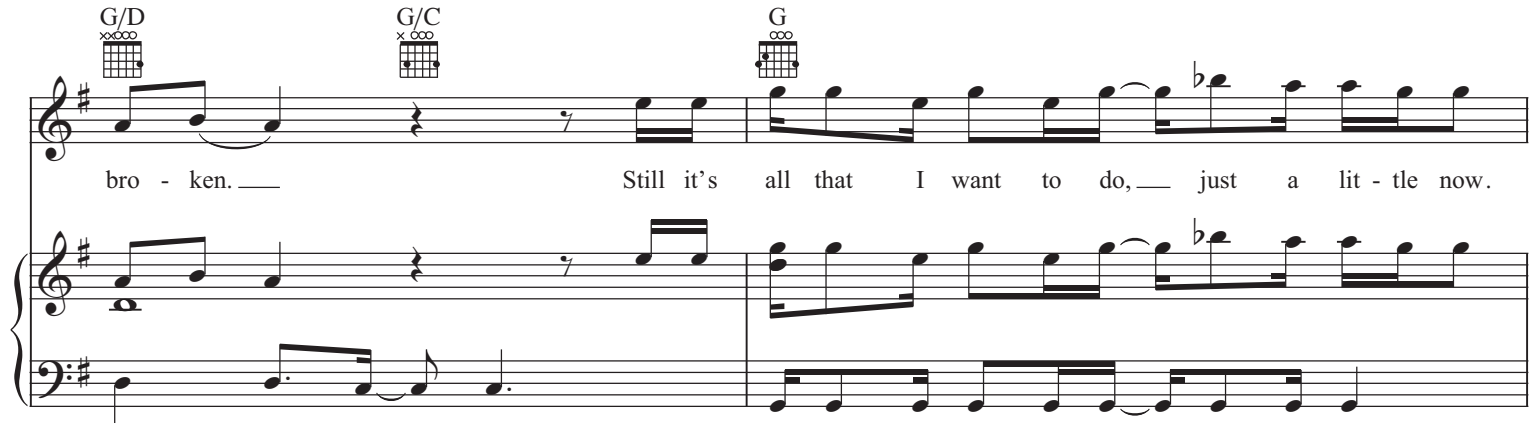
You're the priest - ess, I must con - fess. Those lit - tle red pant - ies, they pass the test. Slides



G N.C. G/D G/C G/D G/C

up a-round the bel - ly, face down on the mat-tress. One, and you hold me, and we are

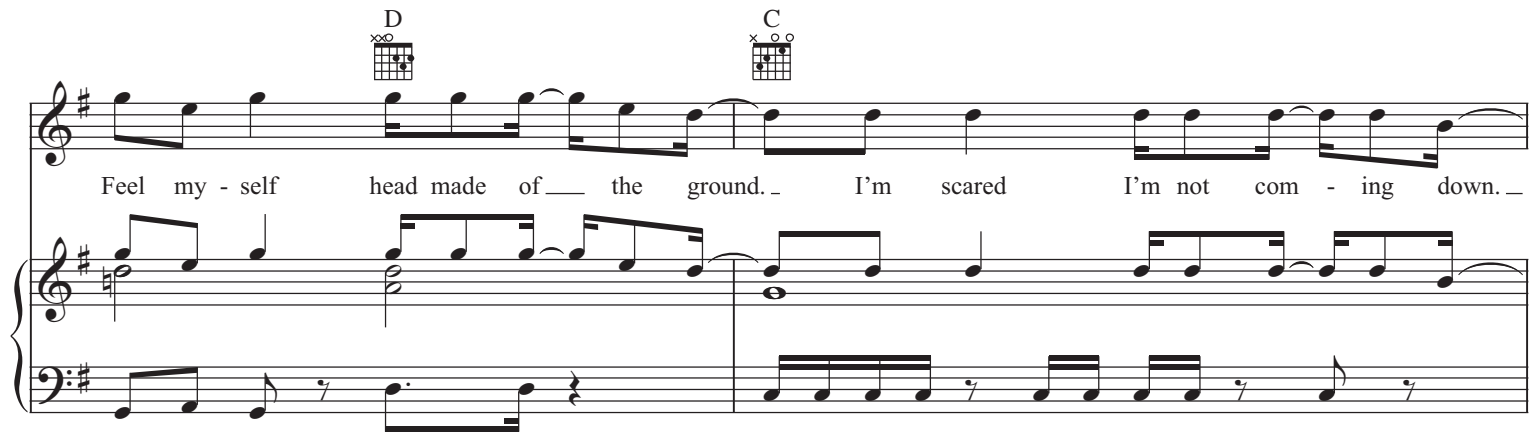
G/D  G/C  G 






bro - ken. — Still it's all that I want to do, — just a lit - tle now.



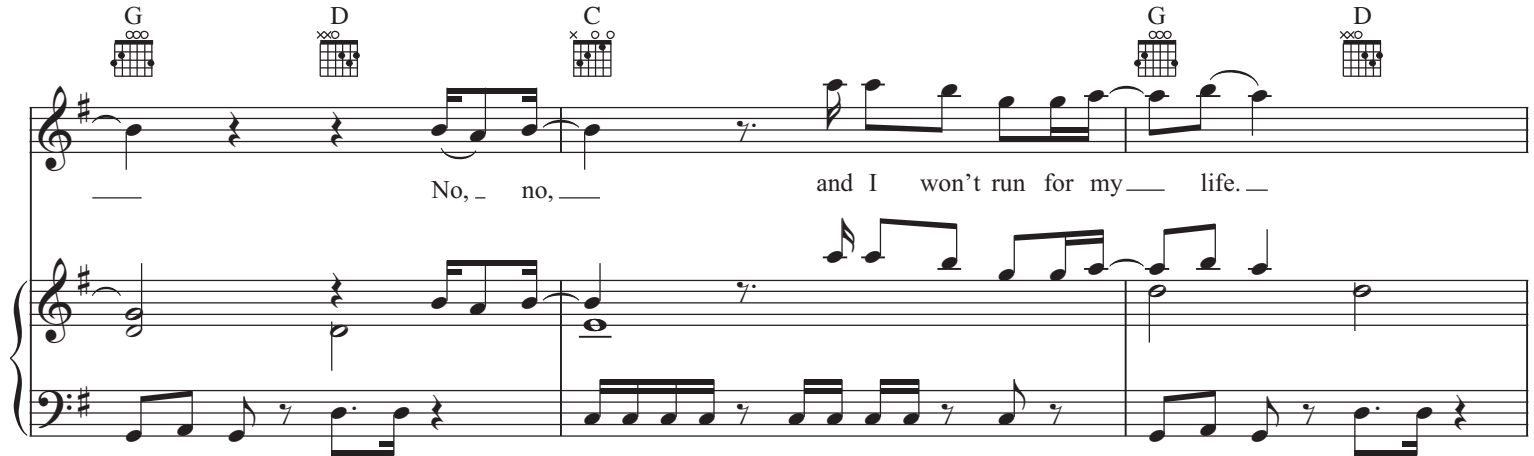
D  C 




Feel my - self head made of — the ground. — I'm scared I'm not com - ing down. —



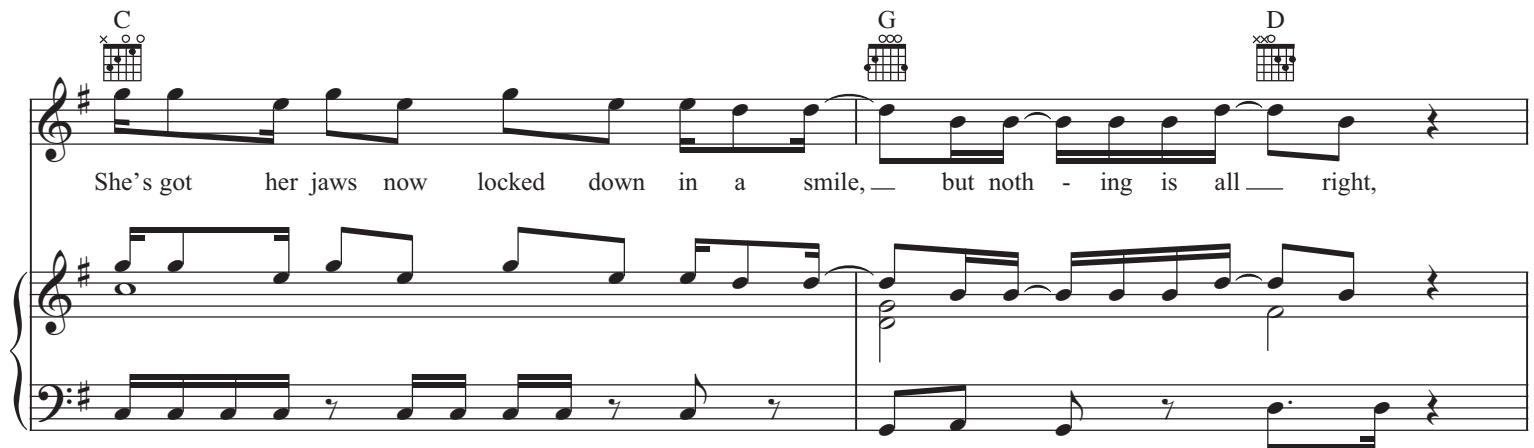
G  D  C  G  D 

— No, — no, — and I won't run for my — life. —



C  G  D 

She's got her jaws now locked down in a smile, — but noth - ing is all — right,



C G D C

all right. _ I want _ some-thing else _ to get me

Detailed description: This system contains the first two measures of the song. The guitar part features chords C, G, D, and C. The vocal line has lyrics 'all right. _ I want _ some-thing else _ to get me'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

G D C G D

through this _ life, ba - by. _ I want _ some-thing else, _

Detailed description: This system contains the next two measures. The guitar part features chords G, D, C, G, and D. The vocal line has lyrics 'through this _ life, ba - by. _ I want _ some-thing else, _'. The piano accompaniment continues with the same rhythmic pattern.

C G D

_ not lis - tening when you say _ good -

Detailed description: This system contains the next two measures. The guitar part features chords C, G, and D. The vocal line has lyrics '_ not lis - tening when you say _ good -'. The piano accompaniment features a longer note in the right hand for the second measure.

C G/B Am C G/B Am

bye, _ good - bye, _ good -

Detailed description: This system contains the final two measures. The guitar part features chords C, G/B, Am, C, G/B, and Am. The vocal line has lyrics 'bye, _ good - bye, _ good -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.



bye, _____ good - bye. _____




Doo doo doot doo doo doot _ doo. Doo doo doot doo doo doot _ doo.



Doo doo doot doo doo doot _ doo. The sky was gold, _

G D C

it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there some - place,

G D C

back there in the place we used _ to start.

G D C

Doo doo doot doo doo doot _ doo. Doo doo doot doo doo doot _ doo.

G D C G/B Am

Doo doo doot doo doo doot _ doo.



Things you do — don't seem real. —
 Peo - ple say — I'm ob - sessed. —



Tell me what you've got in mind, —
 Ev - 'ry - thing you say is lies. —



'cause we're run - ning out of time. — Won't you ev - er
 But to me that's no sur - prise. — What I had for
 (D.S.) I won't make it



To Coda

set me free? — This wait - ing 'round's kill - ing me. —
 you was true. — Things go wrong they al - ways do. — } She
 on my own. — No one likes to be a lone. — }

D G Bm A D G

drives me cra - zy like no one else. —

This system contains the first two measures of the song. The guitar part features chords D, G, Bm, A, D, and G. The vocal line begins with the lyrics 'drives me cra - zy like no one else. —'. The piano accompaniment consists of a treble and bass clef with chords and a melodic line.

Bm A D G Bm A

She drives me cra - zy, and I can't help — my - self. —

This system contains the next two measures. The guitar part features chords Bm, A, D, G, Bm, and A. The vocal line continues with the lyrics 'She drives me cra - zy, and I can't help — my - self. —'. The piano accompaniment continues with chords and a melodic line.

D G 1 Bm A 2 Bm A

This system contains the next two measures, which are a repeat of the previous two. The guitar part features chords D, G, Bm, A, Bm, and A. The piano accompaniment continues with chords and a melodic line.

D G Bm A D G

This system contains the final two measures of the page. The guitar part features chords D, G, Bm, A, D, and G. The piano accompaniment continues with chords and a melodic line.

1 **Bm** **A** | 2 **Bm** **A** **D.S. al Coda**

drives me cra - zy

Bm **A** **D** **G** **Bm** **A**

like no one else. — She

D **G** **Bm** **A** **D** **G**

drives me cra - zy, and I can't help — my - self. —

Bm **A** **Optional Ending** **D** **G** **D**

Repeat and Fade

She drives me cra - zy.

SHE WILL BE LOVED

Words and Music by ADAM LEVINE
and JAMES VALENTINE



Moderately




Beau - ty queen of on - ly eight - teen. She —



— had some trou - ble with — her - self. — He was al - ways there —

Cm7  Bb7 


— to help — her. She — al - ways be - longed to some - one else. —




Cm7  Bb7  Cm7  Bb7 

I drove for miles — and miles — and wound — up at — your door. —



Cm7  Bb7 

— I've had you so — man - y times — but some -



Cm7  Bb7  Eb5 

- how I — want more. — I don't mind spend - ing



B \flat sus **Cm7** **B \flat sus**

ev - er - y day — out on your cor - ner in the pour - ing rain. —

E \flat 5 **B \flat sus** **Cm7**

Look for the girl with the bro - ken smile. — Ask her if she wants to

A \flat sus2 **E \flat 5** **B \flat sus**

stay a while — and she will — be loved. — And she will —

Cm7 **A \flat sus2**

— be loved. —

Cm7



Bb7



Tap on my win - dow, knock _____ on my _____ door. I _____

Cm7



Bb7



Cm7



Bb7



_____ want to make you feel beau - ti - ful. I know I tend to get _____

Cm7



Bb7



_____ so in - se - cure. _____ Does - n't mat - ter an - y - more. _____

Cm7



Bb7



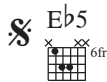
It's not al - ways rain - bows and but - ter - flies. It's com -



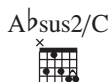
pro - mise that moves — us a - long, ———— yeah. ———— My heart is full and my door's —



— al - ways o - pen. You come ——— an - y - time ——— you want, —



——— yeah. I don't mind spend - ing ev - er - y day —



out on your cor - ner in the pour - ing rain. ——— Look for the girl with the

Bbsus

Absus2/C

Absus2

brok - en smile. Ask her if she wants to stay a while and she will

Eb5

Bbsus

Absus2/C

To Coda

be loved. And she will be loved.

Absus2

Eb5

Bbsus

And she will be loved. And she will

Absus2/C

Absus2

Cm9

be loved. I know where you hide

Bb

Cm9

_____ a - lone in your car. _____ Know all of the things _____

Bb

Cm9

_____ that make you who you are. _____ I know that good - bye _____

Bb

Cm9

_____ means noth - ing at all. _____ Comes back and begs me, catch

Bb

Ab^{4fr}

her ev - 'ry time _____ she _____ falls, _____ yeah. _____

Cm7



Bb7



Tap on my win - dow, knock _____ on my _____ door. I _____

Cm7



Bb7



D.S. al Coda

_____ want to make you feel beau - ti - ful.

CODA



_____ And she will _____ be loved. _____ And she will _____

Ab sus2/C



Ab sus2



Eb5



_____ be loved. _____ Please don't

B \flat sus

A \flat sus2/C

B \flat sus

try so hard to say good -

E \flat 5

B \flat sus

A \flat sus2/C

bye.
Please don't try so hard to

A \flat sus2

say good - bye.
Please don't try so

hard to say good - bye.

SHINING STAR

Words and Music by MAURICE WHITE,
PHILIP BAILEY and LARRY DUNN

Moderately



mf

Yeah. — Oh, ————— yeah,

C/E Em C/E

yeah, uh - huh, yeah, uh - huh, yeah.

Em Am

When you wish — up - on — a star, (Oh, oh, oh, oh,

Em  Am 

dreams will take — you ver - y far. (Oh.)



Em  Am 



When you wish — up - on — a dream, (Oh, oh, oh, oh, life —



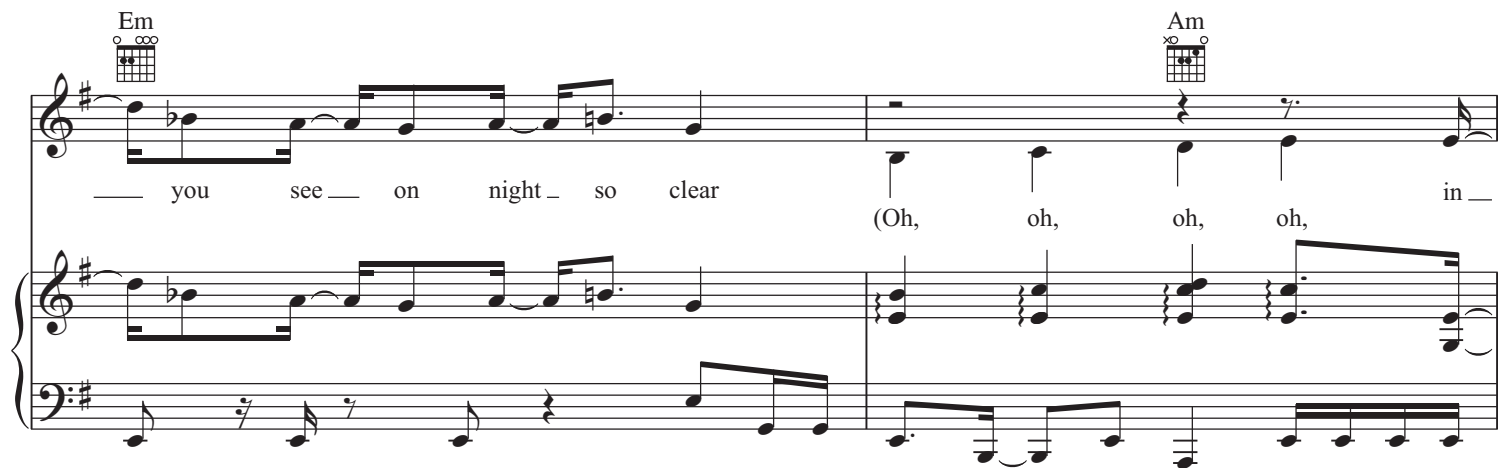
Em  Am 

— ain't al - ways what — it seems. (Oh.) What'd —



Em  Am 

— you see — on night — so clear (Oh, oh, oh, oh, in —



Em Am

oh.) the sky so ver - y dear, yeah? Bkgd. vocals: You're a
Lead vocal: (You are)

A7 Em D7

shin - ing star, (uh - huh) no mat - ter who you are, (oh) shin - ing

Em Gm6

bright to see (bright to see) what you could tru - ly be. (You are You're a

A7 Em D7

shin - ing star, a shin - ing star, no mat - ter who you are, no mat - ter who you are.) shin - ing

Em  Gm6  Em/G 

bright to see _____ (bright to see) what you could tru - ly be, _____ tru - ly be. You can



Em 

be what you wan-na be, do what you wan-na do, as long as you know _ there's a star in you. You can



be what you wan-na be, do what you wan-na do, as long as you know _ there's a star in you.



Be-lieve in your-self. _ Be-lieve in your-self. _



Shin-ing star_ come in - to view, (Oh, oh, oh, oh, oh.) shine its watch - ful light_ on you.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Shin-ing star_ come in - to view, (Oh, oh, oh, oh, oh.) shine its watch - ful light_ on you." The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. Above the vocal line, there are two guitar chord diagrams: Am (A minor) and Em (E minor).

Gives_ you strength_ to car - ry on,

The second system continues the vocal line with the lyrics "Gives_ you strength_ to car - ry on,". The piano accompaniment and guitar chord diagrams (Am and Em) are consistent with the first system.

on, on, on.) Makes_ your bod - y big_ and strong,

The third system features the lyrics "on, on, on.) Makes_ your bod - y big_ and strong,". The piano accompaniment and guitar chord diagrams (Am and Em) are consistent with the previous systems.

yeah. On_ an ad - ven - ture of_ the Son,

The fourth system concludes with the lyrics "yeah. On_ an ad - ven - ture of_ the Son,". The piano accompaniment and guitar chord diagrams (Am and Em) are consistent with the previous systems.

Am Em

— (That's S - o - n) — thought — my work — had just — be - gun. — (Found —

Am Em

— out, found out.) Thought — I had — to stir — the mood, —

Am Em

(Oh, yeah. oh, oh, oh, oh, I — can do — all things through — You. —

Am Em

— So if — you find — your - self — in need, —

Am Em

why _ don't you lis - ten to ___ these words _ of heed. _

Am Em




(Why don't you lis - ten to me?) Be ___ a child _ that's free ___ of sin, ___

Am Em

uh - huh. These are words ___ of wis - dom: "Yes, _ I can, _ oh, yes -


Am A7



Bkgd vocals: You're a shin - ing star, _ no mat - ter
 _ I can," _ be - cause... *Lead vocal:* (You're a shin - ing star.)
Lead vocal ad lib.

Em  D7  Em 

who you are, _____ shin - ing bright to see _____ what you could


(who you are) (bright to see)






Gm6  A7 

tru - ly be. _____ You're a shin - ing star, _____ no mat - ter


(You are _____ a shin - ing star.)



Em  D7  Em 

who you are, _____ shin - ing bright to see _____ what you could

(who _____ you are) _____ (bright to see)



1 Gm6 3fr 2 Gm6 3fr

tru - ly be. — You're a tru - ly be. — You're a

(Oh, ³ yeah.) (You can do what you wan-na do.)

A7 Em D7

shin - ing star, — no mat - ter who you are, — shin - ing

(You're a shin - ing star.) (Be — who you wan-na be.)

Em Gm6 3fr

bright to see — what you could tru - ly be. —

(You're a shin - ing star.) (Say — what you wan - na



Shin-ing star _ for you _ to see _____ what your life _ can tru - ly be. _

say.) *Lead vocal ad lib.*

8vb to end

Shin-ing star _ for you _ to see _____ what your life _ can tru - ly be. _

Shin-ing star _ for you _ to see _____ what your life _ can tru - ly be. _
(Lead vocal ad lib. ends)

Shin-ing star _ for you _ to see _____ what your life _ can tru - ly be. _

SILENT LUCIDITY

Words and Music by
CHRIS DeGARMO

Moderately fast, flowing

G (mp)

G(add9) Em9 Em7

Em9 Em7 G

Hush now,
There's a
If you

G(add9) G G(add9)

don't you cry. _____ Wipe a - way _____ the tear -
place I like to hide, a door - way that _____ I run _____
o - pen your mind for me, you won't re - ly _____ on o -

*1st time vocal is sung one octave lower than written.

C C(add9) C

Your mind tricked you to feel the pain of
 It's a place where you will learn to
 Liv - ing twice at once you learn you're

C(add9) Am7 Am7sus

some - one close to you leav - ing the game of
 face your fears, re - trace the years and ride the whims of your mind.
 safe from pain in the dream do - main, a soul set free to fly.

Am7 Am7sus C

life. So here it is,
 Com - mand - ing in
 A round - trip jour -

C(add9) C C(add9)

an - oth - er chance, wide a - wake you face
 an - oth - er world, sud - den - ly you hear
 - ney in your head, mas - ter of il - lu -

Am7

1 Am7sus G5

the day. Your dream is o - ver...
 and see this you
 sion, can you

N.C.

G G(add9)

or has it just be - gun? _____

G G(add9) Em9 Em7

Em9 Em7 2, 3 Am7sus

mag - ic new di - men -
 re - al - ize your

Am7 Am7sus D

- sion.
dream's a - live, — you can be the guide, — but } I

mf

C(add2) D

will be watch - ing o - ver you. I

C(add2) D

am gon - na help to see you through. I

C(add2) D

will pro - tect you in the night. I

C(add2)

To Coda

am smil - ing next to you _____ in

G

G(add9)

si - lent lu - cid - i - ty. _____

G

G(add9)

E \flat

C(add9)

C

C(add9)

E \flat

C(add9) C

Bb(add2) Ab

Cm/G Cm/F

(Spoken:) Visualize your dreams. Record it in the present tense. Put it into a permanent form.

F Cm/Eb

If you persist in your efforts, you can achieve dream control...

Cm/D Cm

D.S. al Coda
(take 2nd ending)

Bb(add2)

Ab

G

Musical score for the first system. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb). The music is in 4/4 time. The first two measures show a piano accompaniment with a treble clef line containing a half note Bb and a quarter note Eb, and a bass clef line containing a half note Bb and a quarter note Eb. The next two measures show a piano accompaniment with a treble clef line containing a half note Ab and a quarter note G, and a bass clef line containing a half note Ab and a quarter note G. The final measure shows a piano accompaniment with a treble clef line containing a half note G and a quarter note F#, and a bass clef line containing a half note G and a quarter note F#. Above the first measure is a guitar chord diagram for Bb(add2) with a 3-finger fingering. Above the second measure is a guitar chord diagram for Ab with a 4-finger fingering. Above the final measure is a guitar chord diagram for G.

CODA

G

smil - ing next to you. ____

Musical score for the CODA section. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music is in 4/4 time. The first measure shows a vocal line with a half note F# and a quarter note G, and a piano accompaniment with a treble clef line containing a half note F# and a quarter note G, and a bass clef line containing a half note F# and a quarter note G. The second measure shows a vocal line with a half note A and a quarter note B, and a piano accompaniment with a treble clef line containing a half note A and a quarter note B, and a bass clef line containing a half note A and a quarter note B. The third measure shows a vocal line with a half note C and a quarter note D, and a piano accompaniment with a treble clef line containing a half note C and a quarter note D, and a bass clef line containing a half note C and a quarter note D. The fourth measure shows a vocal line with a half note E and a quarter note F#, and a piano accompaniment with a treble clef line containing a half note E and a quarter note F#, and a bass clef line containing a half note E and a quarter note F#. The fifth measure shows a vocal line with a half note G and a quarter note A, and a piano accompaniment with a treble clef line containing a half note G and a quarter note A, and a bass clef line containing a half note G and a quarter note A. The sixth measure shows a vocal line with a half note B and a quarter note C, and a piano accompaniment with a treble clef line containing a half note B and a quarter note C, and a bass clef line containing a half note B and a quarter note C. The seventh measure shows a vocal line with a half note D and a quarter note E, and a piano accompaniment with a treble clef line containing a half note D and a quarter note E, and a bass clef line containing a half note D and a quarter note E. The eighth measure shows a vocal line with a half note F# and a quarter note G, and a piano accompaniment with a treble clef line containing a half note F# and a quarter note G, and a bass clef line containing a half note F# and a quarter note G. Above the first measure is a guitar chord diagram for G.

G(add9)

G

G(add9)

Musical score for the second system. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music is in 4/4 time. The first measure shows a piano accompaniment with a treble clef line containing a half note F# and a quarter note G, and a bass clef line containing a half note F# and a quarter note G. The second measure shows a piano accompaniment with a treble clef line containing a half note A and a quarter note B, and a bass clef line containing a half note A and a quarter note B. The third measure shows a piano accompaniment with a treble clef line containing a half note C and a quarter note D, and a bass clef line containing a half note C and a quarter note D. Above the first measure is a guitar chord diagram for G(add9). Above the second measure is a guitar chord diagram for G. Above the third measure is a guitar chord diagram for G(add9).

G

G(add9)

G

Musical score for the third system. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music is in 4/4 time. The first measure shows a piano accompaniment with a treble clef line containing a half note F# and a quarter note G, and a bass clef line containing a half note F# and a quarter note G. The second measure shows a piano accompaniment with a treble clef line containing a half note A and a quarter note B, and a bass clef line containing a half note A and a quarter note B. The third measure shows a piano accompaniment with a treble clef line containing a half note C and a quarter note D, and a bass clef line containing a half note C and a quarter note D. The fourth measure shows a piano accompaniment with a treble clef line containing a half note E and a quarter note F#, and a bass clef line containing a half note E and a quarter note F#. Above the first measure is a guitar chord diagram for G. Above the second measure is a guitar chord diagram for G(add9). Above the third measure is a guitar chord diagram for G.

SMELLS LIKE TEEN SPIRIT

Words and Music by KURT COBAIN,
KRIST NOVOSELIC and DAVE GROHL

Moderately fast

Chords: F5, Bb5, Ab5, Db5

Chords: F5, Bb5, Ab5, Db5, F5, F5/Bb

Play 4 times

Chords: F5/Ab, F5/Db, F5, F5/Bb, F5/Ab, F5/Db

Load up ___ on guns, ___ bring ___ your friends. _
I'm worse _ at what ___ I ___ do best, ___
And I ___ for - get ___ just why - I ___ taste. _

Chords: F5, F5/Bb, F5/Ab, F5/Db, F5, F5/Bb

___ It's fun ___ to lose ___ and to ___ pre - tend. ___ She's o - ver - bored, _
___ and for ___ this gift ___ I feel ___ blessed. _ Our lit - tle trap ___
___ Oh, yeah, _ I guess ___ it makes ___ me smile. _ I found _ it hard; _

F5/A \flat
F5/D \flat
F5
F5/B \flat
F5/A \flat
F5/D \flat

self - as - sured. Oh, no, I know a dirt - y word.
 has al - ways been and al - ways will un - til the end.
 it was hard to find. Oh, well, what - ev - er, nev - er mind.

F5
F5/B \flat
F5/A \flat
F5/D \flat
F5
F5/B \flat

Hel - lo, hel - lo, hel - lo. How low? Hel - lo, hel - lo,

F5/A \flat
F5/D \flat
F5
F5/B \flat
F5/A \flat
F5/D \flat

hel - lo. How low? Hel - lo, hel - lo, hel - lo. How low?

F5
F5/B \flat
F5/A \flat
F5/D \flat
F5
B \flat 5

Hel - lo, hel - lo, hel - lo. With the lights out it's less dan -

Ab5



Db5



F5



Bb5



Ab5



Db5



- g'rous.

Here we are — now;

en - ter - tain — us.

I feel stu -

- pid

and con - ta - gious.

Here we are — now;

en - ter - tain —

Ab5



Db5



F5



Bb5



Ab5



Db5



To Coda

— us.

A mu - lat - to,

an al - bi - no,

a mos - qui -

F5



Bb5



Ab5



Db5



F5



E5



F5



Gb5



N.C.

- to,

my li - bi - do.

Yeah!

Oy.

F5 E5 F5 Bb5 Ab5 F5 E5 F5 Gb5 N.C. F5 E5 F5 Bb5 A5 Ab5

This system features guitar chord diagrams for F5, E5, F5, Bb5, Ab5, F5, E5, F5, Gb5, N.C., F5, E5, F5, Bb5, A5, and Ab5. The piano accompaniment includes a treble clef staff with a whole rest and a note marked 'Oy.', and a grand staff with a bass line.

1 F5 F5/Bb F5/Ab F5/Db F5 F5/Bb F5/Ab F5/Db

This system features guitar chord diagrams for F5, F5/Bb (3fr), F5/Ab (3fr), F5/Db (3fr), F5, F5/Bb (3fr), F5/Ab (3fr), and F5/Db (3fr). The piano accompaniment includes a treble clef staff with a whole rest and a note, and a grand staff with a bass line.

2 F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

This system features guitar chord diagrams for F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, Bb5, Ab5 (4fr), and Db5 (4fr). The piano accompaniment includes a treble clef staff with a whole rest and a note, and a grand staff with a bass line.

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

This system features guitar chord diagrams for F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, Bb5, Ab5 (4fr), and Db5 (4fr). The piano accompaniment includes a treble clef staff with a whole rest and a note, and a grand staff with a bass line.

F5 Bb5 Ab5 Db5 F5 Bb5

Ab5 Db5 F5 F5/Bb F5/Ab F5/Db

Play 3 times

D.S. al Coda

F5 F5/Bb F5/Ab F5/Db

CODA F5 Bb5

- to, my li - bi -

Ab5 Db5 F5 Bb5 Ab5 Db5 F5

Play 4 times

- do. A de - ni - al, a de - ni - al. A de - ni - al.

SO FAR AWAY

Words and Music by
CAROLE KING

Very slow



So far a - way!
time a - way.

Does - n't an - y - bod - y stay in one place
Long a - go, I reached for you and

mf



an - y - more?
there you stood.

It would be so fine to see your
Hold - ing you a - gain could on - ly



To Coda



face at my door.
do me good.

Does - n't help to know you're just

2

Gmaj7 F#m7 Em7 G/A Dmaj9 D6 Dmaj9 D A/C#

How I wish — I could, but you're so far a - way!

Bm D/A G D/F# Em7 G/A

One more song a - bout mov - in' a - long — the high - way. — Can't say much of an - y - thing — that's

Dmaj7 F#m Em7

new. If I could on - ly work this life out — my — way, — I'd

G/A Bm Em7 G/A N.C. D.S. al Coda (verse 1)

rath - er spend — it — be - in' close to you. — But you're so

CODA

Gmaj7

F#m7

Em7

G/A

Dmaj9

D6

Dmaj9

D6

Does - n't help _ to know you're just time a - way.

Yeah, _____ you're so _

Gmaj7

G6

Em7

G/A

G

Dmaj7

_ far _ a - way! _

Trav - el - in' a - round sure gets me down _ and

Em7

G

Em7

G/A

Dmaj7

lone - ly. _

Noth - in' else to do _ but close my mind.

I

F#m7

Em7

sure _ hope the road _ don't come to _ own _ me. _ There's

G/A Bm Em7 A

so man - y dreams — I've yet to find. — But you're so

Dmaj9 D6 Dmaj9 D6 Gmaj7

far time a - way! Does - n't an - y - bod - y stay in one place —
a - way. Long a - go, I reached for you and —

G6 Em7 Gmaj7/A

— an - y - more? — It would be so fine to see — your —
— there you — stood. — Hold - ing you a - gain could on - ly —

Repeat and Fade

Dmaj7 G/D Dmaj7 Gmaj7 F#m7 Em7 G/A

face at my door. — Does - n't help — to know you're just
do me — good. — How I wish — I could, but you're so

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

Words and Music by JAMES HORNER,
BARRY MANN and CYNTHIA WEIL

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where out there, be - neath the pale moon -

F Dm7 G/F Em Am

light, some - one's think - in' of me and

Dm7
C/E
F
Gsus
G
C(add9)
Cmaj7/E

lov - ing me to - night. Some - where out -

C/F
F/G
C(add9)
C/E
F

— there, — some - one's say - ing a prayer — that

Dm7
G/F
Em7
Am
Dm7
C/E
F/G

we'll find one an - oth - er — in that big some - where — out —

C
F
G/F
F
G/F

there. And e - ven though I know how ver - y far a - part — we are — it

Fmaj7 G/F F G/F

helps to think — we might — be wish - in' on the same — bright — star. And

Ab Bb/Ab Ab Bb/Ab

when the night — wind starts to sing a lone - some lull - a - by it

Ab Bb/Ab G

helps to think we're sleep - ing un - der - neath the same big sky.

poco rit. *a tempo*

C Cmaj7/E Fmaj9 F/G C C/E

To Coda

Some - where out there if love can see us

F
Dm7
G/F
Em7
Am7
F

through, then we'll be to - geth - er some - where out there, out

G
C
D/C
C
D/C
C/Bb
Bbmaj7

where dreams come true.

Am/Bb
D/E
A
C#m7

A/D
D/E
A
A/C#
D
D+
D6
A/C#

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

A C C/E F

CODA

D.S. al Coda

And

love can see us through, (love can see us

Musical notation for the second system, including a 'CODA' section and a 'D.S. al Coda' instruction. The lyrics 'love can see us through, (love can see us' are present.

Dm G/F Em7 Am F G

then we'll be to - geth - er some - where out there, out where dreams come through)

poco rit.

Musical notation for the third system, including a triplet and a 'poco rit.' instruction. The lyrics 'then we'll be to - geth - er some - where out there, out where dreams come through)' are present.

C Cmaj7/E C/F G7sus C(add9)

true.



a tempo *rit.*

Musical notation for the fourth system, including a long note and tempo markings 'a tempo' and 'rit.'. The lyrics 'true.' are present.

STAGES

Words and Music by BILLY F GIBBONS,
DUSTY HILL and FRANK BEARD

Moderate Rock

Csus 
C 
Csus 
C 
Csus 

ff

C 
Csus 

G5 
G 
D/G 

It's a fine time to fall -
Then you left me stand -
Now you're back and say -

G 
D/G 

in love with you. I
ing all a - lone. I could -
you're gon - na stay. I would -




ain't got a sin - gle thing _ to do. _____
 - n't e - ven get you on the phone. _____
 - n't have it an - y oth - er way. _____



Hap - pened be - fore I knew what was go - ing on. _____
 Were you just con - fused and did - n't know _____
 Tell me it's for real and let me know _____



I _____ fell out and knew _____
 if you _____ should stay or if _____
 why _____ does lov - in' have _____

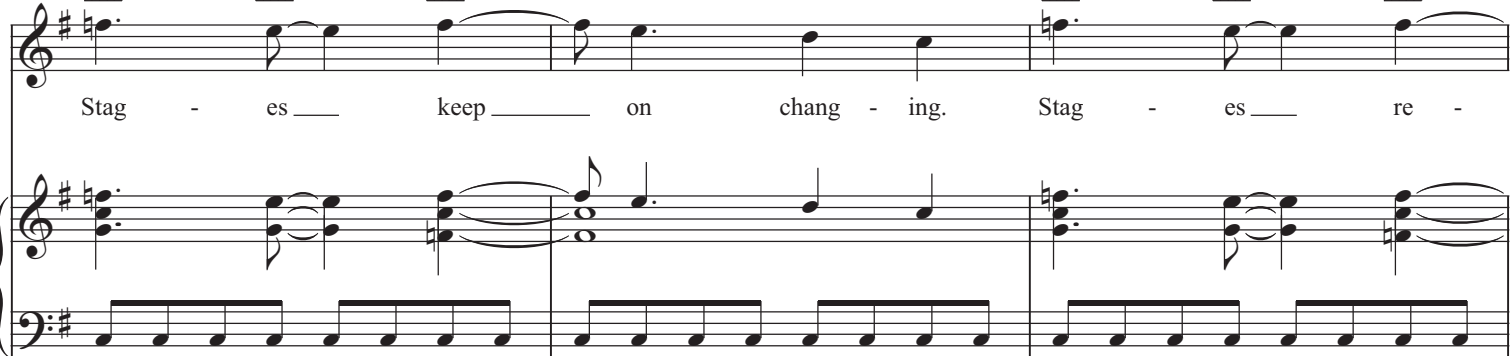
Em7  D/E 

— that I — was gone. —
 — you had — to go? —
 — to come — and go. —



Csus  3fr C  Csus  3fr Csus  3fr C  Csus  3fr


Stag - es — keep — on chang - ing. Stag - es — re -



G5  3fr

- ar - rang - ing love. —



To Coda  Bm7 

Guitar solo ad lib.



First system of musical notation, measures 1-3. The treble clef staff contains chords and a melodic line. The bass clef staff contains a steady eighth-note accompaniment.

A

Second system of musical notation, measures 4-6. A guitar chord diagram for the A chord is shown above the treble clef staff. The notation continues with chords and accompaniment.

Em7

Third system of musical notation, measures 7-9. A guitar chord diagram for the Em7 chord is shown above the treble clef staff. The notation continues with chords and accompaniment.

D

Fourth system of musical notation, measures 10-12. A guitar chord diagram for the D chord is shown above the treble clef staff. The notation continues with chords and accompaniment.

C G5

Fifth system of musical notation, measures 13-16. Guitar chord diagrams for the C and G5 chords are shown above the treble clef staff. The notation continues with chords and accompaniment.

D.S. al Coda

CODA

Csus

C

Csus



Guitar solo ad lib.

C

Csus

C

Csus



G5



Optional Ending

Repeat and Fade

START ME UP

Words and Music by MICK JAGGER
and KEITH RICHARDS

Medium Rock

Chord diagrams: C (x00232), F (213232), C (x00232), F (213232), C (x00232), F (213232)

4/4 time signature, *f* dynamic marking.

Chord diagrams: Bb (645432), Eb/Bb (645432), Bb (645432), Eb/Bb (645432), Bb (645432), Eb (x02031), Bb (645432), C (x00232), Eb/Bb (645432), Bb (645432), C (x00232)

1 2

If you

Chord diagrams: F (213232), C (x00232), F (213232), C (x00232), F (213232), Bb (645432), Eb/Bb (645432), Bb (645432), Eb/Bb (645432), Bb (645432)

start me up, if you start me up I'll nev - er stop. _____

Chord diagrams: Eb/Bb (645432), Bb (645432), C (x00232), F (213232), C (x00232), F (213232), C (x00232), F (213232)

You can start me up, you can start me up, I'll
start me up, kick on the start - er, give it

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

nev - er stop. _____
all you've got. _____

(You got, you got.)

I've been run - ning hot,
I can't com - pete
Start me up,

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

you got me just a - bout to blow my top. _____ You can
with the ri - ders in the oth - er heats. _____ You
ah _____ you've got to, _____ you've got to, nev - er nev - er, nev - er stop.

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

start me up, _____ you can start me up, I nev - er stop, nev - er stop,
rough it up, _____ if you like it you can slide it up, slide it up,
Start it up, _____ ah _____ start it up,

C F

nev - er stop, nev - er stop. _____ You make a grown - man cry, _____
slide it up, slide it up. _____ Don't make a grown - man cry, _____
nev - er, nev - er, nev - er. _____ You make a grown - man cry, _____

C F C F

you make a grown - man cry, _____ you make a grown - man
 don't make a grown - man cry, _____ don't make a grown - man
 you make a grown - man cry, _____ you make a grown - man

C F C F C F C

cry. _____ Spread out the oil, the gas - o - line,
 cry. _____ My eyes di - late, my lips go green,
 cry. _____ Ride like the wind at dou - ble speed,

Cm7 Bb To Coda C F C

I walk smooth ride in a mean, mean ma - chine.
 my hands are grea - sy, she's a mean, mean ma - chine.
 I'll take you plac - es that you've nev - er, nev - er seen.

F C F Bb Eb/Bb Bb Eb/Bb Bb 1 Eb Bb C

Start it up. You can
 Start it up.

2 Eb/Bb Bb C

D.S. al Coda

CODA C F C

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

If you

F C F C F

start it up, love the day when we will
Tough me up, you make a grown man
You, you, cry.

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb C

Repeat and Fade

nev - er stop, nev - er stop, } nev - er, nev - er, nev - er stop.
nev - er stop, nev - er stop, }
cry.

STILL THE SAME

Words and Music by
BOB SEGER

Moderately, with a beat

First system of musical notation. It features a treble clef and a bass clef. The treble clef part has a guitar chord diagram for C (x02321) above the first measure and Em (022000) above the second measure. The bass clef part has a dynamic marking of *mf*. The music is in 4/4 time and consists of two measures.

Second system of musical notation. It features a treble clef and a bass clef. The treble clef part has a guitar chord diagram for G (320033) above the first measure and a second ending bracket labeled '2' with a G chord diagram above the second measure. The bass clef part has a dynamic marking of *mf*. The music is in 4/4 time and consists of two measures. The word "You" is written below the treble clef staff.

Third system of musical notation. It features a treble clef and a bass clef. The treble clef part has a guitar chord diagram for C (x02321) above the first measure and Em (022000) above the second measure. The bass clef part has a dynamic marking of *mf*. The music is in 4/4 time and consists of two measures. The lyrics "al - ways won, ev - 'ry time you placed a bet. al - ways said the cards would nev - er do you wrong." are written below the treble clef staff. The word "Instrumental" is written below the first line of the treble clef staff.

Fourth system of musical notation. It features a treble clef and a bass clef. The treble clef part has a guitar chord diagram for G (320033) above the first measure and C (x02321) above the second measure. The bass clef part has a dynamic marking of *mf*. The music is in 4/4 time and consists of two measures. The lyrics "You're still damn good; no one's got - ten to you yet. The trick, you said, was nev - er play the game too long." are written below the treble clef staff.

Em G F

Ev - 'ry time ___
 gam - bler's share; ___ the
 End Instrumental There you stood; ___

G C E

they were sure they had you caught, ___ you were quick - er than they thought. _
 on - ly risk that you would take, ___ the on - ly loss you could for - sake, ___
 ev - 'ry - bod - y watched you play. ___ I just turned and walked a - way. ___

Am Dm G

You'd just turn your back and walk. ___
 the on - ly bluff you could - n't fake. ___
 I had noth - ing left to say. ___

To Coda

1 2

C

You And you're still the same. I

E A


caught up with you yes - ter - day. Mov - in' game to game; -

Dm G

no one stand - in' in your way. -


C E

Turn - in' on the charm long e - nough to get you by. -

A  

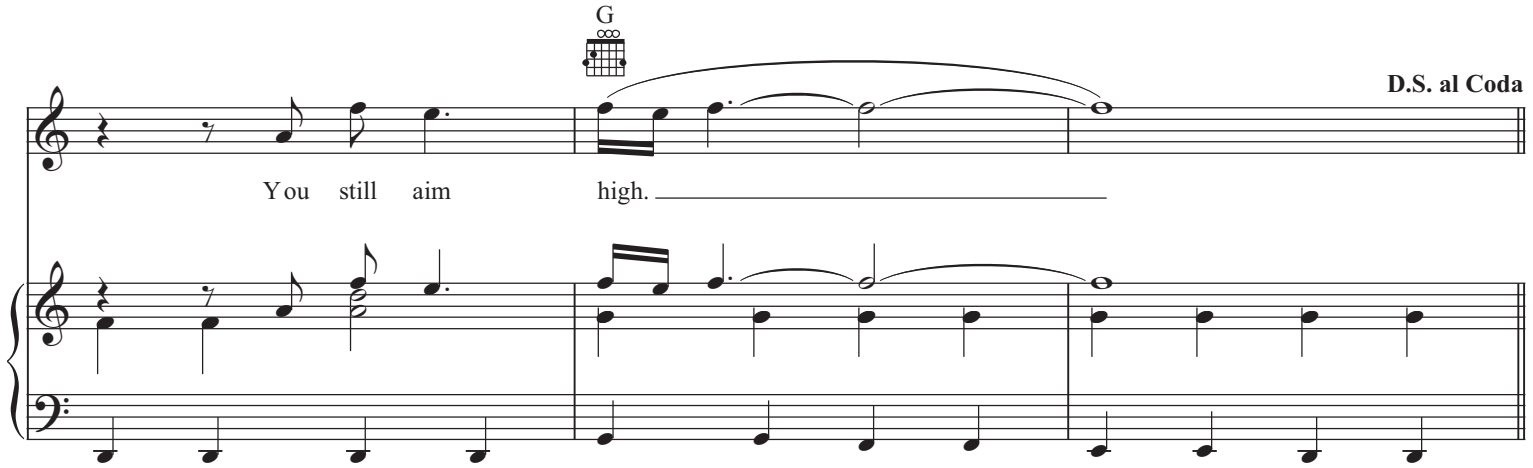
You're still the same. —





G 

You still aim high. —

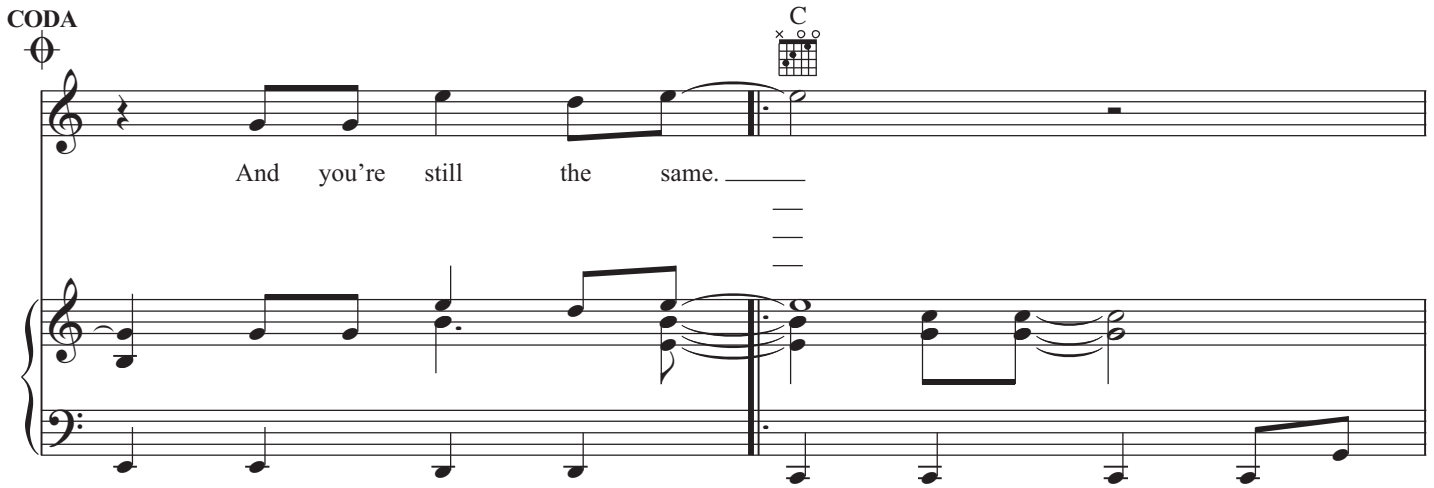
D.S. al Coda





CODA 

C 

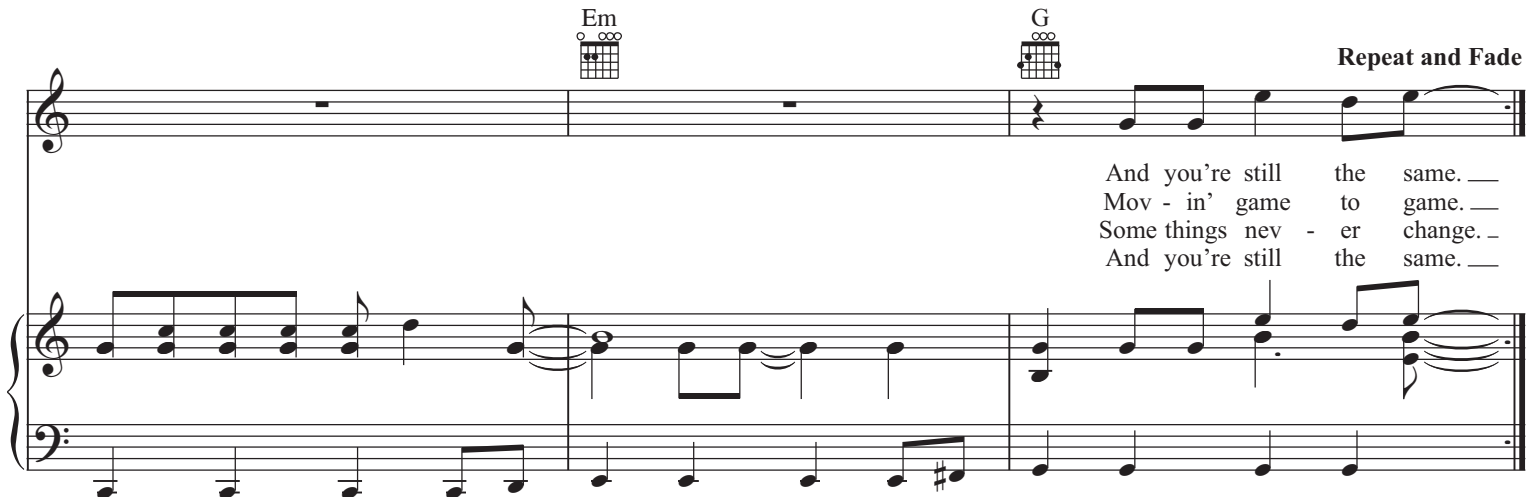
And you're still the same. —



Em  

Repeat and Fade

And you're still the same. —
 Mov - in' game to game. —
 Some things nev - er change. —
 And you're still the same. —



SUNRISE

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately

p

3fr Cm7 *3fr* Bb *3fr* Eb *3fr* Cm7 *3fr* Bb

3fr Eb *3fr* Cm7 *3fr* Bb *3fr* Eb *3fr* Abmaj9

3fr Bb *3fr* Cm7

Sun - rise, sun - rise, looks like
sur - prise. Could - n't

Piano solo ad lib.

3fr Bb *3fr* Eb

morn - ing in your eyes, but the
find it in your eyes, but I'm

Cm7 Eb Ab(add2) Eb

clock's held nine fif - teen for hours.
 sure it's writ - ten all o - ver my face.

Gm7 Cm7

Sun - rise, sun - rise could - n't
 Sur - prise, sur - prise: nev - er

Bb Eb Cm7 Eb

tempt us if it tried, 'cause the af - ter - noon's al -
 some - thing I could hide when I see we've made it

Ab(add2) To Coda Eb

read - y come and gone. And I said,
 through an - oth - er day. Then I say,

Cm Bb6 Eb Ab

“Ooo, _____

Cm Bb6 Eb Ab

ooo, _____

Cm Bb6 Eb Ab

ooo” _____ to you. _____

Fm

1 _____ 2 _____

D.S. al Coda

Sur - prise, _

CODA

E \flat

F/A

Piano solo ends And

A \flat (add2)

now the night _____ will throw its cov - er down, _

F/A

A \flat (add2)

mm, on me a - gain. _



F/A

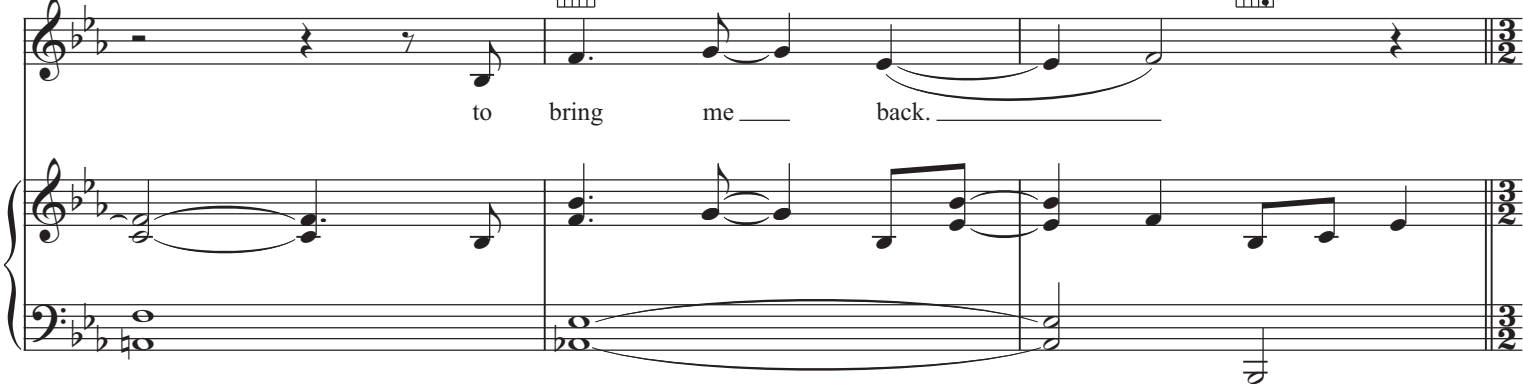
Ooh, and if I'm right, _

Ab(add2)  4fr  F/A







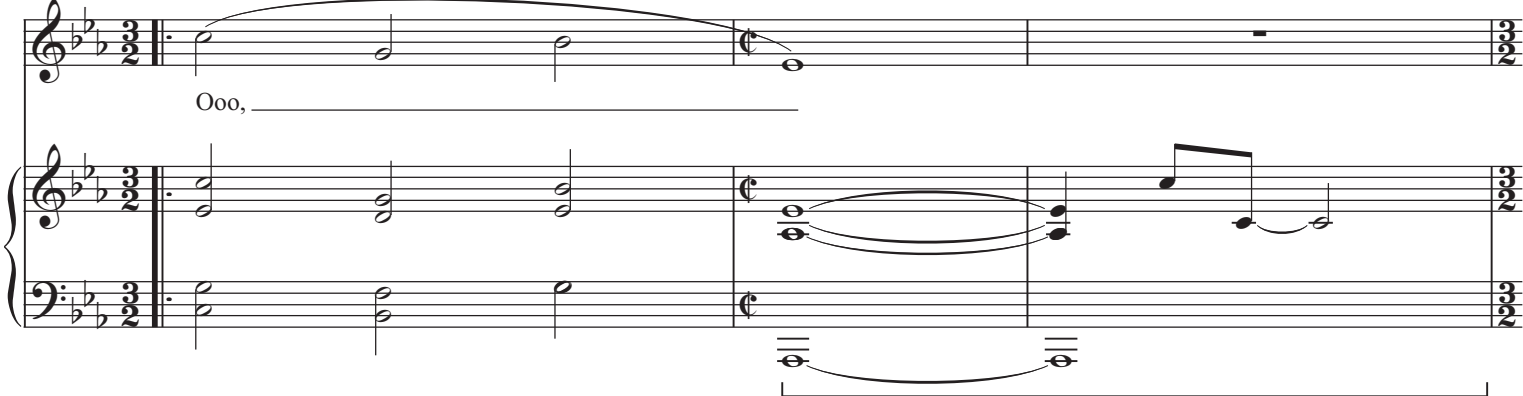
it's the on - ly way ____

Ab(add2)  4fr  Bbsus







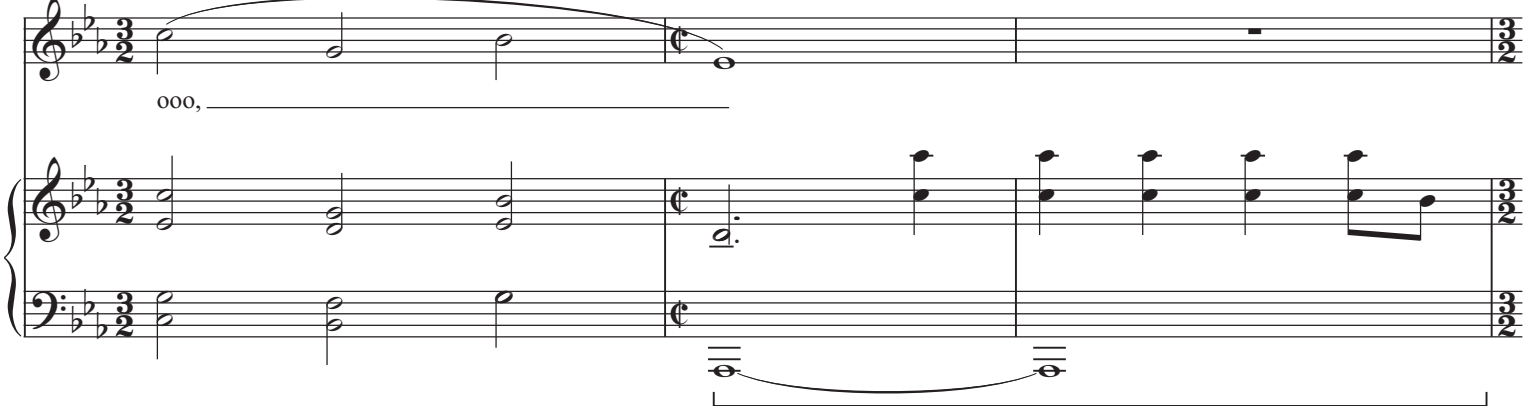
to bring me ____ back. ____

Cm  3fr Bb6  Eb  3fr Ab  4fr

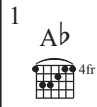


Ooo, ____

Cm  3fr Bb6  Eb  3fr Ab  4fr



ooo, ____



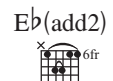
ooo, _____ to you. _____



(3/4) (3/4) (3/4)



to you. _____



rit.

SUPERMAN

(It's Not Easy)

Words and Music by
JOHN ONDRASIK

Moderately



mf



I can't stand — to fly. —



I'm not that — na - ive. —

C G5 Am7

I'm just out to find the bet - ter part of me.

Fsus2 C G5

I'm more than a bird. I'm more than a plane. More than some

Am7 F C

pret - ty face be - side a train. And it's not eas - y to be

G Fsus2 C

me.

C G5 Am7

Wish that — I — could cry. — Fall up - on my knees. —

Fsus2 C G5

— Find a way to lie — 'bout a home —

Am7 F#sus2 C

— I'll nev - er — see. — It may sound ab - surd, — but don't be na - ive. —

G/B Am7 F

— E - ven he - roes have — the right to bleed. I may be dis - turbed, —

C G/B Am7

but won't you con - cede e - ven he - roes have the right

F C G

to dream? And it's not eas - y to be

Fsus2 C G/B Am G/B

me. Up, up and a - way,

C Dm Am D

a - way from me. Well it's all - right, you can all

C D F(add9)

— sleep sound — to - night. — I'm not cra - zy —

G C

or an - y - thing. — I can't stand — to fly. —

G Am7 Fsus2

— I'm not that — na - ive. —

C G Am7

Men weren't meant — to ride — with — clouds — be - tween — their knees. —

Fsus2 C G5

I'm on - ly a man in a sil - ly red sheet, dig - ging for

Am7 F C

kryp - ton - ite on this one - way street. On - ly a man in a fun - ny red

G5 Am7 F

sheet, look - ing for spe - cial things in - side of me, in - side of me,

C G/B Am7

in - side of me.

F C G/B

Yeah, in - side ___ of me, ___ in - side ___

Am7 F C

___ of me. ___ I'm on - ly a man ___ in a fun - ny red

G5 Am7 F

sheet. I'm on - ly a man ___ look - ing for a dream. ___ I'm on - ly a man _

C G5 Am7

___ in a fun - ny red sheet and it's not eas - y, ___

Fsus2



Freely
N.C.



ooh, ooh, ooh. It's not eas -

G



C



- y to be me.

G5



Am7



Fsus2



SURRENDER

Words and Music by
RICK NIELSEN

Moderately

Ab/Bb



Bb



B



F#



Moth - er told — me, yes she told — me,
Fa - ther says, — “Y our moth - er’s right, — she’s

E



B



I’d meet girls — like you. — She al - so told — me stay -
real - ly up — on things.” — Be - fore we mar - ried Mom -

F#



E



B



— a - way, — you’ll nev - er know what you’ll — catch. —
- my served — in the WACs — in the Phil - ip - pines. — Now

E

F#

B

Just the oth - er day I heard of a sol - dier's fall - ing off
 I had heard the WACs re - cruit - ed old maids for the war.

some In - do - ne - sian junk that's go - ing 'round.
 But Mom - my is - n't one of those, I've known

her all these years. } Mom - my's all right,

Dad - dy's all right, they just seem a lit - tle weird. Sur - ren -



der, — sur - ren - der, — but don't — give your - self a - way, —



way, — way. —

1



2

A/B

B

C

G

F

C

What - ev - er hap - pened to all ___ this sea - son's ___ los - ers of ___ the year? ___

G

F

C

Ev -'ry time ___ I got ___ to think - ing, where'd ___ they dis - ap - pear. ___

F

Gsus

C

Then I woke ___ up, Mom and Dad ___ are roll - ing on ___ the couch. ___



Roll-ing num - bers, rock — and roll - ing, got my Kiss rec-ords out. _____



Mom-my's all right, Dad - dy's all right, they just seem a lit - tle weird. _



_____ Sur - ren - der, _____ sur - ren - der, _____ but don't _



_____ give your - self a - way, _____ way, _____



way. _____ A - way. _____



A - way. _____



Sur - ren - der, — sur - ren -



Repeat and Fade

- der, — but don't — give your - self a - way. _____ Sur - ren -

SWEET HOME ALABAMA

Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

Moderately slow



mf



1. Big wheels keep on turn - ing,



car - ry me home to see my kin.



Sing - ing songs a - bout the south - land,

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D C G

I miss 'ole' 'bam - y once a - gain. — *(And I think it's a sin.)*

D C G D C

2. Well, I heard Mis - ter Young sing a -

G D C

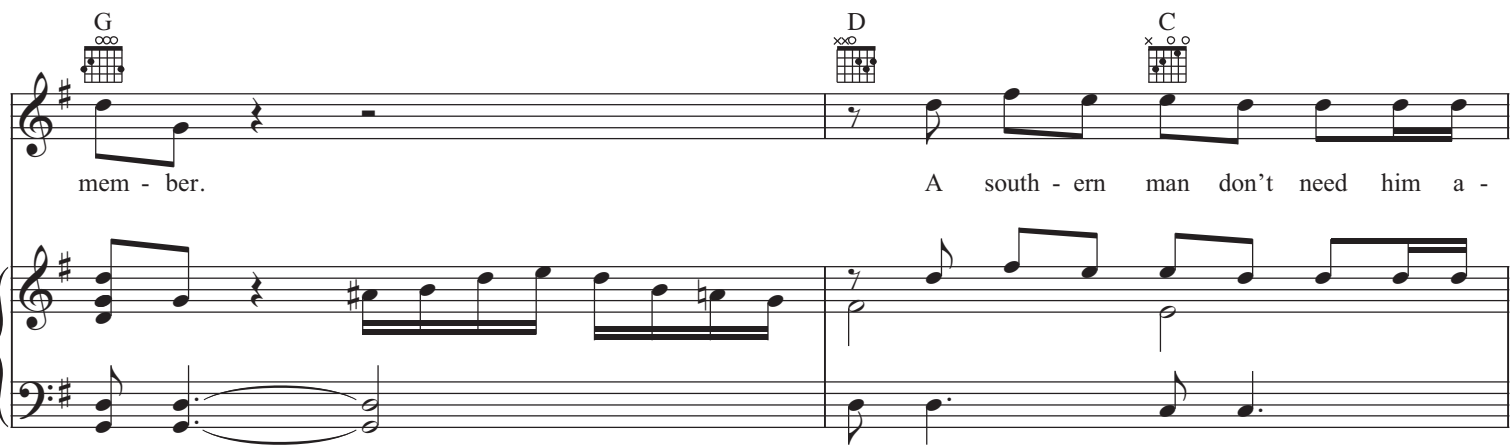
bout her. Well, I heard ole Neil — put her

G D C

down. Well, I hope Neil Young will re -

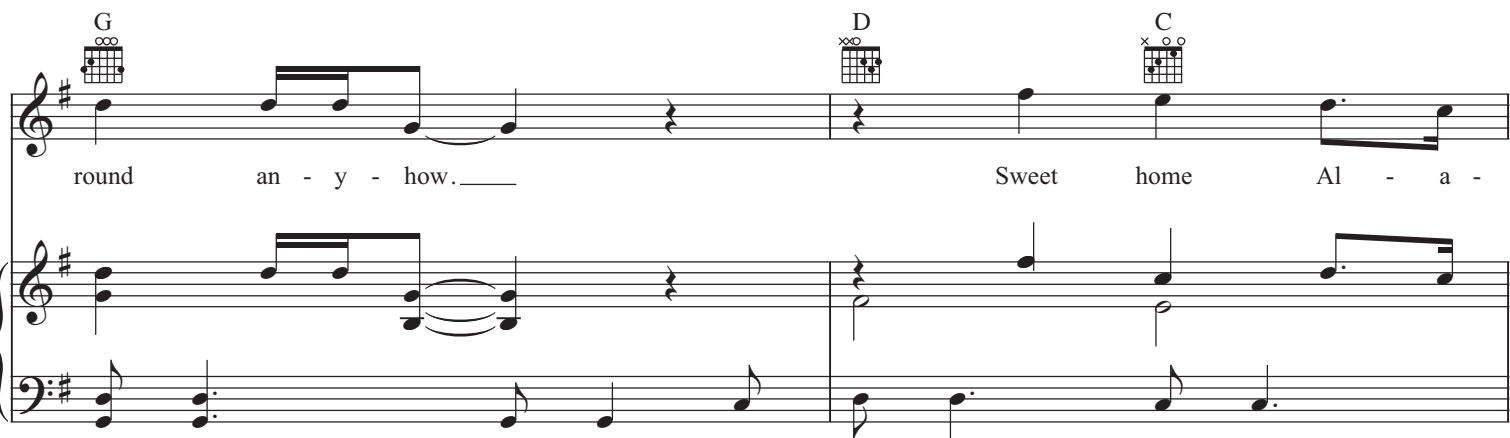
G D C

mem - ber. A south - ern man don't need him a -



G D C

round an - y - how. Sweet home Al - a -



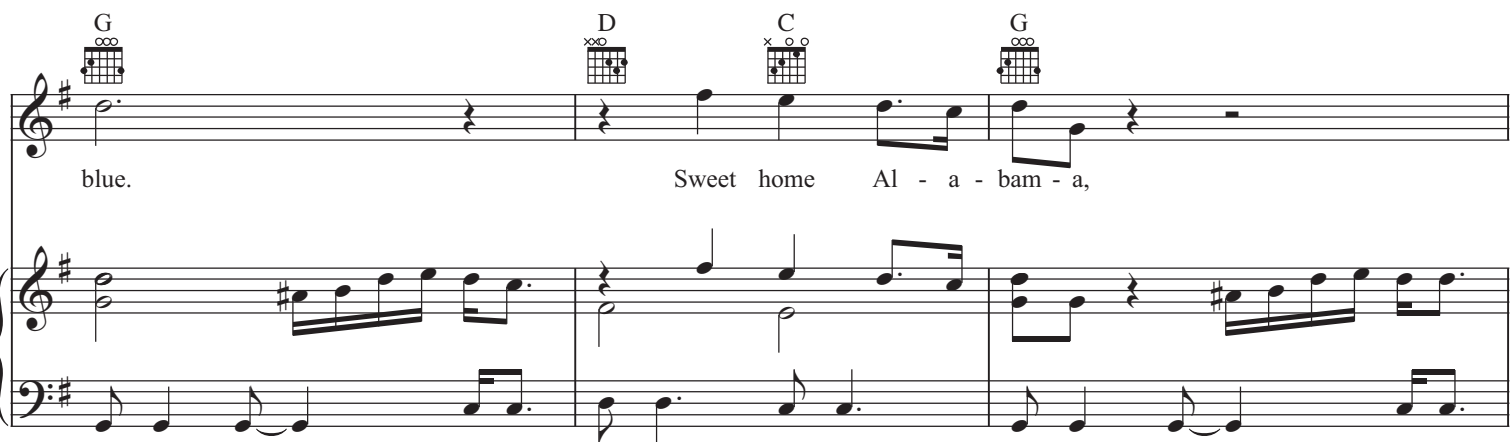
G D C

bam - a, where the skies are so



G D C G

blue. Sweet home Al - a - bam - a,



D C G

Lord, I'm com - ing home to you.

D C G F C

3. In Bir - ming - ham they love the Gov' - nor. Boo! boo!
 4. (See additional lyrics)

D C G D C

boo! Now we all did what we could do. — Now Wa - ter - gate does not

G D C

both - er me. Does your con - science both - er

Chorus

you? *(Tell the truth.)* Sweet home Al - a - bam - a,

where the skies are so blue. Sweet home Al - a -

bam - a, Lord I'm com-ing home to you. **D.S.**

Additional Lyrics

4. Now Muscle Shoals has got the Swampers
 And they've been known to pick a tune or two
 Lord they get me off so much
 They pick me up when I'm feeling blue
 Now how about you.

Chorus and Fade

TAKE ME TO THE RIVER

Words and Music by AL GREEN
and MABON HODGES

Moderately

A E7 A E7

E A/E E7 A/E E7

1 2

D A E7

(1.,3.) I don't know why I
(2.) I don't know why you

D A E7 D A

love you like I do, — af - ter all these chang - es that you put me through. —
treat - ed me so bad. — Look at all these things — that we could have had. —



You stole my mon - ey and my cig - a - rettes, _____ and I have - n't seen hide nor
 Love is a no - tion that I won't for - get, _____ my sweet six - teen, now I



hair of you yet. _____ I wan - na know. _____ Won't you tell _____ me, am I _____
 nev - er re - gret. _____ I wan - na know. _____ Won't you tell _____ me, am I _____



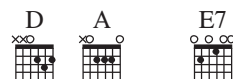
_____ in love _____ to stay? _____ (Take me, take me.)
 _____ in love _____ to stay? _____ *Instrumental*



Take me to the riv - er, and wash me down. _____



Won't you cleanse my soul, —



To Coda

1



2 To Next Strain

get my feet on the ground?
Instrumental ends

3

D.S.S. al Coda



Hold — me, love — me,



squeeze — me, — — — — — tease — me till I die, —

D.S.
(Take 3rd ending)



till I die. _____ Take me, ba - by, take me _____ to the

CODA



Yeah, yeah, _____ yeah, yeah, _____



_____ yeah. Dip me in the wa - ter, dip me in the



1, 2



3



wa - ter, ba - by. _____ Dip me in the _____

rit.

TAKIN' CARE OF BUSINESS

Words and Music by
RANDY BACHMAN

With a steady beat

Chord diagrams: C7, Bb7, F7

mf

1 C7 2 C7 C7

They get up ev - 'ry morn - in' from the
eas - y as fish - in', you could

Bb7 F7

'larm a clock's warn - in', take the eight fif - teen in - to the
be a mu - si - cian if you can make sounds loud or

C7

cit - y. There's a whis - tle up a - bove and peo - ple
mel - low. Get a sec - ond - hand gui - tar ____ chanc - es

Bb7

F7

push - in', peo - ple shov - in' and the girls who try to look
are you'll go ____ far. If you get in with the right bunch of

C7

pret - ty. And if your train's on time, you can
fel - lows. Peo - ple see you hav - in' fun, just a

B \flat 7 F7

get to work by nine, and start your slav - in' job to get your
ly - in' in the sun. Tell them that you like it this way. ___

C7

pay. If you ev - er get an - noyed look at
It's the work that we a - void and we're ___

B \flat 7 F7

me, I'm self - em - ployed, I love to work at noth - in' all day. ___
all self - em - ployed. We like to work at noth - in' all day. ___


C7



And I've been }
And we've been } tak - in' care of busi - ness,


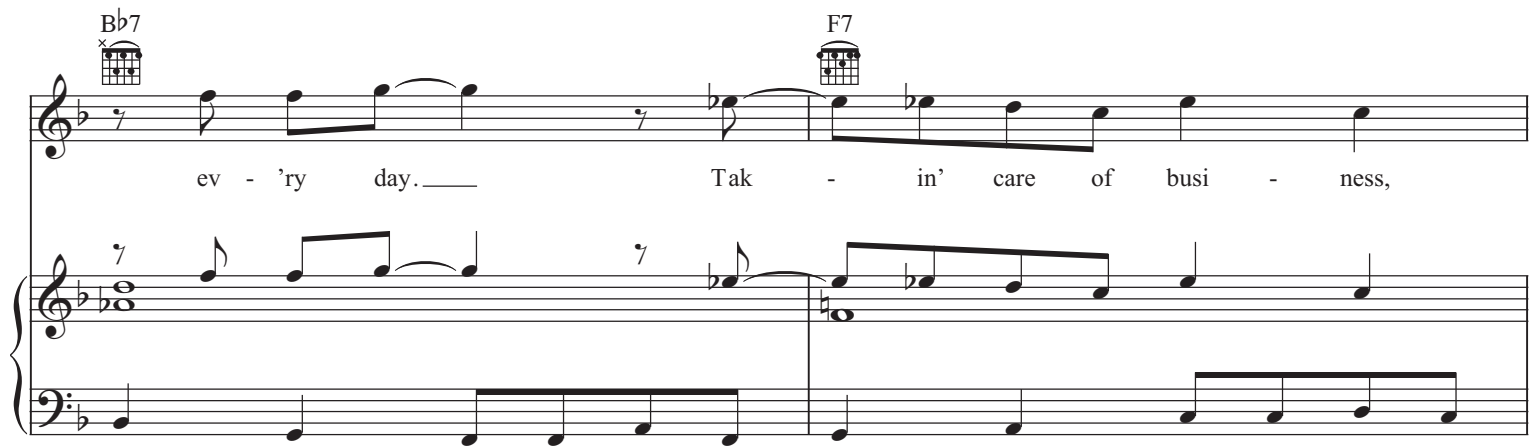


Bb7



ev - 'ry day. ____ Tak - in' care of busi - ness,

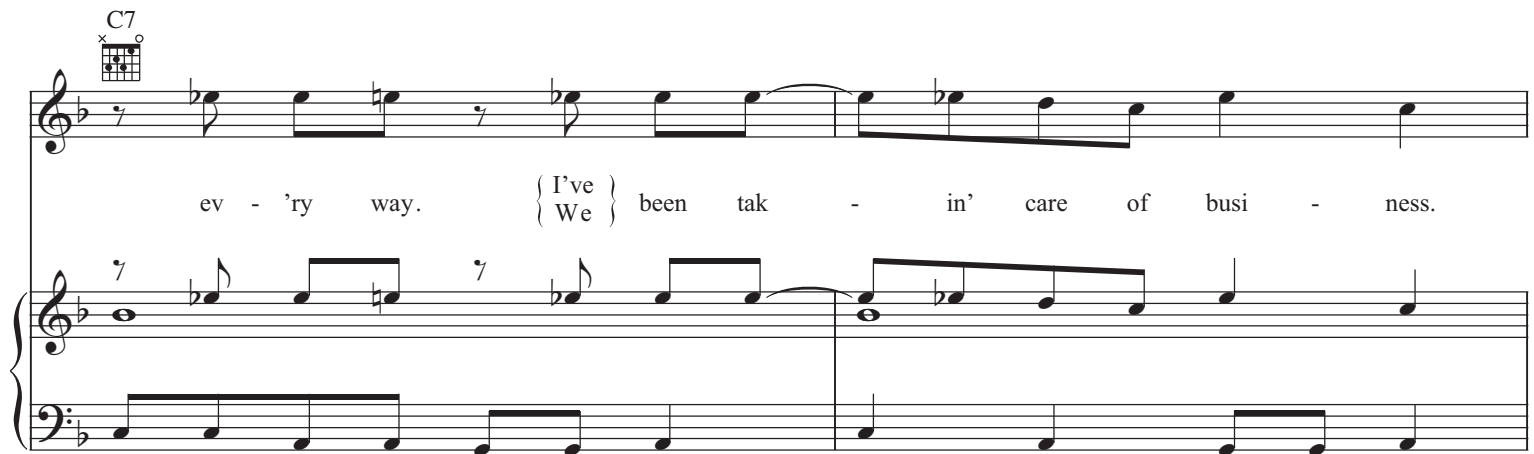
F7

C7



ev - 'ry way. { I've }
We } been tak - in' care of busi - ness.




Bb7

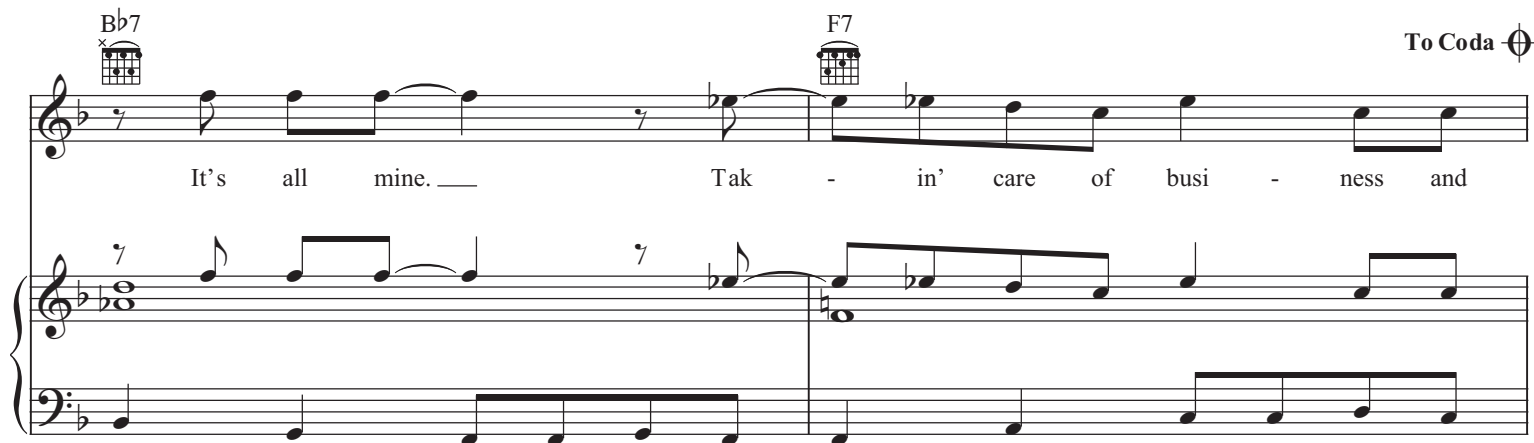


It's all mine. ____ Tak - in' care of busi - ness and


F7



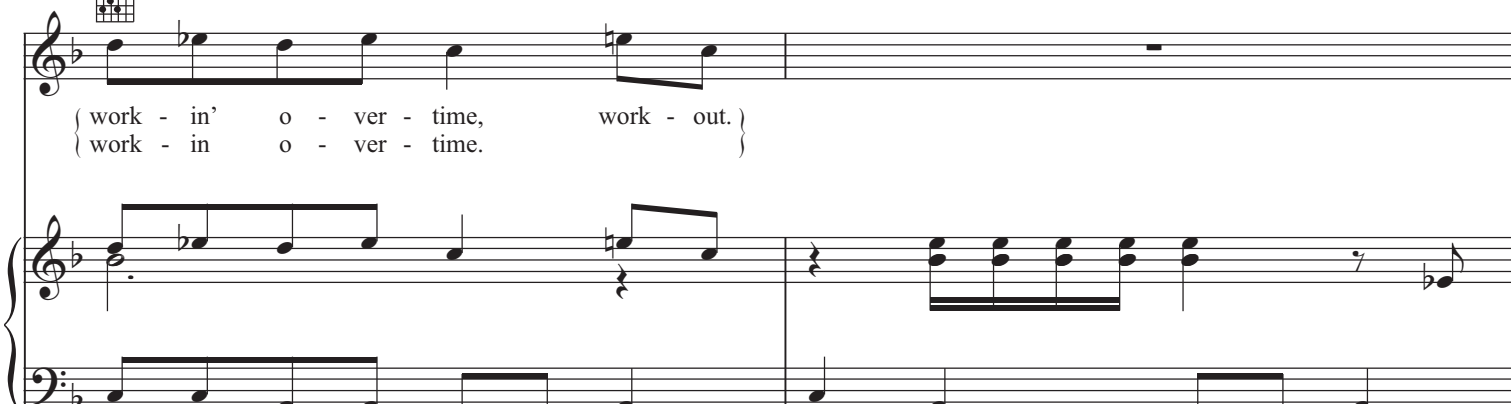
To Coda ⊕



C7



{ work - in' o - ver - time, work - out. }
 { work - in o - ver - time. }



Bb7



F7



C7




Bb7




F7



1
C7



2
C7



There's work



N.C.

Woo. _____ Spoken: *Alright!* Ow!

C F Eb Bb C

F Eb Bb C F Eb

Spoken: *Take good care of my*

Bb C F Eb Bb

D.S. al Coda (Lyric 1)

business when I'm away every day. Woo. They

CODA



N.C.

work - in' o - ver - time.

Tak - in' care of busi - ness.

1-3 4

Tak - Tak - in' care of busi - ness,

F5 C5

ev - 'ry day. Tak - in care of busi - ness,

C5



Bb5



F5



ev - 'ry way. — Tak - in' care of busi - ness. It's all mine. — Tak -

C5



C7



- in' care of busi - ness and work - in' o - ver - time. Tak - in' care of busi - ness.

Bb7



F7



Repeat and Fade

C7



Tak - in' care of busi - ness. We been tak -

Bb7



Optional Ending

C5



- in' care of busi - ness. We been tak - Work - in' o - ver - time.

THAT'S THE WAY

(I Like It)

Words and Music by HARRY WAYNE CASEY
and RICHARD FINCH

Moderate Funk

Fm7



Do do — do — do do do do do — do. — Do do — do — do do do

§ Cm



do do — do. — That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

To Coda

Fm7

{ When you take me _____ by the hand, _
 { When I get to _____ be in your arms, _

tell me I'm _____ your lov - in' man.
 when we're all, _____ all a - lone.

When you give — me — all your love and
 When you whis - per — sweet in my ear,

do it, babe, — the ver-y best you can. Oh. on. Oh.
 when you turn, — turn me

1 2 **D.S. al Coda**

CODA \ominus **Fm7**

Say — O. K. (Uh-huh. That's the way, uh-huh,

that's the way, uh - huh.) That's the way (uh - huh, uh - huh) I

Cm

like it. (uh - huh, uh - huh) That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

Fm7

Do do__ do__ do do do do do do__ do. Do do__ do__ do do do

Cm

do do__ do. That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

	Repeat and Fade	Optional Ending
--	------------------------	------------------------

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh) like it.

THE BOYS ARE BACK IN TOWN

Words and Music by
PHILIP PARRIS LYNOTT

Moderately fast

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes a piano introduction and three systems of vocal melody with piano accompaniment. The piano part features a steady bass line and chords that support the vocal line. The vocal line includes lyrics and rests. The guitar chords are indicated above the staff.

System 1: G5 (3fr), A5 (5fr), C5 (3fr). *mf*. Includes a triplet of eighth notes in the vocal line.

System 2: G, Bm, C. Lyrics: 1. Guess who just got back to - day? They wild - eyed boys

System 3: Em, Bm, Em. Lyrics: that had been a - way. Had - n't changed, had - n't much to say,

System 4: Am, Am/D, G. Lyrics: but, man, I still think them cats are cra - zy. They were ask - ing if you

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Bm C Eb

were a - round, how you was, — where you could be found. —

Bm Em Am

I told them you were liv - ing down - town, driv - ing all the old men

Am/D G5 Chorus

cra - zy. The boys are back in town, the boys are back in town.

A5 C5 G5

I say, the boys are back in town, —

A5 5fr C5 3fr G5 3fr

the boys are back in town. The boys are back in town. The

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It features a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, a quarter note D5, and another quarter rest. This phrase is repeated. Above the staff are three guitar chord diagrams: A5 (5 fret, 5th string), C5 (3 fret, 5th string), and G5 (3 fret, 5th string). The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a rhythmic accompaniment of quarter notes and eighth notes, while the left hand plays a steady bass line of quarter notes.

A5 5fr C5 3fr

boys are back in town. The boys are back in town. The boys are back in town.

Detailed description: This system contains the next two lines of music. The vocal melody continues with the same rhythmic pattern as the first system. Above the staff are two guitar chord diagrams: A5 (5 fret, 5th string) and C5 (3 fret, 5th string). The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand in the final measure.

G (Fade on D.S.) G/B Am/D

Detailed description: This system contains the third line of music, which is purely instrumental. It features a treble clef staff with a key signature of one sharp. The melody consists of eighth notes and quarter notes, with several triplet markings. Above the staff are three guitar chord diagrams: G (open), G/B (open), and Am/D (open). The instruction "(Fade on D.S.)" is written below the first measure. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

G G/B Am/D

Detailed description: This system contains the fourth line of music, which is purely instrumental. It continues the melodic and rhythmic patterns from the previous system. Above the staff are three guitar chord diagrams: G (open), G/B (open), and Am/D (open). The piano accompaniment continues with the same rhythmic pattern.

Interlude

F C Bm Em

Spread the word a-round.

Am Am/D E5

Guess __ who's back in town! __

D.S. (lyric 3, Chorus and Fade)

Additional Lyrics

2. You know that chick that used to dance a lot
 Every night she'd be on the floor shaking what she'd got
 Man, when I tell you she was cool, she was hot
 I mean she was steaming.

And that time over at Johnny's place
 Well, this chick got up and she slapped Johnny's face
 Man, we just fell about the place
 If that chick don't wanna know, forget her.

(Chorus & Interlude)

3. Friday night they'll be dressed to kill
 Down at Dino's Bar and Grill
 The drink will flow and blood will spill
 And if the boys want to fight, you better let 'em.

That jukebox in the corner blasting out my favorite song
 The nights are getting warmer, it won't be long
 It won't be long till summer comes
 Now that the boys are here again.

(Chorus and Fade)

THE FIRST CUT IS THE DEEPEST

Words and Music by
CAT STEVENS

Slowly, with a beat

Introduction for piano. The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for C, F, G, C, and F are shown above the staff.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "I would have giv - en you all ___ of my heart, ___ but there's just to want _ you by ___ my side, ___". Chord diagrams for G, C, G, F, and G are shown above the vocal staff.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "some-one who's torn it a - part. ___ And { she's / he's } tak - en just all ___ that I had, ___ help me dry the tears that I've cried. ___ And I'm sure gon - na give you a try, ___". Chord diagrams for C, G, F, G, C, and G are shown above the vocal staff.

F G C G F G To Coda

— but if you want, I'll — try — to love a-gain. Ba - by, I'll try —
 — and if you want, I'll — try — to love a-gain. Ba - by, I'll try —

C F G C G

— to love a - gain, but I know: — } The first cut is the deep -
 — to love a - gain, but I know: — }

F G C G F G

- est. Ba - by, I know — the first cut is the deep - est. When it

C G F G C F

comes to be - in' luck - y, she's cursed; — when it comes to lov - in' me, { she's } worst. —
 { he's }

G

I still

2

C G F G C F

comes to lov - in' me, { she's } he's } worst. —

G C F G

Play 3 times

D.S. al Coda (take 2nd lyric)

I still

CODA

C F G

— to love a - gain but I know: —

C G

The first cut is the deep -

F G C G F G

- est. Ba - by, I know — the first cut is the deep - est. When it

C G F G C G

comes to be - in' luck - y, she's cursed; — when it comes to lov - in' me, { she's } he's } worst. —

F G C F G

Optional Ending

Repeat and Fade C

THE LONG AND WINDING ROAD

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly



The long and wind - ing road, that leads
wild and wind - y night that the rain

mf



to your door will nev - er dis - ap -
washed a - way, has left a pool of



pear. I've seen that road be - fore.
tears cry - ing for the day.

Eb7sus Eb7 Ab Eb/G

It al - ways leads
Why leave me stand - ing

Cm Cm7 Fm7 Bb7 Eb





me here. here? here?
Lead me to your door. The
Let me know the

2 Eb Eb/Bb Ab


way. Man - y times I've been a - lone, and




Eb/G Fm7 Bb7 Eb/Bb Ab

man - y times I've cried, an - y - way, you'll nev - er know the










man - y ways — I've tried. — And still they lead me back —












— to the long, — wind - ing road. —








— You left me stand - ing here



a long, long time a - go. —



Ab Eb/G Cm Cm7

Don't {leave keep} me wait - ing here.

Fm7 Bb7 To Coda Eb Eb/Bb Ab

Lead me to your _ door.

Ab/G Fm7 Eb/Bb Ab Eb/G Fm7 Bb7

But

CODA Eb Ab/Bb Eb

door. Yeah, yeah, yeah, yeah. —

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

mp

Why are there so man - y songs a - bout rain - bows, and
Who said that ev - 'ry wish would be heard and an - swered when

what's on the oth - er side?
wished on the morn - ing star?

Rain - bows are vi - sions, — but on - ly il - lu - sions, and
Some - bod - y thought of that, and some - one be - lieved it;

A E/G# F#m7 A/E D(add2) D(add2)/A

rain - bows have noth - ing to hide. _____
 look what it's done _____ so far. _____

Dmaj7


So we've been told, and some choose to be - lieve it.
 What's so a - maz - ing that keeps us star - gaz - ing, and


G#m/C#


I know they're wrong; wait and see. _____
 what do we think we might see? _____


Bm7 E D/E C#m7 E/F# F#7


Some - day we'll find it, the Rain - bow Con - nec - tion; the
 Some - day we'll find it, the Rain - bow Con - nec - tion; the

Bm7  2fr


E7sus 


E7 


1 A 


D/A 


lov - ers, — the dream - ers, — and me.
lov - ers, — the dream - ers, — and



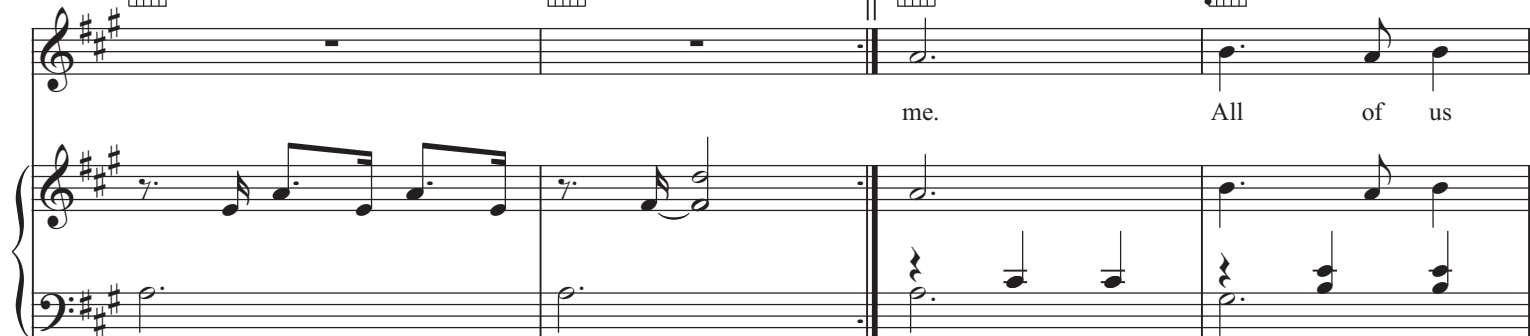
A 


D/A 


2 A 


E/G# 


me. All of us




F#m7 


A/E 


D(add2) 


A/C# 


un - der its spell; we know that it's prob - a - bly




D6/E 


Eb6/F 

F(add2) 

F 

Bb(add2) 

mag - ic. Have you been



F/G Gm7 Cm7 Eb/F F Bb F/A

half a - sleep and have you heard voices? I've heard them

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are seven guitar chord diagrams: F/G, Gm7 (3fr), Cm7 (3fr), Eb/F, F, Bb, and F/A. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Gm7 Bb/F Eb(add2) Eb/F Fsus Bb F/G Gm7

call - ing my name. _____ Is this the sweet sound _ that

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are eight guitar chord diagrams: Gm7 (3fr), Bb/F, Eb(add2), Eb/F, Fsus, Bb, F/G, and Gm7 (3fr). The piano accompaniment continues with a harmonic accompaniment in the right hand and a bass line in the left hand.

Cm7 Eb/F F Bb F/A Gm7 Eb(add2)

calls the young sail - ors? The voice might be one and the same. _____

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are seven guitar chord diagrams: Cm7 (3fr), Eb/F, F, Bb, F/A, Gm7 (3fr), and Eb(add2). The piano accompaniment continues with a harmonic accompaniment in the right hand and a bass line in the left hand.

Eb Ebmaj7

I've heard it too many times to ig -

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are two guitar chord diagrams: Eb and Ebmaj7 (3fr). The piano accompaniment continues with a harmonic accompaniment in the right hand and a bass line in the left hand.

Am/D



nore it. It's some - thing that I'm s'posed to be.

Cm7



F



Eb/F



Dm7



F/G



G7



Some - day we'll find it, the Rain - bow Con - nec - tion; the

Cm7



F7sus



F7



Bb



F/A



Gm7



lov - ers the dream - ers, and me. La da da dee da da

Bb/F



Eb(add2)



Eb



Fsus



F7



Bb



do la la da da da de da do.

THE WAY WE WERE

from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

A Amaj7 Dmaj7 E7 A Amaj7

mf

Dmaj7 E7 A C#m7 Dmaj7

Mem - 'ries light the cor - ners of my
pic - tures of the smiles we left be -
Mem - 'ries may be beau - ti - ful, and

F#m (add2) F#m/E Dmaj7 C#m7 C#7 F#m F#m/E

To Coda

mind. Mist - y wa - ter - col - or mem - 'ries
hind, smiles we gave to one an - oth - er
yet, what's too pain - ful to re - mem - ber

1

Dmaj7 E7sus E7 Amaj7 F#m7 Bm7 D/E

of the way we were. Scat-tered
for the way we

2

Amaj7 A7 Dmaj7 C#m7 Bm7

were. Can it be that it was all so sim-ple then,

C#m7 F#7sus F#7 Bm7 Bm7/A

or has time re-writ-ten ev-'ry line? If we had the chance to do it

E7sus E7 Amaj7 D/E E7 D.S. al Coda

all a-gain, tell me would we? — Could we? —

CODA

Dmaj7 C#7sus C#7 F#m7 F#m/E Dmaj7

we sim - ply choose to for - get. So it's the

C#m7 Dmaj7 C#m7

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 F#m7 Bm7 Bm7/E

when - ev - er we re - mem - ber the way we

Amaj7 Dmaj7 D/E A Dmaj7 Amaj7

were; the way we were.

rit.

THIS KISS

Words and Music by ANNIE ROBOFF,
BETH NIELSEN CHAPMAN and ROBIN LERNER

Moderately

B G#m7 A F#m7

B G#m7 A F#m7

B G#m7 A F#m7

I don't want an - oth - er heart - break. I don't need an - oth - er turn to cry, _____ no.
Cin - der - el - la said to Snow White, "How does love get so off course?" _____ Oh.

B G#m7 A F#m7

I don't want to learn the hard way. Ba - by, hel - lo, oh no, good - bye.
All I want - ed was a white knight with a good heart, soft touch, fast horse.



But you got me like a rock - et shoot - ing straight a - cross — the sky. _____
 Ride me off in - to the sun - set, ba - by, I'm for - ev - er yours. _____



It's the way — you love me. It's a feel - ing like this. —



It's cen - trif - u - gal mo - tion. It's per - pet - u - al bliss. —



It's that piv - ot - al mo - ment. It's ah, _____ (im - pos - si - ble.)
 (un - think - a - ble.)

E E/G# A C#m B E E/G#

This kiss, — this kiss, — { un - stop - pa - ble. } This kiss, — this kiss. —
 { un - sink - a - ble. }

1 A C#m B 2 A C#m B C Am7



— — — — — You can kiss me in the moon-light, on the

D/F# G C Am7


roof - top, un - der the sky, — — — — oh. You can kiss me with the win - dows o - pen while the

D/F# G C C/B Am7 G

rain comes blow - in' in - side, — — — — oh. Kiss me in sweet, slow mo - tion.

Let's let ev - 'ry - thing slide. _____ You got me float - ing, you







got me fly - ing. It's the way _____ you love me.











It's a feel - ing like this. _____ It's cen - trif - u - gal mo - tion.





It's per - pet - u - al bliss. _____ It's that piv - ot - al mo - ment.



B C# F# F#/A#

It's, ah, sub - lim - i - nal. This kiss, this kiss.

B D#m C# F# F#/A#

It's crim - i - nal. This kiss, this kiss.

B D#m C# F# F#/A# B D#m C#

It's the way you love me, ba - by.

F# F#/A# B D#m C#

It's the way you love me, dar - ling.

Repeat and Fade **Optional Ending**

THREE TIMES A LADY

Words and Music by
LIONEL RICHIE

Slowly

Ab



Thanks for the

mp

Ab/Gb



Fm



C7#5/E



times that you've giv - en me. The

Ab






Ab/Gb




Fm






mem - 'ries are all in my mind.


C7#5/E  Ab  Ab/Gb 




And now that we've come to the




Fm  C7#5/E  Ab 





end of our rain - bow, there's some - thing — I




Ab/Gb  Fm  C7#5/E 

must — say out — loud: — You're



Ab  Eb/G  Gb  Db/F 

once, twice, three times — a la - dy, —



Bbm7



Ab



Eb



Eb/Db



and I love _____ you. _____ Yes you're once, _

Ab



Eb/G



Gb



Db/F



_____ twice, _____ three times a la - dy,

Bbm7



Ab



Eb



Eb/Db



and I love _____ you, _____

Eb/C



Eb/Bb




Ab





Eb/Ab




I love _____ you. _____

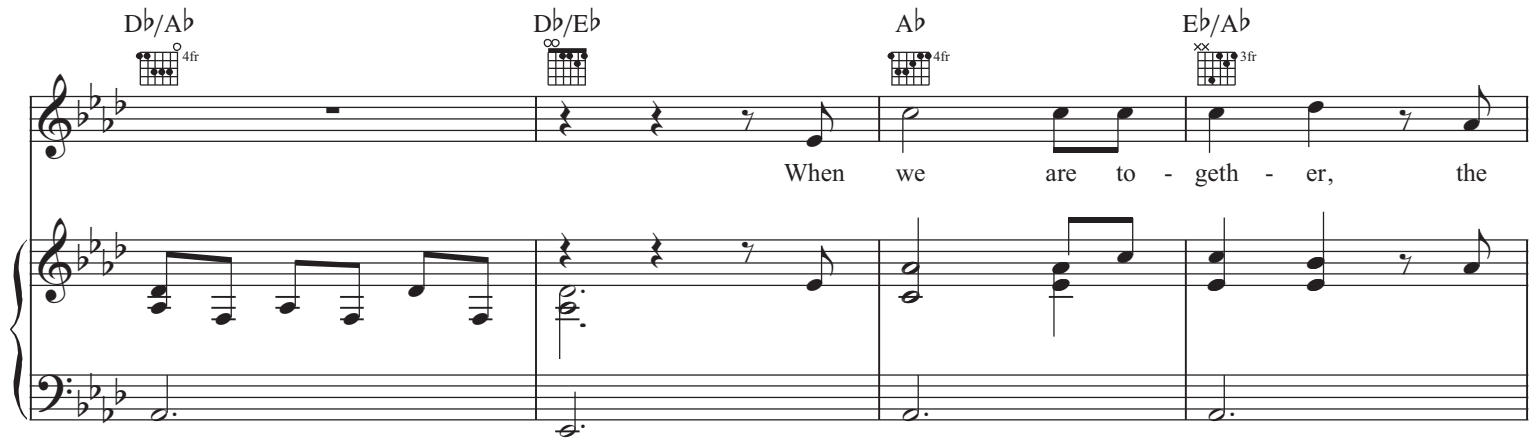
Db/Ab  4fr


Db/Eb  4fr


Ab  4fr


Eb/Ab  3fr


When we are to - geth - er, the



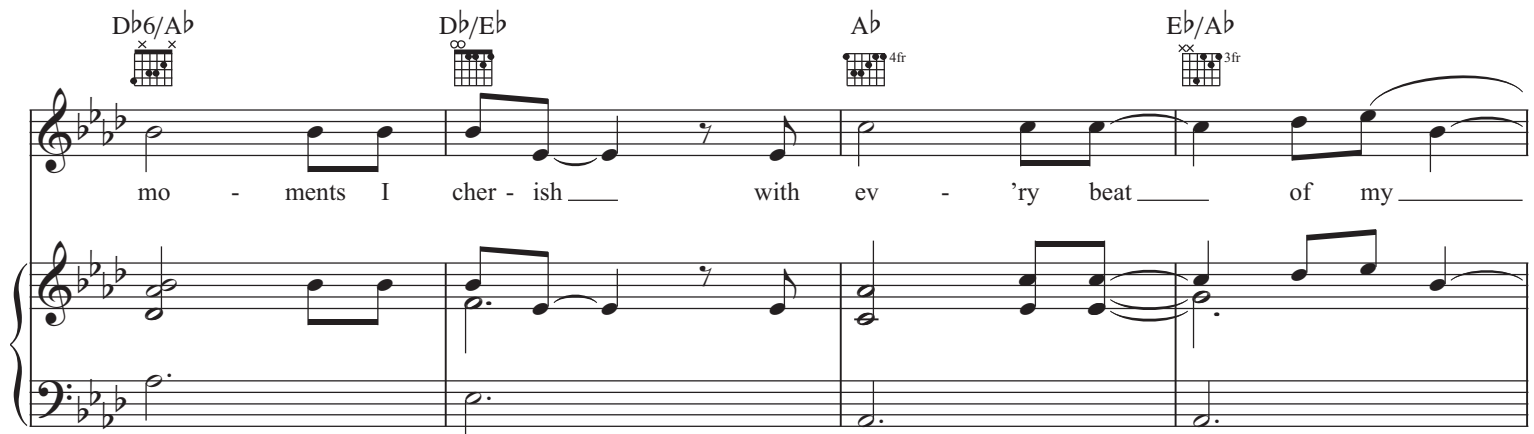
Db6/Ab  4fr


Db/Eb  4fr


Ab  4fr


Eb/Ab  3fr


mo - ments I cher - ish with ev - 'ry beat of my



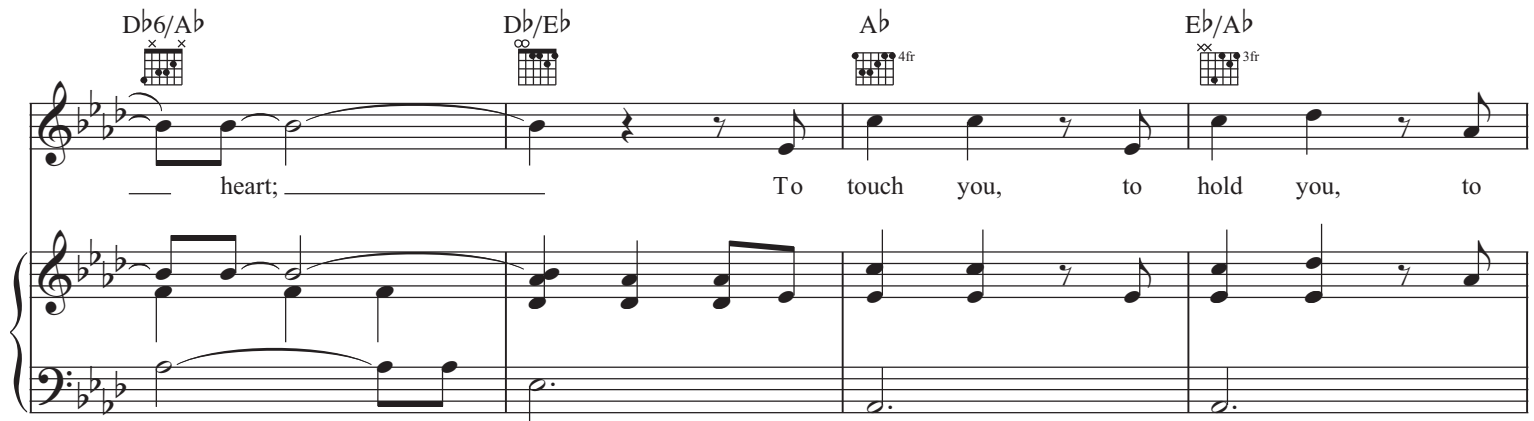
Db6/Ab  4fr


Db/Eb  4fr


Ab  4fr


Eb/Ab  3fr


heart; To touch you, to hold you, to



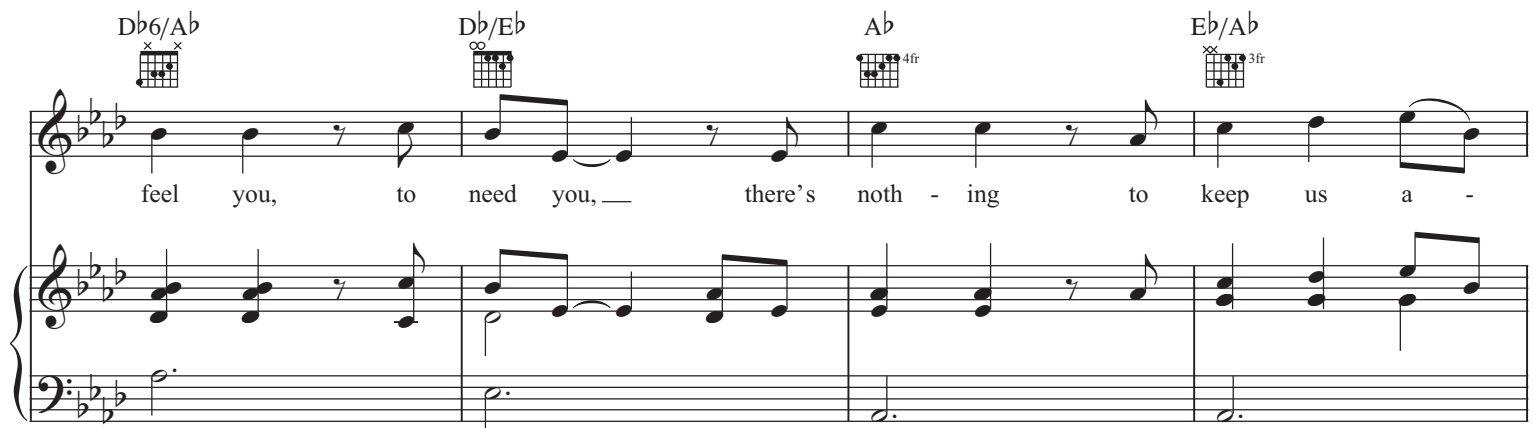
Db6/Ab  4fr

Db/Eb  4fr

Ab  4fr

Eb/Ab  3fr

feel you, to need you, there's noth - ing to keep us a -



Db6/Ab Db/Eb Ab Eb/Ab

part. _____

This system contains the first four measures of the piece. It features a guitar part with four chord diagrams: Db6/Ab (4fr), Db/Eb (4fr), Ab (4fr), and Eb/Ab (3fr). The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and melodic lines.

Db/Ab Ab Eb/Ab

This system contains measures 5 through 8. The guitar part continues with three chord diagrams: Db/Ab (4fr), Ab (4fr), and Eb/Ab (3fr). The piano accompaniment features a steady bass line and a melodic line in the treble clef.

Db/Ab Ab Eb/Ab

Ooh, _____ ooh, _____

This system contains measures 9 through 12. It includes vocal lines with the lyrics "Ooh," and "ooh,". The guitar part has three chord diagrams: Db/Ab (4fr), Ab (4fr), and Eb/Ab (3fr). The piano accompaniment includes a triplet of eighth notes in the bass clef at the end of measure 11.

Db/Ab Ab Eb/Ab

ooh, _____ ooh, _____ ooh. _____

This system contains measures 13 through 16. It includes vocal lines with the lyrics "ooh," and "ooh.". The guitar part has three chord diagrams: Db/Ab (4fr), Ab (4fr), and Eb/Ab (3fr). The piano accompaniment continues with a steady bass line and melodic lines in the treble clef.

Db/Ab



Ab



You're once,

Eb/G



Gb



Db/F



Bbm7



twice, three times a la - dy, and I

Ab



Eb



Eb/Db



Eb/C



love you, I love -

rall.

Eb/Bb



Ab



you.

8va

With pedal

THRILLER

Words and Music by
ROD TEMPERTON

Moderately bright



It's close to mid - night, _____ and
You hear the door _____ slam _____ and
They're out to get _____ you. _____ There's

C#m7



some - thin' e - vil's lurk - in' in the dark. _____
 re - al - ize there's no - where left to run. _____
 de - mons clos - in' in on ev - 'ry side. _____

F#7



Un - der the moon - light _____ you
 You feel the cold _____ hand, _____ and
 They will pos - sess _____ you _____ un -

C#m7



see a sight that al - most stops your heart. _____ You try to scream, _
 won - der if you'll ev - er see the sun. _____ You close your eyes, _
 less you change that num - ber on your dial. _____ Now is the time _

F#7



but ter - ror takes the sound be - fore you make -
 and hope that this is just i - mag - i - na -
 for you and I to cud - dle close to - geth -

C#m7



it. _____ You start to freeze -
 - tion. _____ But all the while, -
 - er. _____ All through the night -

F#7



as hor - ror looks you right be - tween the eyes. -
 you hear the crea - ture creep - in' up be - hind. -
 I'll save you from the ter - ror on the screen. -

C#m7 Amaj7 G#m7

You're par - a - lyzed. 'Cause this is
 You're out of time. 'Cause this is
 I'll make you see that this is

C#m E F# C#m7

thrill - er, thrill - er night, and
 thrill - er, thrill - er night. There
 thrill - er, thrill - er night, 'cause

F#7 F#m7

no one's gon - na save you from the beast a - bout to strike. You know, it's
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's
 I can thrill you more than an - y ghost would dare to try. Girl, this is

C#m E F# C#m7

thrill - er, — thrill - er night. You're
 thrill - er, — thrill - er night. You're
 thrill - er, — thrill - er night, so

F#7

To Coda

1 A7 F#7 A/B

fight - ing for your life — in - side a kill - er thrill - er to -
 fight - ing for your life — in - side a
 let me hold you tight — and share a

C#m7

night. —

2

A7 F#7 A/B C#m7 E F#7

kill - er thrill - er to - night.

Amaj9

Night crea - tures call and the dead start to walk in their

B C#m7

mas - quer - ade. There's

E/B

no es - cap - in' the jaws of the a - lien this

A#m7b5 3fr

Amaj7

time. This is the end of your

G#7sus 4fr

G#7 4fr

D.S. al Coda

life.

CODA

A7

F#7

A/B

D# 3fr

Dmaj7

A/B

kill - er dill - er, chill - er, thrill - er here to - night.

'Cause this is thrill - er, —

Chords: C#m, E

thrill - er night, girl, I can thrill you more — than an - y ghost —

Chords: F#, C#m7, F#7

— would dare to try. — Thrill - er, —

Chords: F#m7, C#m, E

thrill - er night, so let me hold you tight — and share a

Chords: F#, C#m7, F#7



kill - er, thrill - er.



I'm gon-na thrill you to - night. — 1. (See spoken lyrics)



1-3 F#^b/C#^b 4 F#^b/C#^b

I'm gon-na thrill you to - night, _

C#m 4fr A/C#

I'm gon-na thrill you to - night. _

B/C# F#^b/C#^b

I'm gon-na thrill you to - night. _

C#m 4fr A/C#

2. (See spoken lyrics)

B/C#

1-3
F#/C#

4
F#/C#

N.C.

Spoken Lyrics

1. Darkness falls across the land.
The midnight hour is close at hand.
Creatures crawl in search of blood
To terrorize y'all's neighborhood.
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

2. The foulest stench is in the air,
The funk of forty thousand years,
And grizzly ghouls from every tomb
Are closing in to seal your doom.
And though you fight to stay alive,
Your body starts to shiver,
For no mere mortal can resist
The evil of a thriller.

TOP OF THE WORLD

Words and Music by JOHN BETTIS
and RICHARD CARPENTER

Moderately, in 2

Chord diagrams: Bb, Eb/Bb, Bb, Cm, Bb/D, Eb

mf

Chord diagrams: Bb, F7, Bb

Chord diagrams: Eb, Bb, Eb, Bb, Eb

Chord diagrams: Bb, F, Eb/G, F/A, Bb, F, Eb, Bb

Such a feel - in's com - in' o - ver me.
Some - thing in the wind has learned my name.

Dm
Cm
F7
Bb

There is won - der in — most ev - 'ry - thing — I — see. —
 And it's tell - in' me — that things are not — the — same. —

Cm7
Bb/D
Eb
F7
Dm

Not a cloud in the sky, — got the sun in my
 In the leaves on the trees — and the touch of the

G7
Cm7
Cm7b5
Fsus

eyes and I won't be sur - prised — if it's a
 breeze, there's a pleas - in' sense of hap - pi - ness for me. —

F
Eb/G
F/A
Bb
F
Eb
Bb

Ev - 'ry - thing I want the world — to be —
 There is on - ly one wish on — my mind. —

is now com - ing true, — es - pe - cial - ly — for — me. —
 When this day is through I hope that I will find

Dm **Cm** **F7** **Bb**

And the rea - son is clear; it's be - cause you are
 that to - mor - row will be just the same for you and

Cm7 **Bb/D** **Eb** **F7** **Dm**

here. You're the near - est thing to heav - en that I've seen.
 me. All I need will be mine if you are here. }

G7 **Cm7** **Cm7b5** **F**

I'm on the top of the world, — look - in' down on cre - a -

Eb/G **F/A** **Bb** **Eb/Bb** **Bb** **Eb**

Ab/Eb

Eb

Bb

Cm

Cm7/F

Bb

- tion and the on - ly ex - pla - na - tion I can find

Cm7

Bb/D

Eb

F

is the love that I've found ev - er

Bb

Eb

Bb

since you've been a - round. Your love's put me at the

Cm

F

To Coda

1

Bb

top of the world.

Musical notation for the first system. It consists of a guitar staff with six chords: Bb, Eb, Bb, Eb, Bb, Eb. Below the guitar staff is a piano accompaniment with a treble and bass clef. The melody in the guitar staff is a simple sequence of notes: Bb, Eb, Bb, Eb, Bb, Eb. The piano accompaniment provides a harmonic and rhythmic foundation.

Musical notation for the second system. The guitar staff shows chords Bb, F, Eb/G, F/A, and Bb. The piano accompaniment continues. The lyrics "I'm on the" are written below the piano staff. The system concludes with the instruction "D.S. al Coda".

Musical notation for the CODA section. It begins with a Coda symbol and a Bb chord. The guitar staff has chords Bb and Eb. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a final chord.

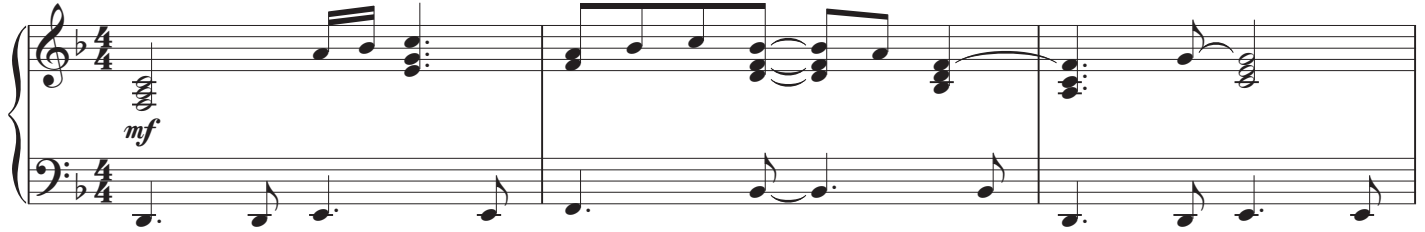
Musical notation for the final system. The guitar staff shows chords Bb, Eb, Bb, Eb, Bb, F, and Bb. The piano accompaniment concludes the piece with a final chord.

TRUE COLORS

Words and Music by BILLY STEINBERG
and TOM KELLY


Relaxed tempo (♩ = $\overset{\frown}{\text{3}}$)

Dm7 C/E F Bb Dm7 C/E



mf

F Bb



You with the

Dm7 C/E F F/A Bb



sad smile eyes, then, don't be un-hap-py. Can't re-mem-ber when it's I re-al-ize

Dm7 C F Gm



hard to take cour-age. In a world full of peo-ple
last saw you laugh-ing. If this world makes you craz-y and you're

Original key: F# major. This edition has been transposed down one half-step to be more playable.

F/A Bb Dm7 C

you can lose sight of it and the dark - ness call in - side you makes you
 tak - in' all you can bear, just call me up be - cause you

Gm7/F F Bb F

feel so be small. But I } see your true col - ors shin -
 know I'll be there. And I'll }

C Bb F Bb C

- in' through. I see your true col - ors and that's why I love _ you. So,

Bb F Bb Dm Gm7/F F To Coda

don't be a - fraid _ to let them show. _ Your true col - ors,

Gm7/F F Csus C 1 Dm7 C/E

true col - ors are beau - ti - ful, ooh, - like a rain - bow.

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Gm7/F, F, Csus (3fr), C, and a first ending for Dm7 and C/E. The vocal line has lyrics 'true colors are beautiful, ooh, like a rainbow.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

F Bb Dm7 C/E F Bbsus2

Show me your

Detailed description: This system contains the next two measures. The guitar part features chords F, Bb, Dm7, C/E, F, and Bbsus2 (6fr). The vocal line has the lyric 'Show me your'. The piano accompaniment continues with a similar rhythmic pattern.

2 Dm7 C/E F F/Bb Dm7 C/E

rain - bow.

Detailed description: This system contains the next two measures. The guitar part features chords Dm7, C/E, F, F/Bb, Dm7, and C/E. The vocal line has the lyric 'rainbow.'. The piano accompaniment continues with a similar rhythmic pattern.

F C/E C Bb(add2)

Detailed description: This system contains the final two measures. The guitar part features chords F, C/E, C, and Bb(add2). The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

Dm7 C/E F F/A Bb
 Such sad eyes. . . Take cour - age now — and

Dm7 C6 F Gm7
 re - al - ize. When this world makes you craz - y and you're

F/A Bb(add2) Dm7 C Gm7/F F
 tak - in' all you can bear, — just call me up be-cause you know I'll be there. And I see your

D.S. al Coda

CODA Gm7/F F Gm7/F F
 true col - ors, true col - ors are shin -

C Bb F

- in' through. I see your true col - ors and

Detailed description: This system contains the first two measures of the piece. The guitar part features a C major chord (x02321) in the first measure, a Bb major chord (x13331) in the second, and an F major chord (x23231) in the third. The vocal line begins with a quarter note on 'in', followed by a half note on 'through', a quarter rest, a quarter note on 'I', a quarter note on 'see', a quarter note on 'your', a quarter note on 'true', a quarter note on 'col', a quarter note on 'ors', and a quarter note on 'and'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Bb C Bb F

that's why I love ___ you. So, don't be a - fraid, ___ just

Detailed description: This system contains the next two measures. The guitar part features a Bb major chord (x13331) in the first measure, a C major chord (x02321) in the second, a Bb major chord (x13331) in the third, and an F major chord (x23231) in the fourth. The vocal line continues with a quarter note on 'that's', a quarter note on 'why', a quarter note on 'I', a quarter note on 'love', a quarter rest, a quarter note on 'you.', a quarter note on 'So,', a quarter note on 'don't', a quarter note on 'be', a quarter note on 'a', a quarter note on 'fraid,', a quarter rest, and a quarter note on 'just'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

A7b9 Dm7 Gm7/F F

let them ___ show. ___ Your true col - ors,

Detailed description: This system contains the next two measures. The guitar part features an A7b9 chord (x020231) in the first measure, a Dm7 chord (x02321) in the second, a Gm7/F chord (x23231) in the third, and an F major chord (x23231) in the fourth. The vocal line continues with a quarter note on 'let', a quarter note on 'them', a quarter rest, a quarter note on 'show.', a quarter rest, a quarter note on 'Your', a quarter note on 'true', a quarter note on 'col', a quarter note on 'ors,', and a quarter rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

Gm7/F F Gm7/F F

true col - ors, true ___ col - ors are

Detailed description: This system contains the final two measures. The guitar part features a Gm7/F chord (x23231) in the first measure, an F major chord (x23231) in the second, a Gm7/F chord (x23231) in the third, and an F major chord (x23231) in the fourth. The vocal line continues with a quarter note on 'true', a quarter note on 'col', a quarter note on 'ors,', a quarter rest, a quarter note on 'true', a quarter rest, a quarter note on 'col', a quarter note on 'ors', and a quarter note on 'are'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

C Dm7 C/E

beau - ti - ful, beau - ti - ful like a rain - bow.

F Bb sus2 Dm7 C/E F Bb (add2)

Yeah, yeah, yeah. Show me your col -

Dm7 C/E F Bb (add2) Dm7 C/E

- ors. Show me your rain - bow.

<p>Repeat and Fade</p> <p>F Bb</p>	<p>Optional Ending</p> <p>Gm7/F F</p>
---	--

Show me — your col -

rit.

VINCENT

(Starry Starry Night)

Words and Music by
DON McLEAN

Moderately



Introductory piano accompaniment in G major, 4/4 time, consisting of a steady eighth-note bass line and a treble line with rests.



First vocal line: "Star - ry, star - ry night, night, night," with piano accompaniment. The treble clef line contains the melody, and the bass clef line contains the accompaniment.



Second vocal line: "paint your pal - ette blue and grey. flam - ing flow'rs that bright - ly blaze. por - traits hung in emp - ty halls." with piano accompaniment.



Third vocal line: "Look out on a sum - mer's day, with Swirl - ing clouds in vio - let haze re - Frame - less heads on name - less walls, with" with piano accompaniment.


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D7  G6 

eyes that know the dark - ness in my soul. Shad - ows on the
flect in Vin - cent's eyes of Chi - na blue. Col - ors chang - ing
eyes that watch the world and can't for - get. Like the stran - gers that you've





hills, sketch the trees and the
hue, morn - ing fields of
met, the rag - ged men in



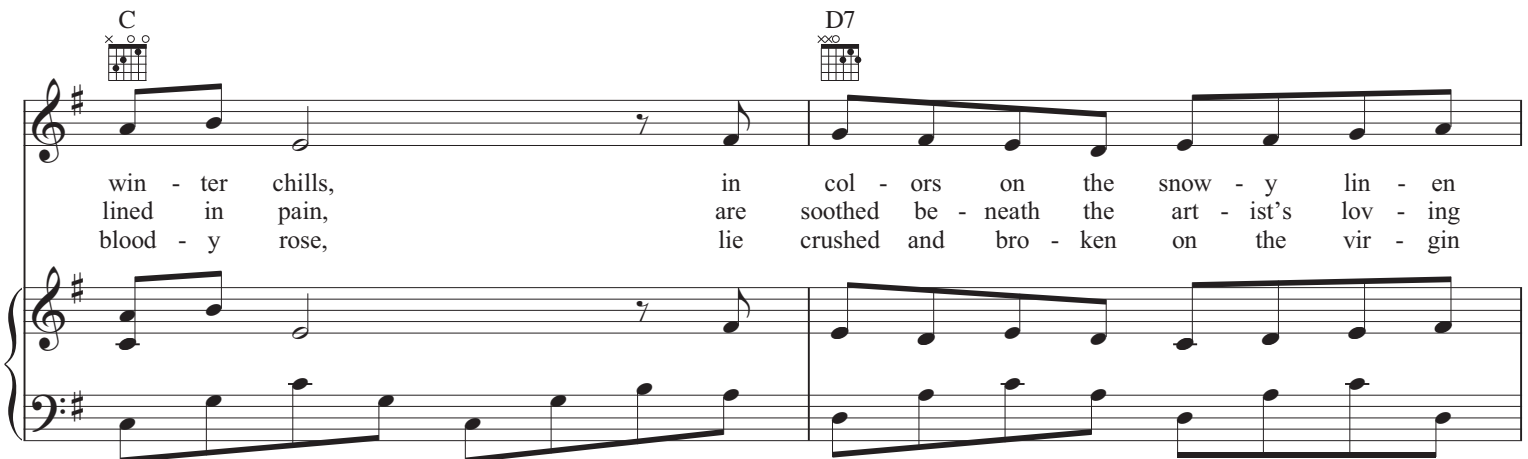
Am 

daf - fo - dils, catch the breeze and the
am - ber grain, weath - ered fac - es
rag - ged clothes, the sil - ver thorn of



C  D7 

win - ter chills, in col - ors on the snow - y lin - en
lined in pain, are soothed be - neath the art - ist's lov - ing
blood - y rose, lie crushed and bro - ken on the vir - gin



G C G

land. hand. snow. Now I un - der -
 hand. Now I un - der -
 snow. Now I think I

Am D7 G

stand stand know what you tried to say to me,
 stand what you tried to say to me,
 know what you tried to say to me,

Em Am7 D7

how you suf - fered for your san - i - ty, how you tried to set them
 how you suf - fered for your san - i - ty, how you tried to set them
 how you suf - fered for your san - i - ty, how you tried to set them

Em To Coda A7 Am7 D7

free. They would not lis - ten, they did } not know how, — per - haps they'll lis - ten
 free. They would not lis - ten, they did }
 free. They would not lis - ten, they're not

1 G 2 G

now. Star - ry, star - ry now. For they could not

Am7 D7 G

love you. But still your love was true,

Em Am7 Cm6

and when no hope was left in sight — on that star - ry, star - ry night, you

G F7 E7 Am7

took your life, as lov - ers of - ten do. But I could have told you, Vin - cent, this

C D7 G

world was nev - er meant for one as beau - ti - ful as you.

D.S. al Coda

Star - ry, star - ry

CODA A7

lis - t'ning still. —

Am7 D7 G

Per - haps they nev - er will. —

rall.

WATER RUNS DRY

Words and Music by
BABYFACE

Moderately

We don't e - ven talk an - y - more.
 Now they can see the tears in our eyes,

And we don't e - ven know what we ar - gue a - bout.
 but we de - ny the pain that lies deep in our hearts.

Don't e - ven say, "I love you," no more,
 Well, may - be that's a pain we can't hide,

C G/B Am N.C. G F6

'cause say-in' how we feel is no long - er al - lowed. _____ Some peo - ple will work _____
 'cause ev-'ry-bod-y knows that we're both torn a - part. _____ Why do _____ we hurt _____
 Some peo - ple will work _____

E7 Am Am/G F#m7b5 4fr

_____ things out _____ and some _____ just don't know _____ how to change. _____ }
 _____ each oth - er? Why _____ do we push _____ love a - way? _____ } Let's don't
 _____ things out _____ and some _____ just don't know _____ how to change. _____ }

Fmaj7 Em7 Dm7 Fmaj7 Em7 Dm7

wait till the wa - ter runs dry. _____ We might watch our whole lives _____ pass us by. _____

Fmaj7 Em7 Am D7

_____ Let's don't wait till the wa - ter runs dry. _____ We'll make the

Dm7
C/E
Fmaj7/G
C
G
Am7

big - gest mis - take _ of our lives. _ Don't do it, ba - by. _ Ooh. _

To Coda

G
C
G
Am7

Na - ooh. _

1 G 2 G

D.S. al Coda

CODA

G
C
G
Am
G

Don't do it, ba - by. _ Ooh, _ Na - ooh. _

C
G
Am7
G
C

Don't do it, ba - by.

WE ARE THE CHAMPIONS

Words and Music by
FREDDIE MERCURY

Moderately slow



I've paid my dues, _____ and time af - ter
bows _____ and my cur - tain

mf



time. _____
calls. _____ I've done my _____ sen - tence
You brought me _____ fame and for - tune and ev - 'ry - thing that

3



_____ goes with it, _____ com - mit - ted _____ I thank you _____ crime. _____
_____ all. _____



But it's been And no bad bed mis of - takes, ros - es,



I've made a few. I've had my
no pleas - ure cruise. I con - sid - er it a



share of sand kicked in my face but I've come
chal - lenge be - fore the whole hu - man race and I ain't gon - na



through.) } And I need to go on, and on, and on, and on.
lose. }

F Am7 Dm7

We are the cham - pions my friend.
(D.S.) world.

Bb C F Am7


And we'll keep on fight - ing till the

Bb F#dim7 Gm


end. We are the

C/G Bbdim7


cham - pions. We are the cham - pions.

To Coda 

F Gm7 Ab6 Bb7



No time for los - ers, 'cause we are the cham - pions



1


C7sus Fm Bb/F Fm




of the world.



Bb/F Fm C7sus




I've tak - en my





2

C7sus D.S. al Coda




of the




CODA 

Bb7 C7sus



cham - pions.



WEREWOLVES OF LONDON

Words and Music by WARREN ZEVON,
ROBERT WACHTEL and LeROY MARINEL

Moderate Rock

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderate Rock' and the dynamic is 'mf'.

Chord Diagrams:

- D5:** X0232X (5fr)
- C5:** X0232X (3fr)
- G5:** X0233X (3fr)

Vocal Lyrics:

I saw a were-wolf with a Chi-nese men-u in his hand...
walk - ing through the streets of So - ho in the rain.
He was look - ing for a place called Lee Ho Fooks



for to get a big dish of beef chow — mein. —



Ow - ooh! Were - wolves of Lon - don. — Ow - ooh! —



Ow - ooh! Were - wolves of Lon - don. —



Ow - ooh! — You hear him howl - in' a-round your

G5



D5



C5



kitch - en door. _

You bet - ter not let him in! _

G5



D5



C5



Lit - tle old la - dy got mu - ti - la - ted

G5



D5



C5



late last _ night; _

were - wolves of Lon - don _ a - gain. _

G5



D5



C5



G5



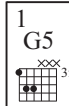
Ow - ooh!

Were - wolves of Lon - don. _

Instrumental solo



Ow - ooh! _____ Ow - ooh!



Were - wolves of Lon - don. _ Ow - ooh! _____

2



Solo ends He's the hair - y - hand - ed gent _ who



ran a - muck in Kent; _ late - ly, he's been o - ver - heard _ in May -

G5 D5 C5 G5

- fair. — You bet-ter stay a-way from him! He'll rip your lungs out, Jim!

D5 C5 G5

Huh! I'd like to meet his tai - lor. —

D5 C5 G5 D5 C5

Ow - ooh! Were - wolves of Lon - don. — Ow - ooh! —

G5 D5 C5 G5

Ow - ooh! Were - wolves of Lon - don. —



Ow - ooh! _____

Well, I saw Lon Cha - ney walk -



- ing with the Queen, -

do - in' the were - wolves of Lon - don. -





I saw Lon Cha - ney Ju - nior walk -




- ing with the Queen, -

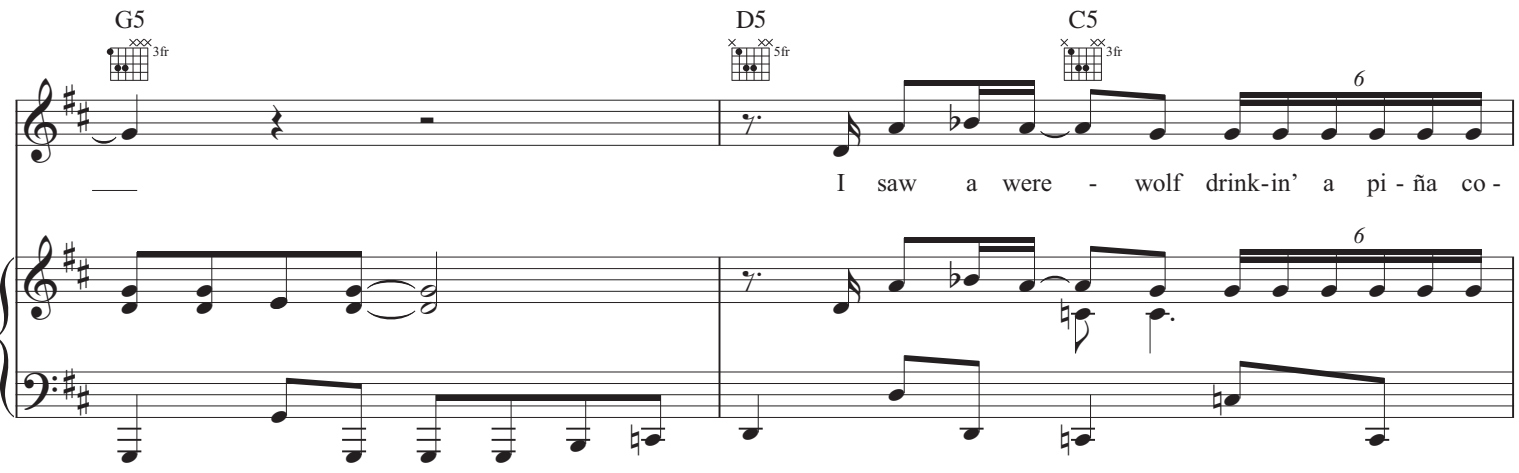
do - in' the were - wolves of Lon - don. -


G5  3fr


D5  5fr


C5  3fr

I saw a were - wolf drink-in' a pi - ña co -

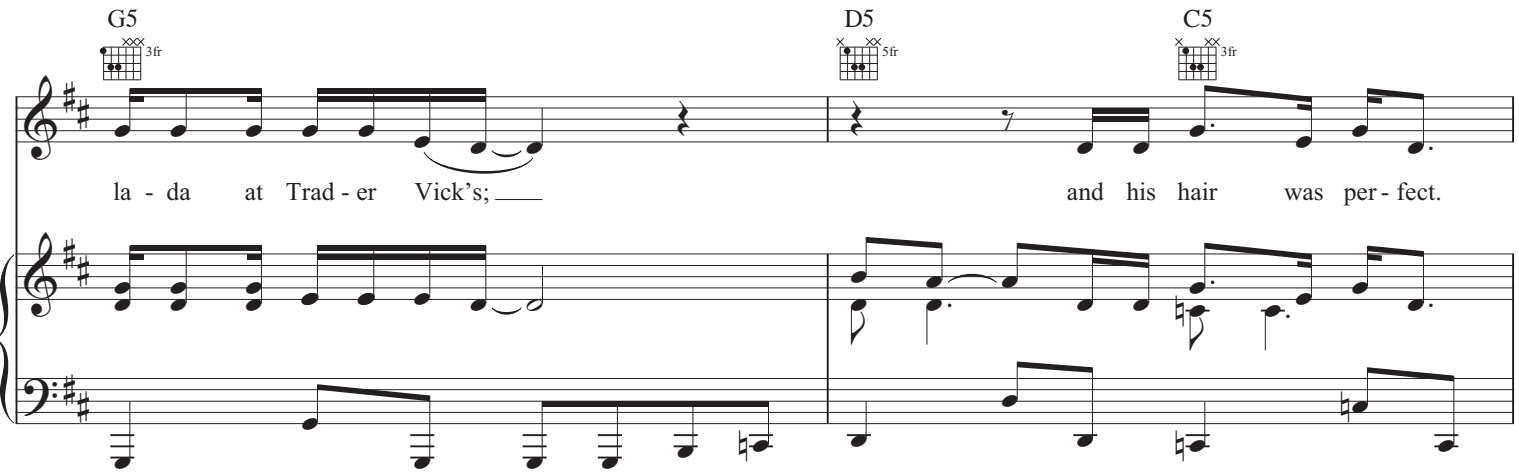



G5  3fr


D5  5fr


C5  3fr


la - da at Trad - er Vick's; — and his hair was per - fect.



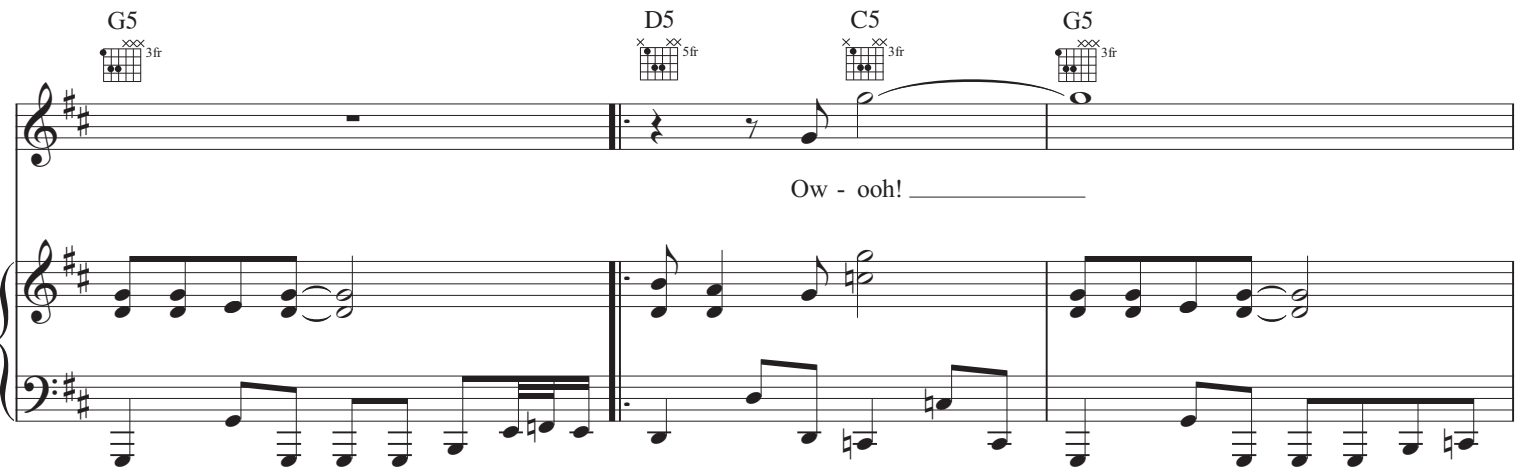
G5  3fr



D5  5fr


C5  3fr


G5  3fr

Ow - ooh! _____



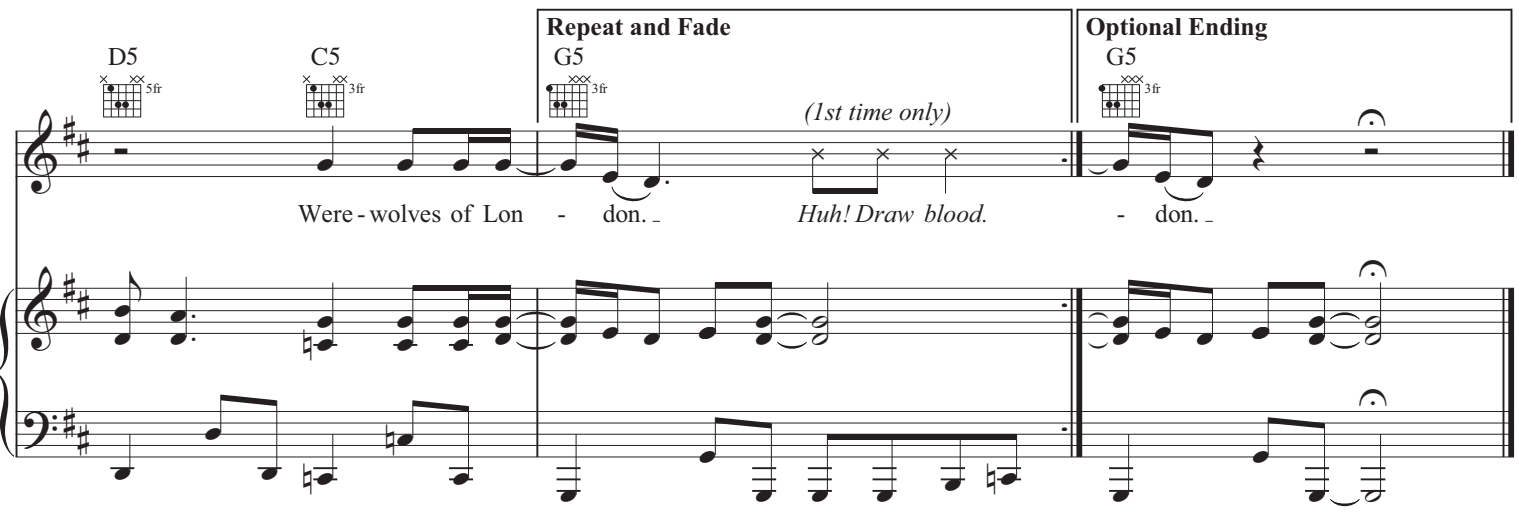
<p>Repeat and Fade</p> <p>G5  3fr</p>	<p>Optional Ending</p> <p>G5  3fr</p>
---	---

D5  5fr

C5  3fr

Were - wolves of Lon - don. . . *Huh! Draw blood.* - don. . .

(1st time only)



WE'VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS
and PAUL WILLIAMS

Slowly

Eb/Bb



Abmaj7



Eb/Bb



Abmaj7



Eb



Abmaj7



Gm7



We've on - ly just be - gun _____ to live. _____

Cm7



Cm9



Fm9



Fm7



Cm9



Cm7



White lace and prom - is - es, a kiss for luck and we're

Fm9



Bb7sus



Eb



on our way. _____

(1.) Be - fore the ris - ing
(2., D.S.) And when the eve - ning



sun _____ we fly. _____ So man - y roads to choose,
comes _____ we smile, _____ so much of life a - head,



To Coda

we start out walk - ing and learn to run. _____ } And yes, we've just be -
we'll find a place where there's room to grow. _____ }



gun. _____ Shar - ing hor - i - zons that are



new to us, watch - ing the signs a - long the way.

E Amaj7 E Amaj7 E Amaj7

Talk - ing it o - ver just the two of us, work - ing to - geth - er day to

Bb7sus 1 Bb9sus 2 Bb9sus

day, to - geth - er. — geth - er, — to -

D.S. al Coda CODA Bb7sus Ebmaj7

geth - er. — And yes, we've just be - gun. —

Abmaj7 Ebmaj7 Abmaj7 G

WHAT I LIKE ABOUT YOU

Words and Music by MICHAEL SKILL,
WALLY PALAMARCHUK and JAMES MARINOS

Bright Rock

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes guitar chords and piano accompaniment. The piano part begins with a forte (*f*) dynamic. The guitar chords are: E, A, D, A, E, A in the first system; D, A, E, A, D, A in the second system; E, A, D, A, E, A in the third system; and D, A, E, A, D, A in the fourth system. The piano accompaniment includes a bass line that starts on the second measure of the first system, indicated by the instruction "Add bass on repeat". The vocal line includes the lyrics "Hey!", "unh - huh.", and "Hey!".

f

Add bass on repeat

Hey!

unh - huh. Hey!



unh - huh. _____



{ What I like a - bout you, you hold me tight. _
 { What I like a - bout you, you keep me warm at night. _



Tell me I'm the on - ly one,
 Nev - er wan - na let you go,



wan - na come o - ver to - night. _ Yeah! _
 know you make me feel al - right. _ Yeah! _



Keep on whis - per - ing in my ear, tell me all the things that I —



— wan - na hear, — 'cause it's true. — That's what I like a - bout



you. { What I like a - bout you, }
{ That's what I like a - bout you. }

To Coda



you real - ly know how to dance. — When you go



up down, - jump a - round - think I've found true ro - mance. — Yeah! -

— Keep on whis - per - ing in my ear,

tell me all the things that I — wan - na hear, - 'cause it's true. —

That's what I like a - bout you.

That's what I like a - bout

E A D A E A



you. That's what I like a - bout you.

D G D

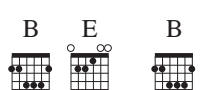


(Scream)

G A Asus A



B E B



D.C. al Coda

CODA

D A E A

That's what I like a - bout you.
you.

D A E A D A

(Whisper) That's what I like a - bout you.
That's what I like a - bout you.

That's what I like a - bout
That's what I like a - bout

E A D A E A

you. Hey!

D A E A D A

Unh - huh Hey! Hey! Hey! Hey!

Play 3 times

WHERE DO BROKEN HEARTS GO

Words and Music by CHUCK JACKSON
and FRANK WILDHORN

Ballad tempo

Chord diagrams: D, A/C#, G/B, F#m/A, G, G/A, A




mp

Chord diagrams: D, A/B, Bm7

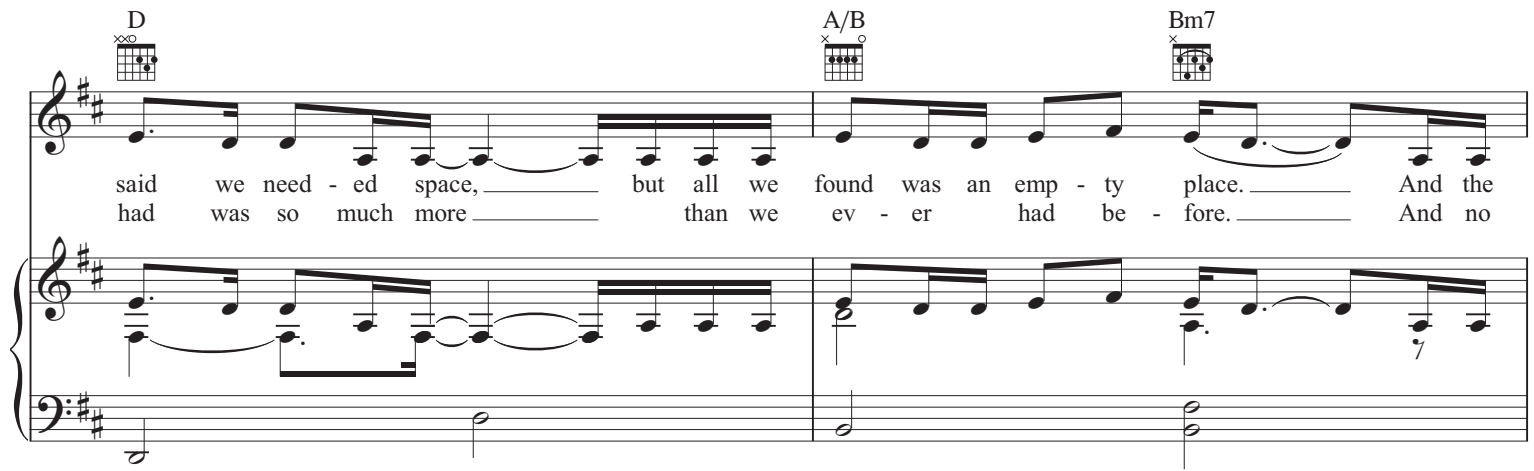
know it's been — some time, but there's some - thing on my mind. — You see, I
 round e - nough — to know that dreams don't turn to gold, — and that there




Chord diagrams: Em7, G/A, A

have - n't been the same; since that cold No - vem - ber day. — We
 is no eas - y way; no, you just can't run a - way. — And what we

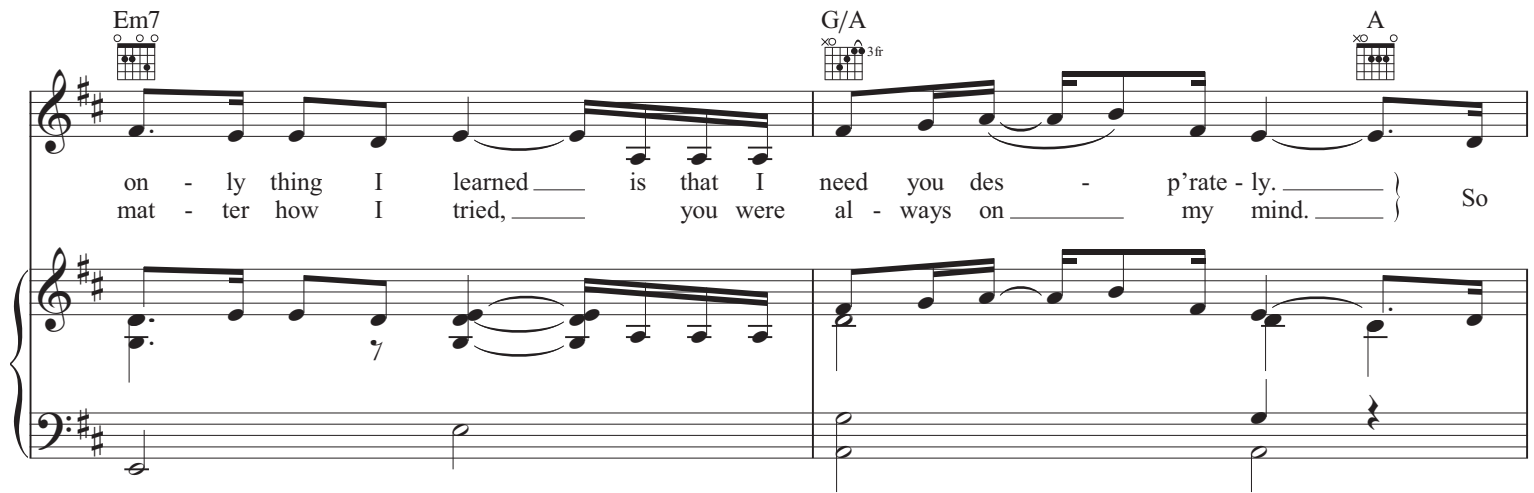
D  A/B  Bm7 





said we need - ed space, but all we found was an emp - ty place. And the
had was so much more than we ev - er had be - fore. And no



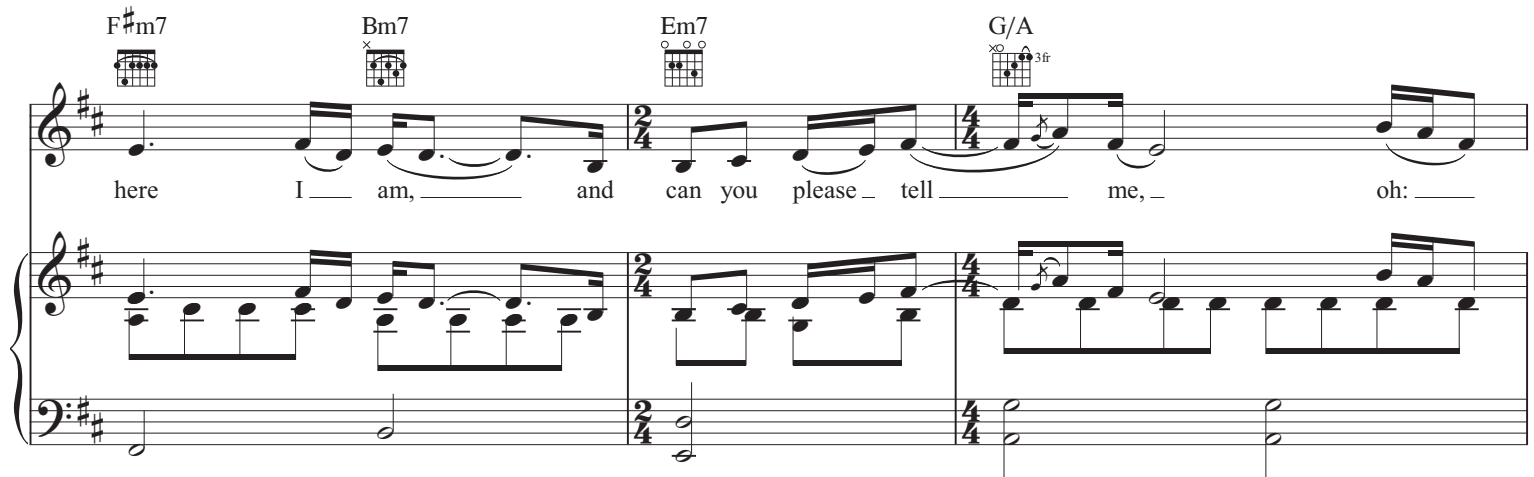
Em7  G/A  A 





on - ly thing I learned is that I need you des - p'rate - ly. } So
mat - ter how I tried, you were al - ways on my mind. }



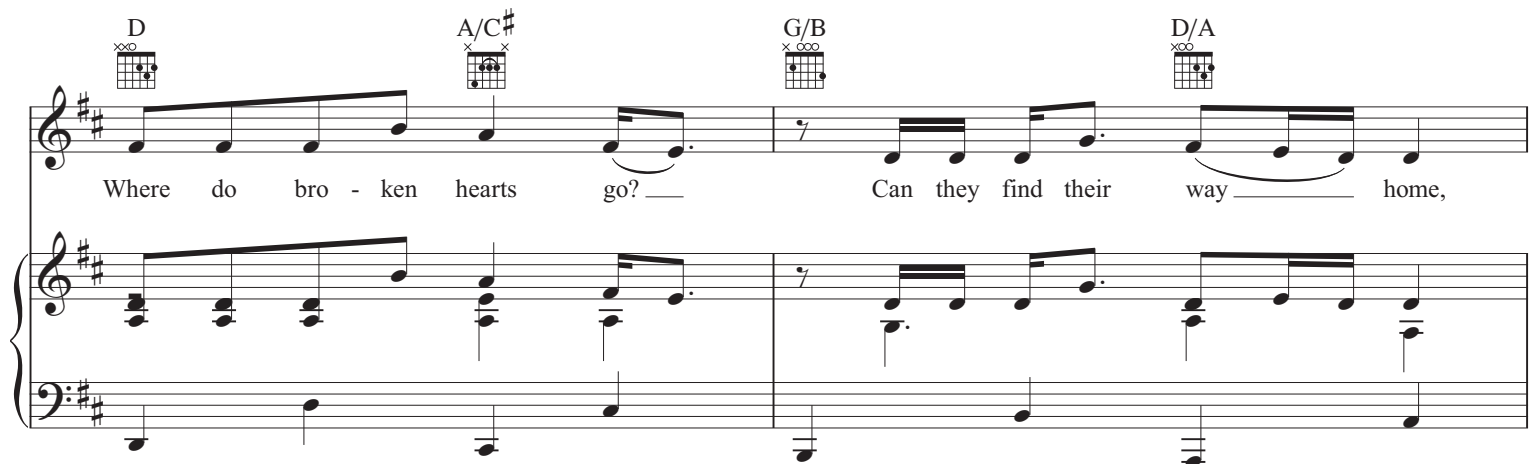
F#m7  Bm7  Em7  G/A 

here I am, and can you please tell me, oh:



D  A/C#  G/B  D/A 

Where do bro - ken hearts go? Can they find their way home,



G D/F# Em7 G/A A

back to the o - pen arms of a love that's wait - ing there? _ And

D A/C# G/B D/A

if some - bod - y loves you, _ won't they al - ways love _ you?

G D/F# Em7 G/A A

I look in your eyes _ and I know that you _ still _ care _ for

1 D A/C# G/B F#m/A G G/A A

me. _ I've been a -

2

D C/E D/F# G F#m7 Em7 G/A A/D

me. And now that I am here with you, I'll nev-er let you go. I

D: x02320, C/E: x03202, D/F#: x02320, G: x02320, F#m7: x23212, Em7: x02212, G/A: x02320, A/D: x02320

Bb F/A G G/A Ab/Bb

look in - to your eyes and now I know. Now I know.

Bb: x02320, F/A: x02320, G: x02320, G/A: x02320, Ab/Bb: x02320

Eb Bb/D Ab/C Eb/Bb


Where do bro - ken hearts go? Can they find their way home,

Eb: x02320, Bb/D: x02320, Ab/C: x02320, Eb/Bb: x02320

Ab Eb/G Fm7 Ab/Bb Bb

back to the o - pen arms of a love that's wait - ing there? And






Ab: x02320, Eb/G: x02320, Fm7: x23212, Ab/Bb: x02320, Bb: x02320









if some - bod - y loves you, _____ won't they al - ways _____ love _____ you?



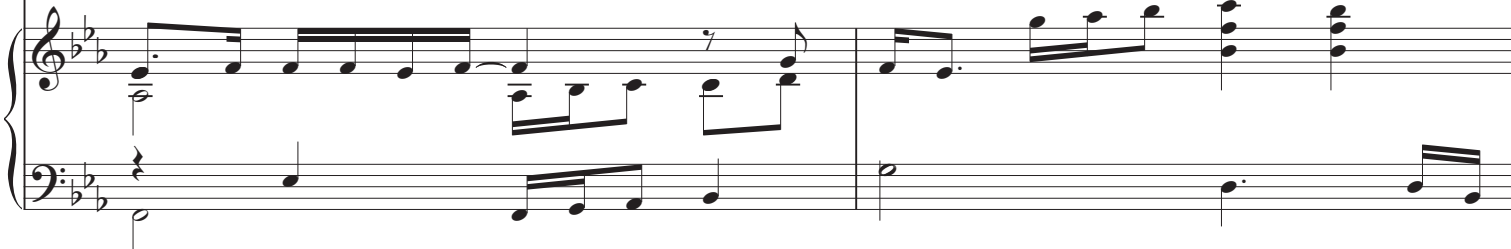












I look in your eyes _____ and I know that you _____ still _____ care. _____










know that you still _____ care _____ for me, _____ for



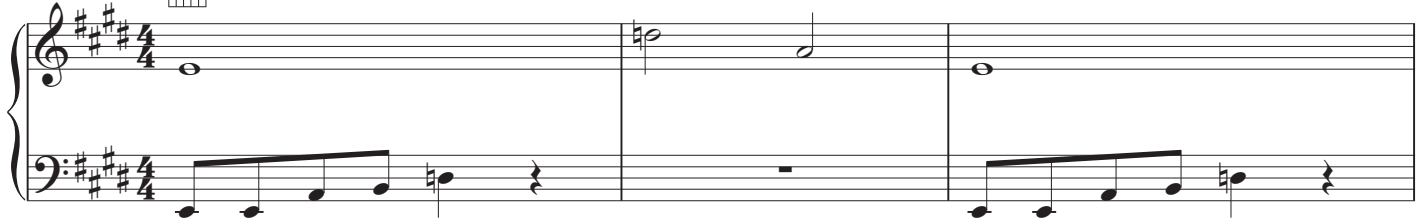
me. _____ You still care for me. _____



WHIP IT

Words and Music by MARK MOTHERSBAUGH
and GERALD CASALE

Quickly



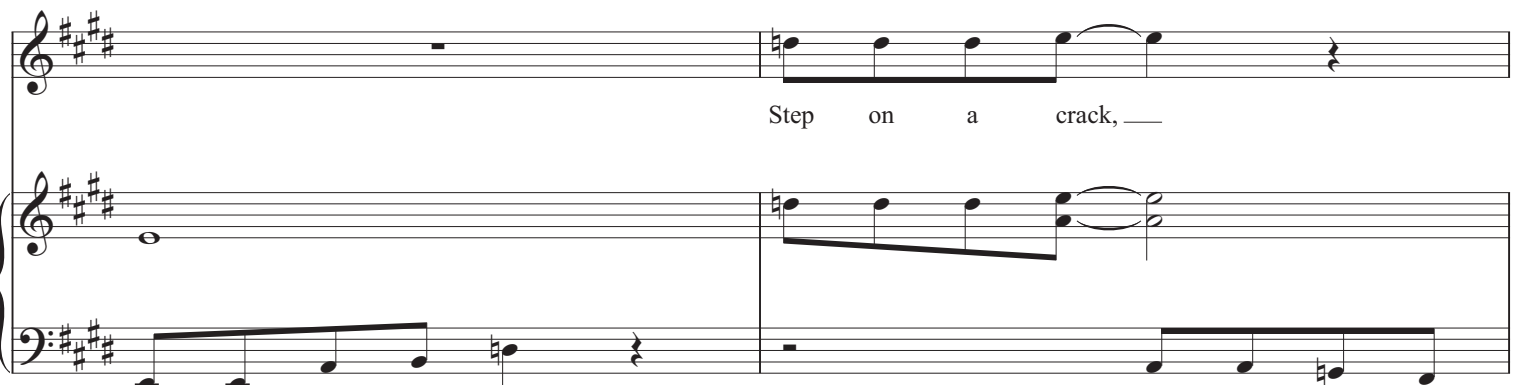
Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature and a key signature of three sharps (F#, C#, G#).



Musical notation for the second system, including a vocal line with lyrics and piano accompaniment. The lyrics are: (Spoken:) Crack that whip,



Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are: (Sung:) give _____ the past the slip.



Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment. The lyrics are: Step on a crack, _____

break — your mom - ma's back.

E7sus



(1.,D.S.) When a prob-lem comes a - long, you -
 (2.) When a good time turns a - round, you -

— must whip it. Be- fore the cream sits out too long, you — must whip it. When
 — must whip it. You — will nev - er live it down un - less you whip it.

To Coda

some - thing's go - ing wrong, you — must whip it.
 No one gets their way un - til they whip it.

1

C G D

(Spoken:) Now whip it in - to shape, shape it up,

C G

get straight, go for - ward, move a - head.

D C

try to de - tect it. It's not too late

to whip it, whip it good.

2

E5 G5 C5 E5 G5

(Spoken:) I say whip it,

D5 E7sus

whip it good.

D.S. al Coda
Play 8 times

CODA C G

(Spoken:) Now whip it }
to whip it } in - to shape.

D C

shape it up, get straight,



go for - ward, move a - head,



try to de - tect it. It's not too late

to whip it, whip it good.



WHITE FLAG

Words and Music by RICK NOWELS,
ROLLO ARMSTRONG and DIDO ARMSTRONG

Moderately slow

F



Am



mp

With pedal

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It begins with a half note chord of F major (F2, A2, C3) followed by a quarter note G2, then a half note chord of F major (F2, A2, C3) and a quarter note G2. The left hand starts with a bass clef and a 4/4 time signature, playing a steady eighth-note bass line: F1, Bb1, D2, F2.

Dm



I know you think that I should-n't still love you, I'll
I know I left too much mess and de-struction to come

The vocal line is on a treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The piano accompaniment consists of two staves. The right hand has a treble clef and a 4/4 time signature, playing chords: F major (F2, A2, C3) for the first two measures, then a half note chord of F major (F2, A2, C3) and a half note chord of Dm (D2, F2, Ab2) for the next two measures. The left hand has a bass clef and a 4/4 time signature, playing the same eighth-note bass line as the introduction.

Am



Dm



tell you that. _
back a - gain. _

But if I did - n't say it, well,
And I caused noth - ing but trou - ble; I

The vocal line continues on a treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The piano accompaniment consists of two staves. The right hand has a treble clef and a 4/4 time signature, playing chords: F major (F2, A2, C3) for the first two measures, then a half note chord of F major (F2, A2, C3) and a half note chord of Dm (D2, F2, Ab2) for the next two measures. The left hand has a bass clef and a 4/4 time signature, playing the same eighth-note bass line as the introduction.


Am



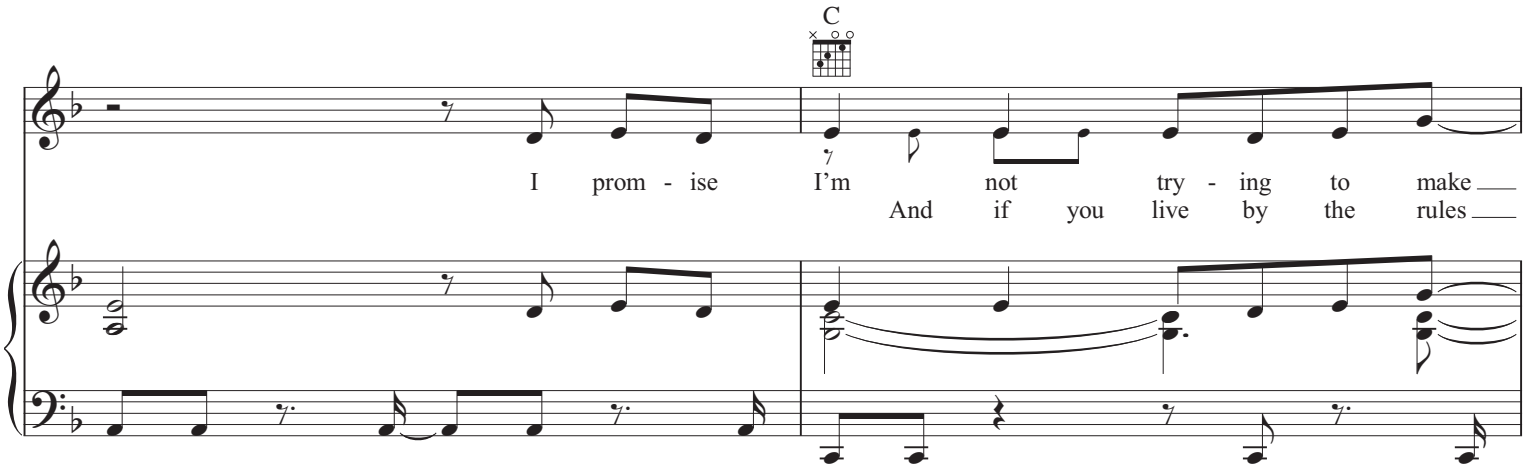
I'd still have felt it. Where's the sense _ in that? _
un - der - stand if you can't talk to me _ a - gain. _

The vocal line continues on a treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The piano accompaniment consists of two staves. The right hand has a treble clef and a 4/4 time signature, playing chords: F major (F2, A2, C3) for the first two measures, then a half note chord of F major (F2, A2, C3) and a half note chord of Dm (D2, F2, Ab2) for the next two measures. The left hand has a bass clef and a 4/4 time signature, playing the same eighth-note bass line as the introduction.


C



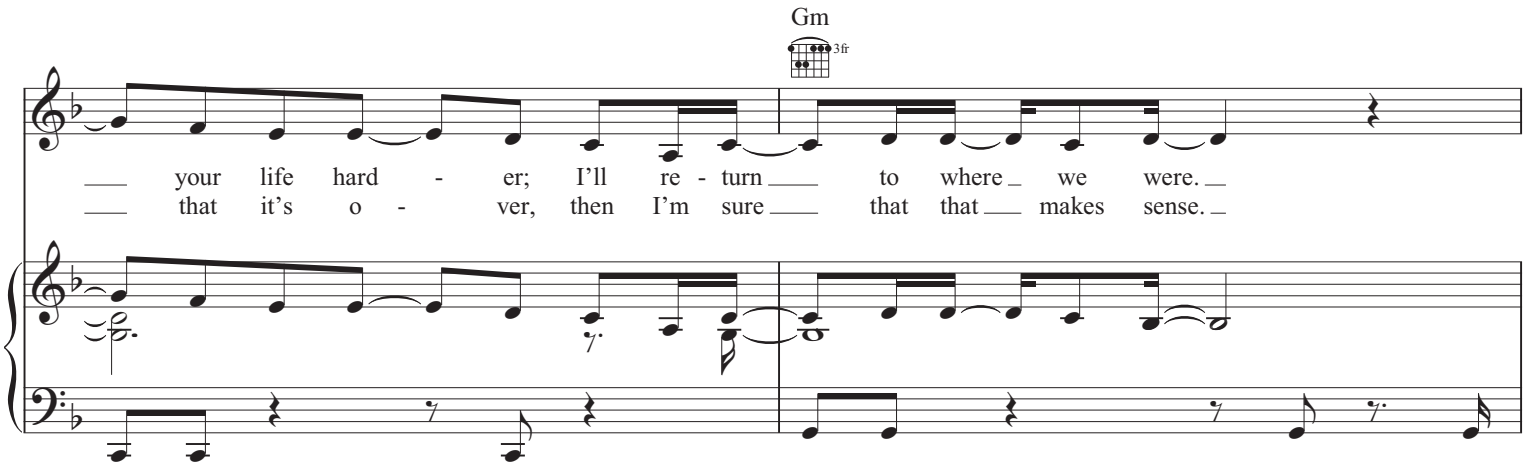
I prom - ise I'm And not try - ing to make
And if you live by the rules




Gm




— your life hard - er; I'll re - turn — to where — we were. —
— that it's o - ver, then I'm sure — that that — makes sense. —



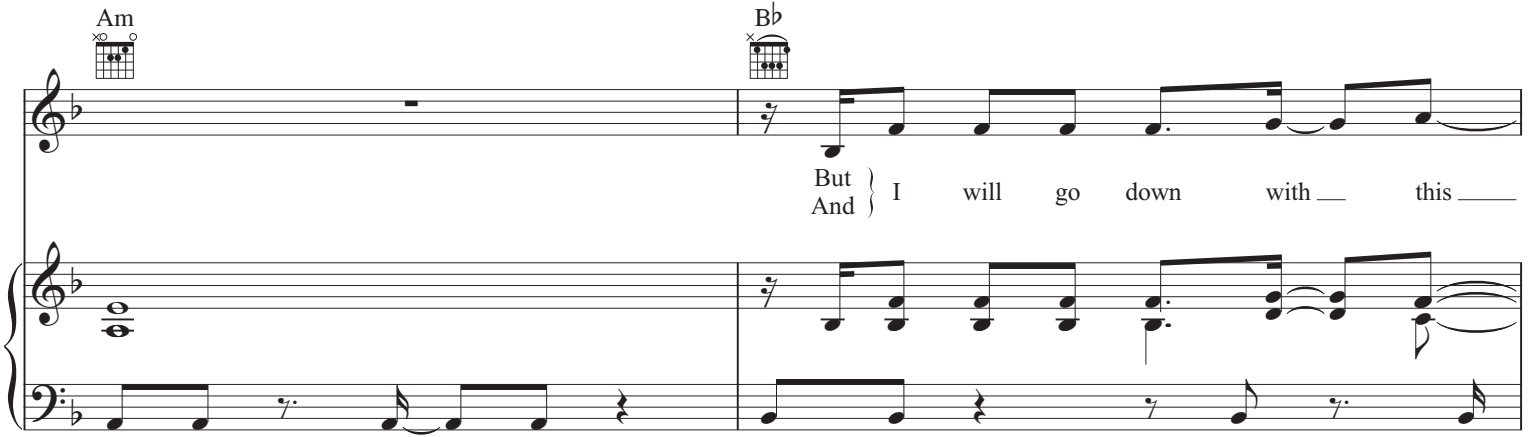
Am




Bb




But } I will go down with — this —
And }




F



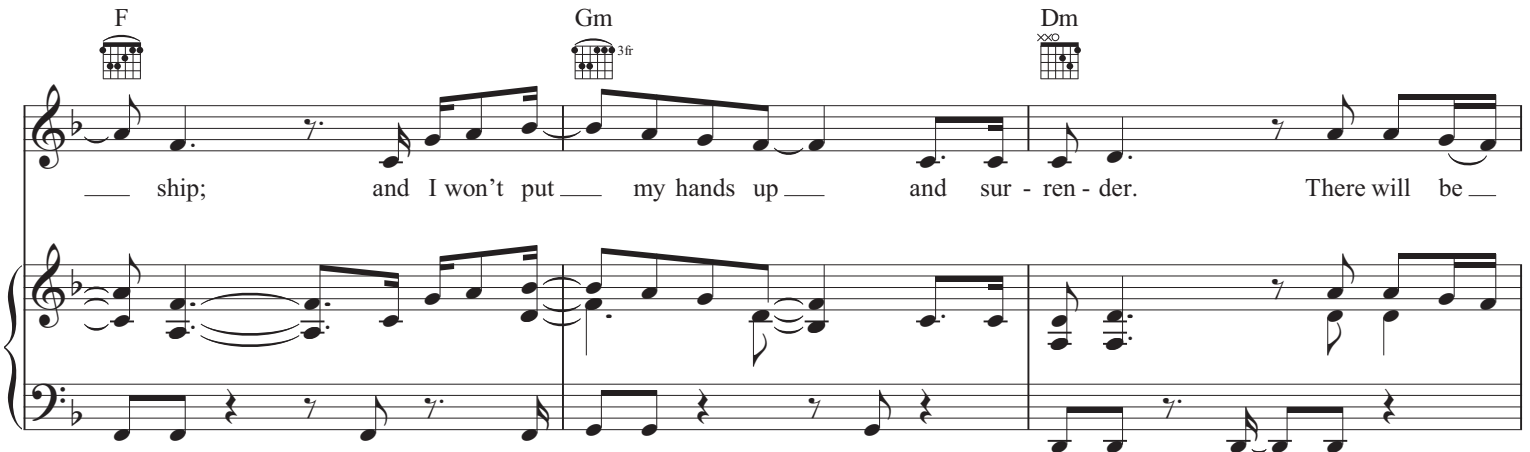
Gm



Dm



— ship; and I won't put — my hands up — and sur - ren - der. There will be —



B \flat F

no white flag a - bove my door; I'm in love, -

C 1 Gm 2 Gm

and al - ways will be. will be. And when we -

F Am

meet, which I'm sure we will, all that was there will be there -

Gm

still. I'll let it pass, and hold my tongue, and you will -


C




think — that I've moved — on.




Bb




F




— } I will go down with — this — ship; and I won't put —



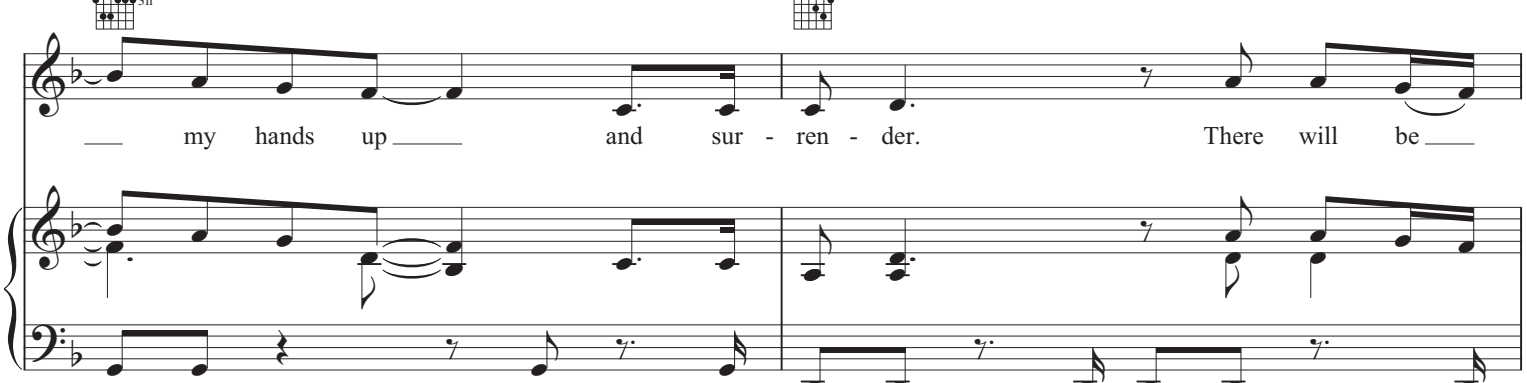
Gm



Dm




— my hands up — and sur - ren - der. There will be —




Bb




F



C





no white flag a - bove my — door; I'm in love, — and al - ways —







1 **Gm**  


2 **Gm**  **Bb**  








F  



Dm  **Bb**  



F  **C**  **Gm**  



WHITE WEDDING

Words and Music by
BILLY IDOL

Fast Rock

N.C.

mf

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The treble clef staff contains a whole rest for the first three measures. The bass clef staff contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, 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F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D3



Hey lit - tle sis - ter, what —
 Hey lit - tle sis - ter, who —
 Hey lit - tle sis - ter, what —





— have you — done?
 is it you're — with?
 — have you — done?

8vb

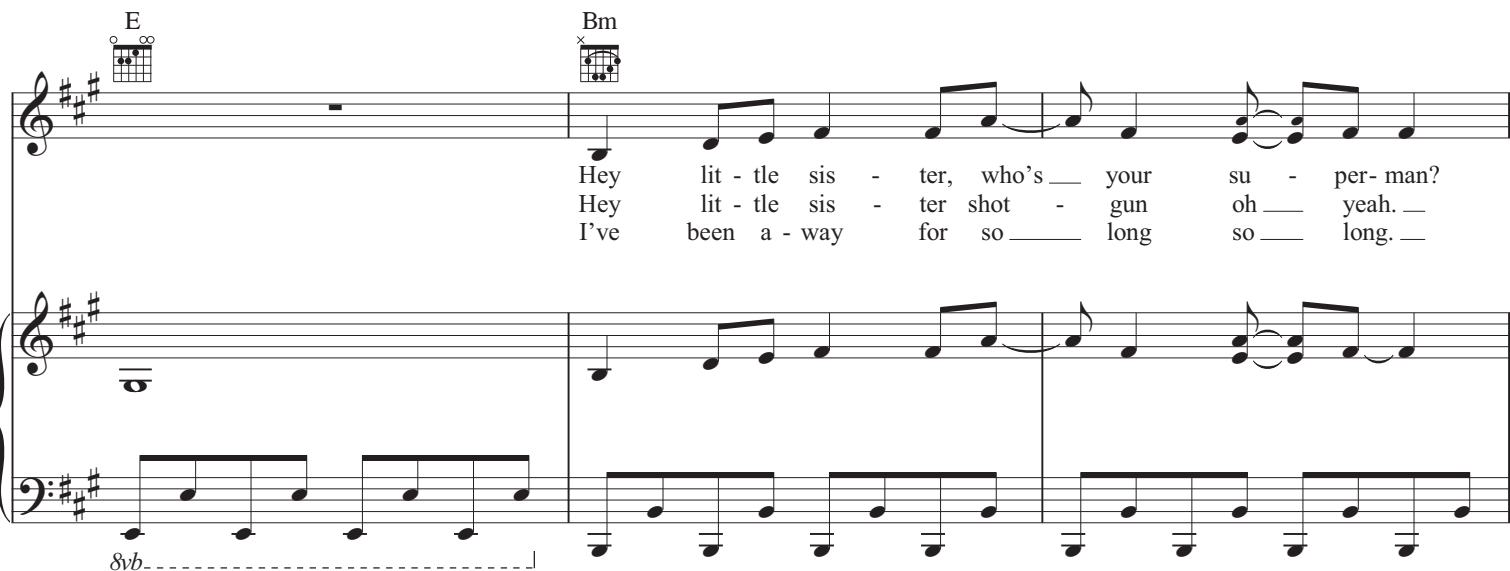




Hey lit - tle sis - ter, who's — the on - ly one?
 Hey lit - tle sis - ter, what's — your fas - cin - a - tion?
 Hey lit - tle sis - ter, who's — the on - ly one?

E  Bm 

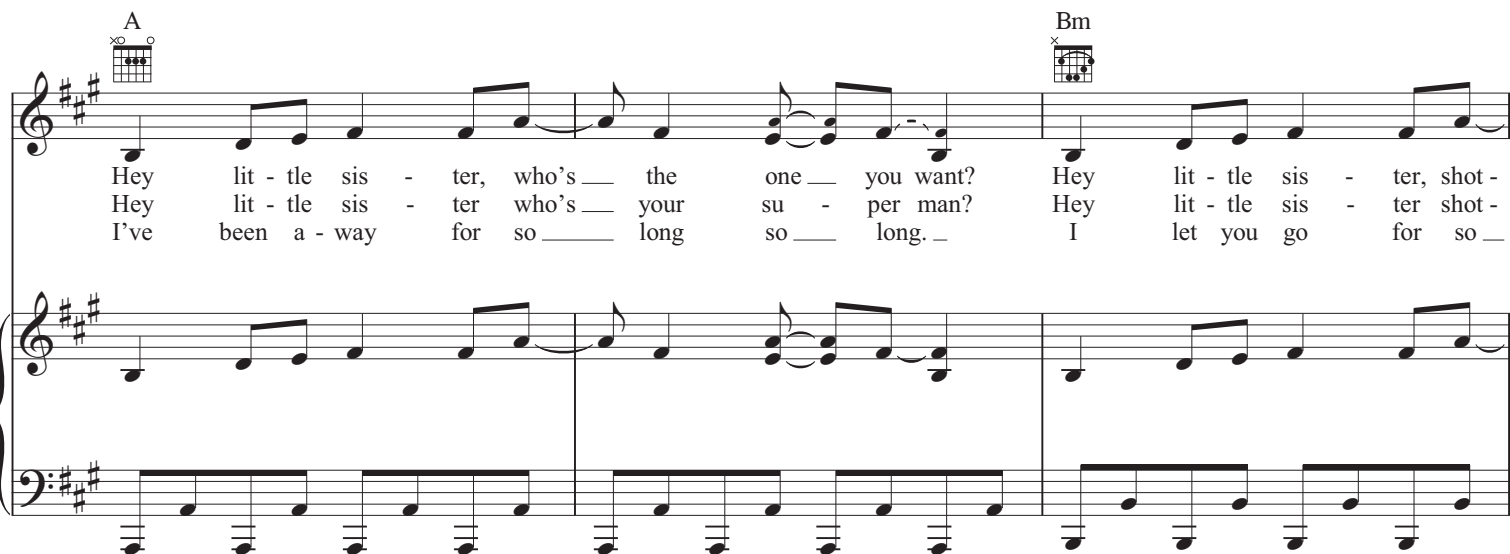
Hey lit - tle sis - ter, who's ___ your su - per - man?
 Hey lit - tle sis - ter shot - gun oh ___ yeah. ___
 I've been a - way for so ___ long so ___ long. ___

8vb.....



A  Bm 

Hey lit - tle sis - ter, who's ___ the one ___ you want? Hey lit - tle sis - ter, shot -
 Hey lit - tle sis - ter who's ___ your su - per man? Hey lit - tle sis - ter shot -
 I've been a - way for so ___ long so ___ long. _ I let you go for so _



A  E 

- gun! }
 - gun! } It's a nice day to start ___ a - gain. ___
 ___ long. }

8vb.....



Bm

E

It's a nice day for a

D

Bm

white wed - ding. _ It's a

To Coda

1

D

Bm

nice day to start _ a - gain. _____

2

D

Bm

start _ a - gain. _____

Musical score for the first system. The treble clef staff contains a whole note chord. The piano accompaniment consists of eighth notes in the bass and chords in the treble.

Musical score for the second system. It includes guitar chord diagrams for Bm, E, and D. The treble clef staff has a whole note chord, and the piano accompaniment features eighth notes in the bass and chords in the treble.

Musical score for the third system. It includes guitar chord diagrams for Bm, D, and E. The treble clef staff has a whole note chord, and the piano accompaniment features eighth notes in the bass and chords in the treble.

Musical score for the fourth system. It includes guitar chord diagrams for Bm and E. The treble clef staff has a whole note chord, and the piano accompaniment features eighth notes in the bass and chords in the treble. A 'svb' marking is present at the end of the system.

Musical score for the fifth system. It includes guitar chord diagrams for Bm, D, and E. The treble clef staff has a whole note chord, and the piano accompaniment features eighth notes in the bass and chords in the treble.

Bm

A

(Spoken:) Pick it up!

Take —

D.S. al Coda

E

Bm

— me back home.

CODA

D

Bm

start — a - gain.

There is noth - thing left — in this

world, _____ there is

noth - in' safe in this world, _____

Bm7b9

and there's noth - in' sure in this world, and there's

Bm

noth - in' pure in this world. Look for some - thing left in this



world.

Start a - gain,



come on. It's a nice day for a



white wed - ding.

It's a



nice day to

start a - gain.

It's a

Repeat and Fade

WHO CAN IT BE NOW?

Words and Music by
COLIN HAY

Moderately



f



Who can it be — knock-ing at my door? — Go 'way,
Who can it be — knock-ing at my door? — Make no sound,



don't come 'round here no more. Can't you see — that it's late at night? —
tip - toe a - cross the floor. If he hears — he'll — knock all day. —



I'm very tired and I'm not feel - ing right. All I wish is to
 I'll be trapped and here I'll have to stay. I've done no harm, I keep



be a - lone. Stay a - way,
 to my - self. There's noth - ing wrong with my



don't you in - vade my home. Best off if you hang out - side. ___
 state of men - tal health. I like it here with my child - hood friend. ___



Don't come in; I'll on - ly run and hide.)
 Here they come, those feel - ings ___ a - gain!)

C#m

Bsus

Who can it be ___ now? _

Who can it be ___ now? _

C#m

Who can it be ___ now? _

Bsus

To Coda

1

2

Who can it be ___ now? _

F#m

Bsus

F#m

Is it the man come to take me a - way? _

Why do they fol - low me?

B

F#m

Bsus



It's not the fu - ture that I can see, —

F#m

B



it's just my fan - ta - sy.

E

D/E



1-3

4

N.C.

D.S. al Coda

Ooh. —

CODA

Oh. _____

B

Detailed description: This section is the CODA. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note G#4. A guitar chord diagram for B major is shown above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section concludes with a double bar line.

A(add2)

Who can it be _____ now? Oh. _____

B

Detailed description: This system contains the first two measures of the main body. The piano accompaniment continues with the same eighth-note bass line and melodic line. The vocal line has a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note G#4. A guitar chord diagram for A major with an added second (A(add2)) is shown above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section concludes with a double bar line.

1

A(add2)

Who can it, who can it...

Detailed description: This system contains the third and fourth measures of the main body. The piano accompaniment continues with the same eighth-note bass line and melodic line. The vocal line has a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note G#4. A guitar chord diagram for A major with an added second (A(add2)) is shown above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section concludes with a double bar line.

2

A(add2)

Yeah, yeah, _____ yeah. _____

Detailed description: This system contains the fifth and sixth measures of the main body. The piano accompaniment continues with the same eighth-note bass line and melodic line. The vocal line has a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note G#4. A guitar chord diagram for A major with an added second (A(add2)) is shown above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section concludes with a double bar line.

WISHING WELL

Words and Music by TERENCE TRENT D'ARBY
and SEAN OLIVER

Moderately

B \flat A \flat

Kiss - ing like a ban - dit, steal - ing time un - der - neath a
Hug - ging like a mon - key see, mon - key do right be - side a



mf

B \flat

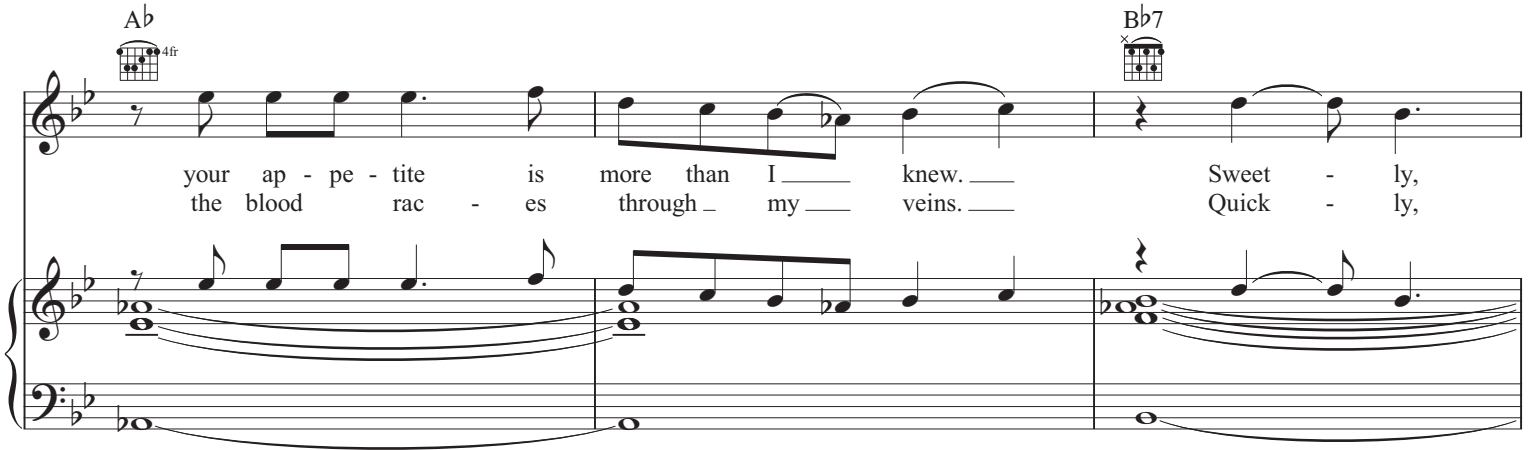
syc - a - more tree. Cu - pid by the hour sends Val - en - tines
riv - er - boat gam - bler. E - rot - ic im - ag - es float through my head;


A \flat B \flat 7

to my sweet lov - er and me. Slow - ly, but sure - ly
I wan-na be your mid-night ram - bler. Quick - ly, but quick - ly

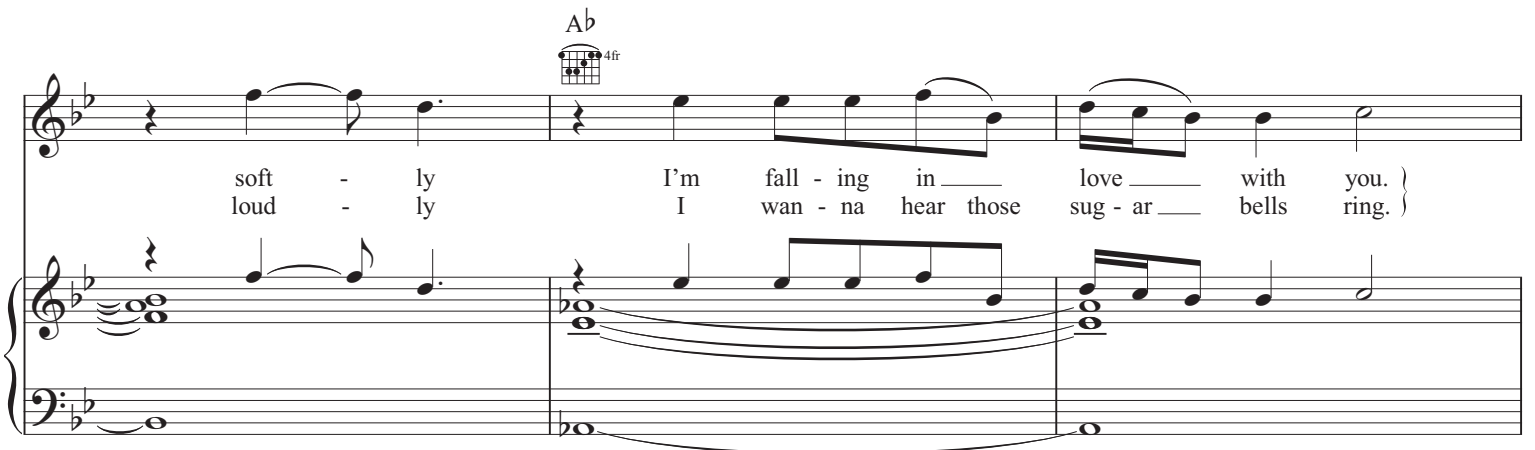
Ab  



your ap - pe - tite is more than I knew. Sweet - ly,
 the blood rac - es through my veins. Quick - ly,



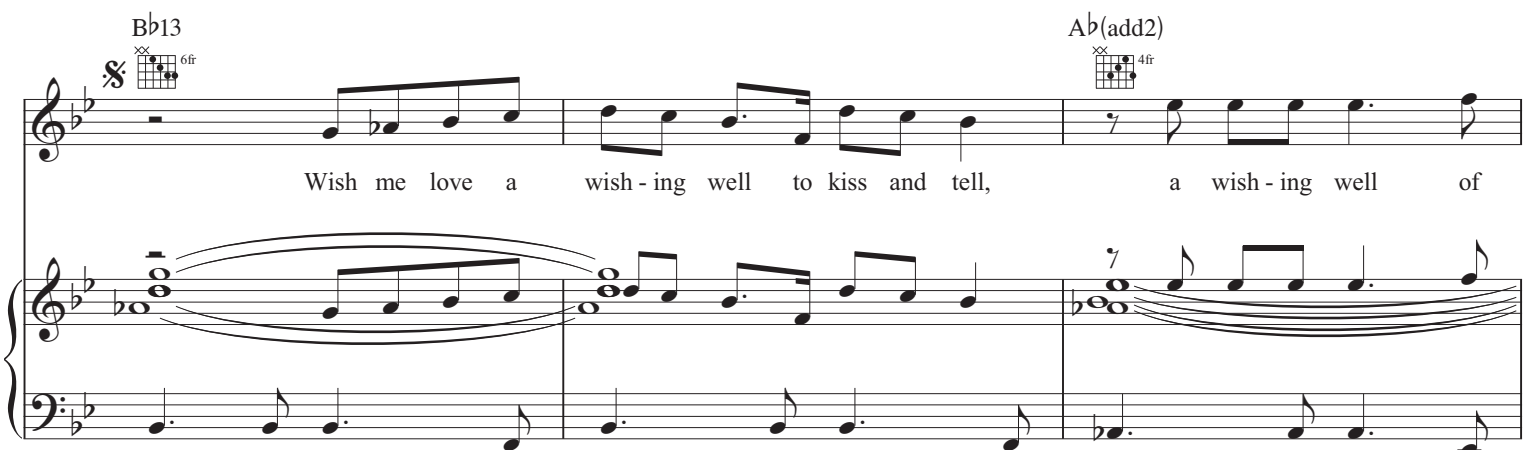
Ab 


soft - ly I'm fall - ing in love with you. }
 loud - ly I wan - na hear those sug - ar bells ring. }



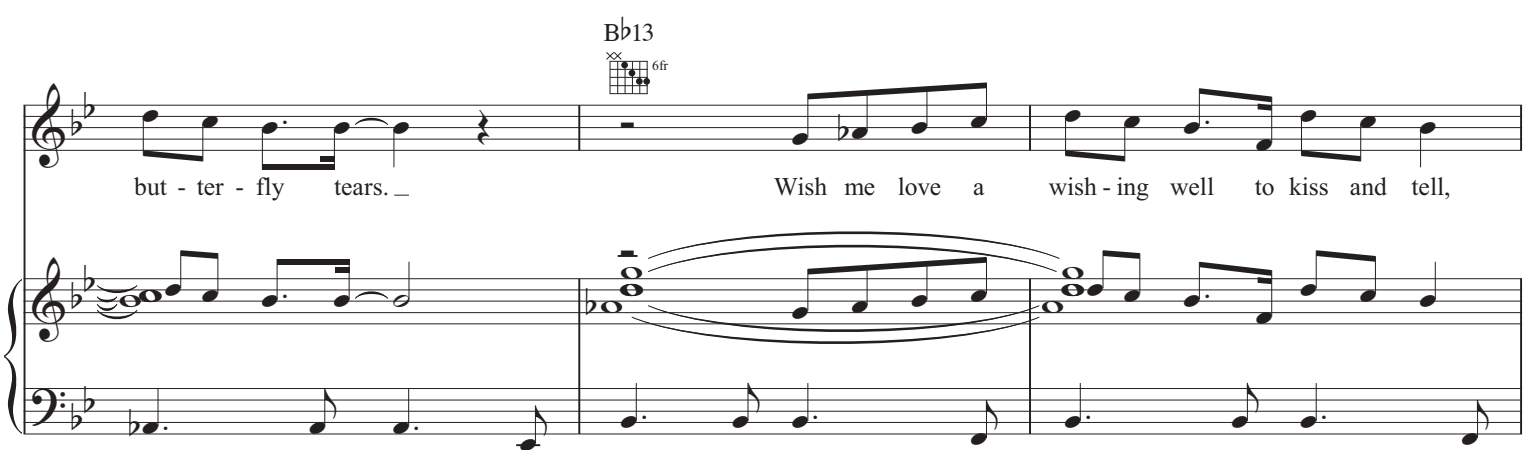
Bb13  

Wish me love a wish - ing well to kiss and tell, a wish - ing well of



Bb13 

but - ter - fly tears. _ Wish me love a wish - ing well to kiss and tell,



Ab(add2)

To Coda  Bb7

a wish-ing well of croc - o - dile tears, - sing.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by eighth notes for 'a wish-ing well of croc - o - dile tears, - sing.' The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns and ties.

Ab

The second system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic line. The key signature remains two flats. The system concludes with a Coda symbol.

Bb7

Ab

The third system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic line. The key signature remains two flats. The system concludes with a Coda symbol.

1

2

D.S. al Coda

CODA

The final system consists of two parts. The first part is a piano accompaniment with two first endings, labeled '1' and '2'. The second part is the Coda, which is a short musical phrase in the grand staff, ending with a double bar line and repeat dots.

WONDERFUL TONIGHT

Words and Music by
ERIC CLAPTON

Moderately

G D/F# C

mf

The piano introduction consists of three measures in 4/4 time. The right hand plays a melody of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a bass line of quarter notes: G3, B2, D3, G2.

D G D/F#

It's late in the eve - ning;
We go to a par - ty,
It's time to go home — now,

The first system shows the vocal line and piano accompaniment for the first verse. The vocal line starts with a whole rest, followed by a quarter rest, then the melody: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features chords in the right hand and a bass line in the left hand.

C D G

she's won - d'ring what clothes _ to wear. _ She puts on her make -
and ev - 'ry - one turns _ to see _ this beau - ti - ful la -
and I've got an ach - ing head. _ So I give her the car _

The second system shows the vocal line and piano accompaniment for the second verse. The vocal line continues with the melody: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment continues with chords and a bass line.

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D/F#
C
D

- up and brush - es her long blonde hair. —
 - dy is walk - ing a - round with me. —
 keys, and she helps me to bed. —

C
D
G
D/F#

And then she asks me, "Do I look all right?" —
 And then she asks me, "Do you feel all right?" —
 And then I tell her, as I turn out the light, —

Em
C
D
To Coda

And I say, "Yes, you look won - der - ful to - night." —
 And I say, "Yes, I feel won - der - ful to - night." —
 I say, "My dar - ling, you are won - der - ful to - night." —

1
G
D/F#
C

D G

I feel

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a measure with a G chord and a half note G. The second staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a rhythmic pattern of eighth and quarter notes.

C D G D/F#

won - der - ful be - cause I see the love light in your

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics: "won - der - ful be - cause I see the love light in your". It includes guitar chords C, D, G, and D/F#. The piano accompaniment continues with a similar rhythmic pattern.

Em C D

eyes. Then the won - der of it all is that you

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics: "eyes. Then the won - der of it all is that you". It includes guitar chords Em, C, and D. The piano accompaniment continues with a similar rhythmic pattern.

C D G

just don't re - al - ize how much I love you.

This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics: "just don't re - al - ize how much I love you.". It includes guitar chords C, D, and G. The piano accompaniment continues with a similar rhythmic pattern.



D.S. al Coda

Musical notation for the first system, including treble and bass clefs and piano accompaniment.

CODA



Oh, my dar - ling, you are

Musical notation for the second system, including treble and bass clefs and piano accompaniment.



won - der - ful _____ to - night." _

Musical notation for the third system, including treble and bass clefs and piano accompaniment.



rit.

Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

WONDERWALL

Moderately

Words and Music by
NOEL GALLAGHER

F#m A Esus Bm7 F#m A



Esus Bm7 F#m A



Esus Bm7 F#m A



Esus Bm7 F#m A



Esus Bm7 Dmaj7 Esus Bm7

feels the way I do — a-bout you now. —

F#m A Esus Bm7

Back - beat the word was on the street that the fi - re in your heart is out. —
To - day was gon - na be the day, but they'll nev - er throw it back to you. —

F#m A Esus Bm7

I'm sure you've heard it all be - fore but you nev - er real - ly had a doubt. — }
By now you should've some - how re - al - ised what you're not to do. — }

F#m A Esus Bm7

I don't be - lieve — that an - y - bod - y feels the way I do — a - bout you now. —

F#m A Esus Bm D E

{ And all the roads we have to walk are wind-
And all the roads that lead you there were wind-

F#m D E F#m

- ing, and all the lights that lead us there are blind - ing.)
- ing, and all the lights that light the way are blind - ing.)

D E A A/G# F#m

There are man - y things that I would like to say to you but I don't know how.

Bm D F#m

{ Be-cause } may - be
{ I said }

A F#m D F#m A F#m

you're gon - na be the one that saves me, and af - ter all,

D F#m A F#m D F#m

you're my won - der - wall.

1 2

A F#m7 A F#m D F#m

I said may - be

A F#m D F#m A F#m

you're gon - na be the one that saves me, and af - ter all,

D F#m A F#m D F#m

you're my won - der - wall.

A F#m D F#m A F#m

I said may - be you're gon - na be the one that

D F#m 1, 2 A F#m 3 A F#m

saves me. You're gon - na be the one that

D F#m 1-3 A F#m 4 A F#m

WRAP IT UP

Words and Music by ISAAC HAYES
and DAVID PORTER

Moderately fast

A^b



mf

E^b5



D^b5



G^b5



A^b5



E^b5



I've been watch - in' you — for days now, ba - by.

I just love your sex - y ways — now, ba - by. You know —

— my love will nev - er stop — now, ba - by. Just

put your lov - in' in my box, — ba - by. Wrap it up, —

I'll take — it. Wrap it up, —

Db5

G \flat A \flat 

To Coda

I'll take _____ it.

E \flat 5

No more will I shop — a - round, ba - by. I

know I got — the best thing in town, — ba - by. I've

seen all — I wan - na see, — ba - by.

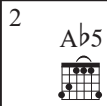
Bring your lov - in' straight to me, — now ba - by. Wrap it up, —



I'll take — it. Wrap it up, —



I'll take — it. Wrap it up, —



— it. Good —

— God al - might - y, come on.

Ooh, I'm gon - na treat you

like the queen you are; bring you sweet things — from my

can - dy jar, 'cause you've got treats you ain't

nev - er used. — Give it, give it to me. You

Bb

D.S. al Coda

won't get a - bused. —

CODA

— it. Wrap it up, —

Eb5

Db5

I'll take — it. Wrap it up, —

Gb5

Ab5

ooh, —

E \flat 5

— wrap it up, — I'll take —

Musical score for the first system, including vocal line, piano accompaniment, and guitar chord diagram for Eb5.

D \flat 5

G \flat 5

— it. Wrap it up, — I'll take —

Musical score for the second system, including vocal line, piano accompaniment, and guitar chord diagrams for Db5 and Gb5.

A \flat 5

Optional Ending

E \flat 5

Repeat and Fade

— it. Wrap it up, —

Musical score for the third system, including vocal line, piano accompaniment, and guitar chord diagrams for Ab5 and Eb5, with an optional ending section.

YESTERDAY

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with expression

F

mp

Yes - ter - day, ___
Sud - den - ly, ___

all my trou - bles seemed so
I'm not half the man I

Em A7

far a - way, ___
used to be, ___

now it looks as though ___ they're
there's a shad - ow hang - ing

Dm Dm/C Bb C

B♭/F F C/E Dm7 G7 B♭ F

here to stay, — oh I be - lieve — in yes - ter - day. —
 o - ver me, — oh yes - ter - day — came sud - den - ly. —

G/A A7 Dm C B♭maj7 Dm/A Gm C7

Why she had to go I don't know, she would - n't say. —

G/A A7

— I said

Dm C B♭maj7 Dm/A Gm C7 F

some - thing wrong, now I long for yes - ter - day.

Yes - ter - day, — love was such an eas - y

Em A7

game to play. — Now I need a place to

Dm Dm/C Bb C

hide a - way, — oh I be - lieve — in yes - ter - day. —

Bb/F F C/E Dm7 G7 Bb F

Mm mm mm mm mm. —

F/C G/B Bb F

rit.

YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON
and BRUCE FISHER

Moderately slow, expressively



C7 C+ C7 1 Fm Fm(maj7) Fm7 Bb9

hope for. You're ev - 'ry - thing I need. _____
 hope for,

8vb loco 8vb loco

Ab Abmaj7 Ab7 Dbmaj7 Gb9 Ab Abmaj7

You are so beau-ti - ful to me. _____

Ab7 Ab Abmaj7 Ab7 2 Fm

You are so ev - 'ry - thing I need.

rit. 8vb loco

Freely

Bb13#11



Musical score for the 'Freely' section. The top staff is a treble clef with a whole note. The piano accompaniment is in the left hand, featuring eighth and sixteenth notes. The key signature is B-flat major (two flats). The time signature is 4/4.

Tempo I

Ab(add2)



Ab



Abmaj7



Ab7



Dbmaj7



Gb9



Musical score for the 'Tempo I' section. It includes a vocal line with lyrics and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

You are so beau - ti - ful to

Ab



Abmaj7



Ab7



Dbmaj9



Gb9



Ab



Musical score for the 'Tempo I' section. It includes a vocal line with lyrics and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

me.

YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by
STEVIE WONDER

Moderately, with feeling

Cmaj9

G7#5

mf

4/4

Introduction: Treble clef, 4/4 time. Chords: Cmaj9, G7#5. Dynamics: mf.

C

F6

Em7

You are the sun - shine of my life,

4/4

Vocal line: Treble clef, 4/4 time. Piano accompaniment: Treble and Bass clefs, 4/4 time.

Gb/Bb

Dm7

G7

that's why I'll al - ways { be } a - round.

4/4

Vocal line: Treble clef, 4/4 time. Piano accompaniment: Treble and Bass clefs, 4/4 time.

C

Dm7

G7

C

You are the ap -

4/4

Vocal line: Treble clef, 4/4 time. Piano accompaniment: Treble and Bass clefs, 4/4 time.

F6 Em7 Gb/Bb

- ple of my eye.

Dm7 Dm/G C

For - ev - er you'll stay in my heart,

Dm7 G13b9 C F6 F/G

{ I feel like this is the be -
 You must have known that I was

Cmaj7 F9 F/G Cmaj7

- gin - ning, 'though I've loved you
 lone - ly, be - cause you came

F F/G E7/B Em E+ E

_____ for a mil - lion years. _____
 _____ to my _____ res - cue. _____

A D E Am

And if I thought _____ our love _____ was _____ end - ing, _____
 And I know that _____ this must _____ be _____ heav - en; _____

D7

I'd _____ find _____ my - self _____ drown - ing in my _____ own
 how could so _____ much love _____ be _____ in - side _____ of

G7

tears. _____ Whoa, _____ whoa. _____
 you? _____ Whoa. _____

1, 2 (2nd time) Optional Ending Cmaj7

Repeat and Fade

YOU GIVE LOVE A BAD NAME

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Medium Rock

N.C.

Shot through the heart _ and you're to _ blame. Dar - lin', you give love _ a

mp

Cm Ab Bb Cm Ab Bb

bad name.

f

Eb Cm Ab Bb Cm Ab Bb

Cm

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Cm



An an - gel's smile _ is
 paint your smile _

what you sell. You prom - ise me heav - en, then put me through hell.
 on your lips. Blood - red nails on your fin - ger - tips. A

Chains of _____ love _____ got a hold on me. When
 school - boy's _____ dream, _____ you act so shy. Your

F

pas - sion's a pris - on, you can't break free. } Oh, _____ you're a
ver - y first kiss was your first kiss good-bye. }

Cm

load - ed gun. —

Bb

F

Oh, _____ there's no - where to run, no one can save me, the

G

Cm

Ab

Bb

Cm

dam - age is done. Shot through the heart _____ and you're to _____ blame.

Ab Bb Eb5 Cm Ab

You give love a bad name, bad name. I play my part and you

Bb Cm Ab Bb Eb5 Cm

play your game. You give love a bad name, bad name. Oh,

1

Ab Bb Cm

you give love, a bad name.

2

Bb/C Cm

You

Cm Ab Bb Cm Ab Bb

Shot through the heart — and you're to — blame. You give love — a

Eb5 C Ab Bb Cm

bad name, bad name. I play my part — and you play your — game.

Ab Bb Eb5 Cm Ab Bb

You give love — a bad name, bad name. You give love, —

Eb5 Cm Ab Bb Eb5 Cm

you give love — a bad name.

Repeat and Fade

YOU LIGHT UP MY LIFE

Words and Music by
JOSEPH BROOKS

Moderately slow (♩ = $\overset{\frown}{\text{3}}$)



So man - y nights I'd
Roll - in' at sea, a -



sit by my win - dow wait - ing for some - one to
drift on the wa - ters, could it be fi - n'ly I'm



sing me his song. So man - y dreams I
turn - ing for home? Fi - n'ly a chance to

Ab  4fr Ab/G  Fm  G 

kept deep in - side me, a - lone in the dark, but now
 say, "Hey! I love you." Nev - er a - gain to



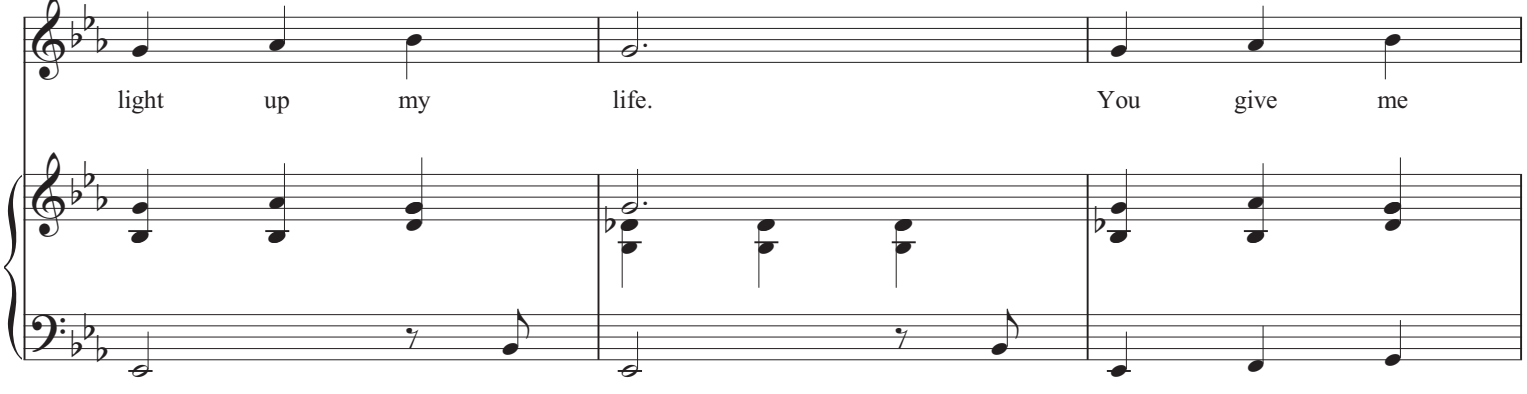
Bb7  Fm7  Bb7  Eb  3fr

you've come a - long. } And you
 be all a - lone. }



Ebmaj7  3fr Eb7 

light up my life. You give me



C7  Fm 

hope to car - ry on. You



To Coda

Fm7

Bb7

light up my days and fill my

1

Eb

Bb/D

Cm

Fm

Bb7

nights with song.

2

Eb

Bb/D

Cm

Fm

nights with song.

Bb


D.S. al Coda


'Cause


CODA

G


nights with


Cm  3fr


F 


Eb  3fr

song. It can't be wrong _____ when





G  000


Cm  3fr


F 


it feels so right, _____ 'cause





Eb/Bb  6fr

Ebsus/Bb  6fr


Bb 


Ab  4fr


Eb  3fr

Bb 

you, _____ you light up my _____



Ab  4fr

Eb  3fr

life. _____

rit.



YOU MAKE ME FEEL LIKE DANCING ¹

Words and Music by VINI PONCIA
and LEO SAYER

Moderate Disco beat

Chord progression: F, Dm7, Gm7, Gm7/C, F, Dm7

mf

Chord progression: Gm7, Gm7/C, F, Dm7, Gm7, Gm7/C

You've got a cute way of talk - ing;
Quar - ter to four in the morn - ing,



Chord progression: F, Dm7, Gm7, Gm7/C, F, Dm7

you got the bet - ter of me. ____
I ain't feel - ing tired, no, no, no. ____


Just snap your fin - gers and I'm
Just hold me tight and leave on







Chord progression: Gm7, Gm7/C, F, Dm7, Gm7, Gm7/C

walk - ing like a dog hang - ing on your lead.
the ____ light, 'cause I don't wan - na go ____ home.


E_b  3fr **F** 







I'm in a spin, — you know; shak - ing on a string, you know. — }
 You put a spell — on me; — I'm right where you want me to be. — }




G  **G/F#**  **G/E**  **G/D**  **Am7**  **C/D** 







You make me feel like — danc - ing; I wan - na dance the night — a - way.
 You make me feel like — danc - ing; I wan - na dance my life — a - way.




G  **G/F#**  **G/E**  **G/D**  **Am7**  **C/D** 

You make me feel like — danc - ing; I'm gon - na dance the night — a - way. }
 You make me feel like — danc - ing; I wan - na dance my life — a - way. }



G  **G/F#**  **G/E**  **G/D**  **Am7**  **C/D** 

You make me feel like — danc - ing. I feel — like



Gm7



danc - ing, — danc - ing, — dance the night — a - way. I feel like

Gm7/C



danc - ing, — danc - ing, — ah. —

F



Dm7



1, 2

Gm7



Gm7/C



3

Gm7



Gm7/C



mf

E^b



F



D.S. and Fade (verse 2)

And if you'll let me stay, we'll dance our lives a - way.

YOU NEEDED ME

Words and Music by
RANDY GOODRUM

Moderately



I cried a

mf



tear, hand you wiped it dry; I was con - fused, you cleared my
when it was cold; when I was lost, you took me



mind. I sold my soul, you bought it back for me — and held me
home. You gave me hope when I was at the end — and turned my

G7sus

G7

C

up
lies

and
back

gave
in - to

me
to

dig - ni - ty, —
truth a - gain, —

some - how you
you e - ven

C7

F

need - ed me. }
called me friend. }

You gave me strength

to stand a -

Bb/F

C7/F

lone a - gain, —

to face the world,

out on my

F

F/A

F7/A

own a - gain. —

You put me high

up - on a

B \flat Bdim7 F/C A7/C \sharp Dm

ped - e - stal, — so high that I — can al - most see — e -

G7 C7

To Coda

ter - ni - ty. — You need - ed me — you

F A7 Dm F/C

need - ed me. — And I can't be - lieve it's you — I can't be - lieve -

B \flat F/A Gm7 C7

— it's true, — I need - ed you — and you were

F A7 Dm F/C

there. _____ And I'll nev - er leave, why should I leave I'd be _____

Bb F/A G7

_____ a fool, _____ 'cause I've fi - n'ly found some - one who real - ly cares. _____

C7

D.S. al Coda

_____ You held my

CODA

G7 C7

need - ed me, _____ you
need - ed me, _____ you

F D7 Gm7 C7 F

need - ed me. _____ You
need - ed me. _____

YOU OUGHTA KNOW

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

F#m7(add4)



I want you to know that
You seem ever - y well,

1st time - play top note only

mf

1st time - tacet

B/F#

F#m7

I'm hap - py for you. I wish not noth -
things look peace - ful. I'm not quite -

B/F#

- ing but the best for you both. An old - er
as well, I thought you should know. Did you for -

Play as written

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F#m7

ver - sion of me, is she per - vert - ed like me? Would she go
get a - bout me, Mis - ter Du - plic - i - ty? I hate to

Play both times

B/F#

F#m7

down on you in a the - a - ter? Does she speak el - o - quent - ly, and would she
bug you in the mid - dle of din - ner. It was a slap in the face, how quick - ly

B/F#

have your ba - by? I'm sure she'd make a real - ly ex - cel - lent
I was re - placed, and are you think - ing of me when you

F#m7

moth - er. 'Cause the love that you gave that we made was - n't a - ble to
fuck her? 'Cause the love that you gave that we made was - n't a - ble to
joke that you laid in the bed that was me and I'm

B/F#

make it e-nough for you to be o-pen wide, no. —
 make it e-nough for you to be o-pen wide, no. —
 not gon-na fade as soon as you close your eyes, and you know

F#m7

it. And ev-ry time you speak her name does she
 And ev-ry time you speak her name does she
 And ev-ry time I scratch my nails down some-

B/F#

know how you told me you'd hold me un-til you died, till you died? But
 know how you told me you'd hold me un-til you died, till you died? But
 - one els-e's back, I hope you feel it. Well, can you

F#

you're still a-live. And you're still a-live. And Well,) I'm here to re-mind
 feel it? Well,) I'm here to re-mind

E

A

B

— you of the mess — you left — when you went a - way. It's not

F#

E

A

fair to de - ny — me of the cross — I bear — that you gave

B

To Coda

1

N.C.

2

N.C.

to me. You, — you, — you ought - a know. — ought - a know. —

F#m/B

B9

1-3

4

D.S. al Coda

'Cause the

CODA

F#

ought - a know. I'm here to re - mind

E A

you of the mess you left when you went

B F# E

a - way. It's not fair to de - ny me of the cross

A B N.C.

I bear that you gave to me. You, you, you ought - a know.

YOU SANG TO ME

Words and Music by CORY ROONEY
and MARC ANTHONY

Moderately

B \flat



First system of musical notation. The treble clef staff shows a B \flat chord (B \flat 4, D \flat 4, F4, G \flat 4) with a forte (*f*) dynamic marking. The bass clef staff contains a rhythmic pattern of eighth notes: G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G \flat 4.

Gm7



Second system of musical notation. The treble clef staff shows a Gm7 chord (G \flat 4, B \flat 4, D \flat 5, G \flat 5) with a 3fr fingering. The bass clef staff continues the eighth-note pattern from the first system.

E \flat



E \flat (add9)



Third system of musical notation. The treble clef staff shows an E \flat chord (E \flat 4, G \flat 4, B \flat 4, D \flat 5) with a 3fr fingering, which changes to an E \flat (add9) chord (E \flat 4, G \flat 4, B \flat 4, D \flat 5, F \flat 5) in the second measure. The bass clef staff continues the eighth-note pattern.

F



Fourth system of musical notation. The treble clef staff shows an F chord (F4, A4, C5, F5). The bass clef staff continues the eighth-note pattern.

B \flat



Fifth system of musical notation. The treble clef staff shows a B \flat chord (B \flat 4, D \flat 4, F4, G \flat 4). The bass clef staff continues the eighth-note pattern.

Gm9 Gm7

E♭ F

B♭ F

Oh. _____ I just want-

B♭

- ed you — to com-fort me — when I called — you late — last night. — You see, — I was

Gm9



fall - ing in - to love, yes ³ I was crash - ing in - to love. Oh, ___ of all ___

Eb



F



___ the words you said ___ to me ___ a - bout life, the truth, ___ and be - ing free, yeah, ___ you sang ___

Bb



F



___ to me, oh, ___ how you sang ___ to me. Girl, I live ___

Bb



___ for how ___ you make me feel, ___ so I ques - tion all ___ this be - ing real ___ 'cause I'm

Gm9



not a - fraid_ to love; for the first time I'm not a - fraid_ of love. Oh, ___ this day _

E \flat 

F



___ seems made for you and me ___ and you showed_ me what_ life needs_ to be, ___ yeah, you sang _

B \flat 

F



___ to me. Oh, ___ you sang ___ to me. All the while _

B \flat 

___ you were_ in front_ of me ___ I nev - er re - al - ized. I just can't _

Gm9



— be - lieve — I did - n't see — it in — your eyes. I did - n't see —

Eb



F



— it. I can't be - lieve — it, oh, — but I feel —

Bb



F



— it when you sing — to me. How I long —

Bb



— to hear — you sing — be - neath — the clear — blue skies — and I

Gm9



pro - mise you _ this time _ I'll see _ it in _ your eyes. I did - n't see _

E♭



F



_ it, I can't be - lieve _ it, oh, _ but I feel _

B♭



To Coda ⊕ F



_ it when you sing _ to me. Just to

B♭



think you live _ in - side of me. _ I had no i - dea _ how this _ could be _ now I'm

Gm9



cra - zy for your love. Can't be - lieve I'm cra - zy for your love. The words -

E \flat



F



— you said — just sang — to me — and you showed — me where — I wan - na be. — You sang —

B \flat



F



D.S. al Coda

— to me, oh — you sang — to me. All the while —

CODA

F



B \flat



— to me.

Gm7



Musical notation for the first system, featuring piano accompaniment in G minor with a Gm7 chord.

E♭



Musical notation for the second system, featuring piano accompaniment in E-flat major with an E♭ chord.

E♭ (add9)



F



Musical notation for the third system, featuring piano accompaniment with E-flat major (add9) and F chords.

B♭



Musical notation for the fourth system, including vocal melody and piano accompaniment with a B-flat chord. The lyrics are: "All the while you were in front of me I nev-er".

Gm9



re - al - ized. I just can't be - lieve I did - n't see it in

E♭



— your eyes. I did - n't see it. I can't be - lieve

F



B♭



— it, oh but I feel it when you sing

F



B♭



— to me. How I long to hear you sing be - neath the clear

Gm9



— blue skies — and I pro - mise you — this time — I'll see — it in —

E \flat



— your eyes. I did - n't see — it. I can't be - lieve —

F



1

B \flat



— it, oh, — but I feel — it when you sing —

F



2

B \flat



— to me. All the while — it.

YOUR MAMA DON'T DANCE

Words and Music by JIM MESSINA
and KENNY LOGGINS

Moderate Rock Shuffle (♩ = ♩³)



mf

F7



Your ma - ma don't dance and your dad - dy don't rock and roll. _




F7

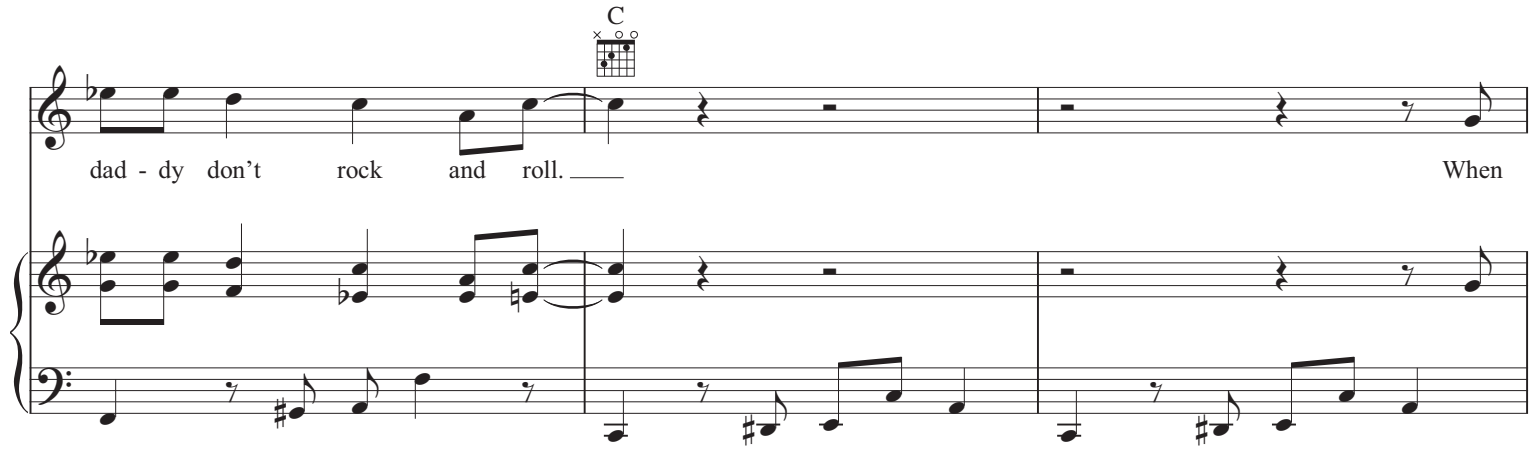


Your ma - ma don't dance and your


C




dad - dy don't rock and roll. _____ When



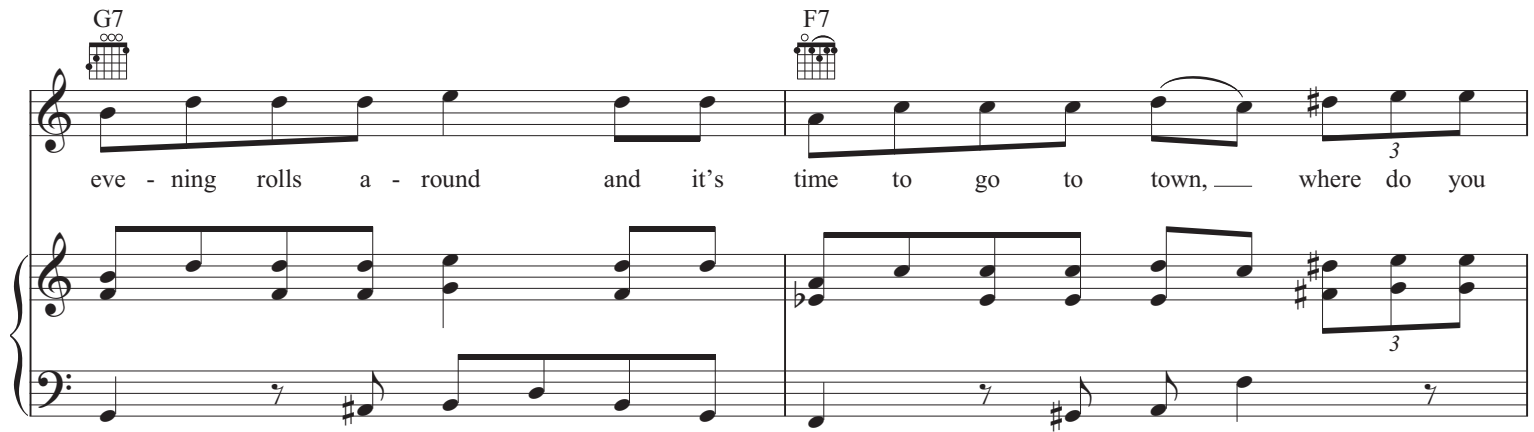
G7




F7



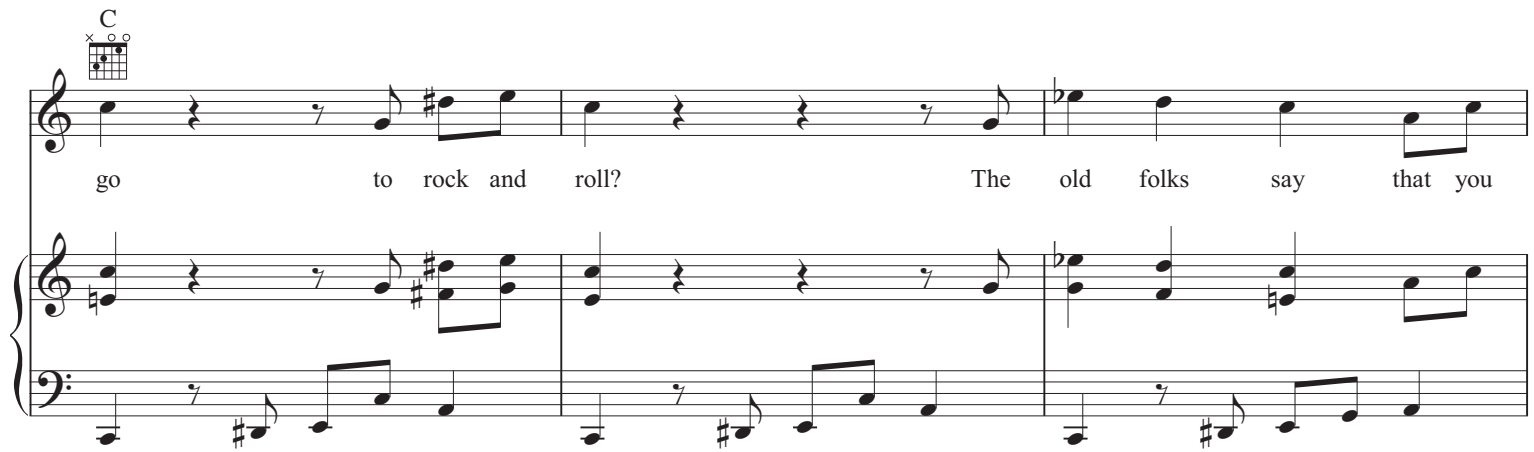
eve - ning rolls a - round and it's time to go to town, _____ where do you




C




go to rock and roll? The old folks say that you



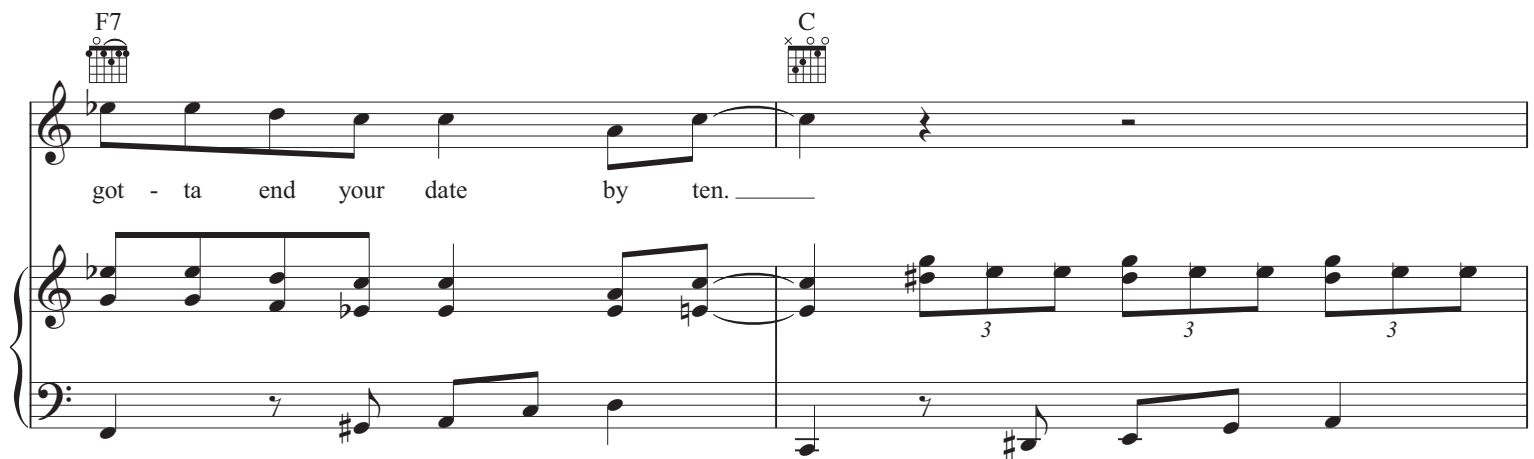
F7



C




got - ta end your date by ten. _____




F7 



If you're out on a date and you




C 


bring it home late, it's a sin. There



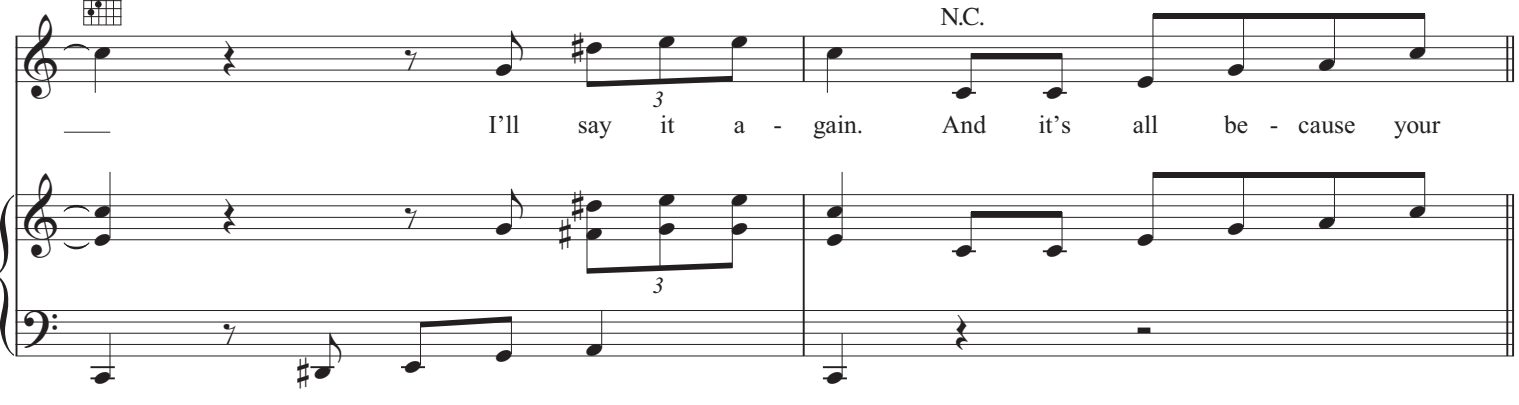
G7  F7 



just ain't no excuse and you know you're gon - na lose ___ and nev - er win. ___



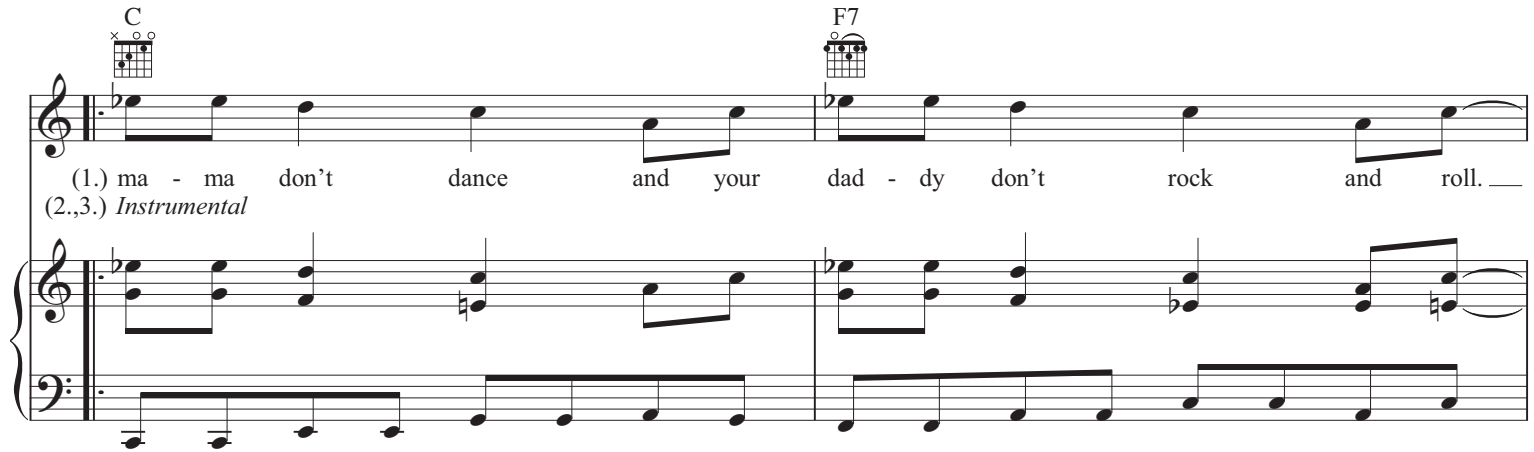
C  N.C.

I'll say it a - gain. And it's all be - cause your



C  F7 


(1.) ma - ma don't dance and your dad - dy don't rock and roll. —
 (2.,3.) *Instrumental*



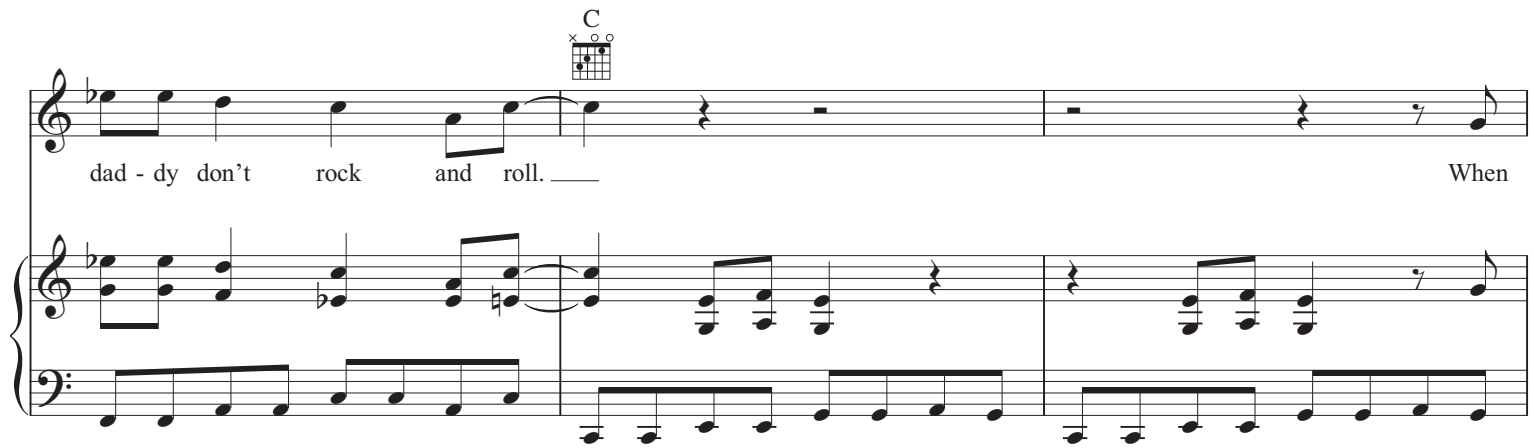
C  F7 



Your ma - ma don't dance and your



C 

dad - dy don't rock and roll. — When



G7  F7 

eve - ning rolls a - round and it's time to go to town, — where do you



C

1-3 4

go to rock and roll? *Instrumental ends* You

F5 E5 F5 E5 F5 E5

pull in - to a drive - in and find a place to park. You hop in - to the back seat where you

3 3



F5 E5 F5 E5

know it's nice and dark. You're just a - bout to move and you're


F5 E5 F5 E5



think - ing it's a breeze, there's a light in your eye and then a guy says,

3 3

F5  N.C.  G7



“Out ³ of the car, long hair!” Ooh - whee! ——— “You’re com - ing with ³



F7  C  C N.C.


me!” The lo - cal po - lice! And its all be - cause your




F7  C  C

ma - ma don't dance and your dad - dy don't rock and roll. ———



F7  C



Your ma - ma don't dance and your dad - dy don't rock and roll. —




C  G7 

When eve-ning rolls a-round and it's



F7  C 

time to go to town, - where do you go to rock and roll? Where do you



go to rock and roll? Where do you go to rock and



N.C. 

roll?

R.H.



YOUR SONG

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow, but with a beat

Chord Diagrams:
Eb: x02033fr
Ab/Eb: x02033fr
Bb/Eb: x02033fr
Ab/Eb: x02033fr
Eb: x02033fr
Abmaj7: x02033fr
Bb/D: x02033fr
Gm: x02033fr
Cm: x02033fr
Cm/Bb: x02033fr
Cm/A: x02033fr
Ab7: x02033fr
Eb/Bb: x02033fr
Bb: x02033fr
G/B: x02033fr
Cm: x02033fr

Lyrics:
It's a lit - tle bit fun - ny, _____ this feel - ing in - side; _____
If I was a sculp - tor, _____ but then a - gain, no, _____ or a
man I'm not one of those who can eas - i - ly hide. _____
who makes po - tions in a trav - el - in' show, _____ I
Don't have much mon - ey, _____ but, boy, if I did, _____
know it's not much but it's the best I can do. _____

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E \flat 3fr Fm7 1 A \flat 4fr B \flat

I'd buy a big house where we both could live.
 My gift is my song, and

B \flat sus B \flat 2 A \flat 4fr E \flat 3fr

this one's for you.

A \flat /E \flat E \flat 3fr B \flat /D Cm 3fr

And you can tell ev - 'ry - bod - y

Fm7 A \flat 4fr 3 B \flat /D Cm 3fr

this is your song. It may be quite sim - ple, but

Fm7 Ab Cm Cm/Bb

now that it's done, I hope you don't mind, I hope you don't mind

Cm/A Ab6 Eb/G Ab6

that I put down in words how wonderful life is while

rit.

Ab Bb Bbsus Bb

you're in the world.

a tempo

Eb Ab/Eb Bb/Eb Ab/Eb

Eb



Abmaj7



Bb/D



Gm



I sat on the roof and kicked off the moss; well, a
So excuse me for getting, but these things I do;

Cm



Cm/Bb



Cm/A



Ab7



few of the verses, well, they've got me quite cross.
You see I've forgotten - if they're green or they're blue.

Eb/Bb



Bb



G/B



Cm



But the sun's been quite kind while I wrote this song;
An - y - way, the thing is, what I real - ly mean,

Eb



Fm7



Ab



Bb



it's for people like you that
yours are the sweet - est eyes
keep it turned on.

Bbsus



Bb

2
Ab

Eb



I've ev - er seen. _____

Ab/Eb



Eb



Bb/D



Cm



And you can tell ev - 'ry - bod - y

Fm7



Ab



Bb/D



Cm



this is your song. _____ It may be quite simple, but _____

Fm7



Ab



Cm



Cm/Bb



now that it's done, _____ I hope you don't mind, _____ I hope you don't mind _____

Cm/A



Ab6



Eb/G



Ab6



— that I put — down in — words how won - der - ful life is — while

1

Ab



Bb



Bbsus



Bb



you're — in — the world. —

2

Ab



Eb



Ab/Eb



you're — in — the world. —

Bb/Eb



Ab/Eb



Eb



YOU'RE ONLY LONELY

Words and Music by
JOHN DAVID SOUTHER

Moderately



mf



When the world is read - y to fall
When you need some - bod - y a - round



on your lit - tle shoul - ders,
on the nights that try you, re - mem - ber,



and when you're feel - in' lone - ly and small,
I was there when you were a queen,

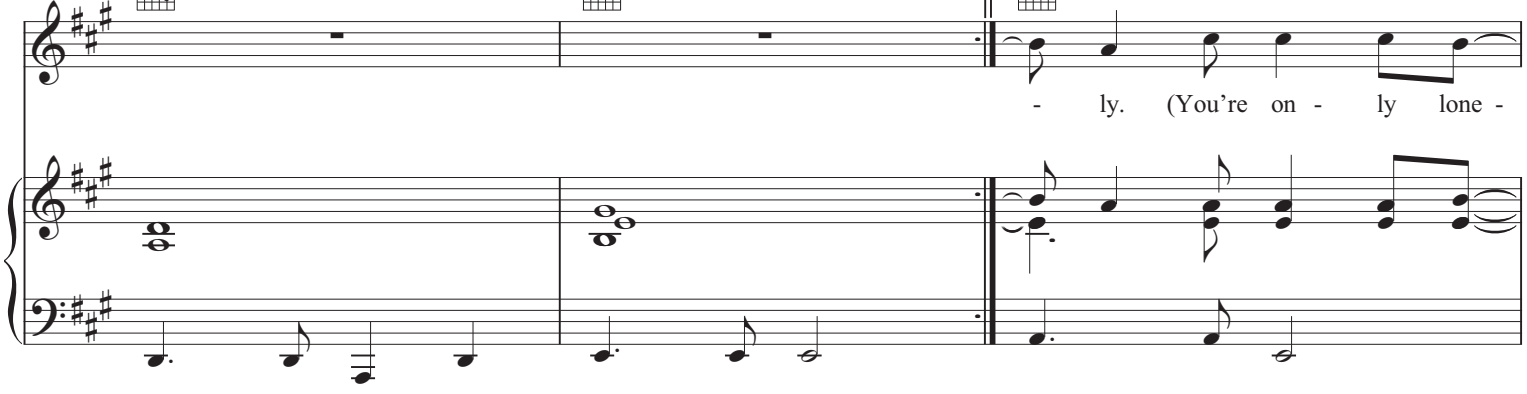
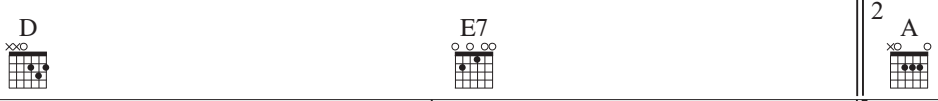
you need some - bod - y there to hold you.
and I'll be the last one there be - side you.

You can call out my name
So you can call out my name } when you're on - ly lone -

- ly. Now, don't you ev - er be a - shamed.

You're on - ly lone - ly.

D E7 2 A



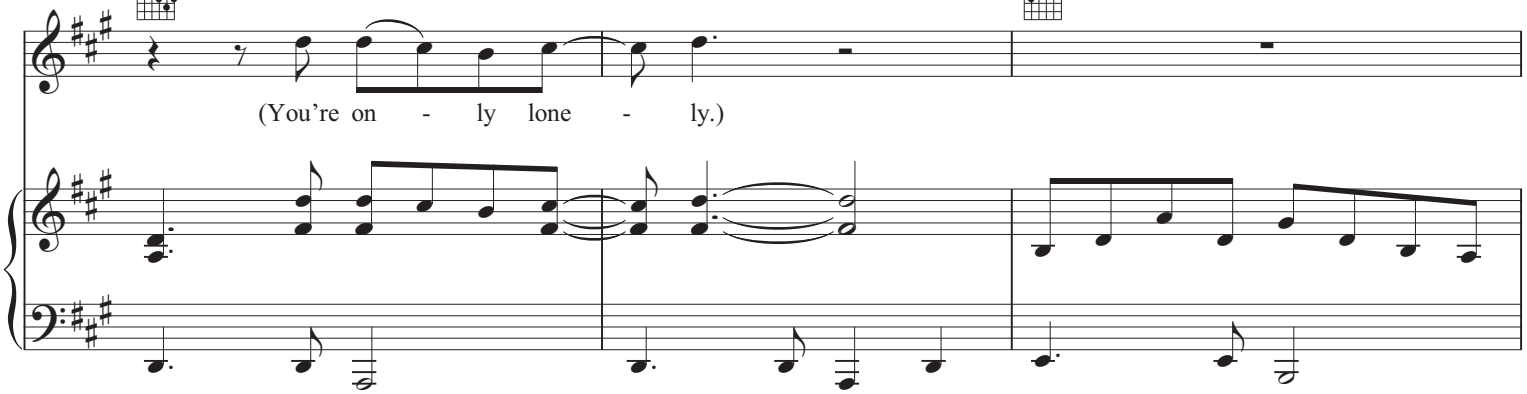
ly. (You're on - ly lone -

F#m



ly.) (You're on - ly lone - ly.)

D E7



(You're on - ly lone - ly.)

A



When the world_ is read - y to fall_

F#m D

on your lit - tle shoul - ders, and when you're feel - in' lone -

- ly and small, you need some - bod - y there to hold -

A F#m D

you. So don't you ev - er be a - shamed -

E7 A F#m

when you're on - ly lone - ly. You can call out my name -



when you're on - ly lone -



- ly. (You're on - ly lone - ly.) (You're on - ly lone -

Vocal ad lib.



- ly.) (You're on - ly lone - ly.)



Optional Ending



Repeat and Fade

YOU'RE STILL THE ONE

Words and Music by SHANIA TWAIN
and R.J. LANGE

Slowly

Guitar capo I → D

D/F#

Piano → Eb

Eb/G

N.C.

(Spoken:) When I first saw you. I saw love.

mf

(Drums only)

G[add2]

D

D/F#

G[add2]

Ab(add2)

Eb

Eb/G

Ab(add2)

And the first time you touched me,

I felt love.

And after all this time,

D

D/F#

G

A

Eb

Eb/G

Ab

Bb

you're still the one I love.



Eb



Eb/G



Ab



Bb

Looks like we made — it. Look how far — we've come, — my ba - by. —
 Ain't noth - in' bet - ter, we beat — the odds — to - geth - er. —



Eb



Eb/G



Ab



Bb

We might - a took the long — way. We knew — we'd get — there some - day. —
 I'm glad we did - n't lis - ten. Look at what we would — be miss - ing. —



Eb



Eb/G



Ab



Bb

They said, "I bet — they'll nev - er make — it." But just



Eb



Ab



Bb

look at — us hold - ing — on. — We're still to - geth -

D
Eb
 G
Ab
 A
Bb
 G
Ab

er, still go - ing strong. (You're still the one.)

D
Eb
 G
Ab
 Em
Fm
 A
Bb

You're still the one I run to, the one that I be - long to.

D
Eb
 G
Ab
 A
Bb
 G
Ab

You're still the one I want for life. (You're still the one.)

D
Eb
 G
Ab
 Em
Fm
 A
Bb

You're still the one that I love, the on - ly one I dream of.

YOU'RE THE ONE THAT I WANT

from GREASE

Words and Music by
JOHN FARRAR

Moderately



I got chills. They're mul - ti - ply - in'.
filled with af - fec - tion



And I'm los - in' con - trol.
you're too shy to con - vey,



'Cause the pow - er in you're sup - ply - in',
med - i - tate in my di - rec - tion.

it's e - lec - tri - fy - in'!

Feel your way.

You bet - ter shape up,
I bet - ter shape up,

'cause I need a man
'cause you need a man

and my heart is set on you.
who can keep you sat - is - fied.

You bet - ter shape up;
I bet - ter shape up

you bet - ter un -
if I'm gon -

Em Am

der - stand _ to my heart _ I must be true. _
 na prove _ that your faith _ is jus - ti - fied. _

F

Noth - in' left, noth - in' left for me to do. _ } You're the
 Are you sure? Yes, I'm sure down deep in - side. _ }

C C7/E

one that I want. You, oo,

F C

oo, hon - ey. The one that I want.

C7/E F C

You, oo, oo, hon - ey. The one that I want.

C7/E F G

You, oo, oo are what I need. —

To Coda

Oh, yes in - deed. If you're

2

D.S. al Coda

You're the

CODA

C

You're the one that I want!

YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Moderately



mp



When you're down _____ and trou - bled and you
a - bove _____ you should turn



need a help - ing hand _____ and noth - ing, whoa,
dark and full of clouds _____ and that old north



noth - ing is go - ing right, _____
wind should be - gin _____ to blow, _____

G#m7b5



C#7



F#m



C#7



close your eyes — and think of me and soon I will — be there —
 keep your head — to - geth - er and call my name — out

F#m



F#m7



Bm7



C#m7



loud, — now; — to bright-en up e - ven your dark - est night. —
 soon I'll be knock - ing up - on your door. —

E7sus



D



C#m



Bm7



Amaj9



You just call — out my name, —

Dmaj7



Bm7



E7sus



and you know — wher - ev - er I am — I'll come run -

*Vocal harmony sung 2nd time only

Amaj9

E7sus

ning { oh, yeah, ba - by, } to see you a - gain. ___
 { oh, yes, I will, }

Amaj9

Win - ter, spring, sum - mer or fall, ___

Dmaj7

F#m7

D

C#m

Bm

all you've got to do ___ is ___ call ___ and I'll be there, ___ yeah ___ yeah, yeah; ___

1

Dmaj7/E

A

D

you've got a friend. ___

D A/C# Bm A G#m7 C#7sus 2 Dmaj7/E

If the sky — — — — — Hey, ain't —

D/G D A Asus

— it good to know that you've got — a friend — when peo - ple can be — so cold? —


Amaj7 D Gmaj9

— They'll hurt you and de - sert you; well, they'll

F#m7 B7 Dmaj7/E

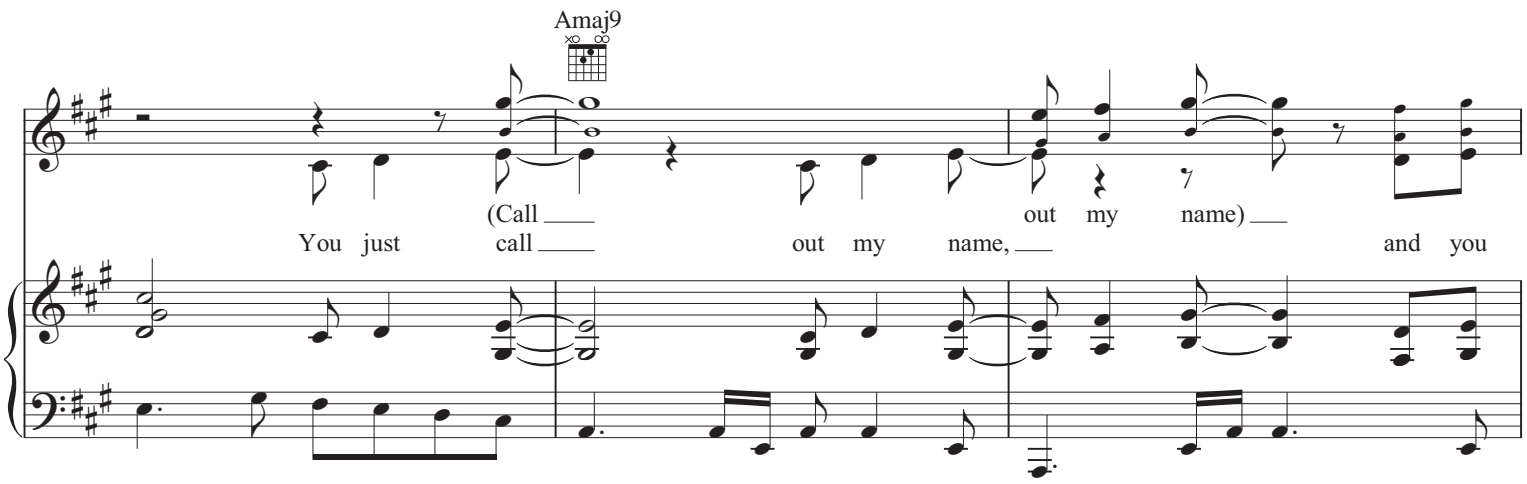
take your soul — if you let — — — — — them, oh yeah, but don't — — — — — you let them.

Amaj9




You just (Call out my name) and you


call out my name,




Dmaj7




Bm7



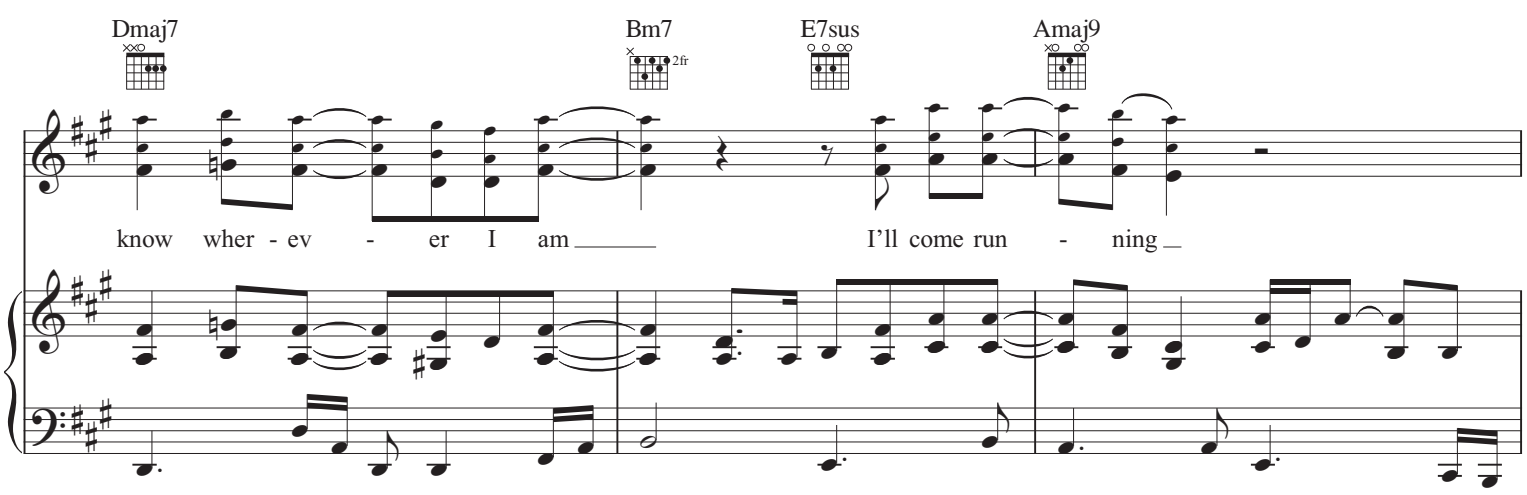
E7sus




Amaj9



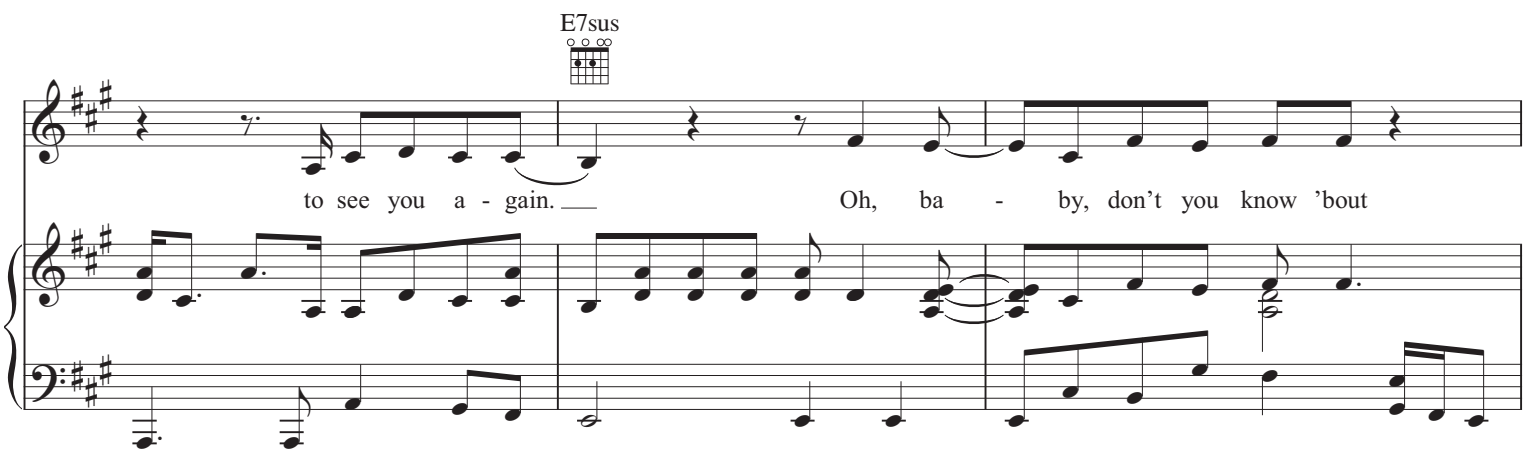
know wher - ev - er I am I'll come run - ning -



E7sus



to see you a - gain. Oh, ba - by, don't you know 'bout



Amaj9



Dmaj7



win - ter, spring, sum - mer or fall, hey now, all you've got to do is call.



F#m7 Dmaj7 A/C# Bm7 Dmaj7/E

Lord, I'll be there, yes, I will, Lord, you've got a friend.

A D D/A A

You've got a friend, yeah.

D D/A A Dmaj7

Ain't it good to know you've got a friend? Ain't it good to know you've got a friend?

D/A A D A/E A

Oh, yeah, yeah, you've got a friend.

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 Cherish (Terry Kirkman) - **The Association**
 Clair (Gilbert O'Sullivan) - **Gilbert O'Sullivan**
 Clocks (Guy Berryman, Jon Buckland, Will Champion & Chris Martin) - **Coldplay**
 Cold Shot (Mike Kindred & Wesley Clark) - **Stevie Ray Vaughan**
 Come Sail Away (Dennis DeYoung) - **Styx**
 Complicated (Avril Lavigne, Lauren Christy, Scott Spock & Graham Edwards) - **Avril Lavigne**
 Crazy Little Thing Called Love (Freddie Mercury) - **Queen**
 Cuts Like a Knife (Bryan Adams & Jim Vallance) - **Bryan Adams**
 Dancing Queen (Benny Andersson, Bjorn Ulvaeus & Stig Anderson) - **ABBA**
 Daniel (Elton John - Bernie Taupin) - **Elton John**
 Do You Really Want to Hurt Me (George O'Dowd, Jon Moss, Michael Craig & Roy Hay) - **Culture Club**
 Don't Change (Andrew Farriss, Jon Farriss, Tim Farriss, Garry Beers, Michael Hutchence & Kirk Pengilly) - **INXS**
 Don't Cry for Me Argentina (from "Evita") (Andrew Lloyd Webber - Tim Rice) - **Madonna**
 Don't Know Much (Barry Mann, Cynthia Weil & Tom Snow) - **Aaron Neville and Linda Ronstadt**
 Don't Know Why (Jesse Harris) - **Norah Jones**
 Don't Speak (Eric Stefani & Gwen Stefani) - **No Doubt**
 Don't You (Forget About Me) (from "The Breakfast Club") (Keith Forsey & Steve Schiff) - **Simple Minds**
 Dream On (Steven Tyler) - **Aerosmith**
 Dream Weaver (Gary Wright) - **Gary Wright**
 Dreamer (Rick Davies & Roger Hodgson) - **Supertramp**
 Dreams (Stevie Nicks) - **Fleetwood Mac**
 Drift Away (Mentor Williams) - **Uncle Kracker / Featuring Doobie Gray**
 Drive (Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II & Chris Kilmore) - **Incubus**
 Drops of Jupiter (Tell Me) (Pat Monahan, Jimmy Stafford, Rob Hotchkiss, Charlie Colin & Scott Underwood) - **Train**

Dust in the Wind (Kerry Livgren) - Kansas
 Easy (Lionel Richie) - The Commodores
 Endless Love (from "Endless Love") (Lionel Richie) - Diana Ross & Lionel Richie
 Even the Nights Are Better (J.L. Wallace, Terry Skinner & Ken Bell) - Air Supply
 Every Breath You Take (Sting) - The Police
 Evil Ways (Sonny Henry) - Santana
 Fallin' (Alicia Keys) - Alicia Keys
 Fast Car (Tracy Chapman) - Tracy Chapman
 Feelin' Alright (Dave Mason) - Joe Cocker
 Flying Without Wings (Wayne Hector & Steve Mac) - Ruben Studdard
 For He's a Jolly Good Fellow (Traditional)
 Free Bird (Allen Collins & Ronnie Van Zant) - Lynyrd Skynyrd
 Garden Party (Rick Nelson) - Ricky Nelson
 Get Down Tonight (Harry Wayne Casey & Richard Finch) - KC & The Sunshine Band
 Get Up (I Feel Like Being) a Sex Machine (James Brown, Bobby Byrd & Ronald Lenhoff) - James Brown
 Girls Just Want to Have Fun (Robert Hazard) - Cyndi Lauper
 Give Me Just One Night (Una Noche) (Deetah, Anders Bagge & Arnthor Birgisson) - 98 Degrees
 Goodbye Yellow Brick Road (Elton John & Berne Taupin) - Elton John
 Grow Old With Me (John Lennon) - John Lennon
 Hard Habit to Break (Stephen Kipner & John Lewis Parker) - Chicago
 Have I Told You Lately (Van Morrison) - Rod Stewart
 Heaven (Henry Garza, Joey Garza & Ringo Garza) - Los Lonely Boys
 Help Me Make It Through the Night (Kris Kristofferson) - Kris Kristofferson
 Here Without You (Matt Roberts, Brad Arnold, Christopher Henderson & Robert Harrell) - 3 Doors Down
 Hey Ya! (Andre Benjamin) - Outkast
 Hollywood Nights (Bob Seger) - Bob Seger & The Silver Bullet Band
 Hot Hot Hot (Alphonsus Cassell) - Buster Poindexter
 Hot Legs (Rod Stewart) - Rod Stewart
 How Am I Supposed to Live Without You (Michael Bolton & Doug James) - Michael Bolton
 I Believe (Samuel Waiters, Louis Biancaniello & Tamyra Gray) - Fantasia
 I Believe I Can Fly (from "Space Jam") (Robert Kelly) - R. Kelly
 I Feel The Earth Move (Carole King) - Carole King
 I Honestly Love You (Peter Allen & Jeff Barry) - Olivia Newton John
 I Just Called to Say I Love You (Stevie Wonder) - Stevie Wonder
 I Love a Rainy Night (Eddie Rabbitt, Even Stevens & David Malloy) - Eddie Rabbitt
 I Still Believe (Beppe Cantarelli & Antonina Armato) - Mariah Carey
 I Want You to Want Me (Rick Nielsen) - Cheap Trick
 I Was Made for Loving You (Paul Stanley, Desmond Child & Vini Poncia) - Kiss
 I Will Survive (Dino Fekaris & Frederick J. Perren) - Gloria Gaynor
 If (David Gates) - Bread
 If You Love Somebody Set Them Free (Sting) - Sting
 If You're Gone (Rob Thomas) - Matchbox Twenty
 I'll Be (Edwin McCain) - Edwin McCain
 I'll Be There (Berry Gordy, Hal Davis, Willie Hutch & Bob West) - The Jackson 5 / Mariah Carey
 I'll Be There for You (Jon Bon Jovi & Richie Sambora) - The Rembrandts
 I'm So Excited (Trevor Lawrence, June Pointer, Ruth Pointer & Anita Pointer) - Pointer Sisters
 Imagine (John Lennon) - John Lennon & The Plastic Ono Band
 Invisible Touch (Tony Banks, Phil Collins & Mike Rutherford) - Genesis
 Iris (from "City Of Angels") (John Rzeznik) - Goo Goo Dolls
 Jack and Diane (John Mellencamp) - John Mellencamp
 Jessie's Girl (Rick Springfield) - Rick Springfield
 Just Like Paradise (Brett Tuggle - David Lee Roth) - David Lee Roth
 Just Once (Barry Mann - Cynthia Weil) - Quincy Jones Featuring / James Ingram
 La Bamba (Ritchie Valens) - Los Lobos

Lady in Red (Chris DeBurgh) - Chris DeBurgh
 Landslide (Steve Nicks) - Fleetwood Mac / Dixie Chicks
 Layla (Eric Clapton & Jim Gordon) - Derek & The Dominoes
 Le Freak (Nile Rodgers & Bernard Edwards) - Chic
 Leader of The Band (Dan Fogelberg) - Dan Fogelberg
 Let It Be (John Lennon & Paul McCartney) - The Beatles
 Lifestyles of the Rich and Famous (Benji Madden & Joel Madden) - Good Charlotte
 London Calling (Joe Strummer, Mick Jones, Paul Simonon & Topper Headon) - The Clash
 Longer (Dan Fogelberg) - Dan Fogelberg
 Looks Like We Made It (Richard Kerr & Will Jennings) - Barry Manilow
 Love and Happiness (Al Green & Mabon Hodges) - Al Green
 Love Rollercoaster (Ralph Middlebrooks, James Williams, Marshall Jones, Leroy Bonner, C. Satchell, W. Beck & M.R. Pierce) - Ohio Players
 Love Shack (Catherine E. Person, Frederick W. Schneider, Keith J. Strickland & Cynthia L. Wilson) - The B-52s
 Low Rider (Sylvester Allen, Harold R. Brown, Morris Dickerson, Jerry Goldstein, Leroy Jordan, Lee Oskar, Charles W. Miller & Howard Scott) - War
 Maggie May (Rod Stewart & Martin Quittenton) - Rod Stewart
 Material Girl (Peter Brown & Robert Rans) - Madonna
 Me and Bobby McGee (Kris Kristofferson & Fred Foster) - Janis Joplin
 Midnight Train to Georgia (Jim Weatherly) - Gladys Knight & The Pips
 More Than Words (Nuno Bettencourt & Gary Cherone) - Extreme
 Mr. Jones (Adam Duritz & David Bryson) - Counting Crows
 My Cherie Amour (Steve Wonder, Sylvia Moy & Henry Cosby) - Stevie Wonder
 My Father's Eyes (Eric Clapton) - Eric Clapton
 On Broadway (Barry Mann, Cynthia Weil, Mike Stoller & Jerry Leiber) - The Drifters / George Benson
 One More Night (Phil Collins) - Phil Collins
 One Way or Another (Deborah Harry & Nigel Harrison) - Blondie
 Only Happy When It Rains (Duke Erikson, Shirley Ann Manson, Steve Marker & Butch Vig) - Garbage
 Only Wanna Be With You (Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan & James Sonefeld) - Hootie & The Blowfish
 Rainy Days and Mondays (Roger Nichols - Paul Williams) - The Carpenters
 Reeling in the Years (Walter Becker & Donald Fagen) - Steely Dan
 Refugee (Tom Petty & Mike Campbell) - Tom Petty & The Heartbreakers
 Respect (Otis Redding) - Aretha Franklin
 Rikki Don't Lose That Number (Walter Becker & Donald Fagen) - Steely Dan
 Rock and Roll All Nite (Paul Stanley & Gene Simmons) - Kiss
 Rock With You (Rod Temperton) - Michael Jackson
 Rocket Man (I Think It's Gonna Be a Long, Long Time) (Elton John & Bernie Taupin) - Elton John
 Save the Best for Last (Phil Galdston, Jon Lind & Wendy Waldman) - Vanessa Williams
 Say You, Say Me (Lionel Richie) - Lionel Richie
 Secret Agent Man (from the TV series) (P.F. Sloan & Steve Barri) - Johnny Rivers
 Semi-Charmed Life (Stephan Jenkins) - Third Eye Blind
 She Drives Me Crazy (David Steele & Roland Gift) - Fine Young Cannibals
 She Will Be Loved (Adam Levine & James Valentine) - Maroons
 Shining Star (Maurice White, Philip Bailey & Larry Dunn) - Earth, Wind & Fire
 Silent Lucidity (Chris DeGarmo) - Queensryche
 Smells Like Teen Spirit (Kurt Cobain, Krist Novoselic & Dave Grohl) - Nirvana
 So Far Away (Carole King) - Rod Stewart
 Somewhere Out There (from "An American Tail") (James Horner, Barry Mann & Cynthia Weil) - Linda Ronstadt & James Ingram
 Stages (Billy F Gibbons, Dusty Hill & Frank Beard) - ZZ Top
 Start Me Up (Mick Jagger & Keith Richards) - The Rolling Stones
 Still the Same (Bob Seger) - Bob Seger & The Silver Bullet Band
 Sunrise (Norah Jones & Lee Alexander) - Norah Jones
 Superman (It's Not Easy) (John Ondrasik) - Five For Fighting
 Surrender (Rick Nielsen) - Cheap Trick
 Sweet Home Alabama (Ronnie Van Zant, Ed King & Gary Rossington) - Lynyrd Skynyrd
 Take Me to the River (Al Green & Mabon Hodges) - Al Green / Talking Heads

Takin' Care Of Business (Randy Bachman) - Bachman–Turner Overdrive
 That's the Way (I Like It) (Harry Wayne Casey & Richard Finch) - KC & The Sunshine Band
 The Boys Are Back in Town (Philip Parris Lynott) - Thin Lizzy
 The First Cut Is The Deepest (Cat Stevens) - Rod Stewart / Sheryl Crow
 The Long and Winding Road (John Lennon & Paul McCartney) - The Beatles
 The Rainbow Connection (from "The Muppet Movie") (Paul Williams & Kenneth L. Ascher) - Jim Henson
 The Way We Were (from "The Way We Were") (Marvin Hamlisch - Alan & Marilyn Bergman) - Barbra Streisand
 This Kiss (Annie Roboff, Beth Nielsen Chapman & Robin Lerner) - Faith Hill
 Three Times a Lady (Lionel Richie) - The Commodores
 Thriller (Rod Temperton) - Michael Jackson
 Top of The World (John Bettis & Richard Carpenter) - The Carpenters
 True Colors (Billy Steinberg & Tom Kelly) - Cyndi Lauper
 Vincent (Starry Starry Night) (Don McLean) - Don McLean
 Water Runs Dry (Babyface) - Boyz II Men
 We Are the Champions (Freddie Mercury) - Queen
 We've Only Just Begun (Roger Nichols & Paul Williams) - The Carpenters
 Werewolves of London (Warren Zevon, Robert Wachtel & Leroy Marinel) - Warren Zevon
 What I Like About You (Michael Skill, Wally Palamarchuk & James Marinos) - The Romantics
 Where Do Broken Hearts Go (Chuck Jackson & Frank Wildhorn) - Whitney Houston
 Whip It (Mark Mothersbaugh & Gerald Casale) - Devo
 White Flag (Rick Nowels. Rollo Armstrong & Dido Armstrong) - Dido
 White Wedding (Billy Idol) - Billy Idol
 Who Can It Be Now? (Colin Hay) - Men At Work
 Wishing Well (Terence Trent D'Arby & Sean Oliver) - Terence Trent D'Arby
 Wonderful Tonight (Eric Clapton) - Eric Clapton
 Wonderwall (Noel Gallagher) - Oasis
 Wrap It Up (Isaac Hayes & David Porter) - Fabulous Thunderbirds
 Yesterday (John Lennon & Paul McCartney) - The Beatles
 You Are So Beautiful (Billy Preston & Bruce Fisher) - Joe Cocker
 You Are The Sunshine of My Life (Stevie Wonder) - Stevie Wonder
 You Give Love a Bad Name (Jon Bon Jovi, Richie Sambora & Desmond Child) - Bon Jovi
 You Light Up My Life (Joseph Brooks) - Debby Boone
 You Make Me Feel Like Dancing (Vini Poncia & Leo Sayer) - Leo Sayer
 You Needed Me (Randy Goodrum) - Anne Murray
 You Oughta Know (Alanis Morissette & Glen Ballard) - Alanis Morissette
 You Sang To Me (Cory Rooney & Marc Anthony) - Marc Anthony
 You're Only Lonely (John David Souther) - J.D. Souther
 You're Still The One (Shania Twain & R.J. Lange) - Shania Twain
 You're The One That I Want (from "Grease") (John Farrar) - Olivia Newton-John and John Travolta
 You've Got A Friend (Carole King) - James Taylor
 Your Mama Don't Dance (Jim Messina & Kenny Loggins) - Loggins And Messina/Poison
 Your Song (Elton John & Berne Taupin) - Elton John