

Christina

A N T H O L O G Y



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FOOL (IF YOU THINK IT'S OVER)

WORDS AND MUSIC BY CHRIS REA

Moderate Beat

The piano introduction is in G major, 4/4 time, with a moderate beat. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note pattern. The dynamic marking is *mf*.

Am7 D Gmaj7/D Em Am7

A dy-ing flame— you're free a- gain — who could love

The piano accompaniment for the first vocal line features a steady eighth-note bass line and chords in the right hand that correspond to the guitar chords listed above. The dynamic marking is *mf*.

D G Am7 D

— and do that to you.— All dressed in black —

The piano accompaniment for the second vocal line continues with the same eighth-note bass line and chord accompaniment. The dynamic marking is *mf*.

Gmaj7/D Em Am7 D Esus4

he won't be com - ing back. Save your tears— you've got years and years.

The piano accompaniment for the third vocal line concludes with the same eighth-note bass line and chord accompaniment. The dynamic marking is *mf*.

E7 Am7 D Gmaj7/D

The pains of sev - en - teens un - real, they're on-

Em Am7 D Esus4

ly dreams Save your cry - ing for the day.

E7 CHORUS Am7 D Gmaj7

Fool, if you think it's ov - er 'cos you said good-bye.

Em Am7 D Esus4

Fool, if you think it's ov - er, I'll tell you why.

E7 Am7 D Gmaj7

New born eyes_ al-ways cry with pain_ at the first look at the morn-ing sun_

Em Am7 D Esus4

Fool if you think it's ov - er, it's just be-gun.---

E7 Am7 D Gmaj7/D

Miss teen-age dream,-- such a -- tra-gic scene.

Em Am7 D G

he knocked your crown-- and ran a - way.---

Am7 D Gmaj7/D

First wound of pride — but how you cried —

Em Am7 D Esus4

— and cried — but save your tears — you've years and years —

E7 Am7 D Gmaj7

— Fool, if you think it's ov - er 'cos you said good-bye —

Em Am7 D Esus4

— Fool, if you think it's ov - er, I'll tell you why. —

E7 Am7 D G

I'll buy your first good wine, ooh, we'll have a real

Em Am7 D Esus4

good time and save your crying for the day.

E7 Am7 D Gmaj7

New born eyes always cry with pain at the first look at the morning sun

Fade poco a poco

Em Am7 D Esus4 E7

Fool, if you think it's over, it's just begun.

TENNIS
WORDS AND MUSIC BY CHRIS REA

Fmaj7



Em7



Fmaj7



VERSE

In the morn - ing mad - ness and stab - bing light,

Em7



she pours the cof-fee and she ___ says what was wrong with you last _night?

Fmaj7



Dreams, just dreams, my love ___ we're half a-sleep, but the head-lines on ten-nis, so it

Em7




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
seems ev - 'ry-thing's all right.



Am




G




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
(Well) Do you like ten-nis, do you like ten-nis, do you like




F




Am




F




G



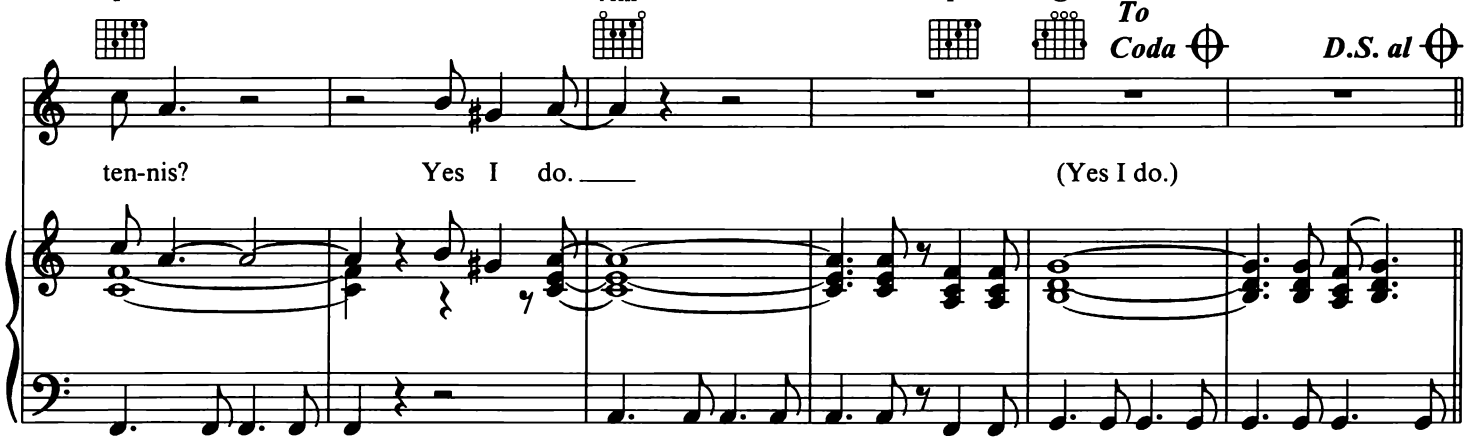
To Coda




D.S. al




ten-nis? Yes I do. (Yes I do.)




Am




Am




E/G#




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3






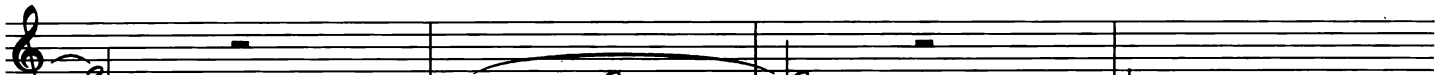




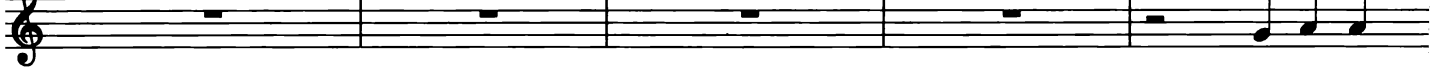
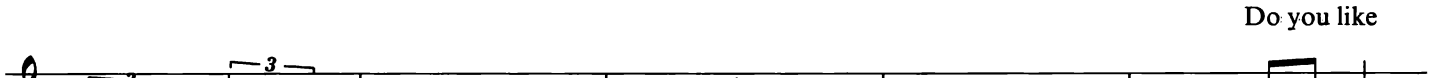

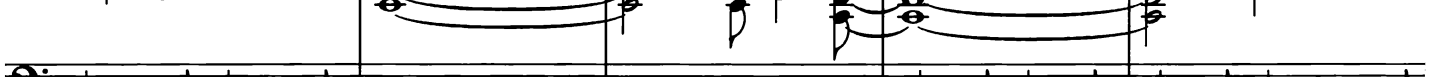



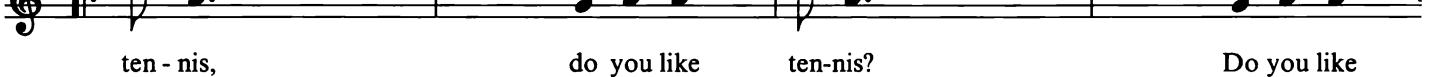

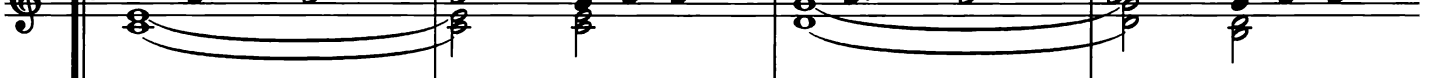



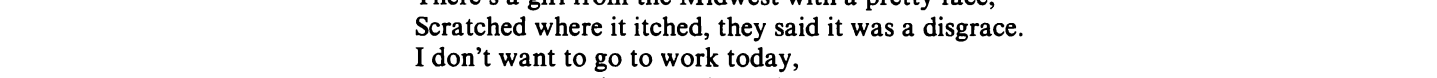
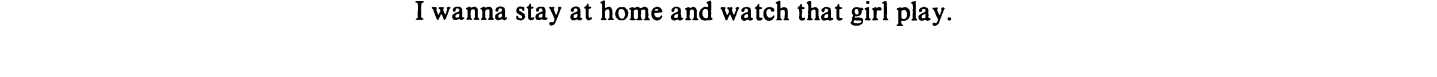
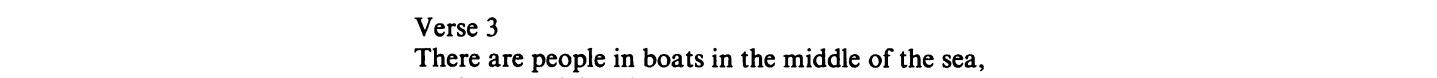
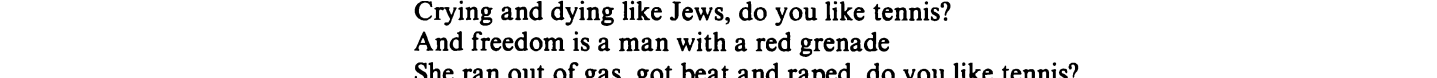



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



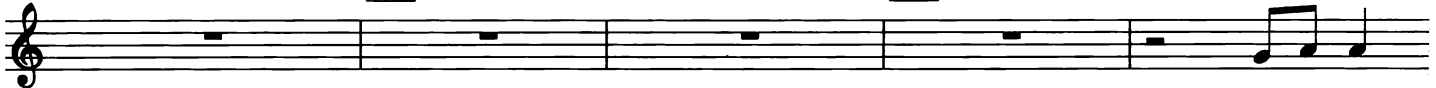
CODA

C/G  Gm7 

F  G 



Do you like





















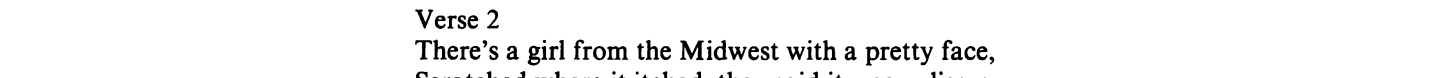
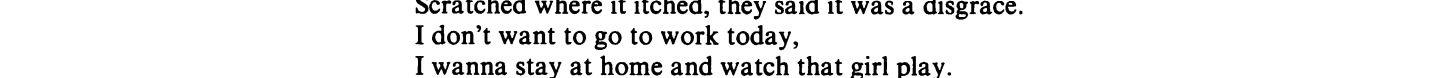

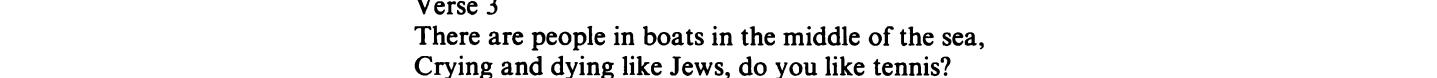
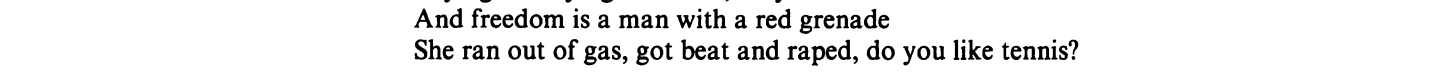










Am  G 

ten - nis, do you like ten-nis? Do you like

Repeat to fac














Verse 2

There's a girl from the Midwest with a pretty face,
 Scratched where it itched, they said it was a disgrace.
 I don't want to go to work today,
 I wanna stay at home and watch that girl play.

Verse 3

There are people in boats in the middle of the sea,
 Crying and dying like Jews, do you like tennis?
 And freedom is a man with a red grenade
 She ran out of gas, got beat and raped, do you like tennis?

EVERY BEAT OF MY HEART

WORDS AND MUSIC BY CHRIS REA

B \flat C F B \flat Gm7 Gm7/C F

The first system of the score shows guitar chords for B \flat , C, F, B \flat , Gm7, Gm7/C, and F. Below the chords is a single treble clef staff with a whole rest. Below that is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both in 4/4 time.

F B \flat C

The day-light breaks, — a pic-ture show of end-less takes, —
 take my place, — re-luc-tant - ly I join the race, —

The second system continues the guitar chords with F, B \flat , and C. It includes the first two lines of lyrics. The musical notation consists of a treble clef staff with lyrics and a grand staff with piano accompaniment.

Am7 Dm7 Gm7 1 Gm7/C

and the mus-ic's com-ing through_ on the rad - i - o. — And I
 it's not my fight, — just trying to stay on my feet. —

The third system continues the guitar chords with Am7, Dm7, Gm7, and 1 Gm7/C. It includes the final two lines of lyrics. The musical notation consists of a treble clef staff with lyrics and a grand staff with piano accompaniment.

2
Gm7/C Bb C7 Am7 Dm7

But oh, _____ there's one thing that gets to me, is that lit-tle

Gm7 Gm7/C F Gm7

girl she puts me down so eas-il-y. In tot-al ab - surd,

Gm7/C F Bb C7

I'm say - ing these_ words. ____ With ev - 'ry beat ____ of my heart. ____

F Bb Gm7 Gm7/C

I will _ love you, with ev - 'ry song, with ev - 'ry breath that I take._

F Bb C7

I'll give you the moon _____ and the sun, _____

F Bb Gm7 1 Gm7/C *rall.*

you're the on - ly one plead-ing love with ev' ry beat ___ of my

F 2 Gm7/C F

a tempo

heart _____ with ev - 'ry with ev-'ry beat ___ of my, of my

Dm7 Gm7 Gm7/C F *rall.*

heart. ___ Plead-ing love with ev-'ry beat ___ of my heart. _____

MIDNIGHT BLUE
WORDS AND MUSIC BY CHRIS REA

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction, a vocal line with lyrics, and a guitar accompaniment. The piano introduction features a treble clef with a melody of eighth notes and a bass clef with a simple bass line. The guitar accompaniment is shown as a single line with chord diagrams for A, D, and D/E. The lyrics are: "I got my mon-ey, I got it here in my hand. O. K. _ _ let me tell _ you this is how we stand_ I've wait - ed so long, _ but a good thing's _ ne-ver too late so".

Chord Diagrams:

- A:**
- D:**
- D/E:**

Lyrics:

I got my mon-ey, I got it here in my hand. O. K. _
_ let me tell _ you this is how we stand_ I've wait -
ed so long, _ but a good thing's _ ne-ver too late so

A D D/E

don't take no chances leave no-thing to fate_ I wan-na

1 A D E A D E

walk tall _ in mid-night blue, look good_ oh _ so good. _

A D E D

Step out _ in mid-night blue, mid-night blue_

A D D/E 2 A

I want mid -

D E D A D E D

-night blue, oh I love _____ mid-night blue, I'm gon-na

A D E D A

To Coda ⊕

step out _____ in mid-night blue _____ oh gim-me, gim-me, gim-me

D E D A D E D A

mid-night blue. I walk tall _____ in mid-night blue, _____ I look good, oh _____

D E D D/A A F#m E

_____ so good, _____ in mid-night blue. _____

D/A A F#m E D *D.S. al*

CODA D E D

mid-night blue, mid-night blue

A D E A *Solo ad lib.*

[8] 1^o

D D/E *Repeat ad lib. to fade*

VERSE 2: I watch the razors with their class and their style
 Dressed to kill, man their lives is just one great big smile
 And oh I wanna be there when they dish that stuff out
 Cool and collected, man that's what it's all about
 So gimme gimme gimme

I CAN HEAR YOUR HEARTBEAT

WORDS AND MUSIC BY CHRIS REA

G D G D G D

The first system of music features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of six measures, each with a chord diagram above it: G, D, G, D, G, and D. The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature (C). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

G D G D G D

The second system of music continues the guitar and piano accompaniment from the first system. It consists of six measures with the same chord sequence: G, D, G, D, G, and D. The piano accompaniment maintains the same rhythmic pattern.

G D G D G D

The third system of music includes the guitar and piano accompaniment, along with two vocal lines. The guitar part has six measures with chords G, D, G, D, G, and D. The piano accompaniment continues. The vocal lines are in a treble clef with a key signature of one sharp. The first vocal line has two phrases: "1 In the si-lence of the side street, Eu-ro-pe-an disc-o" and "3 And I'm sail-ing on your wind song". The second vocal line continues the melody. The piano accompaniment includes a repeat sign in the final measure of the system.

1 In the si-lence of the side street,
Eu-ro-pe-an disc-o
3 And I'm sail-ing on your wind song

G D G D

in the whis - per of the night,
and it's thump - ing out the beat,
oh I can feel this sum - mer breeze,

G D G D

from the dark - ness of the emp - ty hours
there's a juke - box in a caf - é
you've got me walk - ing on my tip - toes

G D G D

to the ear - ly morn - ing light.
where the young - er ones can meet.
you've got me stand - ing on my knees.

G D G D G D

From the hus - tle down on main street with
We got freez - ing Co - ca - Co - la we got
From the mills way down in Pitts - burg to the

G D G D G D

all its lights so bright, to the truck-er on a high - way, —
 an - y - thing you want, I can feel the back beat, —
 clubs of gay Par - ee and no mat-ter where I roam girl, —

G D

pres-sing through the night... 'cause }
 girl but it's you that sings the song — 'cause }
 you can al-ways get to me — 'cause }

G D G D G D

I can hear your heart - beat 1 { and } I — can hear your heart - beat,
 2,3 { yeah }

G D G D 1 G D

girl the sound — of you is — so sweet.

2 G D



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a few notes and rests, corresponding to the lyrics below.

I'm in a sweet to me.

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line consists of a steady eighth-note pattern, while the treble line has chords and some melodic movement.

D.C. al
To Coda

CODA

G D G D

I can hear your heart - beat yeah I

Musical staff and piano accompaniment for the second system. The staff includes the lyrics and some musical notation. The piano accompaniment continues with similar patterns to the first system.

G D G D

— can hear your heart - beat, girl the sound

Musical staff and piano accompaniment for the third system. The staff includes the lyrics and musical notation. The piano accompaniment features a consistent rhythmic accompaniment.

G D G D

Repeat to fade

— of you is — so sweet. to me.

Musical staff and piano accompaniment for the fourth system. The staff includes the lyrics and musical notation. The piano accompaniment concludes with a final chord and some melodic flourishes.

WIRED TO THE MOON
WORDS AND MUSIC BY CHRIS REA

B \flat

F

B \flat

Sleep to-night _

F

— lit-tle girl, — go right on through, — no one will wake — you now. —

B \flat

You're fall-ing, through your dreams,

F

slid-ing down ev-er - y beam, ___ 'cause you don't ___ know how,

C Dm C Bb

don't know how to hurt, don't know how to lie,

C Dm C Bb

you just don't know how to do it, you could-n't if you tried, ___

Bb/C F C Dm C

'cause you're wired to the moon. ___ Wir-ed to the

F Dm C Bb C

moon. Your in-no-cent light, will be shad-ows too

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'moon. Your in-no-cent light, will be shad-ows too'. Above the staff are guitar chord diagrams for F, Dm, C, Bb, and C. The C chords include a triplet of eighth notes. The bottom two staves show the piano accompaniment in bass clef, with chords and a bass line.

Dm C Bb Gm7 Gm7/C F

soon. Sleep lit-tle an-gel, stay wir-ed to the moon.

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in treble clef, with lyrics 'soon. Sleep lit-tle an-gel, stay wir-ed to the moon.'. Above the staff are guitar chord diagrams for Dm, C, Bb, Gm7, Gm7/C, and F. The bottom two staves show the piano accompaniment in bass clef, with chords and a bass line.

2 Dm C Bb C


Oh your in-no-cent light, will be shad-ows all too

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, with lyrics 'Oh your in-no-cent light, will be shad-ows all too'. Above the staff are guitar chord diagrams for Dm, C, Bb, and C. The bottom two staves show the piano accompaniment in bass clef, with chords and a bass line.

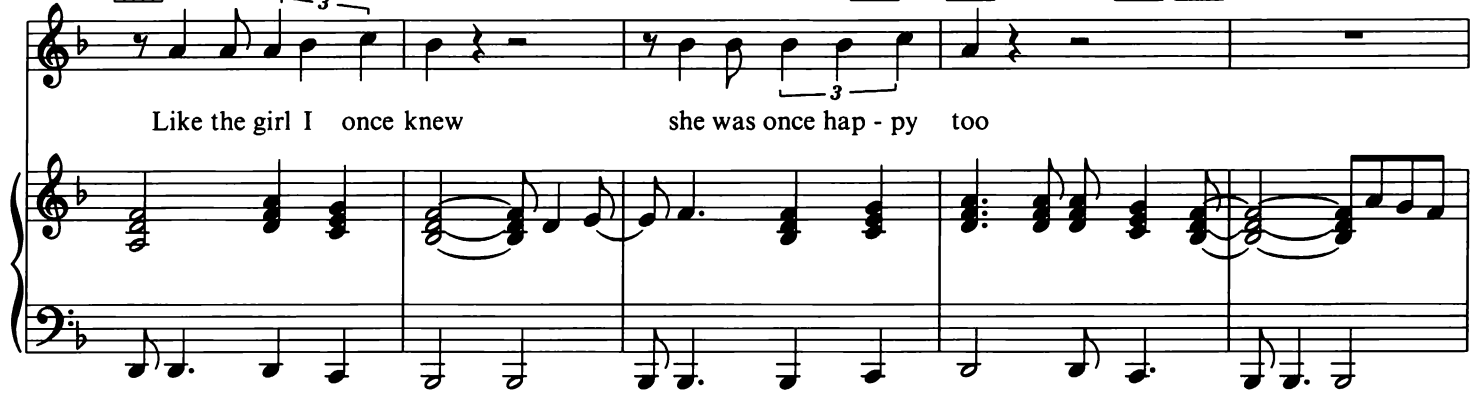
Dm C Bb Gm7 Gm7/C F C

soon, sleep lit-tle an-gel, stay wir-ed to the moon.

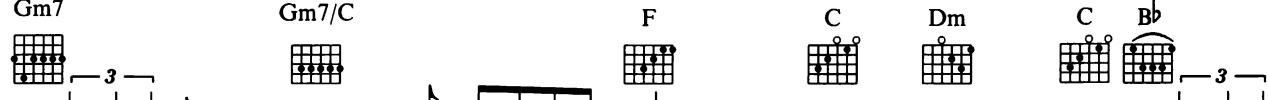
Detailed description: This system contains the final two lines of music. The top line is the vocal melody in treble clef, with lyrics 'soon, sleep lit-tle an-gel, stay wir-ed to the moon.'. Above the staff are guitar chord diagrams for Dm, C, Bb, Gm7, Gm7/C, F, and C. The bottom two staves show the piano accompaniment in bass clef, with chords and a bass line.



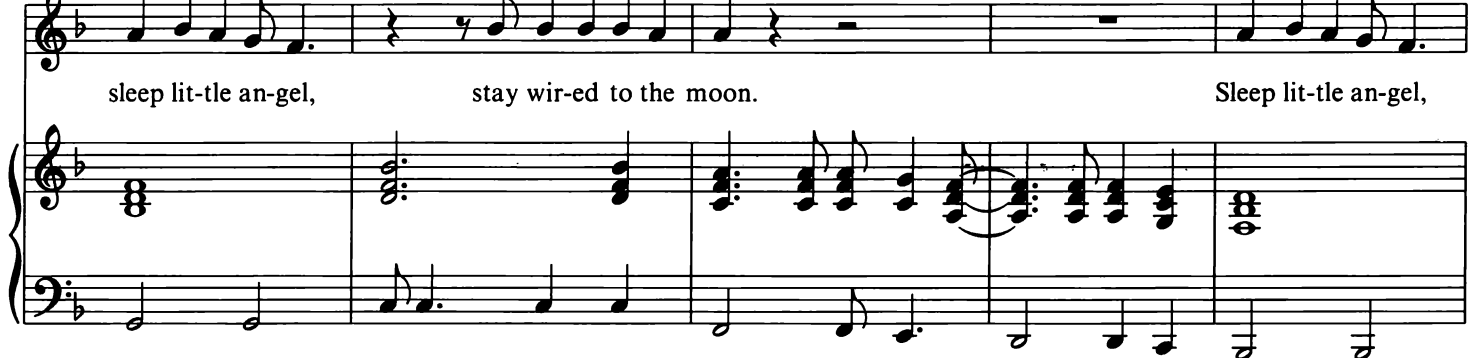
 Dm C Bb C Dm C Bb




Like the girl I once knew she was once hap - py too




 Gm7 Gm7/C F C Dm C Bb



sleep lit-tle an-gel, stay wir-ed to the moon. Sleep lit-tle an-gel,



 Bb/C F C/E Dm C



stay wir-ed to the moon. Wir-ed to the

Repeat to fade

VERSE 2: Far away in the night
 I saw my mother, she was looking at you
 And she said to me,
 My son don't you wake that little girl,
 Though I know you're wanting to
 'Cause you're wanting to laugh
 And you're wanting to play
 I'll leave her in sweet dreams
 She may lose them one day
 Keep her wired to the moon.

LOVE'S STRANGE WAYS

WORDS AND MUSIC BY CHRIS REA

Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A

When

Am7 Dm7 G

pas - sion shines her blind - ing light on you, — you know my friend there's
 Drown - ing in — her laugh - ter as — you go, — in - tox - ic - at - ing

Cmaj7 Fmaj7

no - thing that you can reall - y do. Just fol - low on — be - hind —
 laugh - ter that spins you high and low. Danger - ous times —

Bm7-5



1 B

— her veil of deep-est pur - ple haze, down
— are these, but oh so won-der - ful - ly new,

E

2

E

to love's — strange ways. Laugh a - long — you fool, can't you see they're

Am

B

E

laugh-ing at you, — lost in the haze of

Am

G/A

Am

G/A

Am

G/A

Fmaj7

love's strange ways. — Ain't it

Em7 Fmaj7

fun - ny — how it turns — when it's all ov - er — no-thing's

Am Bm7-5 E Am

learned, just a pas-sion and a fool, —

E Am B

and a me-mo-ry that burns, — and that's what you get

E Am G/A Am G/A Am

when you play with love's strange ways. —

TOUCHÉ D'AMOUR

WORDS AND MUSIC BY CHRIS REA

E  F#m  A 

1 E  2 F#m  B  E  F#m  3°instrumental

Touch-é d'am - our
Touch-é d'am - our

A  E  E  F#m 





yours is a sun - ny day... Of this I'm sure,
sail - ing a - round the room.. like ne - ver be - fore



A  E  G# 









blow - ing my clouds a - way. - I just don't know what this could
 could ne - ver have come too soon... I want this dance to last for -



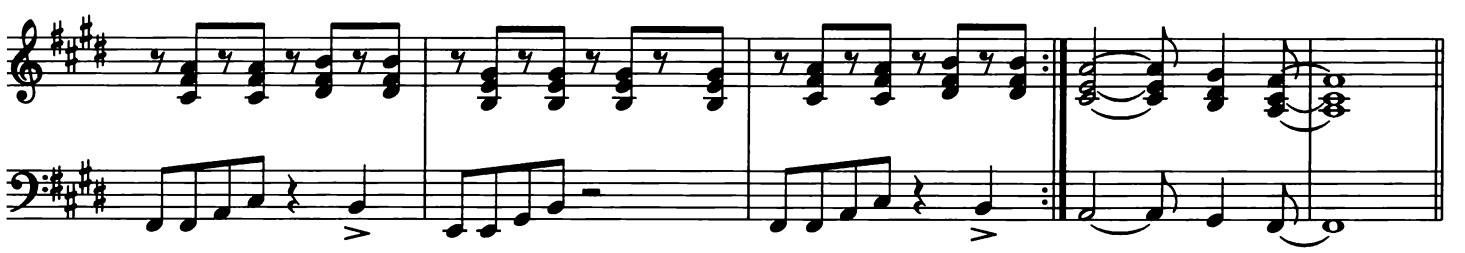
C#m  4fr. G#  1 A  E 







do to me, I on - ly want it - - to be touch - é d'am -
 - ev - er, for it to last for - ever



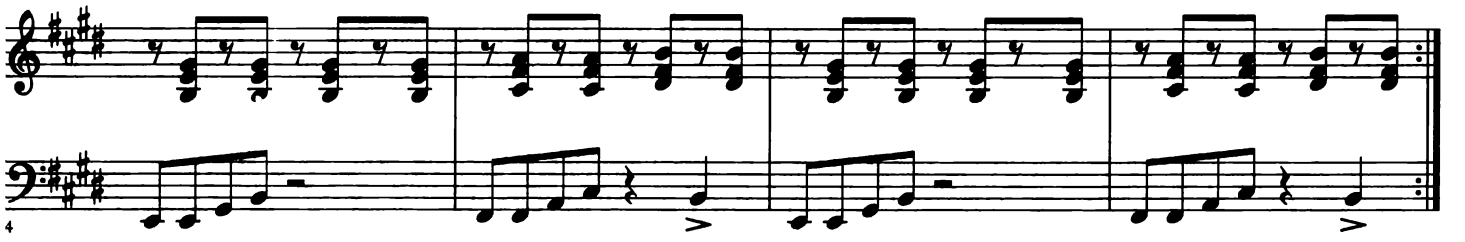
F#m  B  E  F#m  B  2 A  G#m  F#m 

-our, touch - é d'am - our more,



E  F#m  B  E  F#m  B 

touch - é d'am - our, touch - é d'am - our.



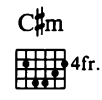
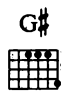
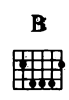
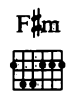
3 A G#m F#m



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3-measure rest.

touch-é d'am-our,

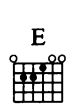
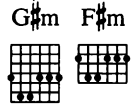
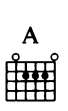
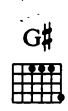
Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



Musical staff with treble clef, key signature of three sharps, and a 4-measure rest.

I want this dance to last for - e - ver,

Piano accompaniment for the second system, continuing the rhythmic pattern.

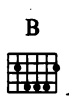
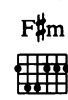
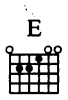
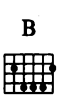
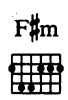


Musical staff with treble clef, key signature of three sharps, and a 4-measure rest.

for it to last for-e - ver more.

Touch-é d'am -

Piano accompaniment for the third system, including a repeat sign in the final measure.



Repeat to fade

Musical staff with treble clef, key signature of three sharps, and a 4-measure rest.

-our,

touch - é d'am-our.

Piano accompaniment for the fourth system, concluding the piece with a repeat sign.

ACE OF HEARTS
 WORDS AND MUSIC BY CHRIS REA

E E/G# A A/B

This system shows the first four measures of the piece. The guitar part consists of four chords: E, E/G#, A, and A/B. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E E/G# A A/B E

Could this be true, — could this be me, — the one who kept —

This system contains the first line of lyrics. The guitar part continues with chords E, E/G#, A, A/B, and E. The piano accompaniment provides harmonic support for the vocal line.

E/G# A A/B C#m7 G#m7

— him-self so high and free... Caught up in the high-est game of all — and

This system contains the second line of lyrics. The guitar part includes chords E/G#, A, A/B, C#m7 (4fr.), and G#m7. The piano accompaniment continues with a consistent rhythmic pattern.

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

all my de-fenc-es tum - ble and fall, — and on - ly the ace of hearts — can save me now. —

This system contains the third line of lyrics. The guitar part includes chords C#m7 (4fr.), A, E/G#, F#m7 (with a triplet), and A/B. The piano accompaniment features triplets in the right hand.

E C#m7 4fr. A A/B E C#m7 4fr.

I wake in earl - y hours and I call your

A A/B E C#m7 4fr.

name — and it's your face I see pres-sed up against my

A A/B C#m7 4fr. G#m7 C#m7 4fr.

wind-ow pane... Sud-den-ly I re - al-ise as the tears start to flow like rain _

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

To Coda

— from the sky... On - ly the ace of hearts — can save me now. —

C#m7 4fr. A A/B E

Said on - ly the ace of hearts _____ can save me now. _____

D E

Ace of hearts, _____ tell me what's this game we're play - ing.

D E

Ace of hearts, _____ it's all down to you. _____

D B

I'm lost, _ lost like a child in a strange _ dream. Op-en your door_

and pull me, pull me pull me through

D.S. al

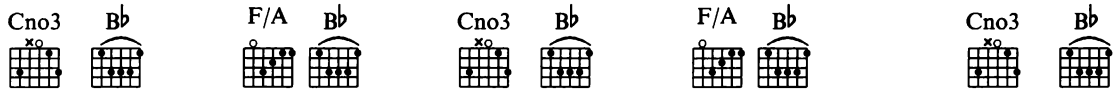
CODA

On - ly the ace of hearts can save me now. *Repeat to fade*

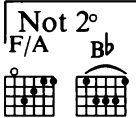
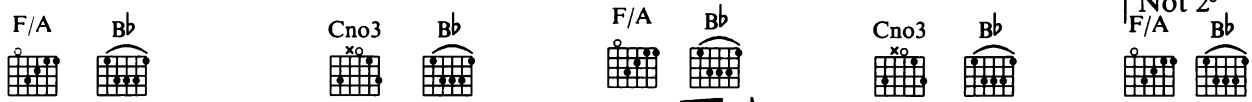
VERSE 3 (*): I'm flying like the wind in the dead of night,
 I'm flying so high searching for them landing lights.
 And I've never been this way before,
 Darling all I need is your love more and more,
 Only the ace of hearts can save me now.

I DON'T KNOW WHAT IT IS BUT I LOVE IT

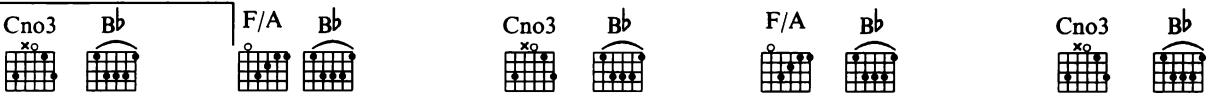
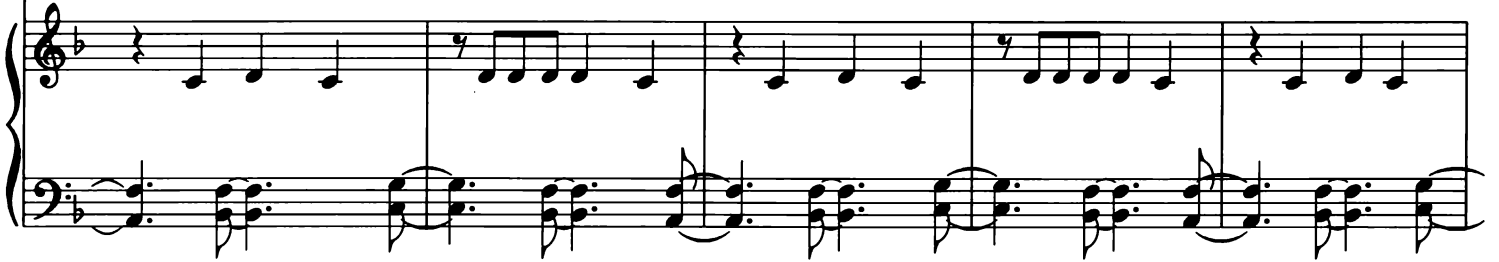
WORDS AND MUSIC BY CHRIS REA



Could it be ___ just that I'm craz -
And it seems ___ to be a-round -



- y, could it be ___ the way I feel ___ this time of year. ___
- me e - ven though ___ no one can see ___ they seem to share. ___



When a cert - ain sit - u - at - ion seems to bring ___ the best out of ___
Deep in-side ___ the wild-est day dreams go so far ___ they scare me, frank -



F/A Bb Cno3 Bb F/A Bb F Bb Bb/C C

me, I don't care. } When she's stand - ing close be-side me, - ly, I don't care. }

F Bb Bb/C C F Gm7 F/A Bb

some-thing turns in-side me, brings my sen - ses to the point of no re - turn.

D7sus4 D G Bm C D7

And I don't know what it is but I love it, I

G Bm C D7 G Bm C D7

don't know what it is but I want it to stay.. I don't know what it is but I love it, I

G Bm C D7 G Em C C/D D7

don't know what it is but I want ___ it to stay, and I love ___ it, ___ oh ___ I love..

G Em | 1 C C/D D7 | 2 C C/D D7 G Em C C/D D7

___ it. ___ Oh ___ I 1 - 1-1-1-love it, ___ oh ___ I love..

G Em C C/D D7 Bb/C C Bb/C

___ it. ___

C Bb/C C Bb/C C C D D.S. to fade

Oh I don't ___

SHAMROCK DIARIES
WORDS AND MUSIC BY CHRIS REA

G G/C G G/C

G G/C G G/C

In waves of peo-ple you can lose your feet, you got-ta stay hard to the ground.

G G/C G G/C

It gets so ea-sy now to lose your way when you're ev-er out-ward bound.

C/F C/D C/F

Church bell ring-ing in the fad-ing light, stops you dead like a cold steel

C D F/G F/C C/F

wall. The ghost of yest-er-years is touch-ing you, and as sure as God_ you'll fall...

G/D G G/C G/A F/D G G/C




And I see you and I see me,


G/A F/D G G/C G/A F/D G G/C

I see it all _____

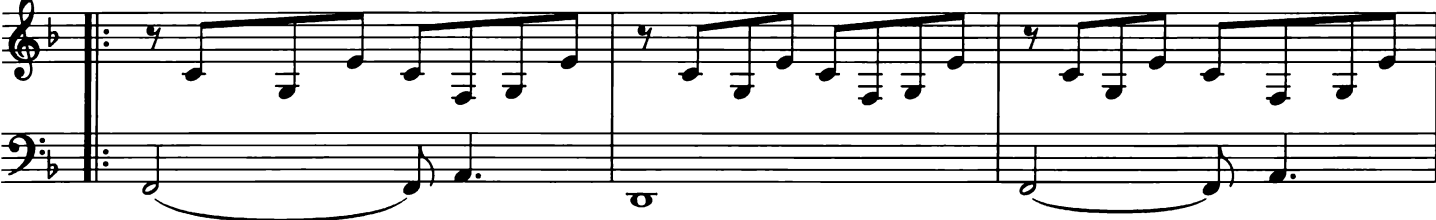
{ like it used to be.
like a di - ar - y





G/A F/D C/F C/D C/F C/D


C/F  C/D  C/F 



And all the reasons why you start-ed out hit you hard with ev-'ry
 Like some-thing lost in-side your o-ver-coat you find it lat-er by mis-
 I'm gon-na write it in a di-ar-y now I re-mem-ber ev-'ry



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



bell, the choir prac-tice in the empt-y hall is a sound you know so
 -take, you lost it all a thous-and years a-go and you pray it's not too
 -thing, yeah, I re-mem-ber how it used to be with ev'ry note that choir boy













C/D  *To Coda*  *D.S. al*  CODA  G  G/C  3 fr. G/A  F/D  G  G/C  3 fr.

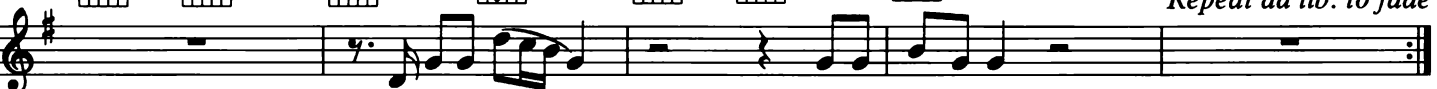


well. And I see you and I see me,
 late. and I see me,
 sings.



G/A  F/D  G  G/C  3 fr. G/A  F/D  G  G/C  3 fr. G/A  F/D 

Repeat ad lib. to fade



I see it all _____ { like it used to be.
 like a di-ar-y.



STEEL RIVER

WORDS AND MUSIC BY CHRIS REA

G/B C C/D D/E G/B C C/D G

This system shows the first four measures of the piece. It features a guitar part with chords G/B, C, C/D, D/E, G/B, C, C/D, and G. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

G/B C C/D D/E G/B C

I was born and raised_ on steel ri - ver, I see it all ___ like it was

This system contains the first two lines of lyrics. The guitar part continues with chords G/B, C, C/D, D/E, G/B, and C. The piano accompaniment supports the vocal line with chords in the treble and a bass line in the bass.

C/D G G/B C C/D D/E

yes - ter - day. _ The ships and bridg-es they were all de - liv - ered

This system contains the second two lines of lyrics. The guitar part continues with chords C/D, G, G/B, C, C/D, and D/E. The piano accompaniment continues to support the vocal line with chords and a bass line.

G/B C C/D G G/B C
(2nd instr. continue)

from Syd-ney har-bour to the 'sis-co bay. — I met my love down on

C/D D/E G/B C

steel ri - ver, we served our dreams and spent our

C/D G G/B C C/D D/E

child-hood days. — In rain - y streets we'd kiss a - way the shiv - ers

G/B C C/D G

Omit 2^o

and hide from fear in-side the la-test craze..

C6 G/B D D9 D6 D7

(2nd instr.)

Danc - ing _ to Mo - town, mak - ing love with a Car-ole King_ re-cord play-ing.

C6 G/B D7 D9 D6 D7

Oh _ how I loved you, say good-bye,

G/B C G/B C G/B C D Em G/B C G/B

steel ri - ver ooh _

C G/B C C/D G G/B C G/B C G/B C D Em

say good-bye _ steel ri - ver

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

ooh

Say good-bye

CODA

Detailed description: This system contains the first two musical systems. The first system features a vocal line with the word 'ooh' and a piano accompaniment. Above the vocal line are guitar chord diagrams for G/B, C, G/B, C, G/B, C, and C/D. The second system features a vocal line with the words 'Say good-bye' and a piano accompaniment. Above the vocal line are guitar chord diagrams for G/B, C, and G/B. A 'CODA' symbol is placed at the beginning of the second system.

C G/B C D Em G/B C G/B C G/B C/D

steel ri-ver, ooh

Repeat ad lib. to fade

Detailed description: This system contains the third musical system. The vocal line includes the words 'steel ri-ver,' and 'ooh'. Above the vocal line are guitar chord diagrams for C, G/B, C, D, Em, G/B, C, G/B, C, G/B, C, and C/D. The piano accompaniment continues. The instruction 'Repeat ad lib. to fade' is written at the end of the system.

VERSE 2: Ten thousand bombers hit the Steel River
 And many died to keep her running free,
 And she survived but now she's gone forever
 Her burning heart is just a memory.

And I ran away from life on Steel River
 Luck or not, I gladly took the break,
 The odds were low the chances nearly zero
 But chance it was I had to take.

VERSE 3: They say that salmon swim in Steel River
 They say that it's good to see them back again,
 I know it hurts to see what really happened
 I know one salmon ain't no good to them.

They were born and raised to serve their Steel Mother
 It was all they taught and all they ever knew,
 And they believed that she would keep their children
 Even though not a single word was true.

JOSEPHINE

WORDS AND MUSIC BY CHRIS REA

Chord Progression 1: Dm, Gm7, Gm7/C, C, Dm

Chord Progression 2: Gm7, Gm7/C, C, Dm

Chord Progression 3: Gm7, Gm7/C, C, Dm

Chord Progression 4: Gm7, Gm7/C, C, Bbmaj7

Lyrics:
 There's rain on my win-dow,
 but I'm think-ing of you _____ tears on my pil-low
 but I will come through. Jo - seph - ine, I'll

Gm9 3rdfret G7/B

send you all — my love, — and ev - 'ry sing - le step — I take,

Gm9 3rdfret To Coda ⊕ Bb/C C Bb/C C Bbmaj7

I'll take — for you. — Jo - seph - ine, I'll

C Dm Gm7 Am7 Bbmaj7 C Dm

send you all — my love, Jo-seph - ine, I'll send you all — my

Gm7 Bb/C C Bb/C C

love. (2.) Now there's a Jo - seph -

Bbmaj7 C Dm Gm7 Dm

-ine, I'll send you all my love, Jo-seph - ine. —

Gm7 Gm7/C C D.S. at CODA Bb/C C Bb/C C

my ——— Jo - seph -

Bbmaj7 C Dm Gm7 Am7 Repeat ad lib. to fade

-ine, I'll send you all — my love, Jo-seph-

VERSE 2: Now there's a storm on my radar but I can still fly
But you are the reason for the blue in my sky.

VERSE 3: Life without meaning, I was walking away
In the coldest of winters the night becomes day.

STAINSBY GIRLS

WORDS AND MUSIC BY CHRIS REA

E

E **A/E** **E** **C#m** 4fr. **B** **A**

Some girls used to kiss and run, they ne-ver knew what they had done.

E **A/E** **E** **C#m** 4fr. **B** **A**

Some girls al-ways wasted your time _ and keep you hang-ing on the line. _

B **E**

Some loved hors - es and al-ways stayed at home. But the

A B E A/E E

Stains - by girls ___ loved the Roll - ing Stones.

2 A E B E A E B E

Now and I fell in love, and I fell in love,

A E/G# B/F# E A E To Coda B E

I fell in love, ___ yeah, ___ I fell in love with a Stains-by girl. ___

A/E E A/E E A/E E

CODA B E

Stains-by girl -

Solo ad lib.

Chord diagrams shown above the guitar staff:

- B
- E
- A E
- B E
- B E
- A E/G#
- B/F# E
- A E
- B E

VERSE 2: Now some had games that you had to play
 Making rules along the way,
 Strange attractions newly found
 Pride and passion kicked around.

Some girls stole your heart like most girls do,
 But a Stainsby girl could break it in two.

VERSE 3: Deepest water, Stainsby blue
 Running straight and running true,
 Names and faces fade away
 Memory is here to stay.

Some girls steal your heart like most girls do
 But a Stainsby girl could break it in two.

ON THE BEACH
 WORDS AND MUSIC BY CHRIS REA

Fm7  Dbmaj7 

Ped * Ped *

Fm7  Dbmaj7  C7-10  Fm7 

Ped *

G°  C7-10  Fm7  G°  C7-10  Fm7 

Be - tween the eyes_ of love_



G° C7-10 Fm7 G° C7-10 Fm7

I call your name, be - hind their guard-ed walls

G° C7-10 Fm7 G° C7-10 Fm7

I used to go. Up on a sum-mer wind

G° C7-10 Fm7 G° C7-10 Bbm7

there's a cer - tain me-lod-y, takes me back to the place

Cm7 Dbmaj7 Eb Fm7

that I know. On the beach,

Ped

D \flat maj7

C7-10

Fm7



Musical staff with treble clef, key signature of three flats, and a whole rest.

Musical staff with treble clef, key signature of three flats, and lyrics: "on the beach." with a long line indicating a sustained note.

Musical staff with bass clef, key signature of three flats, and a whole note.

*

Ped

D \flat maj7

C7-10

Fm7



Musical staff with treble clef, key signature of three flats, and a whole rest.

2. The For - ev - er in my dreams.

Musical staff with treble clef, key signature of three flats, and lyrics: "2. The For - ev - er in my dreams."

Musical staff with bass clef, key signature of three flats, and a whole note.

*

G $^{\circ}$

C7-10

Fm7

G $^{\circ}$

C7-10

Fm7



Musical staff with treble clef, key signature of three flats, and lyrics: "my heart will be hanging on to this"

my heart will be hanging on to this

Musical staff with treble clef, key signature of three flats, and lyrics: "my heart will be hanging on to this"

Musical staff with bass clef, key signature of three flats, and a whole note.

E \flat m7

A \flat 7

D \flat maj7

G $^{\circ}$

C7-10

Fm7



sweet mem - or - y

a day of strange de - sire

Musical staff with treble clef, key signature of three flats, and lyrics: "sweet mem - or - y a day of strange de - sire"

Musical staff with bass clef, key signature of three flats, and a whole note.

B \flat /C Fm7 B \flat /C B \flat m7

— and a night that burned like fi - re. Take me back — to the place _

Cm7 D \flat maj7 E \flat Fm7

— that I know, — on the beach, —

D \flat maj9 C7-10

on the beach. —

Repeat to fade


* Ped

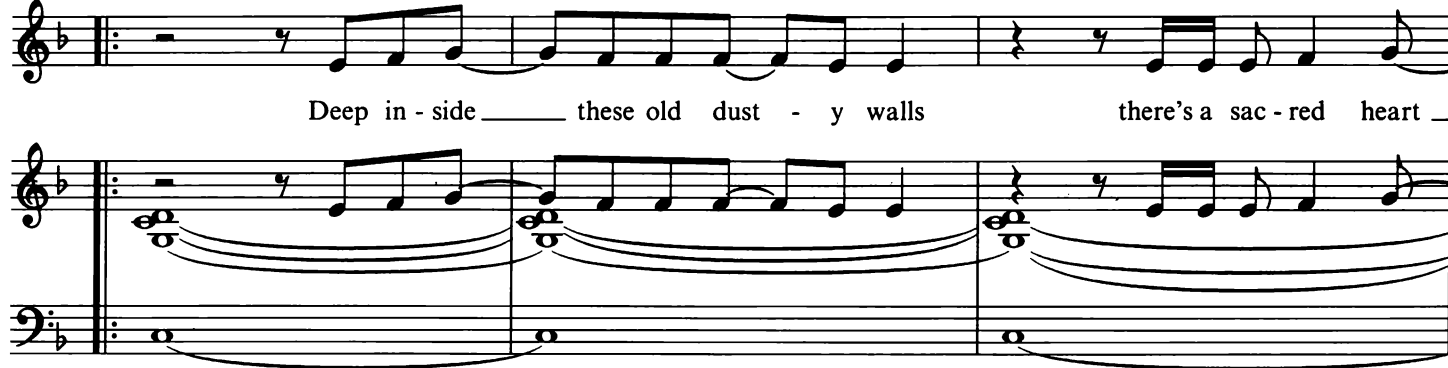
VERSE 2: The secrets of the summer I will keep
 The sands of time will blow a mystery,
 No one but you and I
 Underneath that moonlit sky,
 Take me back to the place that I know
 On the beach.

GIVERNY
WORDS AND MUSIC BY CHRIS REA

Cadd9  




Cadd9 




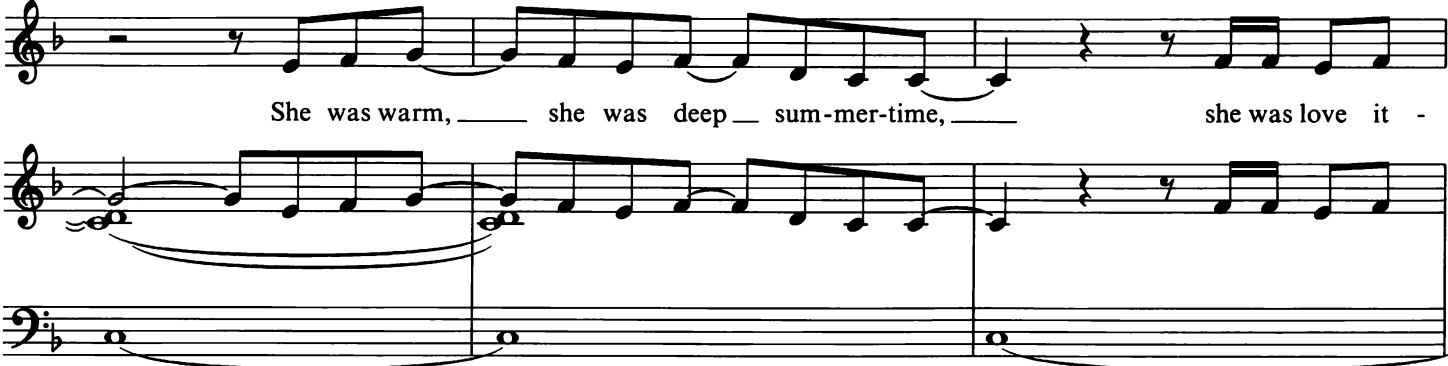
Deep in - side _____ these old dust - y walls there's a sac - red heart -

Bbadd9 



_____ I'd know this gard - en an - y-where.

Cadd9 



She was warm, _____ she was deep sum-mer-time, _____ she was love it -

B \flat add9



-self and she was stand - ing there.

1° only
Dm



B \flat



C



Dm



Stand-ing close, so close to me. I close_



_ my eyes_ and I can_ see. Gi-ver-ny,

Dm



Gi-ver - ny, _____

Bb

doo doo doo doo { doo
Gi-ver-ny }

1

To Coda

2

Gm7 Am7 Bbmaj7 D.S. al CODA

F

Gi-ver-ny,

Dm

Gi-ver - ny, _____ doo doo doo doo

Bb

doo

Repeat ad lib. to fade

VERSE 2: And in this strange and holy place
 I looked for love and found it everywhere
 It was what you saw
 She came to see
 Because of you, she was standing there.

VERSE 3: Books may burn and rain may fall
 But what is here I know will last
 Forever more
 Colours change, there are no defines
 She was love itself, and I thank you for giving me...

LUCKY DAY
WORDS AND MUSIC BY CHRIS REA

E F#m D E F#m D E C#m7 Dmaj7

A lit-tle bit of day - light_ shine on my pill - ow,_

come through my win - dow_ pane. Speak of the

F#m D E F#m D E F#m D

morn - ing, — hope is e - tern - al, — bet - ter to look at it — this way. —

E D A/C# Bm7 A

— This could be — my luck - y day — this could be —

D A/C# Bm7 A

— my luck - y day — this could be — my luck - y day —

D A/C# Bm7 A D A/C# Bm7

— this could be — my luck - y day. —

E F#m D E F#m D E F#m D

{ A glass filled with crys-tals, -
No in-hib-it-ions, -

E F#m D E C#m7 4fr. Dmaj7

six mil-lion rain-bows, - gift-ed to see with child-ren's eyes. ____
na-ive for-ev-er, - better look-ing up than look-ing down. ____

E F#m D E F#m D

Al-ways a small chance, - of shoot-ing that rain-bow, -
Don't try to beat it, ____ twist and de-feat it, ____

1 E F#m D E

bless this dawn ____ with sweet sur-prise ____ this could be ____ my luck-y day -

2 E C#m7 4fr. Dmaj7 B

leave those kind_ of com - pli-cat - ions, ne-ver to ___ be found. ___

B/C# C# D

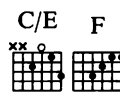
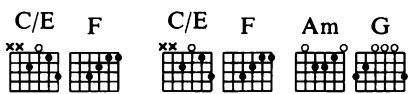
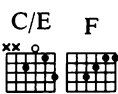
A | etc. E A A Last E A

This could be ___my luck - y day. -

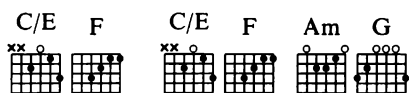
D A E A Ad lib. to fade

— this could be ___my luck - y day, -

IT'S ALL GONE
WORDS AND MUSIC BY CHRIS REA



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of whole rests. The piano part has a melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb) and the time signature is common time (C).



The second system continues the musical notation from the first system. The guitar part remains with whole rests. The piano accompaniment continues with the same melody and bass line.



The third system of music includes the lyrics "A care-less heart ain't no". The guitar part has whole rests until the end of the system, where it begins a melodic line. The piano accompaniment continues with the same melody and bass line.

G Fmaj7

good to no - one, I was go-ing back, my friends to see, - what be-came of my

G Fmaj7 Em7

child-hood day-dreams, of all the things that used to be. - To my sur-prise

Dm7 G Fmaj7 Em7 Dm7 G Fmaj7 Em7

I stood a-lone, I walked a ri-ver of a wa-king dream... My fa-ther say

Dm7 G Fmaj7 Em7 Dm7 G C/E F

Know what you're think-ing, - guess this old town's seen - bet-ter days - it's all gone, -

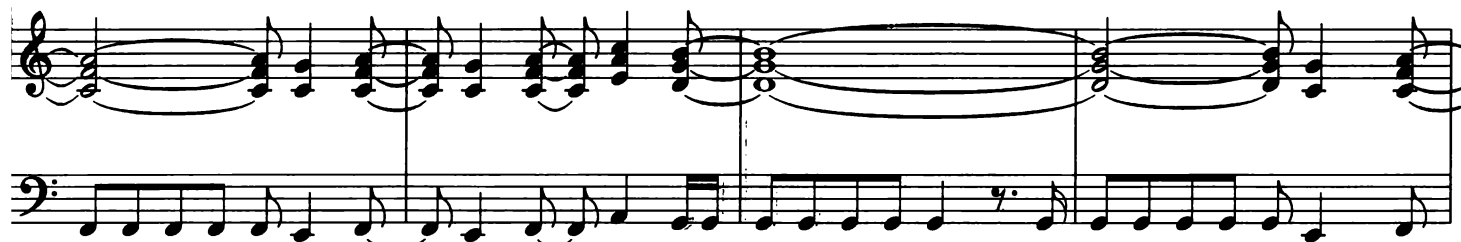
(CHORUS)

C/E F C/E F Am G

C/E F

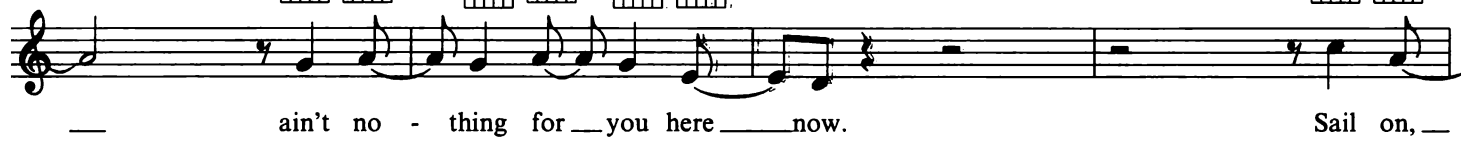


— ain't no - thing for you here now. It's all gone—

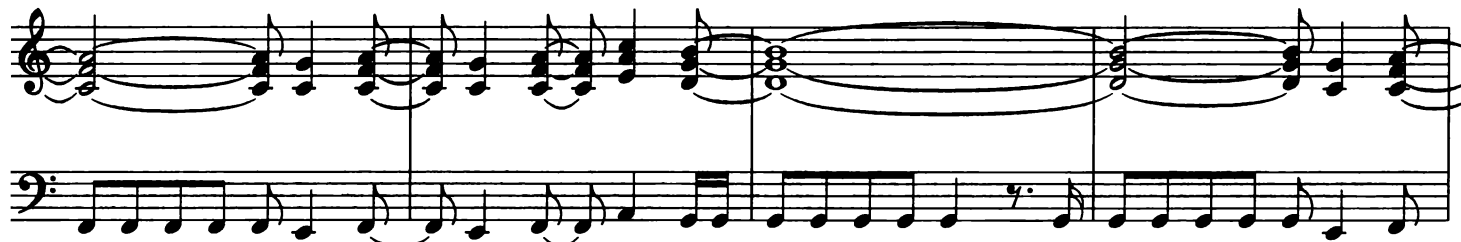


C/E F C/E F Am G

C/E F



— ain't no - thing for you here now. Sail on,—

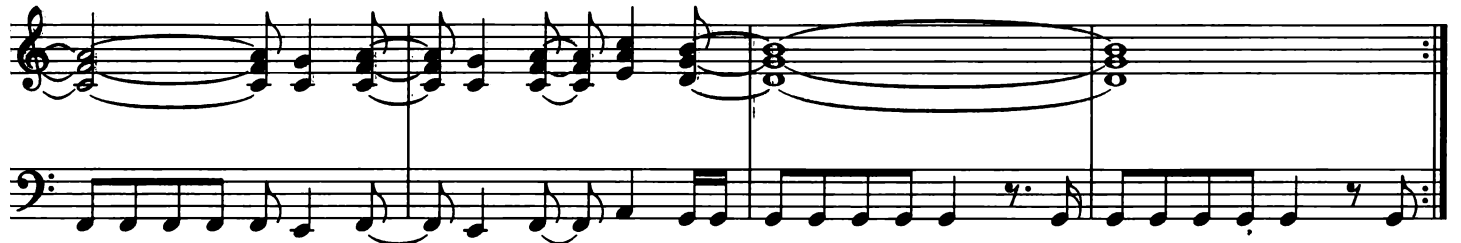


1

C/E F C/E F Am G



— ain't no - thing for you here now.



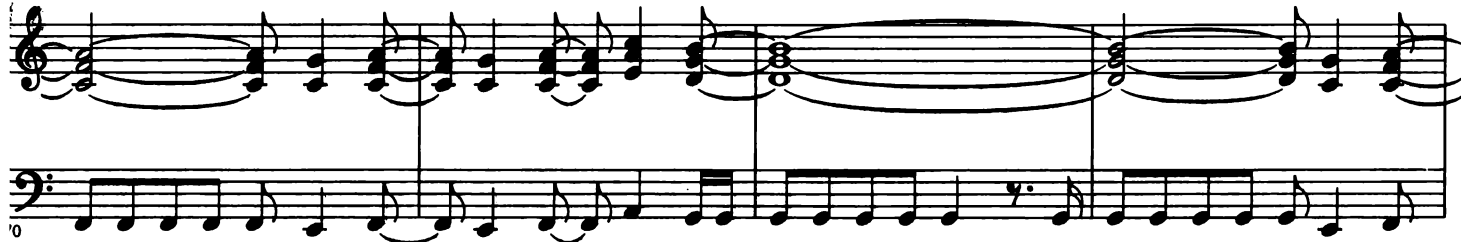
2

C/E F C/E F Am G

C/E F



— Sail on—



C/E F C/E F Am G *To Coda* *D.S. al* CODA C/E F
 C/E F C/E F Am G C/E F
 Repeat to fade

VERSE 2: You call for change, something better
 Cutting down that big old tree.
 Flesh and blood, they're in there somewhere
 No matter what, you just don't seem to see.
 I walk your chambers, your empty halls
 I see you talking behind the doors,
 My father say "know what you're thinking
 Guess this old town's seen better days."

VERSE 3(♯): I'm sailing on, I'm running faster
 Than I ever run before.
 My father say "know what you're thinking
 Guess this old town's seen better days."

S I N G L E S

SO MUCH LOVE/BORN TO LOSE	31.5.74
FOOL (IF YOU THINK IT'S OVER)/MIDNIGHT LOVE	17.3.78
WHATEVER HAPPENED TO BENNY SANTINI/THREE ANGELS	16.6.78
DIAMONDS/CLEVELAND CALLING	9.3.79
RAINCOAT AND A ROSE/NO QUALIFICATIONS	29.6.79
TENNIS/IF YOU REALLY LOVE ME	7.3.80
DANCING GIRLS/FRIENDS ACROSS THE WATER	16.5.80
LOVING YOU/LET ME BE THE ONE	5.2.82
EVERY BEAT OF MY HEART/DON'T LOOK BACK	7.5.82
LET IT LOOSE/URBAN SAMURAI	11.2.83
LET IT LOOSE (SPECIAL EXTENDED REMIX)/(from the motion picture film 'Cross Country')	25.2.83
SIERRA SIERRA/URBAN SAMURAI	
I CAN HEAR YOUR HEARTBEAT/FROM LOVE TO LOVE	13.5.83
I CAN HEAR YOUR HEARTBEAT (SPECIAL EXTENDED MIX)/ FROM LOVE TO LOVE/FRIENDS ACROSS THE WATER	13.5.83
LOVE'S STRANGE WAYS/SMILE	1.7.83
I DON'T KNOW WHAT IT IS BUT I LOVE IT/MYSTERY MAN	24.2.84
I DON'T KNOW WHAT IT IS BUT I LOVE IT/I DON'T KNOW WHAT IT IS BUT I LOVE IT (7" version)/MYSTERY MAN	9.3.84
BOMBOLLINI/TRUE LOVE	11.5.84
BOMBOLLINI/Excerpts from BOMBOLLINI/TRUE LOVE	11.5.84
TOUCHÉ D'AMOUR (SPECIAL REMIX)/TOUCHE D'AMOUR (instrumental)	6.7.84
TOUCHÉ D'AMOUR (SPECIAL EXTENDED REMIX/ TOUCHÉ D'AMOUR (SPECIAL REMIX) -7" version/ TOUCHÉ D'AMOUR (instrumental)	6.7.84
ACE OF HEARTS (SPECIAL REMIX)/Excerpts from	14.9.84
I CAN HEAR YOUR HEARTBEAT recorded live at the Montreux Jazz Festival	
ACE OF HEARTS/I CAN HEAR YOUR HEARTBEAT/FROM LOVE TO LOVE	21.9.84
STAINSBY GIRLS/AND WHEN SHE SMILES	8.3.85
STAINSBY GIRLS (SAX MIX)/AND WHEN SHE SMILES/ SUNRISE/DANCING SHOES/SEPTEMBER BLUE	15.3.85
JOSEPHINE/DANCING SHOES	14.6.85
JOSEPHINE/DANCING SHOES/EVERYTIME IT RAINS	14.6.85
IT'S ALL GONE/BLESS THEM ALL	28.2.86
IT'S ALL GONE/CRACK THAT MOULD/LOOK OUT FOR ME/BLESS THEM ALL/LET'S DANCE	28.2.86
ON THE BEACH (SPECIAL REMIX)/IF ANYBODY ASKS YOU	16.5.86
ON THE BEACH (SPECIAL EXTENDED REMIX)/IF ANYBODY ASKS YOU/ ON THE BEACH (SPECIAL REMIX - 7" version)	16.5.86

A L B U M S

WHATEVER HAPPENED TO BENNY SANTINI	7.4.78
DELTICS	6.4.79
TENNIS	28.3.80
CHRIS REA	26.3.82
WATERSIGN	27.5.83
WIRED TO THE MOON	13.4.84
SHAMROCK DIARIES	13.5.85
ON THE BEACH	14.4.86