

SCORPIONS

ANTHOLOGY

ARRANGED FOR PIANO/VOCAL
WITH GUITAR CHORD BOXES
AND FULL LYRICS

SCORPIONS

ANTHOLOGY

211

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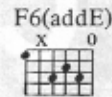
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Always Somewhere

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2



Guitar (actual sound)

mp
R.H.




Ar - rive_ at sev - en. The place feels

Am C G Am

good. No time to call _ you to - day. —

C G

En-cores till e - lev - en, then

F6(addE) Em7 Am C

Chi nese food. Back to the

G Am

ho - tel a - gain. —



Guitar (actual sound)
(2nd time ad lib)



F6(addE)



Musical notation for the first system, including a vocal line with a triplet and piano accompaniment.



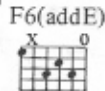
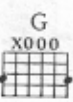
Musical notation for the second system, including a vocal line and piano accompaniment.



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

I call your
An - oth er

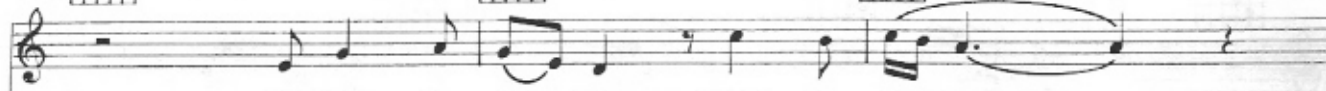
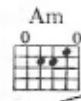
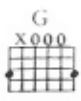
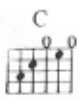
Musical notation for the fourth system, including a vocal line and piano accompaniment.



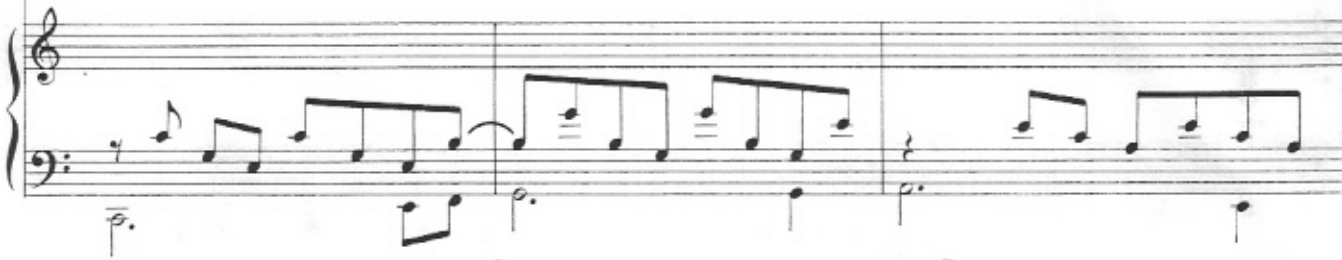
Musical notation for the fifth system, including a vocal line and piano accompaniment.

num - ber, the line ain't free.
morn - in', an - oth er place.

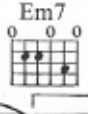
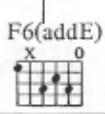
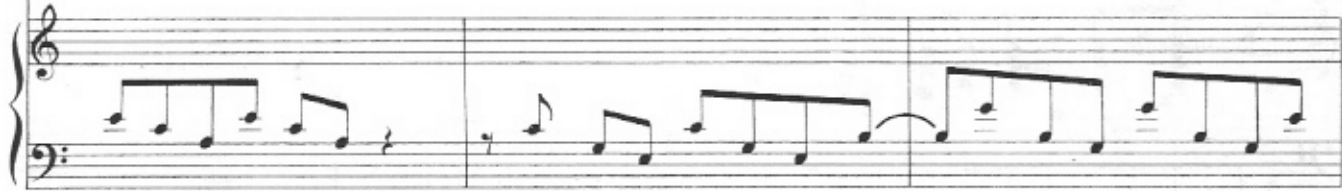
Musical notation for the sixth system, including a vocal line and piano accompaniment.



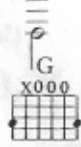
I'd like to tell you, come to me.
The only day off's far a way.



A night with - out you
But ev - 'ry cit - y has



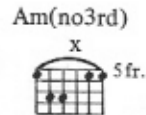
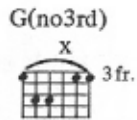
seems like a lost dream. Love, I can't
seen me in the end, and brings me



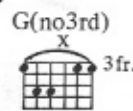
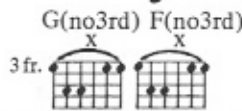
tell you how I feel.
to you you a gain.



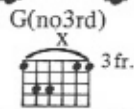
cresc.



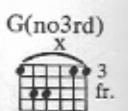
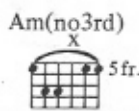
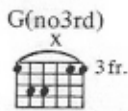
Al-ways some - where. _____ Miss you _____ where I've



been. _____ I'll _____ be back _____ to love you a -



gain. _____ Al-ways

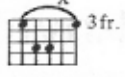


some - where. _____ Miss you _____ where I've been. _____

F(no3rd)

G(no3rd)

C(no3rd)



I'll be back to love you a - gain.

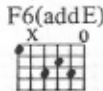
Musical notation for the first system, including vocal line and piano accompaniment.



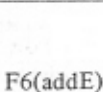
Musical notation for the second system, including piano accompaniment.

R.H.

mp



Musical notation for the third system, including piano accompaniment.



Musical notation for the fourth system, including piano accompaniment.

rit.

Musical notation for the fifth system, including piano accompaniment.

Loving You Sunday Morning

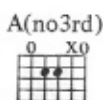
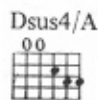
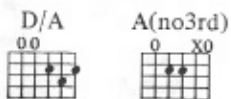
Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Moderately

No chord

Medium Rock beat

D/A Dsus4/A D/A A(no3rd)

A(no3rd) D/A Dsus4/A D/A A(no3rd)

Work - in' hard to get it on for you
 Peo - ple tell me that I'm gon - na lose you,

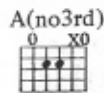
D/A Dsus4/A D/A A(no3rd) D/A Dsus4/A

ev - 'ry day and night.
 our love will die.

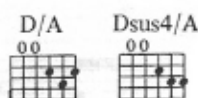
I give you all I've got
 So tell me, is it true,

D/A A(no3rd) D/A Dsus4/A D/A A(no3rd)

to give. Take it all.
 right or wrong?



Love, I know that you're feel - in' blue, _____
I nev - er ev - er wan - na lose your love, _____



lone - ly deep in - side, _____ 'cause I know how it feels _____
so I will change my life. _____ Be - lieve in me, my love. _____



_____ to be a - lone. _____ }
_____ I'm com - ing home. _____ }



3 fr.

Lov - in' you Sun - day morn - ing, you were on my mind, _____

No chord D/A Dsus4/A D/A A(no3rd)

love, ev - 'ry day.

D/A Dsus4/A D/A A(no3rd) Csus2 3 fr.

Lov - in' you Sun -

day morn - ing, your love makes me fly so far a-way.

N.C. D/A Dsus4/A D/A A(no3rd) D/A Dsus4/A B°

1. 2.

A(no3rd) F⁰7

Whoa ah —

B⁰7 A(no3rd) F⁰7 B⁰7

ba ba ba ba ba ba ba. Whoa ah.

Repeat and fade

A(no3rd) F⁰7 B⁰7 A(no3rd)

Whoa ah.

Is There Anybody There?

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

Bm



Bm7



Bm



Bm7



1.

2.

D



C



B7/D#



Em





ah. _____ ah. _____

1.

2.



Bm



O - pen my mind; let me find new vi - bra - tions.
I find my - self in a state of con - fu - sion.

A



Tell me the way I must take to reach my des - ti - na - tion,
Life's like a pan - to - mime trick or a la - ser il - lu - sion.

Bm



and a place_ where I can stay.
Where's a place_ that I can stay?

Where is the love_ of my life?_ Could - n't find_ her.
Save me; don't let_ me get lost_ in the o - cean.

Show me the way_ to find back_ to my - self,_ 'cause I'm no -
I need your help_ ev - 'ry day_ to con - trol_ my e - mo -



Bm



where tions in the dark - ness of these days. }
in the dark - ness of these days. }



Is there an - y - bod - y there who feels — that vi - bra - tion, who



shows me the way to my love?

Is there an - y - bod - y there with that —



— in - cli - na - tion to bring back the sun to my heart?



Repeat and fade

D



C



B7/D#



Ah, _____

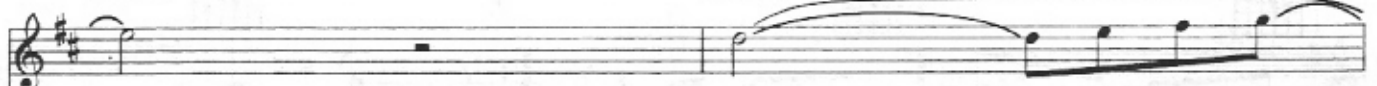
ah, _____



Em



D



ah, _____



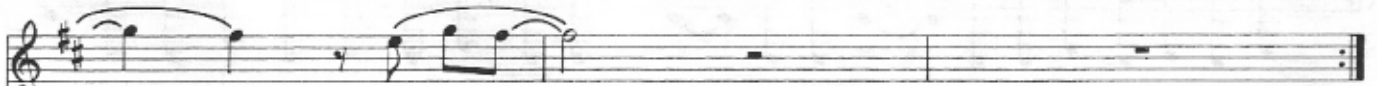
C



Bm



Bm7



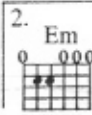
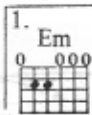
ah, _____



Coast to Coast

Music by Rudolf Schenker

Medium tempo



Em C/E

Em: 0 2 2 0 0 0
C/E: 0 0 0 0 0 0

D/E Em D/E

D/E: 0 2 2 0 0 0
Em: 0 2 2 0 0 0

C/E Em D/E Em D/E Em

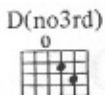
C/E: 0 0 0 0 0 0
Em: 0 2 2 0 0 0
D/E: 0 2 2 0 0 0
Em: 0 2 2 0 0 0
D/E: 0 2 2 0 0 0
Em: 0 2 2 0 0 0

G C Em G

G: x 0 0 0 0 0
C: 0 0 0 0 0 0
Em: 0 2 2 0 0 0
G: x 0 0 0 0 0

D Em G C Em

D: 0 2 2 0 0 0
Em: 0 2 2 0 0 0
G: x 0 0 0 0 0
C: 0 0 0 0 0 0
Em: 0 2 2 0 0 0



To Coda



Em G

R.H.

C Em G D Em G

C Em G D(no3rd)

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

Coda

Em D/E

Repeat and fade

C/E Em D/E

Lovedrive

Words by Klaus Meine

Music by Rudolf Schenker

Medium Hard Rock beat

Em 7fr.

Emsus2 7fr.

Em 7fr.

mf

Emsus4 7fr.

Em 7fr.

Emsus2 7fr.

Em 7fr.

Emsus4 7fr.

Em 7fr.

A

B(no3rd)
7fr.

girl to drive, a car to love. The music rocks me down
city lights of London town are far away. My hand

Em(no3rd) 7fr. Em7 7fr.

the motorway.
is on her wing.

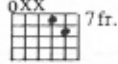
Em(no3rd) 7fr. Em7 7fr. B(no3rd) 7fr.

My where's got wings; we're
I stop the car and

taking off, and I can't stop this flight of speed to day.
she gets down. I like to show why Scor-pions got a sting.

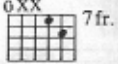
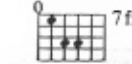
Em(no3rd)

Em7



Em(no3rd)

Em7



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



It's a love - drive on wheels of fire; a

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



love drive, just one de - sire: love.

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

No chord

You drive me cra - zy, babe.

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

It's a

C D G C D

love - drive_ on wheels of fire; _____ a love drive, _ just

G C D

one de - sire: _____ love. You _____

1. Em(no3rd) Em7

0 7fr. 0 xx 7fr.

N.C.

drive me cra - zy, babe. _____

Em(no3rd) 7fr. Em7 7fr. Em(no3rd) 7fr. Em7 7fr.

This system contains four guitar chord diagrams: Em(no3rd) 7fr., Em7 7fr., Em(no3rd) 7fr., and Em7 7fr. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines in both hands.

Em(no3rd) 7fr. Em7 7fr.

The

This system contains two guitar chord diagrams: Em(no3rd) 7fr. and Em7 7fr. The piano accompaniment continues from the previous system. The word "The" is written below the treble clef staff. The system concludes with a double bar line.

2. D(no3rd) 5fr.

rit.

This system begins with a second ending bracket labeled "2.". It contains one guitar chord diagram: D(no3rd) 5fr. The piano accompaniment includes a *rit.* (ritardando) marking. The system ends with a double bar line.

Em(no3rd) 7fr.

This system contains one guitar chord diagram: Em(no3rd) 7fr. The piano accompaniment continues with chords and melodic lines in both hands, ending with a double bar line.

Make it Real

Words by Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

Dm
C
Dm
C

1.
2.
Dm(no3rd)
Bb(no3rd)

F(no3rd)
C(no3rd)
Dm(no3rd)
Bb(no3rd)
F(no3rd)
G(no3rd)

1. You can al - ways trust your
 2.3. Did you ev - er have a
 in - ner feel - ings, — 'cause they al - ways tell the truth. —
 se - cret yearn - ing? — Don't you know it could come true?

Dm(no3rd) 5fr. B♭(no3rd) F(no3rd) C(no3rd) 3fr. Dm(no3rd) 5fr. B♭(no3rd)

Where did it get you then, your an - a - lyz - ing? — Just do what feels
 Now's the time to set wheels turn - ing, — to o - pen up your

F(no3rd) G(no3rd) 3fr. Dm(no3rd) 5fr. B♭(no3rd) F(no3rd) C(no3rd) 3fr.

right for you. 1. 3. If you take life as a cra - zy gam - ble, —
 life for you. 2. As you know, there's al - ways good and e - vil. —

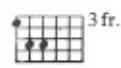
Dm(no3rd) 5fr. B♭(no3rd) F(no3rd) G(no3rd) 3fr. Dm(no3rd) 5fr. B♭(no3rd)

throw your dice, take your chance. — You will see it from a
 Make your choice; don't be blind. — O - pen up your mind and

F(no3rd) C(no3rd) 3fr. Dm(no3rd) 5fr. B♭(no3rd) F(no3rd)

dif - frent an - gle, — and you too can join the dance. —
 don't be triv - ial. — There's a whole new world to find. —

G(no3rd)



Dm



C



Make it real, not fan - ta - sy,

Dm



C



fan - ta - sy. — Make it real, not fan - ta -

Dm



C



Dm



C

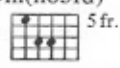


sy, fan - ta - sy. —

1. 2.

3.

Dm(no3rd)



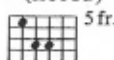
Don't Make No Promises

Words by Herman Rarebell

Music by Matthias Jabs

Fast Rock beat

Dm(no3rd)



F(no3rd)

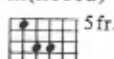


C(no3rd)



Musical notation for the first system, including guitar and piano parts. The guitar part is in 4/4 time with a fast rock beat. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand.

Dm(no3rd)



F(no3rd)

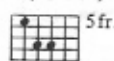


C(no3rd)



Musical notation for the second system, including guitar and piano parts. The guitar part continues with the same chord progression. The piano part maintains the rhythmic accompaniment.

Dm(no3rd)



F(no3rd) G(no3rd)



A(no3rd)



C(no3rd)



Musical notation for the third system, including guitar and piano parts. The guitar part features a melodic line. The piano part continues with the rhythmic accompaniment.

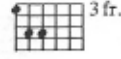
She did - n't I saw this girl — walk - ing down the street. —
 Next day, can you be - lieve, — what I'd got to say. —
 she was at the show. —

Musical notation for the fourth system, including guitar and piano parts. The guitar part has a melodic line. The piano part features a right-hand (R.H.) section with a specific rhythmic pattern.

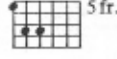
Dm(no3rd)



F(no3rd) G(no3rd)

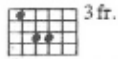


A(no3rd)



I thought, oh yeah, she looks rath - er neat. —
 Just shook her head and looked the oth - er way. —
 She said, "Hey, man, you're great," and she took me home. —

C(no3rd)



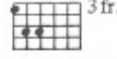
C#(no3rd) Dm(no3rd)



F(no3rd)



G(no3rd)



I grabbed my chance and played —
 And then she said, "I've met —
 She started to un - dress. —

A(no3rd)



C(no3rd)



Dm(no3rd)



F(no3rd)



What my u - su'l game. —
 your type be - fore. —
 a shock to see. —
 For me I
 Pad - ded you're
 bra,

G(no3rd) 3fr.

A(no3rd) 5fr.

To Coda C

1. C(no3rd) 3fr.

C#(no3rd) 4fr.

tell you, man, — it can be a strain. —
 all the same. — You're such a bore." —
 blonde wig. — Not much left for me. —

2. C(no3rd) 3fr.

Dm(no3rd) 5fr.

F(no3rd) 8fr.

G(no3rd) 10fr.

Oh no,

C(no3rd) 3fr.

Dm(no3rd) 5fr.

F(no3rd) 8fr.

don't make no prom - is - es, — oh


G(no3rd) 10fr.

C(no3rd) 3fr.

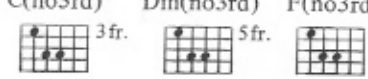
1. Dm(no3rd) 5fr.

no, your bod - y can't keep.

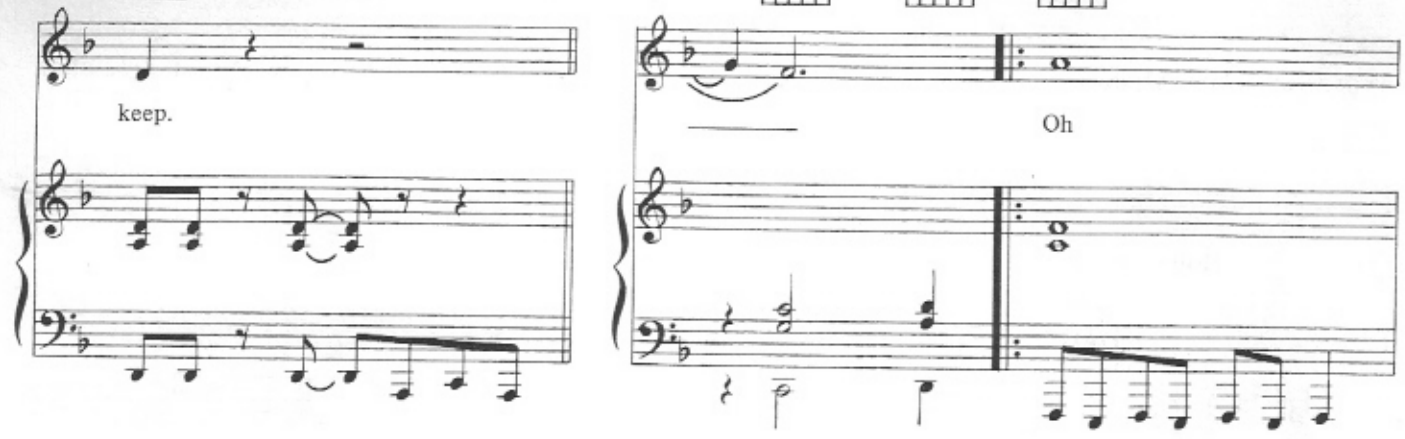
2. Dm(no3rd) 5fr. *D. S. al Coda*



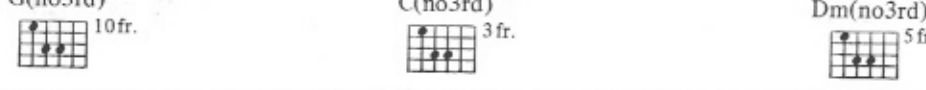
Coda C(no3rd) 3fr. Dm(no3rd) 5fr. F(no3rd) 8fr. *Repeat and fade*



keep. Oh



G(no3rd) 10fr. C(no3rd) 3fr. Dm(no3rd) 5fr.



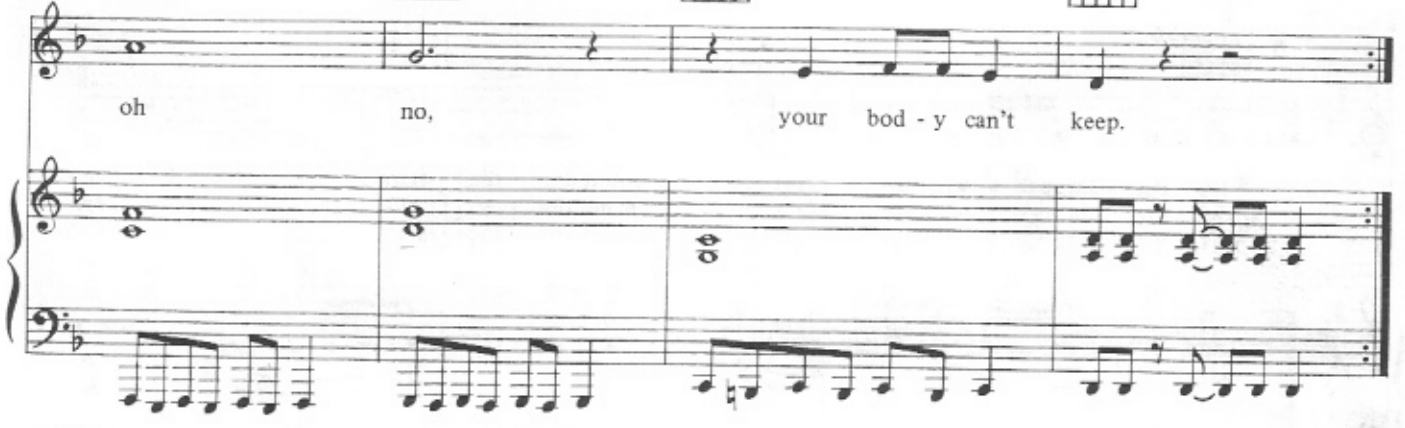
no, don't make no prom - is - es,



F(no3rd) 8fr. G(no3rd) 10fr. C(no3rd) 3fr. Dm(no3rd) 5fr.



oh no, your bod - y can't keep.



OX Lady Starlight

11 Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Dmaj7



First system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The piano part begins with a *mp* (mezzo-piano) dynamic marking.

G/D



A/E



Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features a melodic line in the treble clef and a bass line in the bass clef.

Dmaj7



G/D



Third system of the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

Walk - ing through a win - ter night, — count - ing the stars — and
 Dream - ing through a win - ter night, — mem - ries of you — are
 Walk - ing through a win - ter night, — count - ing the stars — and -

Fourth system of the musical score. It concludes the vocal line and piano accompaniment. The piano part features a final chord in the treble clef and a bass line.

A/E 5fr. A 5fr. Dmaj7 5fr.

pass - ing time... I dream a - bout the sum - mer days, —
 pass - ing by... It seems to me like yes - ter day. —
 pass - ing time... Snow danc - es with the wind. —

G/D A/E 5fr.

love in the sun, — and lone - ly bays. —
 I think you knew — I could - n't stay. —
 I wish I could be — with you a - gain. —

A 5fr. G x000 Bm G x000 To Coda

I see the stars. — They're miles and miles a - way, —

1. A/E 5fr. Dmaj7 5fr. G/D

like our love — on one of these lone - ly win - ter nights. —

A/E 5fr. A 5fr. 2. A/E 5fr. D

like our love. La-dy Star

C D C

light, help me to find my love. La-dy Star -

D C D C

light, help me to - night, help me to find my love.

D Dmaj7 5fr.

Instrumental

Instrumental

G/D



A/E



5fr.

1.

2.

D. S. al Coda

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole note G4, followed by a half note A4, and a whole note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. The system concludes with a repeat sign and a first ending bracket.

Coda

A/E



5fr.

D



C



D



like our love. La - dy Star - light, help me to find my love.

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment provides harmonic support. The system ends with a repeat sign and a first ending bracket.

1. 2.

D



La - dy Star - light, help me to - night, help me to find my love.

The third system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment provides harmonic support. The system ends with a repeat sign and a first ending bracket.

C



3.

D



C



D



La - dy Star - find my love.

The fourth system concludes the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment provides harmonic support. The system ends with a final cadence.

The Zoo

Lyrics by Klaus Meine

Music by Rudolf Schenker

Medium Blues (♩ = ♩³)

Em(no3rd)



The first system of music features a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. A dynamic marking of *mf* is placed below the first measure of the treble staff. A repeat sign is located at the beginning of the first measure in both staves. The treble staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, and E4-G4-A4. The bass staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, and E4-G4-A4.

The second system of music continues the musical notation from the first system, with the same treble and bass clefs and key signature. The treble staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, and E4-G4-A4. The bass staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, and E4-G4-A4.

Em(no3rd)



The third system of music continues the musical notation from the second system, with the same treble and bass clefs and key signature. The treble staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, and E4-G4-A4. The bass staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, and E4-G4-A4.

The job is done_ and
I meet my girl. — She's

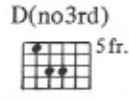
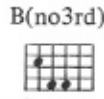
The fourth system of music continues the musical notation from the third system, with the same treble and bass clefs and key signature. The treble staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, and E4-G4-A4. The bass staff contains a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, and E4-G4-A4.

I go out. — An - oth - er bor - ing day. — I
dressed to kill. — And all we gon - na do — is

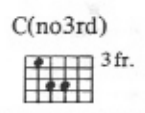
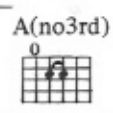
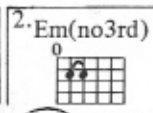
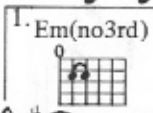
leave it all — be - hind me now, — so man - y worlds a - way. —
walk a - round — to catch the thrill — on streets we call the zoo. —

1. Em(no3rd) 2. Em(no3rd) G D
We eat the night, — we

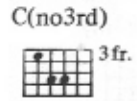
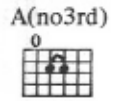
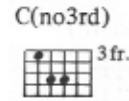
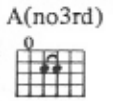
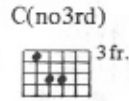
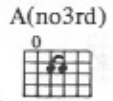
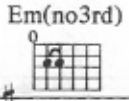
Em C G D Em
drink the time, — make our dreams — come true. — And



hun - gry eyes _ are pass - ing by _ on streets we call the zoo. _



We

First system of musical notation. The vocal line consists of three measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

To Coda

Second system of musical notation. The vocal line has three measures of whole rests, with the word "En -" appearing at the end of the third measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em(no3rd)

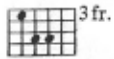


Third system of musical notation. The vocal line contains the lyrics: "joy the zoo_ and walk down_ For - ty - sec - ond Street._". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. The vocal line contains the lyrics: "You gon - na be_ (whispered) ex - cit - ed too,_ and". The piano accompaniment features a triplet of eighth notes in the left hand, indicated by a "3" above the notes.

D. S. ♩ (with repeats) at Coda ⌋

C(no3rd)



Em(no3rd)



Coda



you will feel the heat. We

The first system of music features a vocal line in treble clef with lyrics "you will feel the heat. We". The piano accompaniment is in bass clef, consisting of a steady eighth-note bass line and chords in the right hand. The key signature has one sharp (F#).

Repeat and fade

Em(no3rd)



The second system shows the piano accompaniment for the first measure of the repeat section. It begins with a double bar line and repeat dots. The bass line continues with eighth notes, and the right hand plays chords.

The third system continues the piano accompaniment for the second measure of the repeat section. The bass line and right-hand chords are clearly visible.

The fourth system continues the piano accompaniment for the third measure of the repeat section, ending with a double bar line and repeat dots.

Can't Live Without You

Words by Klaus Meine

Music by Rudolf Schenker

Medium Rock beat

Chord diagrams for guitar:

- Dm/A:
- A:

First system:

- Chords: Dm/A, A, Dm/A, A, Dm/A, A, Dm/A, A
- Lyrics: No chord

Second system:

- Chords: Dm/A, A, Dm/A, A, Dm/A, A

Third system:

- Chords: Dm/A, A, A(no3rd)
- Lyrics: You stand in front of the band with all those hands in the air so I can

Dynamic marking: *mf*

The musical score is written for guitar, piano, and voice. It features a 4/4 time signature and a key signature of two sharps (F# and C#). The guitar part includes chord diagrams for Dm/A and A, and a 'No chord' instruction. The piano part is marked *mf* and features a steady eighth-note bass line. The vocal line includes the lyrics: 'You stand in front of the band with all those hands in the air so I can'. The score is divided into three systems, each with guitar, piano, and vocal staves.

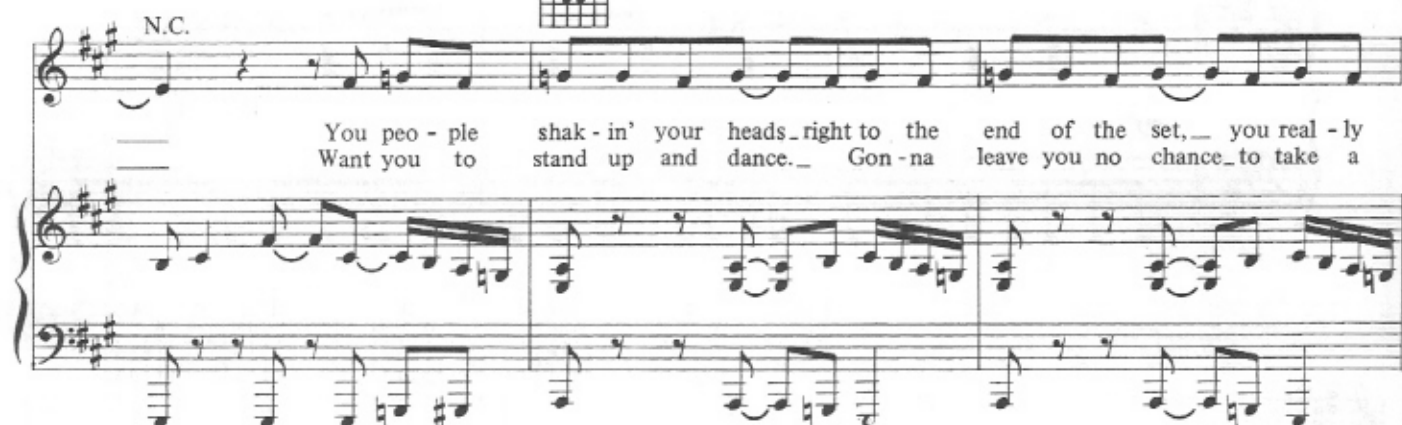


scarves in your hands. I see you play im - ag - i - nar - y gui - tars.
see you are there. I wan - na see all your lights shin - in' on.

A(no3rd)



N.C.



You peo - ple shak - in' your heads right to the end of the set, you real - ly
Want you to stand up and dance. Gon - na leave you no chance to take a

Dm/A

A

Dm/A



N.C.



turn me on wher - ev - er we are. breath be - tween each sin - gle song. Can't live, can't

A

Dm/A

A

Dm/A

A




live with-out you.

Dm/A A Dm/A A Dm/A A Dm/A A

Can't live, can't — live with-out you.

Dm/A A Dm/A A Dm/A A

Can't live, can't — live with-out you.

Dm/A A

Dm/A A Dm/A

Can't live, can't —

A Dm/A A Dm/A A

1.

— live with-out you. Put your

2.

D(no3rd)

A(no3rd)



Stand up and shout! — We're

D(no3rd)

A(no3rd)

D(no3rd)

A(no3rd)



read - y to rock, — we're read - y to roll. — Stand up and shout! —

G(no3rd)

To Coda ♪ A(no3rd)



Are you read - y? — Are you read - y? —

R.H.

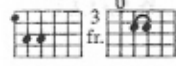
G(no3rd)/A

F(no3rd)/A



— Come on and get it!

G(no3rd)A(no3rd)



G(no3rd)/A



F(no3rd)/A

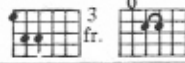


N.C.

Musical notation for the first system, including treble and bass staves.

1.

G(no3rd) A(no3rd)



2.

N.C.

D. S. X at Coda C

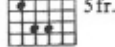
Musical notation for the second system, including treble and bass staves.

Coda

C(no3rd)



D(no3rd)



Repeat and fade

Dm/A

A

Dm/A

N.C.

y? Come on and get it! Can't live, can't

Musical notation for the third system, including treble and bass staves.

A

Dm/A

A

Dm/A

A



live with-out you.

Musical notation for the fourth system, including treble and bass staves.

Blackout

Words by Klaus Meine, Herman Rarebell and Sonja Kittelsen

Music by Rudolf Schenker

Moderately fast

Em(no3rd)



7fr.

1. 2. D(no3rd) Em(no3rd)

5fr. 7fr.

I re - al - ize I
head ex - plodes;
grab my things and

G(no3rd) C(no3rd)

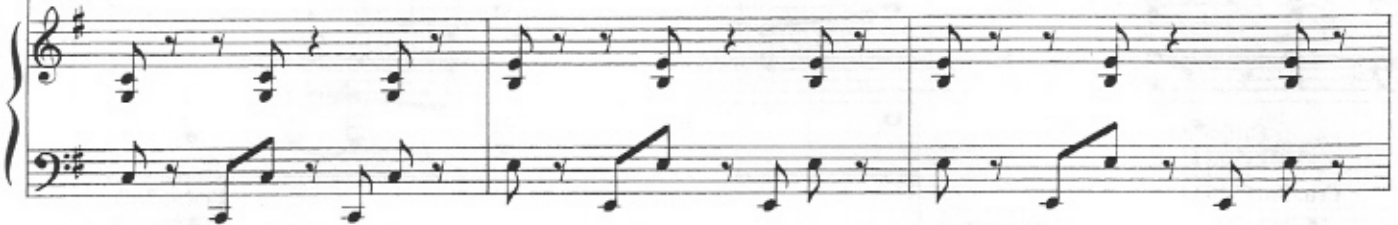
10fr. 3fr.

missed a day, but I'm too wrecked to care an - y - way.
my ears ring. I can't re - mem - ber just where I've been.
make a run. On my way out an - oth - er one

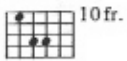
Em(no3rd)



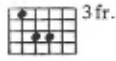
I look a - round_ and see this face._
 The last thing_ that I re - call,_
 would like to know_ be - fore I stop_



G(no3rd)



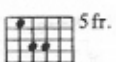
C(no3rd)



What the hell!_ Have I lost my taste?_
 I got lost_ in a deep black hole._
 Did I make_ it or did I flop?_



D(no3rd)



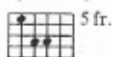
C(no3rd)



Don't want to find out.____
 Don't want to find out.____
 Don't want to find out.____



D(no3rd)



Just want to cut out.
 Just want to cut out.
 Just want to get out.

C(no3rd)



To Coda

1.

2.

Em(no3rd)



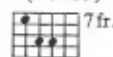
My Black -

D(no3rd)



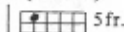
No chord

Em(no3rd)



1.2.3.

D(no3rd)



N.C.

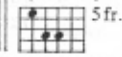
out. I real - ly had a black - out.

Em(no3rd)



4.

D(no3rd)



N.C.

Black - out.

Em(no3rd)



1.

2. D(no3rd)



Repeat and fade

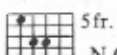
D. S. *al Coda*

Coda

Em(no3rd)



D(no3rd)

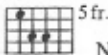


N.C.

I

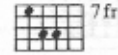
Black - out.

Em(no3rd) D(no3rd)



N.C.

Em(no3rd)



I real - ly had a black - out. Black -

No One Like You

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Am(no3rd)



F(no3rd)



G(no3rd)



Am(no3rd)



The first system of music consists of two staves. The top staff is a guitar staff in 4/4 time, showing four measures of whole chords: Am(no3rd), F(no3rd), G(no3rd) 3 fr., and Am(no3rd). The bottom staff is a piano staff, with the right hand (R.H.) playing a melody of eighth notes and the left hand playing a bass line of eighth notes. The dynamic marking *mf* is present at the beginning.

F(no3rd)



G(no3rd)



Am(no3rd)



F(no3rd)



G(no3rd)



The second system of music consists of two staves. The top staff is a guitar staff in 4/4 time, showing five measures of whole chords: F(no3rd), G(no3rd) 3 fr., Am(no3rd), F(no3rd), and G(no3rd) 3 fr. The bottom staff is a piano staff, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes.

F(no3rd)



E(no3rd)



The third system of music consists of two staves. The top staff is a guitar staff in 4/4 time, showing two measures of whole chords: F(no3rd) and E(no3rd). The bottom staff is a piano staff, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes.



Girl, 't's'been a long — time that we've — been a - part, — much too long —
 Girl, there are real - ly no words_ strong e - ough — to de - scribe —



— for a man _ who needs love. — I miss — you since I've been a -
 — all my long - ing for love. — I don't — want my feel - ings re -



way. — Ooh, Babe, was - n't eas -
 strained. — babe, I just need —



y to leave — you a - lone. — 'T's'get - ting hard -
 — you like nev - er be - fore. — Just im - ag -

F Am

er each time — that I go. — — — — — If I — — — — had the choice — I would stay. —
 ine you'd come — through this door. — — — — — You'd take — — all my sor - row a - way. —

C E

There's no one like

Am(no3rd) F(no3rd) G(no3rd) 3fr. Am(no3rd)

you. I can't wait — — for the nights — — with you. — — I im - ag -

F(no3rd) G(no3rd) 3fr. Am(no3rd) F(no3rd) G(no3rd) 3fr.

ine the things — — we'll do. — — I just wan - na be loved — — by you. — —

F(no3rd)



E(no3rd)



Am(no3rd)



No one like you. I can't wait

F(no3rd)



G(no3rd)



Am(no3rd)



F(no3rd)



G(no3rd)



for the nights with you. I im - ag - ine the things we'll do.

Am(no3rd)



F(no3rd)



G(no3rd)



F(no3rd)



E(no3rd)



I just wan - na be loved by you.

1.

2.

D. S. and fade

There's no one like

Dynamite

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Fast Rock beat

F#m



D



F#m



E



f
R.H.

F#m

D

F#m

E

F#m

Tacet

Kick your ass_ to heav - en with
Hit the top_ to - geth - er;
Get it now_ or nev - er. Let's

rock 'n' roll — to - night. — I'll make this night — a
 get you with — my spell. — I'm gon - na make — my
 get it real - ly tight. — We'll make this night — a

spe - cial one, — make you feel al - right. — Shoot my
 shot to - night, — take you down to hell. — Eat your
 spe - cial one, — make us feel al - right. — Put your

F#m

Tacet

heat in - to your bod - y; — give ya all — my
 meat un - til you're breath - less; — twirl your hips — a -
 heat in - to my bod - y; — give ya all — my

E **F#m**

Tacet

size. I'm gon - na beat — the beat to - night. — It's
 round. I'm gon - na break — my neck to - night. — I'll
 size. We gon - na beat — the beat to - night. — Come

time to break the ice. } Dy - na - mite.

get you off the ground. }

on, let's break the ice. }

Dy - na -

mite.

Dy - na - mite.

F#m

D F#m E

F#m D F#m E

F#m

D F#m E F#m

Dy - na - mite.

1. 2. D F#m E

3. D F#m E D F#m E

The image shows a musical score for guitar and piano. It consists of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The guitar part is indicated by chord diagrams above the vocal line. The lyrics are 'Dy - na - mite.' The score is divided into three measures per system. The first system has guitar chords D, F#m, and E. The second system has guitar chords D, F#m, and E, with a first and second ending bracket. The third system has guitar chords D, F#m, and E, with a third ending bracket. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some notes held across measures.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains three measures of whole rests. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both contain eighth-note patterns in the first and third measures, and a whole note chord in the second measure.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains three measures: two whole rests followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "You, ba - by, you, ba - by, you're" are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both contain eighth-note patterns in the first and third measures, and a whole note chord in the second measure.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains three measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The lyrics "dy - na - mite!" are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both contain whole notes with a fermata in the first and second measures, and a quarter note in the third measure. A guitar chord diagram for F#m is shown above the first measure of the piano accompaniment.

When the Smoke is Going Down

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2

Dm

Bbmaj7

Amsus4/C

Dm

mf

Bbmaj7

Amsus4/C

Dm

C

Just when you make your way back home,
This is the place where I be - long.

Dm

Bbmaj7

Amsus4/C

Dm

I find some time
I real - ly love

C Dm B♭maj7 Amsus4/C Dm

— to be a - lone. — I go to see —
— to turn you on. — I've got your sound —

C Dm B♭maj7 Amsus4/C Dm

— the place — once more. — just like a thou-
— still in — my ears — while your trac -

C Dm B♭maj7 Amsus4/C

sand nights — be - fore. — }
es dis - ap - pear. — }

A Dm

I climb the stage — a - gain — this night, — 'cause the place —

E_b **Dm** **C** **Dm**

— seems still a - live — when the smoke — is go - in' down. —

B^bmaj7 **Amsus4/C** **Dm** **1. B^bmaj7** **Amsus4/C** **2. B^bmaj7** **Amsus4/C** *D. S. rit. al Coda*

To Coda

Coda **Dm** **B^bmaj7** **Amsus4/C** **Dm**

When the smoke — is go - in' down. —

B^bmaj7 **Amsus4/C** **Dm** **B^bmaj7** **Amsus4/C** **Dm(addG)**

When the smoke — is go - in' down. —

rit.

Bad Boys Running Wild

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

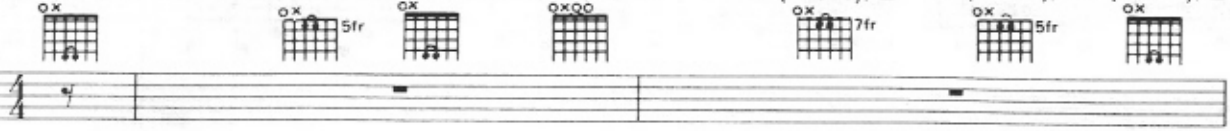
Medium Rock beat

B(no 3rd)/E

C(no 3rd)/E B(no 3rd)/E G(no 3rd)/E

D(no 3rd)/E

C(no 3rd)/E B(no 3rd)/E

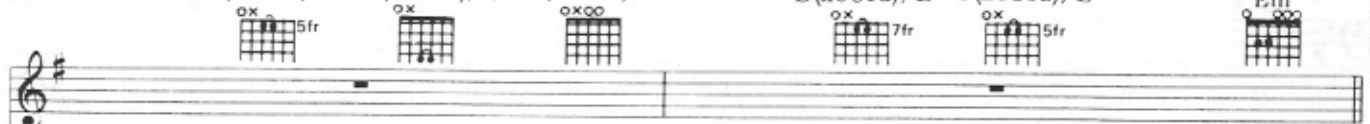


f
R.H.

C(no 3rd)/E B(no 3rd)/E G(no 3rd)/E

D(no 3rd)/E C(no 3rd)/E

Em



D

Am

C

Out in the streets,
Out in the night,
Out in the streets,

the dogs are on the run; the cats
glaring eyes in dark - ness; ti -
the dogs are on the run; the cats

Gmaj7/B Em D

are all in heat. Out in the streets,—
 gers wan - na fight. Out in the night,—
 are all in heat. Out in the night,—

Am C Gmaj7/B C

snakes— are all a-round you; dirt - y rats are on their way.—
 spi - ders all a-round you, spin - ning webs and make you pray,—
 spi - ders all a-round you, spin - ning webs and make you pray,—

To Coda ♪

G D C

They con - trol you and they'll make you pay.—
 tie you up and you can't get a - way.—
 tie you up and you can't get a - way.—

B(no 3rd)/E C(no 3rd)/E B(no 3rd)/E G(no 3rd)/E D(no 3rd)/E C(no 3rd)/E B(no 3rd)/E

Tacet

C(no 3rd)/E B(no 3rd) G(no 3rd)/E D(no 3rd)/E C(no 3rd)/E Em

2.

No chord

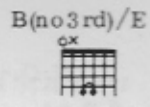
A(no 3rd) G(no 3rd) D C

Bad boys run-ning wild — if you don't play a - long — with their games.

N. C.

A(no 3rd) G(no 3rd)

Bad boys run-ning wild, — and you



Tacet

bet - ter get out__ of their way.____

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

Chord diagrams and labels for the first system: C(no 3rd), E, B(no 3rd)/EG(no 3rd)/E, D(no 3rd), E, C(no 3rd)/EB(no 3rd)/E, C(no 3rd)/E, B(no 3rd)/E, G(no 3rd)/E. Includes fret numbers like 5fr, 7fr.

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

Chord diagrams and labels for the second system: D(no 3rd)/EC(no 3rd)/E, Em. Includes fret numbers like 7fr, 5fr.

D.S. *al Coda*

Coda

N. C.

Bad boys run - ning wild__

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

Chord diagrams and labels for the third system: A(no 3rd)G(no 3rd), D, C.

if you don't play a - long__ with their games.____

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

N. C.

A(no3rd) G(no3rd)

1. D C

Bad boys run-ning wild, — and you bet - ter get out — of their way. —

2. D C

bet - ter get out — of their way, —

Em D C Em D C

way, — way. —

Em D Em

Get out of their way. —

ff

Detailed description of the musical score: The score is for a piece in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has two verses. The first verse starts with 'Bad boys run-ning wild, — and you bet - ter get out — of their way. —'. The second verse starts with 'bet - ter get out — of their way, —'. The piano accompaniment provides harmonic support with chords and melodic lines. Chord diagrams are provided for A(no3rd), G(no3rd), D, C, and Em. The score includes dynamic markings such as 'ff' (fortissimo) and 'N. C.' (No Chords). The piece concludes with a final chord of Em.

Rock You Like a Hurricane

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium beat

Em(no 3rd)



G(no 3rd)



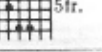
A(no 3rd)



C(no 3rd)



D(no 3rd)



Em(no 3rd)



G(no 3rd)



Musical notation for the first system, including guitar and piano parts. The guitar part shows the chord diagrams for Em(no 3rd), G(no 3rd), A(no 3rd), C(no 3rd), D(no 3rd), Em(no 3rd), and G(no 3rd). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

A(no 3rd)



C(no 3rd)



D



Nochord

It's ear - ly morn - ing. The
 bod - y's burn - ing. It
 ear - ly morn - ing. The

Musical notation for the second system, including guitar and piano parts. The guitar part shows chord diagrams for A(no 3rd), C(no 3rd), and D. The piano part continues the accompaniment. A double bar line is present, followed by a section labeled 'Nochord'.

sun comes out... Last night was shak - ing and pret - ty loud... My
 starts to shout... De - sire is com - ing. It breaks out loud... Lust
 sun comes out... Last night was shak - ing and pret - ty loud... My

Musical notation for the third system, including guitar and piano parts. The guitar part continues with the melody. The piano part features a steady eighth-note accompaniment.

cat is purr - ing. It scratch - es my skin. So what is wrong with an -
 is in cag - es till storm breaks loose. Just have to make it with
 cat is purr - ing. It scratch - es my skin. So what is wrong with an -

Em(no 3rd)



N. C.



oth - er sin? The bitch is hun - gry. She needs to tell. So
 some - one I choose. The night is call - ing. I have to go. The
 oth - er sin? The night is call - ing. I have to go. The

N. C.

Em(no 3rd)



N. C.

D(no 3rd)



N. C.

Em(no 3rd)



give her inch - es and feed her well. More days to come, new
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's

N. C. Em D N. C. Em (no 3rd) N. C. D

plac - es to go. — I've got to leave. — It's time for a show. —
 read - y to win. — On the hunt to - night — for love at first sting. —
 read - y to win. — On the hunt to - night — for love at first sting. —

Em (no 3rd) G (no 3rd)

Here I am.

A (no 3rd) C (no 3rd) D (no 3rd) Em (no 3rd) G (no 3rd) A (no 3rd) C (no 3rd) D (no 3rd)

Rock — you like a hur - ri - cane.

A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

3fr. 5fr. 7fr. 3fr. 3fr. 5fr.

Here I am. Rock_ you like a

This system contains the first two measures of the piece. The guitar part features a series of chords: A(no 3rd), C(no 3rd), D(no 3rd), Em(no 3rd), G(no 3rd), A(no 3rd), C(no 3rd), and D(no 3rd). The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand. The lyrics 'Here I am. Rock_ you like a' are written below the vocal line.

Em(no 3rd) To Coda \oplus G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) D.S. rit (no repeats) al Coda \oplus

7fr. 3fr. 3fr. 5fr. 7fr.

hur - ri - cane. It's

This system contains the next two measures. The guitar part continues with Em(no 3rd), G(no 3rd), A(no 3rd), C(no 3rd), D(no 3rd), and Em(no 3rd). A 'To Coda' symbol is placed above the G chord, and a 'D.S. rit (no repeats) al Coda' instruction is placed above the final Em chord. The piano accompaniment continues with eighth-note chords and a bass line. The lyrics 'hur - ri - cane. It's' are written below the vocal line.

Coda A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)

3fr. 5fr. 7fr.

Here I am.

This system contains the final measure of the piece. The guitar part features the chords A(no 3rd), C(no 3rd), D(no 3rd), and Em(no 3rd). A 'Coda' symbol is placed above the first chord. The piano accompaniment concludes with eighth-note chords and a bass line. The lyrics 'Here I am.' are written below the vocal line.

Coming Home

[1] Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Moderately slow

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Moderately slow' and the dynamics are 'mp legato'. Chord diagrams for C major and A major are provided above the vocal line. The lyrics are: 'Ev - 'ry morn - ing when I wake up yawn - ing, I'm still far a - way... Trucks still roll - ing through the'.

System 1: The piano part begins with a C major chord diagram. The vocal line has a whole rest. The piano accompaniment starts with a quarter rest followed by eighth notes.

System 2: The vocal line begins with the lyrics: "Ev - 'ry morn - ing when I wake up yawn - ing, I'm still". A C major chord diagram is shown above the first measure. The piano accompaniment continues with the same rhythmic pattern.

System 3: The vocal line continues with the lyrics: "far a - way... Trucks still roll - ing through the". An A major chord diagram is shown above the first measure, and a C major chord diagram is shown above the second measure. The piano accompaniment continues with the same rhythmic pattern.

A

ear - ly morn - ing to the place we play. —

This system contains a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'ear', followed by a half note 'ly morn - ing', and then a quarter note 'to the place we play.' with a dash. The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple bass line. A guitar chord diagram for A major is shown above the vocal line.

Dm

Boy, you're home; — you're dream - ing. Don't you know — the tour's still

This system continues the musical piece. The vocal line has a quarter note 'Boy,', followed by a half note 'you're home;', a quarter note 'you're dream - ing.', and then a quarter note 'Don't you know' followed by a dash, and finally a quarter note 'the tour's still'. The piano accompaniment continues with similar rhythmic patterns. A guitar chord diagram for D minor is shown above the vocal line.

A

Dm

far a - way? — Boy, you're home; you're dream-ing.

This system contains two systems of musical notation. The first system has a vocal line with a quarter note 'far', a half note 'a - way?' with a dash, and a quarter rest. The piano accompaniment continues. A guitar chord diagram for A major is shown above the vocal line. The second system has a vocal line with a quarter note 'Boy,', a half note 'you're home;', and a quarter note 'you're dream-ing.' The piano accompaniment continues. A guitar chord diagram for D minor is shown above the vocal line.

A

Don't you know — you're hav - ing just a break? —

This system contains a vocal line and a piano accompaniment. The vocal line has a quarter note 'Don't you know', a dash, a half note 'you're hav - ing', a quarter note 'just', a quarter note 'a break?' with a dash, and a quarter rest. The piano accompaniment continues. A guitar chord diagram for A major is shown above the vocal line.

C A

Dream we're go - ing out on stage. — It feels — like com-ing home a - gain. —

C

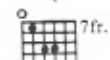
Dream we're go - ing out on stage. —

A

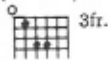
It feels — like. . .

Fast Rock beat

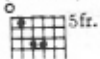
Em (no 3rd)



C (no 3rd)/E



D (no 3rd)/E

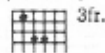


B (no 3rd)



Em (no 3rd)

C(no3rd)



Year af - ter year
 Day af - ter day
 Year af - ter year

out on the road.
 out on the road.
 out on the road.

B(no3rd)

Em (no 3rd)



It's great to be here
 There's no place too far that
 It's great to be here

C(no3rd)

B(no3rd)

G(no 3rd)



to see you all.
 we would - n't go.
 to rock you all.

I
 We
 I

D(no 3rd)
5fr.

B(no 3rd)

know for me it is like
go wher - ev - er you like
know for me it is like

Em (no 3rd)
7fr.

C (no 3rd)/E
3fr.

Tacet

com - ing home.
to rock 'n' roll.
com - ing home.

f

D (no 3rd)/E
5fr.

B (no 3rd)

To Coda

C (no 3rd)/E
3fr.

D (no 3rd)/E
5fr.

B (no 3rd)

G(no 3rd) 3fr. D(no 3rd) 5fr.

The first system of music features a guitar part with two chord diagrams: G(no 3rd) 3fr. and D(no 3rd) 5fr. The piano accompaniment consists of a treble clef staff with eighth-note chords and a bass clef staff with a steady eighth-note bass line.

B(no3rd) F#(no 3rd) A(no3rd)

Jump on the seat. Put your
Give me a shout. Let me
wild - er - you scream for some

The second system continues the guitar part with chords B(no3rd), F#(no 3rd), and A(no3rd). The piano accompaniment features a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Lyrics are written below the vocal line.

B(no3rd) 1. 2. D(no 3rd) 5fr. 3. D(no 3rd) 5fr.

hands in the air. —
hear more you're rock out there. —
roll, — The

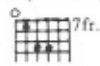
The third system shows the guitar part with chords B(no3rd), D(no 3rd) 5fr. (first and second endings), and D(no 3rd) 5fr. (third ending). The piano accompaniment continues with chords in the treble and bass clefs. Lyrics are provided for the vocal line.

B(no3rd) C#(no 3rd) 4fr.

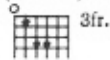
the high - er — we'll go. —

The fourth system concludes the piece with guitar chords B(no3rd) and C#(no 3rd) 4fr. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Lyrics are provided for the vocal line.

Em (no 3rd)



C (no 3rd)/E



D (no 3rd)/E



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

1. B(no3rd)



2. B(no3rd)



D.S. al Coda

Coda

Repeat and fade

Em (no 3rd)



Musical notation for the second system, including guitar chord diagrams, piano accompaniment, and vocal lines.

Com-ing

C (no 3rd)/E



D (no 3rd)/E



B(no3rd)

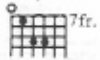


Musical notation for the third system, including guitar chord diagrams, piano accompaniment, and vocal lines.

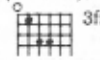
home.

Like com - ing

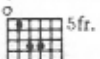
Em (no 3rd)



C (no 3rd)/E



D (no 3rd)/E



B(no3rd)



Musical notation for the fourth system, including guitar chord diagrams, piano accompaniment, and vocal lines.

home.

Big City Nights

Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Bright Rock beat
 Am (no 3rd)

F/A

G (no 3rd) 3fr.

Gsus4

1. G Am (no 3rd) 2. G Am (no 3rd) F

When the day light light

C (no 3rd) 3fr. D (no 3rd) 5fr. Am (no 3rd)

is fall - ing down in - to the night and the sharks
 is ris - ing up in my eyes and the long

The musical score is written in 4/4 time. It begins with a 'Bright Rock beat' and a guitar chord of Am (no 3rd). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line starts with a rest, followed by the lyrics 'When the day light light'. The second system shows two versions of the first two chords (G and Am) and a final F chord. The lyrics 'When the day light light' are aligned with the notes. The third system introduces C (no 3rd), D (no 3rd), and Am (no 3rd) chords. The lyrics 'is fall - ing down in - to the night and the sharks' and 'is ris - ing up in my eyes and the long' are spread across the lines.

F C(no3rd) 3fr. Esus4

try night to has cut a big piece out of life, —
 night has left me back — at some-bod - y's side, —

E Amsus4 Am F6 F C(no3rd) 3fr.

it feels al - right to go out to catch an
 it feels al - right for a long, sweet min - ute,

D(no3rd) 5fr. Amsus4 Am F6

out - ra - geous thrill. — But it's more — like spin - ning wheels —
 like hours — be - fore. — But it's more — like look - ing out —

F C(no3rd) 3fr. E(no3rd)

— of for - tune which nev - er stands still. —
 for some - thing I can't find an - y more. —

Am(no3rd) F/A G(no3rd) 3fr.

Big cit - y, big cit - y nights, —

Gsus4 G Am(no3rd) F/A

— you keep me burn - ing. Big cit - y,

1.

G(no 3rd) 3fr. Gsus4 G Am(no 3rd)

big cit - y nights. — When the sun —

2.

Gsus4 G Am(no 3rd) F/A

Al - ways - yearn - ing. Big cit - y,

G(no 3rd) 3fr. Gsus4 G Am(no 3rd)

big cit - y nights, — you keep me burn - ing.

F/A G(no 3rd) 3fr. Gsus4

Big cit - y, big cit - y nights. —

I'm Laying Yea

G  Gsus4  E(no3rd) 

There is no dream—

G(no3rd)  3fr. C(no3rd)  3fr. B(no3rd)  E(no3rd) 

— that you can't make true, — if you're look - ing for love. —

G(no3rd)  3fr. C(no3rd)  3fr. D(no3rd)  5fr. 3

But there's no girl — who's burn - ing the ice — a - way from my

D.S.  (2nd ending) and fade

Am(no3rd) 

heart. — May - be to - night.



I'm Leaving You

Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Fast Rock beat
 No chord

Em C D Dsus4 D Em C D Dsus4 D

Ooh, girl, I'm leav - ing you... Yes, I'm
 You should - n't feel so blue, should - n't
 Ooh, girl, I'm leav - ing you... Yes, I'm

Em C D Dsus4 D Em C

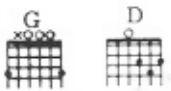
leav - ing you. — I've got to go — to - night. —
 feel so blue — when I go — to - night. —
 leav - ing you. — I've got to go — to - night. —

Dsus4 Em C D Dsus4 D Em C

Ba - by, Ooh, girl, I'm leav - ing you. —
 Ba - by, you should - n't feel so blue. —
 Ba - by, you should - n't feel so blue. —

D Dsus4 D Em C D Dsus4 D

Yes, I'm leav - ing you. — I've got to go. — }
 should - n't feel so blue — when I'm gone. — }
 should - n't feel so blue — when I'm gone. — }



N. C.

First system of musical notation. The vocal line (treble clef) starts in 3/4 time and changes to 4/4. The lyrics are "I can't stay. I can't stay...". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and eighth notes.

Second system of musical notation. The vocal line continues with the lyrics "I can't stay. I can't stay...". A "To Coda" symbol is present at the end of the system. The piano accompaniment continues with a consistent rhythmic pattern.

Third system of musical notation. It shows the piano accompaniment with first and second endings. The first ending is in 2/4 time and leads to the second ending, which is in 4/4 time. The piano part consists of a steady eighth-note bass line and chords in the treble.

Fourth system of musical notation. It includes guitar chord diagrams for G, C, D, B, and G. The vocal line (treble clef) has the lyrics "Keep me in your mind till I come back...". The piano accompaniment (grand staff) continues with the eighth-note bass line and chords.

1.2.3.

4.

N.C.

Em D Em D

Em D Em D

— to love— ya. — to take you worlds a - way. —

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

Coda

Repeat and fade

G C D

Keep me in your mind—

B C G D Em D Em D

till I — come back — to love — ya.

As Soon as the Good Times Roll

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The tempo is marked 'Medium Rock beat'.

System 1: The piano accompaniment begins with a *mf* dynamic. The guitar chords are Bm, Bmsus4, and A.

System 2: The vocal line enters with the lyrics: "If you feel real sad some-times, / If you feel that all your life". The guitar chords are G, Bm, and Bmsus4.

System 3: The vocal line continues with: "caught in bad vi-bra-tions, and it seems / is packed with com-pli-ca-tions, and al-most ev-". The guitar chords are A, G, and Bm.

Bmsus4 A G

— you've lost your drive — and your des - ti - na - tion;
 'ry - thing you try — ends up in new frus - tra - tions;

Bm Bmsus4 A

if you feel — that life's — pass - ing by, pass - ing

G Bm Bmsus4

by, catch the train — of bet - ter times. —

Rock to - night.

Hard times go as soon as the good times roll.

Hard times go as

soon as the good times roll.

1.

Bm Bmsus4 A G

mf

Detailed description: This system shows the beginning of a piece. It features a guitar part with four chords: Bm, Bmsus4, A, and G. Below the guitar is a piano accompaniment in G major, consisting of a steady eighth-note bass line in the left hand and chords in the right hand. The piano part starts with a mezzo-forte (*mf*) dynamic.

Repeat and fade

2. Bm Bmsus4

All your life,

Detailed description: This system contains the first vocal line. The vocal melody starts with a second ending bracket labeled '2.'. The lyrics 'All your life,' are written below the notes. The piano accompaniment continues with the same rhythmic pattern as in the first system. Chords Bm and Bmsus4 are indicated above the vocal line.

A G Bm

yeah, yeah, yeah, yeah; life,

Detailed description: This system contains the second vocal line. The lyrics 'yeah, yeah, yeah, yeah; life,' are written below the notes. The piano accompaniment remains consistent. Chords A, G, and Bm are indicated above the vocal line.

Bmsus4 A G

3

all your life;

Detailed description: This system contains the third vocal line. The lyrics 'all your life;' are written below the notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment concludes with a final chord. Chords Bmsus4, A, and G are indicated above the vocal line.

Crossfire

Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

The musical score is arranged in five systems. The first system shows the piano introduction with chords Em, C, and Bsus4. The second system continues the piano accompaniment with two first endings for the Bsus4 chord. The third system is a vocal line with the lyrics: "It". The fourth system continues the piano accompaniment. The fifth system shows the vocal line with the lyrics: "seems to me a night-mare be-comes re-al-i-ty. Can I trust the mean-ing of the life line in my".

Lyrics:
 It
 seems to me a night-mare be-comes re-al-i-ty.
 Can I trust the mean-ing of the life line in my

D Em B

ty. hand, which is as long as The last days of the par - a - disc are
 which is as long as ex - cit - ing hun - dred years. I could

G D B

gone for you and me. We're liv - ing in the
 be a luck - y man, but I'm liv - ing in the

Em D C Em

cross - fire, and we'll be killed at first. } Why can - not peo - ple
 cross - fire of a time that starts to burn. }

B G D
 that we made_ the lead - ers of the world_ un - der -
 stand_ that we don't wan - na fight,-
 un - der - stand we are
 much too young_ to die, un - der - stand_

Chord diagrams shown:
 B:
 G:
 D:
 Em:
 C:
 Dsus2:
 Bsus4:
 Em:

Soll, Loving

C Dsus2 Bsus4

no one will sur - vive, un - der -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half note 'no', followed by a quarter note 'one', a quarter note 'will', a quarter note 'sur - vive,', and a half note 'un - der -'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

Em C Dsus2

stand that we love our life?—

The second system continues the vocal line with a half note 'stand', a quarter note 'that', a quarter note 'we love', and a half note 'our life?—'. The piano accompaniment continues with similar chords and rhythm.

1. Bsus4

The first ending of the piano accompaniment, marked '1.', features a sustained chord in the right hand over a rhythmic pattern in the left hand. The chord is Bsus4.

2. Bsus4

D.S. al fine and fade

Un - der -

The second ending of the piano accompaniment, marked '2.', features a sustained chord in the right hand over a rhythmic pattern in the left hand. The chord is Bsus4. The system concludes with the instruction 'D.S. al fine and fade' and the vocal line 'Un - der -'.

Still Loving You

VI Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium tempo

Am/E

Am/G

Am/F

The piano introduction consists of three measures. The first measure has a treble clef with a melodic line starting on G4 and moving up to B4, and a bass clef with a bass line starting on E3 and moving up to G3. The second measure continues the melodic line to D5 and the bass line to B2. The third measure continues the melodic line to F5 and the bass line to A2. Chord diagrams for Am/E, Am/G (with 'str.'), and Am/F are shown above the treble clef. The instruction 'mp legato' is written in the bass clef, and 'with pedal' is written below the bass clef.

1. E7

2. E7

The piano accompaniment for the first two endings. The first ending (1.) has a treble clef with a melodic line starting on G4 and moving up to B4, and a bass clef with a bass line starting on E3 and moving up to G3. The second ending (2.) has a treble clef with a melodic line starting on G4 and moving up to B4, and a bass clef with a bass line starting on E3 and moving up to G3. Chord diagrams for E7 are shown above the treble clef.

Am

The vocal line and piano accompaniment for the first part of the lyrics. The vocal line starts with a treble clef and a melodic line starting on G4. The piano accompaniment has a treble clef with a melodic line starting on G4 and a bass clef with a bass line starting on E3. The lyrics are: "Time, it needs time to win back your love... a - Love, on - ly love can bring back your love... some -".

B

The vocal line and piano accompaniment for the second part of the lyrics. The vocal line starts with a treble clef and a melodic line starting on G4. The piano accompaniment has a treble clef with a melodic line starting on G4 and a bass clef with a bass line starting on E3. The lyrics are: "gain. } I will be there. I will be day. }".

E

there.

1. 2.

Am/E Am/G 5fr. Am/F

1. E7 2. E7

Am

Fight, Try, babe, I'll fight ba - by, try to win back your love_ a - to trust in my love_ a -

mf



gain. I will be there. I will be
gain. I will be there. I will be



there. Love, on-ly
there. Love, our_

love can break down the walls_ some - day. } I will be
love just should - n't be thrown_ a - way. }

B E

there. I will be there.

Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr.

If we'd go a - gain — all the way — from the start, —

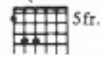
Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr. To Coda

I would try to change — the things that killed — our — love. —

Am(no 3rd) 5fr. Dm(no 3rd) 5fr. E(no 3rd) 7fr.

Your pride has built a wall — so strong that I can't get through. —

Am (no 3rd)



F (no 3rd)



Is there real - ly no chance _____ to

Handwritten notes: 'ye' and 'a' in the piano part.

G (no 3rd)



1.

Am/E



Am/G



start once a - gain? I'm lov - ing you.

Handwritten notes: '2 + 3 + 4 +', 'mp', and '4 fs' in the piano part.

Am/F



E7



Handwritten note: '4' in the piano part.

Am/E



Am/G



Am/F



E7



Handwritten note: '4' in the piano part.

2. *D.S. al Coda*

Coda Am (no 3rd) 5fr. G (no 3rd) 3fr. Am (no 3rd) 5fr. Dm (no 3rd) 5fr.

Yes, I've hurt your pride, and I

E (no 3rd) 7fr. D (no 3rd) 5fr. E (no 3rd) 7fr. Am (no 3rd) 5fr. F (no 3rd)

know what you've been through. You should give me a chance.

G (no 3rd) 3fr.

This can't be the end. I'm still lov - ing

Repeat and fade Am (no 3rd) 5fr. F (no 3rd) C (no 3rd) 3fr. G (no 3rd) 3fr.

you. I'm still lov - ing