

PIANO / VOCAL / GUITAR

**BEST OF**

# STUX



# BABE

Words and Music by  
DENNIS DeYOUNG

Freely

N.C.

*mp*

Moderately slow

D6

Em7

D6

A7sus A7sus/E

A7/E

D6





Em7

Babe, I'm leav - in'. I must be on — my way. — The time is draw - ing


A7sus  3fr      A7       D6 

near.                      My train is go - ing,                      I see it in \_\_\_ your eyes. \_



Em7                       A7sus  3fr                      A7                       Bm7 

The love be - neath                      your \_ tears.                      But I'll be lone - ly                      with-out \_



Gmaj7                       A                       Gmaj7                       A                       G/A                       A 

\_\_\_\_\_ you                      and I'll need your love to see me \_\_\_ through.



D6                       Em7                       A7sus  3fr

So please be - lieve \_ me,                      my heart is in \_\_\_ your hand \_                      and I'll be miss - ing





you. 'Cause you know it's you — babe — when-



ev - er I — get wear - y and I've had e - nough. — Feel like giv - ing up. — You know it's



you — babe — giv - ing me — the cour - age and the strength I need. —



Please be - lieve — that it's true, babe I love you. —

Em7

D6

To Coda

A7sus

A7

Bb

C/Bb

Bb

C/Bb

D/A

Dsus/A

D/A

Dsus/A

Bb

C/Bb

Bb

C/Bb

G/A

A

G/A

A

D.S. al Coda

CODA



Babe, I'm leav - in'. I'll say it once - a - gain -



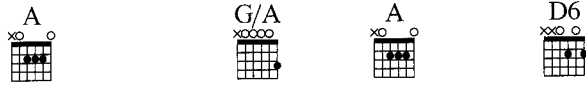
and some-how try - to smile. I know the feel-ing we're



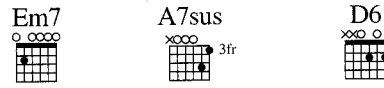
try - ing to for - get if on - ly for a - while.



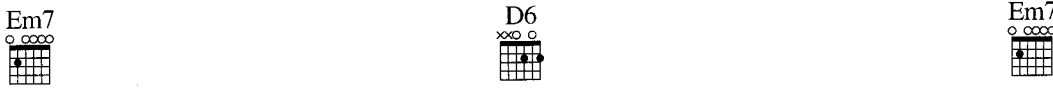
'Cause I'll be lone - ly with-out you and I'll need your love to see me



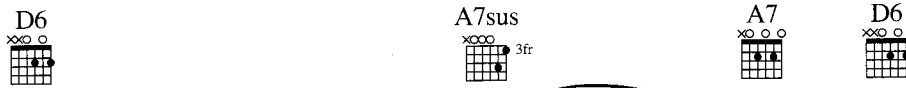
through. But please be - lieve — me, my



heart is in — your hands — 'cause I'll be miss - ing you.



Babe I love you. — Babe I love you, —






ooh, — ooh — babe.

# THE BEST OF TIMES

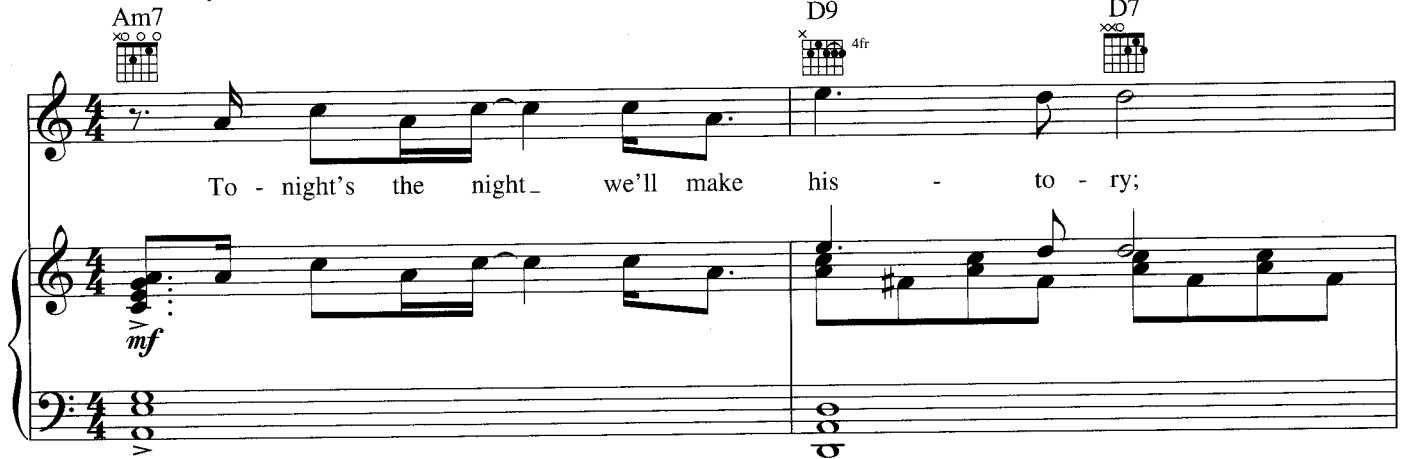
Words and Music by  
DENNIS DeYOUNG

Moderately slow

Am7  D9  4fr D7 

To - night's the night\_ we'll make his - to - ry;

*mf*



G  G/F  C  Em/B  Fmaj7 

hon - ey, you and\_ I; 'cause I'll take an - y risk\_ to



E7  E+  E7  F  G 

tie back the hands\_ of time, and stay with you here\_ to -

*mp*





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

night.

This system shows the first four measures of a musical piece. The top staff contains guitar chords: Am, G/A, Am, G/A, Am, G/A, Am, F, and G. The melody line starts with a whole rest followed by a half note. The piano accompaniment begins with a piano (*p*) dynamic and a 7/8 time signature. The bass line consists of a steady eighth-note pattern.

Am D9 D7

I know you feel — these are the worst of times;  
 The head - lines read — these are the worst of times;

The second system contains the first two lines of lyrics. The guitar chords are Am, D9 (with a 4th fret finger), and D7. The melody line features a series of eighth notes and quarter notes. The piano accompaniment continues with the same rhythmic pattern as the first system.

G G/F C Em/B

I do be - lieve it's true.  
 I do be - lieve it's true.

The third system contains the second two lines of lyrics. The guitar chords are G, G/F, C, and Em/B. The melody line continues with eighth and quarter notes. The piano accompaniment remains consistent with the previous systems.

Fmaj7 G/F Fmaj7 G/F

When peo - ple lock their doors and hide in - side;  
 I feel so help - less, like a boat a - gainst the tide;

The fourth system contains the final two lines of lyrics. The guitar chords are Fmaj7, G/F, Fmaj7, and G/F. The melody line concludes with a half note. The piano accompaniment ends with a final chord.

Fmaj7
G/F
Am
E

ru - mor has it, it's the end of par - a - dise; but I  
 I wish the sum - mer winds could bring back par - a - dise; but I

Am
Ab+ 4fr
C/G
F#m7b5 4fr

know \_\_\_\_\_ if the world just passed us by, \_\_\_\_\_ ba - by, I  
 know \_\_\_\_\_ if the world turned up - side down, \_\_\_\_\_ ba - by, I

F
D7sus
G

know \_\_\_\_\_ I would - n't have \_\_\_\_\_ to cry, \_\_\_\_\_ no, no. \_\_\_\_\_ }  
 know \_\_\_\_\_ you'd al - ways be \_\_\_\_\_ a - round, \_\_\_\_\_ my, my. \_\_\_\_\_ }

*mp* *f*

C G/C C F/C

The best — of times —

C G/C C G/C Am G

are when — I'm a - lone with you; —

C G/C C F/C

some rain, — some shine; —

C	G/C	C	G/C	1 Am	G	To next strain	2 Am	G	Repeat ad lib. and Fade (lead vocal ad lib.)
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we'll make\_ this a world for two. — world for two. —

F C/E Dm7 Dm7/G G7

Our mem - o - ries of yes - ter - day will last a life - time.

Detailed description: This system contains the first two measures of the piece. The guitar part is in the key of F major, with chords F, C/E, Dm7, Dm7/G, and G7. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are 'Our mem - o - ries of yes - ter - day will last a life - time.' The time signature is 4/4.

F C/E Dm7 Fmaj7 Em7 Dm7 Dm7/G

We'll take the best, for - get the rest, and some - day we'll find

Detailed description: This system contains the next two measures. The guitar part continues with chords F, C/E, Dm7, Fmaj7, Em7, Dm7, and Dm7/G. The piano accompaniment maintains the eighth-note bass line and a melodic line in the right hand. The lyrics are 'We'll take the best, for - get the rest, and some - day we'll find'. The time signature is 4/4.

C G/C F/C

these are the best of times.

*sub. p* *f*

Detailed description: This system contains the next two measures. The guitar part has chords C, G/C, and F/C. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sub. p* and *f*. The lyrics are 'these are the best of times.' The time signature is 4/4.

C G/C F E7

These are the best of times.

*p* *f*

Detailed description: This system contains the final two measures. The guitar part has chords C, G/C, F, and E7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *f*. The lyrics are 'These are the best of times.' The time signature is 4/4.

Am E7 Am

*Instrumental solo ad lib.*  
*mf*

E7 F(add9) C/E Dm11 Dm7/G

F(add9) C/E Dm11 Fmaj7 Em7 Dm7 Dm7/G Am G/A

*end solo*  
*mp*

Am G/A Am G/A Am F G

D.S.

# BLUE COLLAR MAN

## (Long Nights)

Words and Music by  
TOMMY SHAW

Moderately

Chord diagrams: D5 (5fr), G7sus, D5 (5fr), A7sus, G7sus

Chord diagrams: D5 (5fr), G7sus, D5 (5fr), A7sus, G7sus, D5 (5fr), G7sus/D

Chord diagrams: D5 (5fr), A7sus/D, G7sus/D, D5 (5fr), G7sus/D, D5 (5fr), A7sus/D, G7sus/D

Chord diagrams: D5 (5fr), Dm

Give me a job, — give me se -  
moth - er and fa - ther my

Gm C Dm

cur - i - ty, \_\_\_\_\_ give me a chance to sur - vive. \_\_\_\_\_ I'm just a  
 wife and my friends, - you've seen them laugh in my face. \_\_\_\_\_ But

Gm C A

poor soul in the un - em - ploy - ment\_ line. My God, I'm hard - ly a - live!\_  
 I've got the pow - er and I've got the\_ will, I'm not a char - i - ty case.\_

1 2

\_\_\_\_\_ My \_\_\_\_\_ I'll take \_\_\_\_\_ those

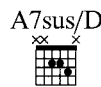
Dm Gm/D C/D Dm Bb C

long nights, - im - pos - si - ble\_ odds, - keep - ing my eye\_ on the key -

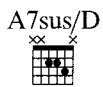


N.C.

- hole. If it takes all that, — to be just what I am, — well I'm



gon - na be a blue col - lar man. —





N.C.

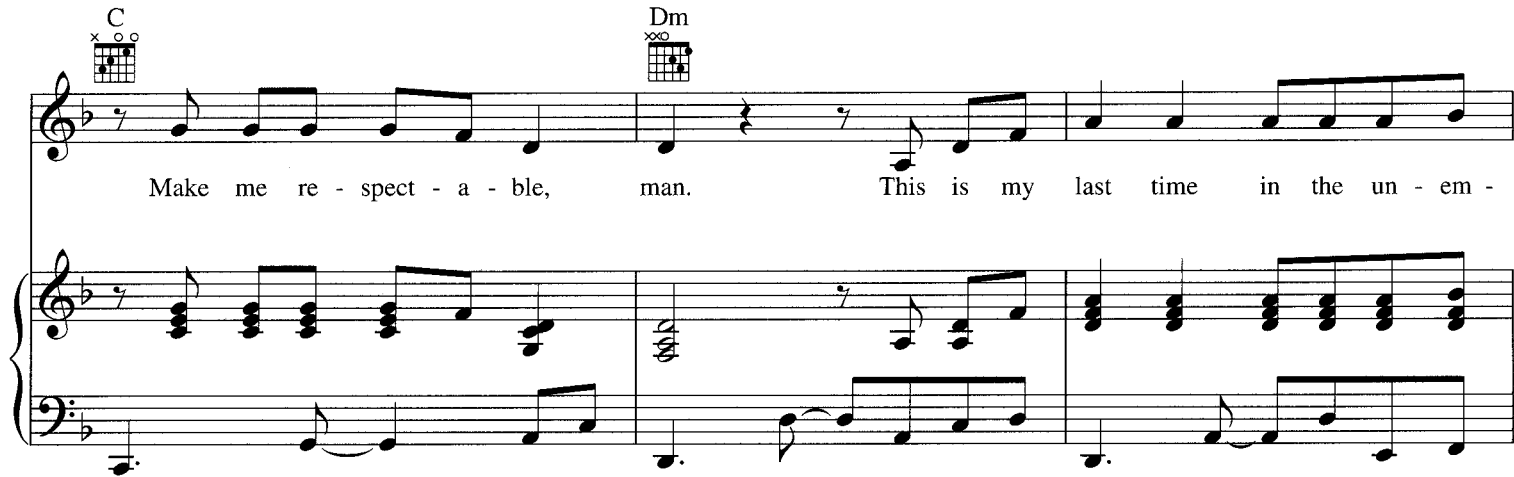






Make me an of - fer that I can't — re - fuse. —



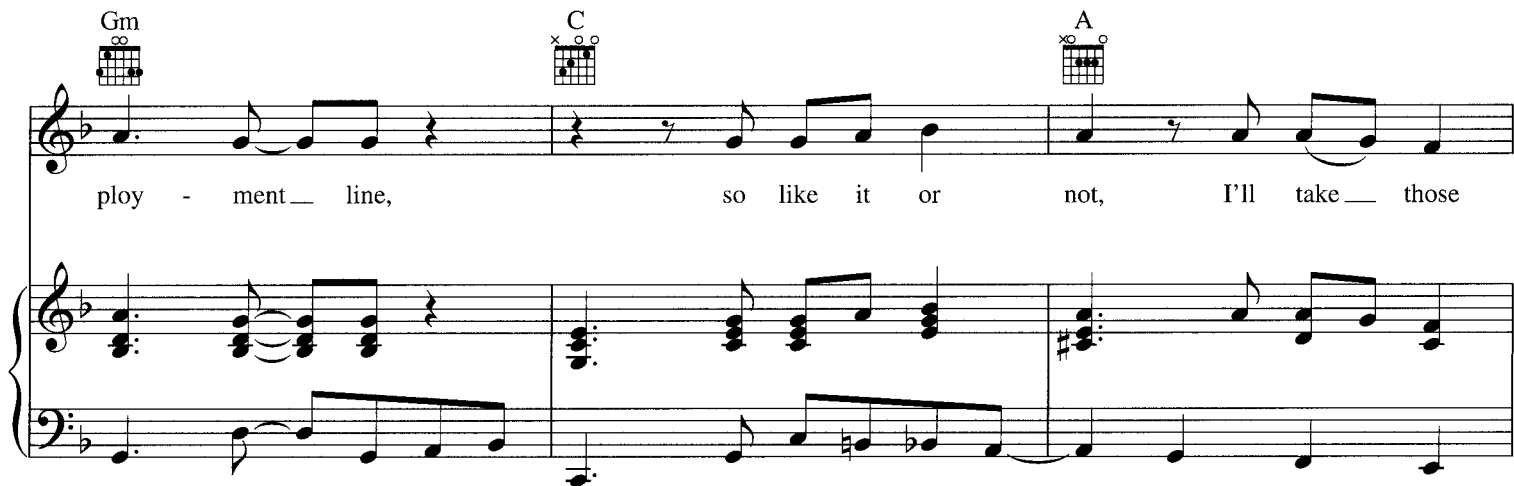
C  Dm 







Make me re - spect - a - ble, man. This is my last time in the un - em -



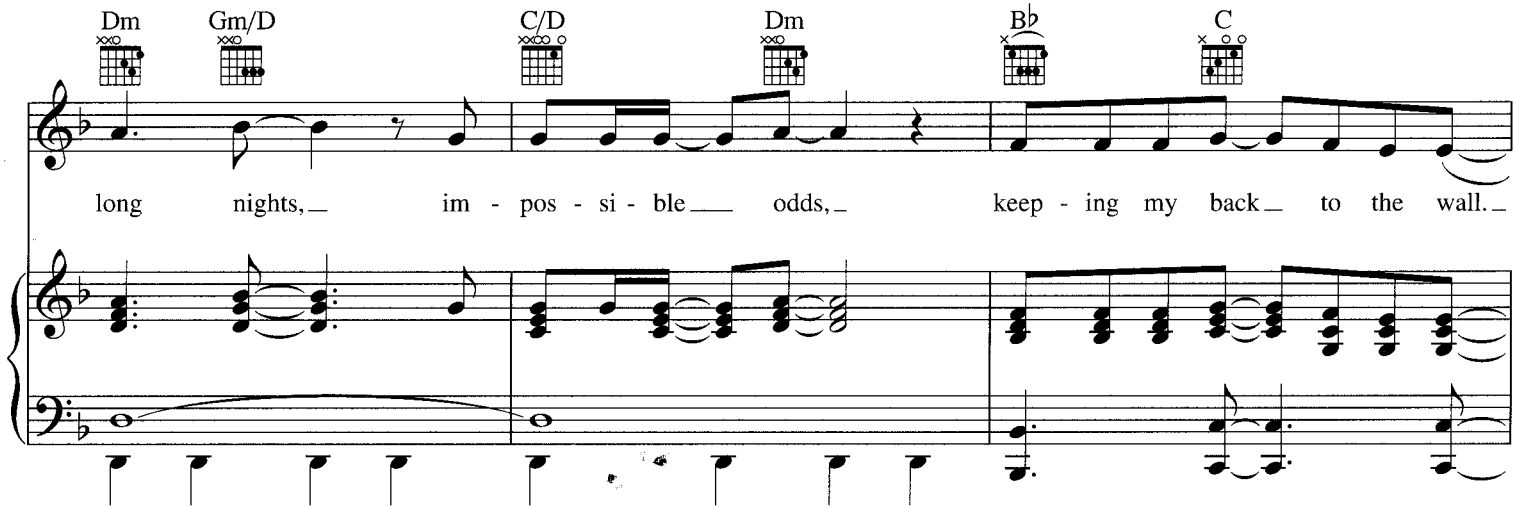
Gm  C  A 





ploy - ment — line, so like it or not, I'll take — those



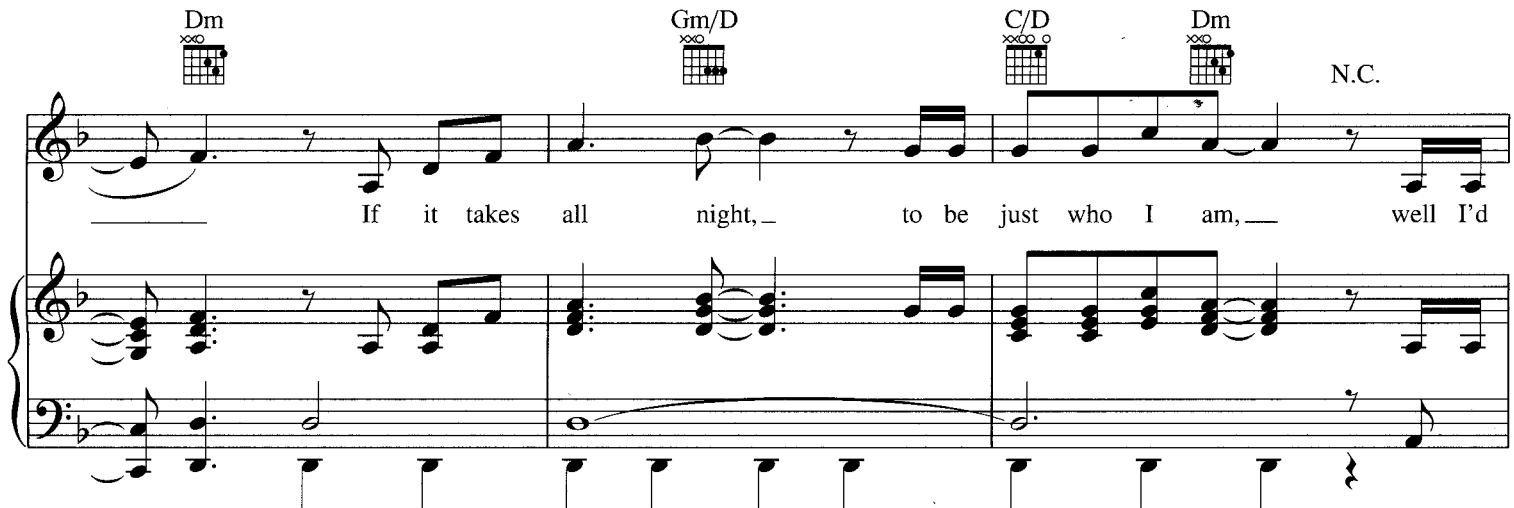
Dm  Gm/D  C/D  Dm  Bb  C 

long nights, — im - pos - si - ble — odds, — keep - ing my back — to the wall. —




Dm  Gm/D  C/D  Dm  N.C.

— If it takes all night, — to be just who I am, — well I'd

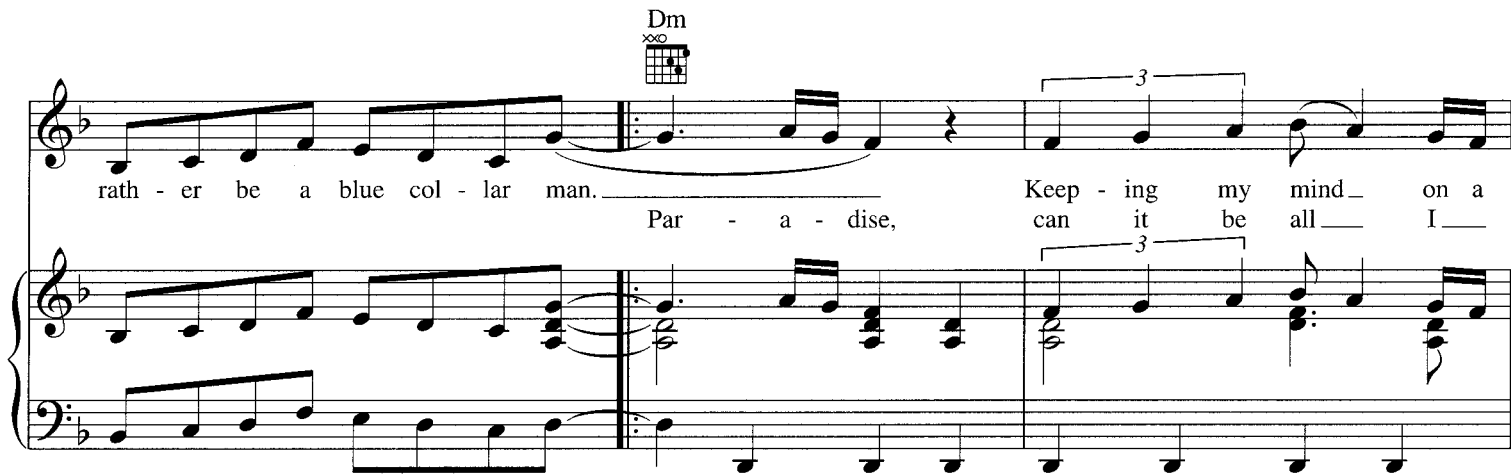


**Dm**

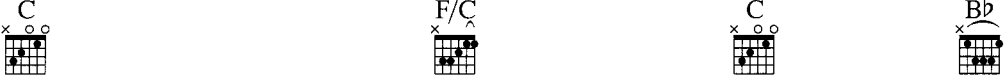


rath - er be a blue col - lar man. Par - a - dise, Keep - ing my mind\_ on a  
can it be all\_ I\_

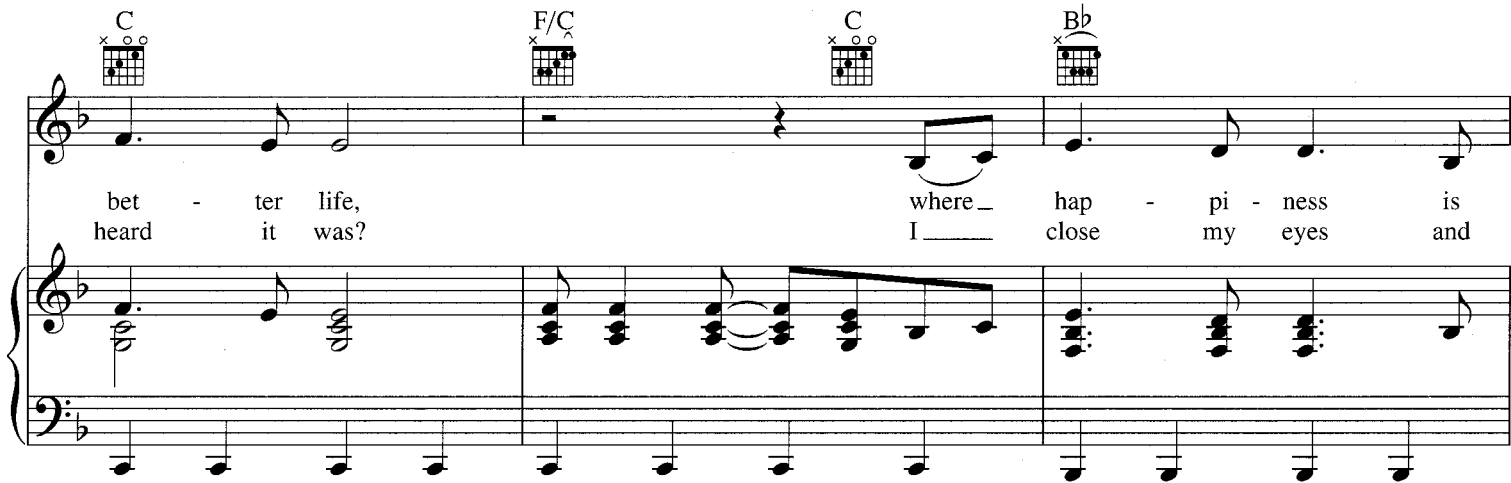
3



**C** **F/C** **C** **Bb**




bet - ter life, where\_ hap - pi - ness is  
 heard it was? I\_ close my eyes and

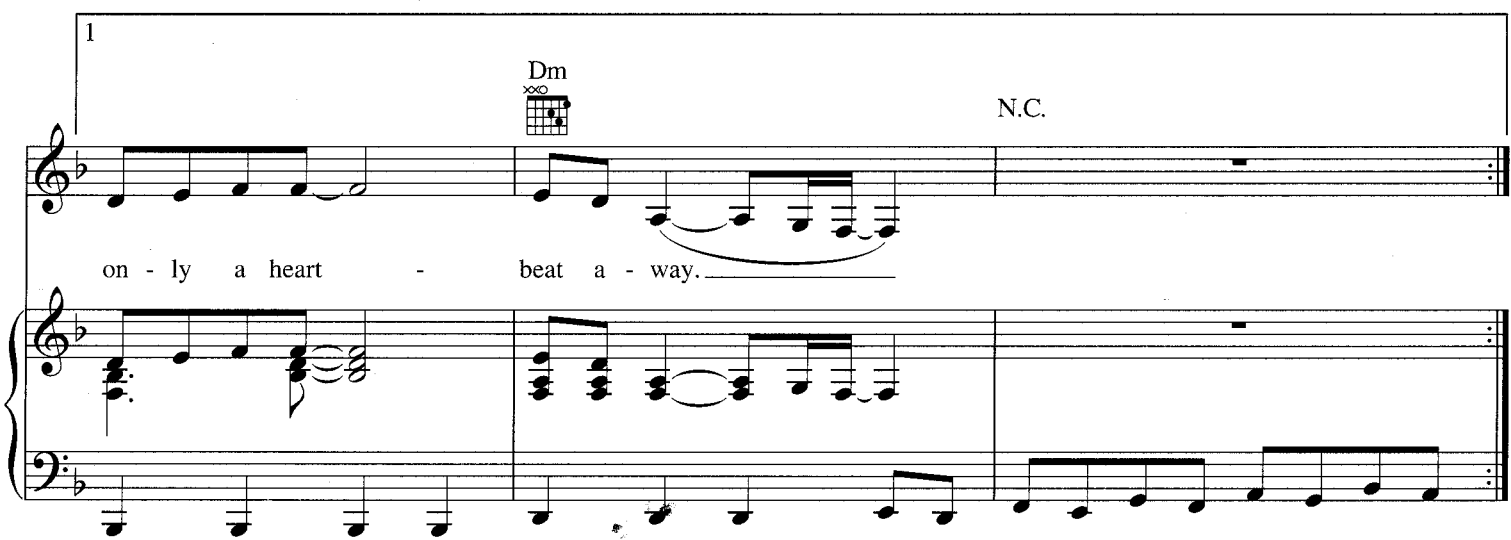


1

**Dm** **N.C.**




on - ly a heart - beat a - way.



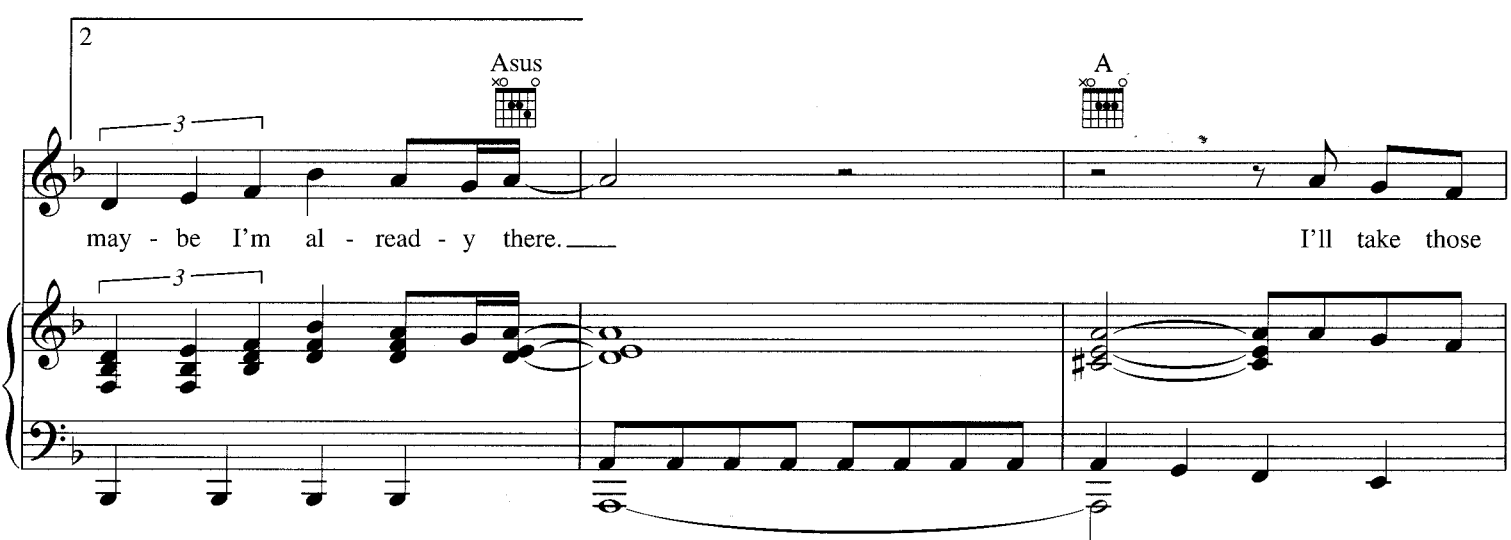
2


**Asus** **A**




may - be I'm al - read - y there. I'll take those

3






  
 long nights, \_ im - pos - si - ble \_ odds, \_ keep - ing my back \_ to the wall. \_

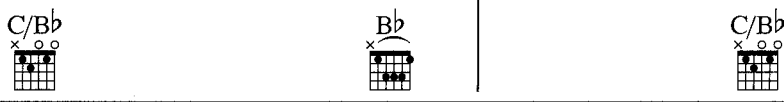




  
 If it takes all night, \_ to be just what I am, \_ well I'm




  
 gon - na be a blue col - lar man.




  
 Do do do \_ do do \_ do do do.



4

C/B $\flat$  Dm Gm/D C/D Dm

I'll take those long nights, — im - pos - si - ble — odds, —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics. The second staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: C/B $\flat$ , Dm, Gm/D, C/D, and Dm. Each chord is accompanied by a small guitar fretboard diagram. The piano accompaniment features a steady bass line and chords in the right hand.

B $\flat$  C Dm

keep - ing my eye — on the key - hole. If it takes

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: B $\flat$ , C, and Dm, each with a fretboard diagram. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Gm/D C/D Dm N.C.

all night, — to be just who I am, — well, I'd rath - er be a blue col - lar, got -

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Gm/D, C/D, and Dm, each with a fretboard diagram. The letters "N.C." are placed above the vocal staff in the third measure. The piano accompaniment features a steady bass line and chords in the right hand.

Dm

- ta be a blue col - lar, gon - na be a blue col - lar man. —

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, a guitar chord is indicated: Dm, with a fretboard diagram. The piano accompaniment concludes the piece with a final chord and a sustained bass note.

D5 G7sus/D D5 A7sus/D G7sus/D

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment. Above the staff, guitar chord diagrams are provided for D5, G7sus/D, A7sus/D, and G7sus/D. The D5 chord is shown with a 5th fret barre. The G7sus/D chord is shown with a 5th fret barre and an open D string. The A7sus/D chord is shown with a 5th fret barre and an open D string. The G7sus/D chord is shown with a 5th fret barre and an open D string.

D5 F6/9 D5 G6/9 F6/9 D5

The second system of music continues the piano accompaniment. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment. Above the staff, guitar chord diagrams are provided for D5, F6/9, G6/9, and F6/9. The D5 chord is shown with a 5th fret barre. The F6/9 chord is shown with a 5th fret barre and an open D string. The G6/9 chord is shown with a 5th fret barre and an open D string. The F6/9 chord is shown with a 5th fret barre and an open D string.

F6/9 D5 G6/9 F6/9 N.C.

The third system of music continues the piano accompaniment. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment. Above the staff, guitar chord diagrams are provided for F6/9, D5, G6/9, and F6/9. The F6/9 chord is shown with a 5th fret barre and an open D string. The D5 chord is shown with a 5th fret barre. The G6/9 chord is shown with a 5th fret barre and an open D string. The F6/9 chord is shown with a 5th fret barre and an open D string. The system concludes with the instruction "N.C." (No Chords).

D5 Bb C Dm

The fourth system of music concludes the piano accompaniment. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment. Above the staff, guitar chord diagrams are provided for D5, Bb, C, and Dm. The D5 chord is shown with a 5th fret barre. The Bb chord is shown with a 5th fret barre. The C chord is shown with a 5th fret barre. The Dm chord is shown with a 5th fret barre. The system concludes with the instruction "rit." (ritardando).

# COME SAIL AWAY

Words and Music by  
DENNIS DE YOUNG

Moderately slow - with feeling



Instrumental introduction for guitar and piano. The guitar part is in 4/4 time, starting with a C major chord. The piano part features a right-hand melody and a left-hand accompaniment. The tempo is moderately slow with feeling. The piece ends with a trill in the right hand.



Vocal line and piano accompaniment for the first phrase. The vocal line starts with a C major chord. The piano accompaniment provides harmonic support. The lyrics are: "I'm sail-ing a - way, set an o - pen course for the".



Vocal line and piano accompaniment for the second phrase. The vocal line starts with a G major chord. The piano accompaniment provides harmonic support. The lyrics are: "vir - gin sea. 'Cause I've got to be free,".

F G Am

free to face the life that's a - head of me. On board I'm the cap-tain, —

G Am

so climb a-board. We'll search for to-mor-row, —

G C Em/B Am Am/G

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

F G C F/C C F/C

to car - ry on. *ff* A gath - er - ing — of an - gels — ap -

C(add D)



F/C



C



F/C



peared a-bove— my— head—

They sang to me this song of hope— and

C(add D)



F/C



C



F/C



this is what— they— said— They— said

Come Sail A-way, Come— Sail A-way, Come  
Come Sail A-way, Come— Sail A-way,

C(add D)



F/C



C



F/C



Sail A-way— with me— lads—  
Come Sail A-way with me—

Come Sail A-way, Come— Sail A-way, Come  
Come Sail A-way, Come— Sail A-way,



1. C(add D)

F/C

2. C(add D)

F/C

Sail A-way with me.

Come Sail A-way with me.

1

thought that they were an

gels

but much to my sur-prise,

we

C(add D)

F/C

C(add D)

F/C

climbed a-board

their star

ship

and head-ed for the skies.

Sing-in'

C

F/C

C(add D)

F/C

Come Sail A-way,

Come Sail A-way,

Come Sail A-way

with me.

Repeat and fade

# CRYSTAL BALL




Words and Music by  
TOMMY SHAW


Moderate Rock Ballad

Am  Gmaj7 





*p*

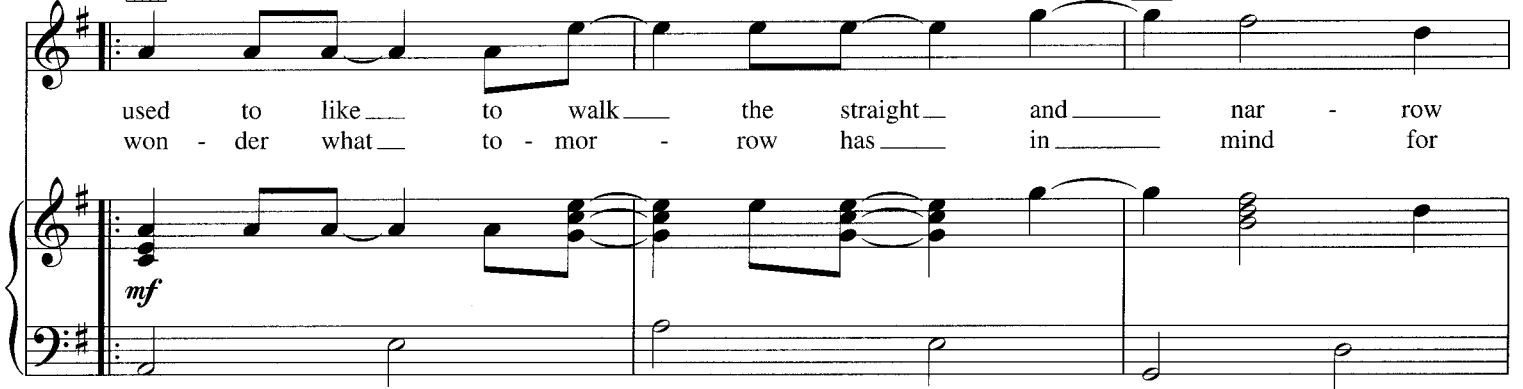
Am  D7sus  D 




I

Am7  Gmaj7 


used to like to walk the straight and nar row  
won - der what to - mor - row has in mind for



*mf*

Am7 

line. I used to think that ev - 'ry - thing was  
me or am I e - ven in its mind at



Gmaj7 Am7

fine. Some - times I'd sit and gaze  
 all? Per - haps I'll get a chance

Gmaj7 Em

for days through sleep - less and dreams, all a - lone  
 to look a - head and see soon as I find

A D

and trapped in time,  
 my - self a crys - tal ball,

Em A C

soon all a - lone and trapped in time.  
 as I find my - self a crys - tal ball.

1 **D** 2 **D** **Em9**

I But tell me, tell me, where I'm go - ing, I

Detailed description: This system contains the first two measures of the piece. It features a guitar part with a treble clef and a key signature of one sharp (F#). Chord diagrams for D and Em9 are provided above the staff. The piano accompaniment is written for both treble and bass clefs. The lyrics 'I But tell me, tell me, where I'm go - ing, I' are placed below the vocal line.

**Cmaj9** **D** **Em9**

don't know where I've been. Tell me, tell me,

Detailed description: This system contains the next two measures. The guitar part continues with chords Cmaj9, D, and Em9. The piano accompaniment provides harmonic support. The lyrics 'don't know where I've been. Tell me, tell me,' are placed below the vocal line.

**Cmaj9** **D**



won't you tell me and then tell me a - gain. My

Detailed description: This system contains the next two measures. The guitar part features Cmaj9 and D chords. The piano accompaniment continues. The lyrics 'won't you tell me and then tell me a - gain. My' are placed below the vocal line.

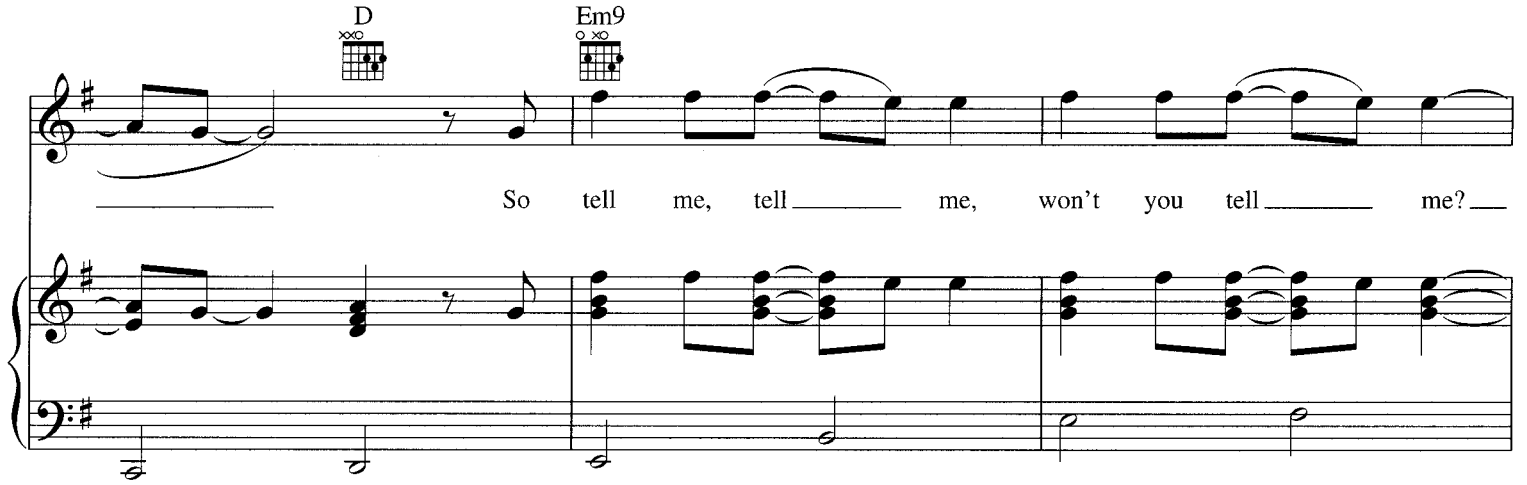
**Em9** **Cmaj9**





heart is break - ing, my bod - y's ach - ing and I don't know where to go. -

Detailed description: This system contains the final two measures of the page. The guitar part uses Em9 and Cmaj9 chords. The piano accompaniment concludes the piece. The lyrics 'heart is break - ing, my bod - y's ach - ing and I don't know where to go. -' are placed below the vocal line.

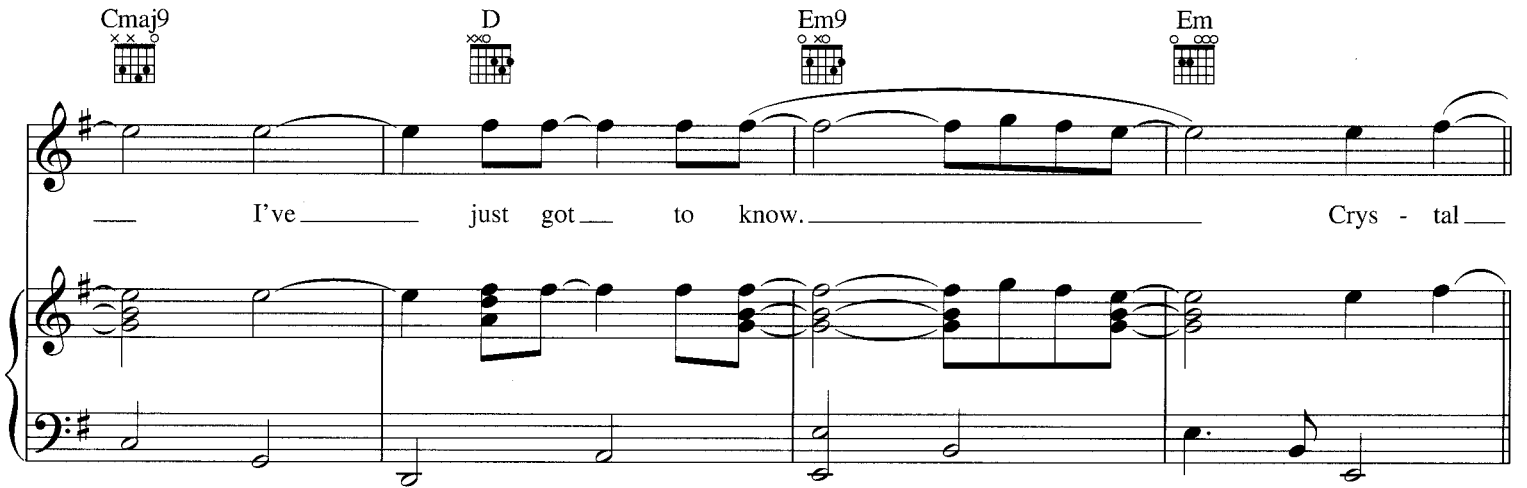
D  Em9 

So tell me, tell \_\_\_\_\_ me, won't you tell \_\_\_\_\_ me? \_\_\_\_\_



Cmaj9  D  Em9  Em 



\_\_\_\_\_ I've \_\_\_\_\_ just got \_\_\_\_\_ to know. \_\_\_\_\_ Crys - tal \_\_\_\_\_



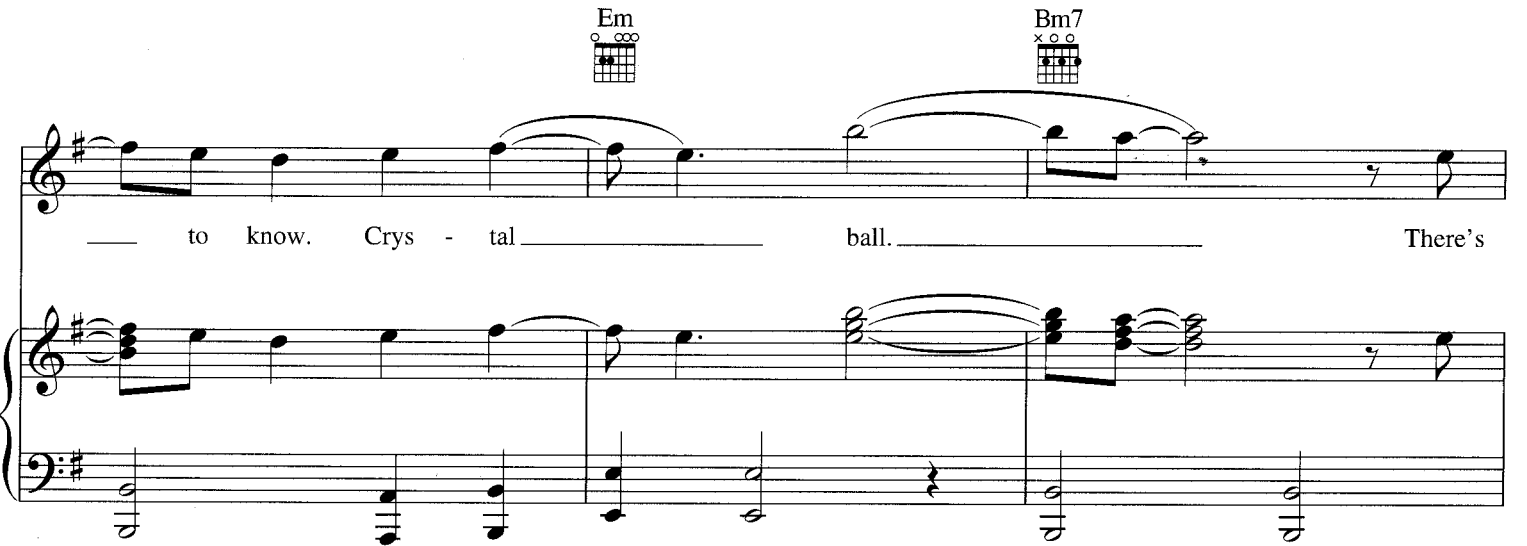
Bm7 

\_\_\_\_\_ ball. \_\_\_\_\_ There's so man - y things \_\_\_\_\_ I need \_\_\_\_\_



Em  Bm7 

\_\_\_\_\_ to know. Crys - tal \_\_\_\_\_ ball. \_\_\_\_\_ There's \_\_\_\_\_



Em



so man - y things \_ I've got to know. \_ Crys - tal ball. \_\_\_\_\_

Bm7



\_\_\_\_\_ Won't you tell me please \_ be - fore \_ I go? Crys - tal \_\_\_\_\_

C



Bm7



Dsus



\_\_\_\_\_ ball. \_\_\_\_\_

Em



D



Em D

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of E minor (Em), followed by a half note chord of D major (D). The lower staff is in bass clef and contains a continuous eighth-note bass line.

Em D

The second system continues the piece with similar chord changes and bass line patterns as the first system.

Em D

The third system continues the piece with similar chord changes and bass line patterns as the first system.

Em D

The fourth system features more complex rhythmic patterns, including triplets in both the treble and bass staves. The treble staff has a trill-like figure at the end of the system.

C D Bsus B

D.S. and Fade

But

The fifth system concludes the piece with a final chord of B major. The instruction "D.S. and Fade" is written above the staff, and the word "But" is written below the staff.

# DON'T LET IT END

Words and Music by  
DENNIS DeYOUNG

Moderately slow



mf

The introduction consists of a piano accompaniment in 4/4 time. The right hand plays a melodic line of eighth notes: C4-E4-G4-A4-B4-A4-G4-F4-E4-D4. The left hand plays a bass line of whole notes: C3, G2, C3, G2, C3, G2, C3, G2.



What can I do? — Pic - tures of you — still make me cry. —  
get up each day, — not much to say. — I've no-where to go. —

The first system of the verse features a vocal line and piano accompaniment. The vocal line is in 4/4 time, with lyrics under the notes. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and moving lines.



Try - ing to live — with - out your love, —  
Lone - li - ness fills — me up in - side —

The second system of the verse features a vocal line and piano accompaniment. The vocal line is in 4/4 time, with lyrics under the notes. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and moving lines.

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



Em F G/F F G/F

it's so hard to do. Some nights I wake up, I  
'cause I'm miss - ing you. So if you'll give us a

F G/F F G/F 1 F G/F G

look at your pil - low. Hop - ing that I'll see you there — but I  
chance to re - mem - ber

2 G/F F G/F F G/F F G/F Em

the love we had once to - geth - er. Wait — and see

Am

time is all — that we real - ly need. — I'm pray - ing you



N.C.



won't say \_\_\_\_\_ no. I mean to tell you, — don't let it end. — }  
 Don't let it end. — }



Ba - by we \_\_\_ could have \_\_\_ so much more, \_\_\_ more, \_\_\_ more. \_\_\_



To Coda ⊕

Don't let it end. — Hon-ey, please — don't walk \_\_\_ out that door, \_\_\_ door, —



door. \_\_\_ I'm tell - ing you ba - by, I made my mis-takes but I'll



make you this prom - ise to do what it takes. I'll be there to pro - tect you and



hold you tight. You've got my lov - in' ba - by ev - 'ry sin - gle night.



Don't let it end. I'm beg - gin' you, don't let it end this way.



Don't let it end. I'm beg - gin' you,



don't let it end \_\_\_\_\_ this way. \_\_\_\_\_





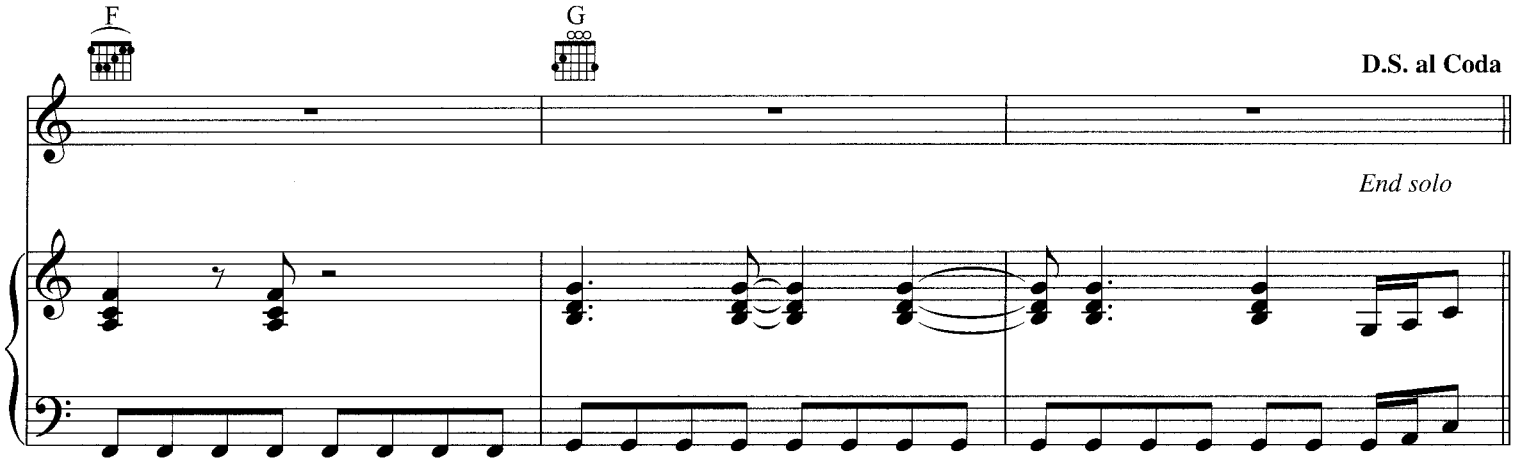
*Instrumental solo*



D.S. al Coda

End solo

F  G 



CODA 

G7sus 

C 

door. Don't let it end.



C/Bb 

Am 

I'm beg - gin' you, don't let it end this



Ab 

Bb 

C 

way. Don't let it end.





I'm beg - gin' you, don't let it end — this way, —



no, no, no, no, no, —



no. —

**Freely with feeling**



What will I do — if

*rit.*

C/Bb



F/A



G



you say we're through?\_ I need you to stay.\_ Hon-ey, don't let it end\_ this

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

C5



way.

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



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

F/A



Ab



Repeat and Fade

Optional Ending



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

# FOOLING YOURSELF

(The Angry Young Man)

Words and Music by  
TOMMY SHAW

Moderately



The piano score is written in 3/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The right hand plays a steady eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes. The first system includes two guitar chord diagrams for D5, which correspond to the chords played in the bass line. The piece concludes with a final chord in the fifth system.



G

Musical notation for the first system, featuring a guitar chord diagram for G and piano accompaniment in G major.

G/A

rit.

Musical notation for the second system, including a guitar chord diagram for G/A and a 'rit.' marking.

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

A row of guitar chord diagrams for D, C/D, G/D, C/D, D, C/D, G/D, C/D, and D.

(First time only) Spoken: Relax, take it easy.


f

Musical notation for the third system, starting with a forte 'f' dynamic marking.

D C/D D






Sung: You see the world through your cyn - i - cal eyes; you're a trou - bled young man I can

Musical notation for the fourth system, including guitar chord diagrams and the start of a vocal line.

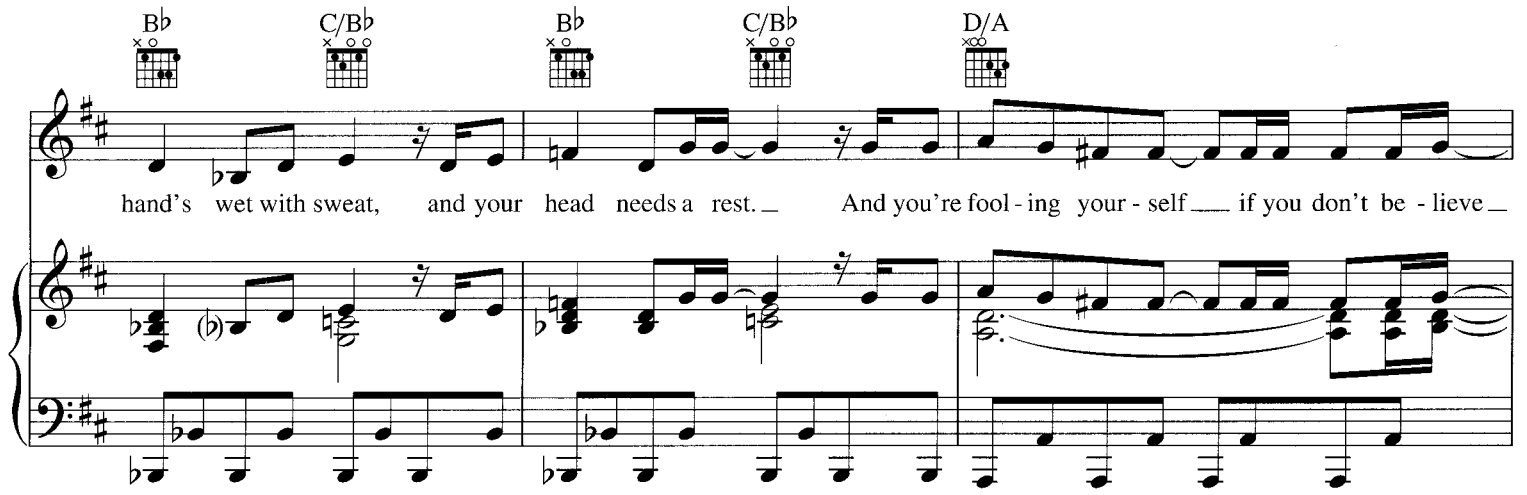
C/D  D  C/D 




tell. You've got it all \_\_\_\_\_ in the palm \_\_\_\_\_ of your hand, \_\_\_\_\_ but your



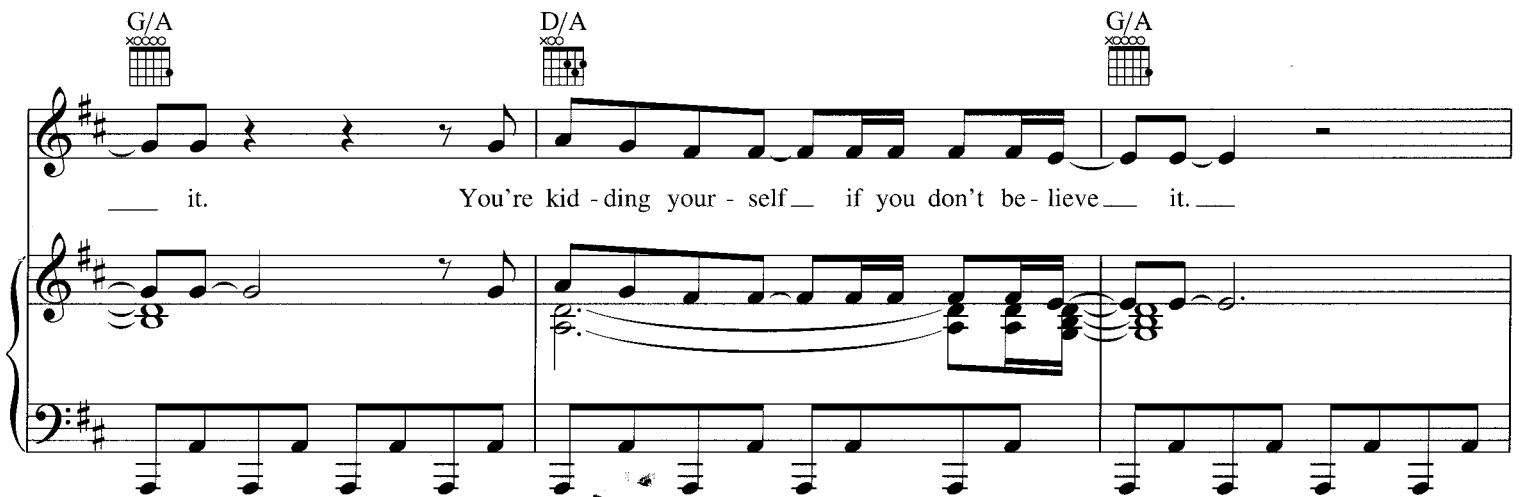
Bb  C/Bb  Bb  C/Bb  D/A 




hand's wet with sweat, and your head needs a rest. \_\_\_\_\_ And you're fool - ing your - self \_\_\_\_\_ if you don't be - lieve \_\_\_\_\_



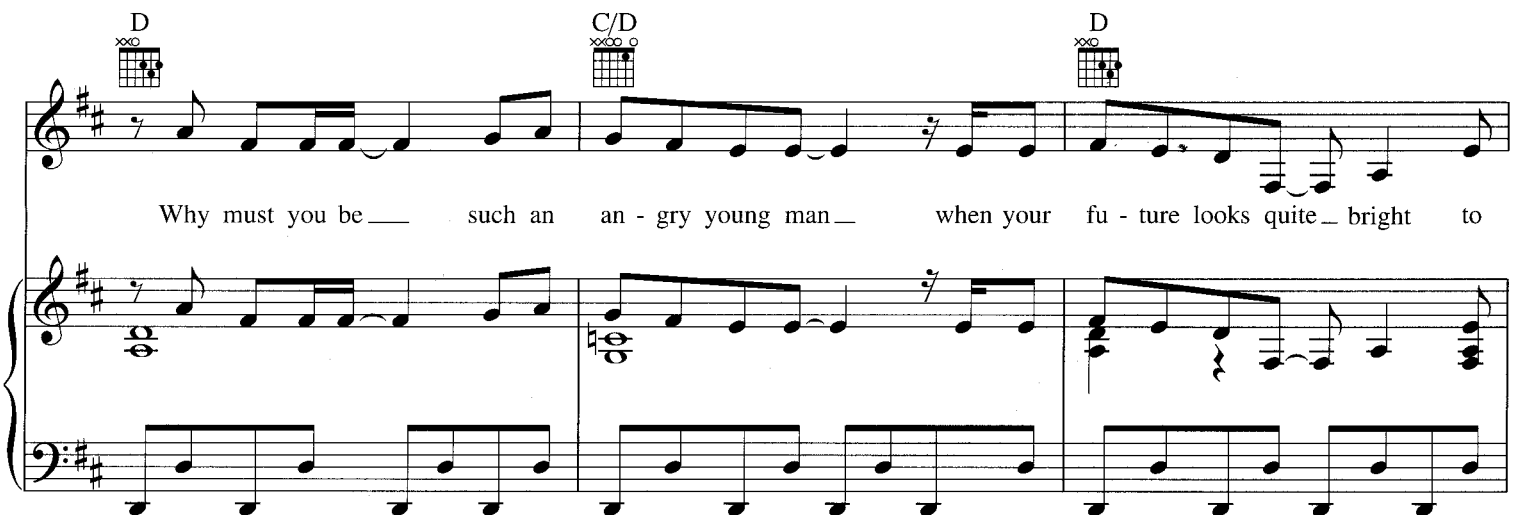
G/A  D/A  G/A 




\_\_\_\_\_ it. You're kid - ding your - self \_\_\_\_\_ if you don't be - lieve \_\_\_\_\_ it. \_\_\_\_\_



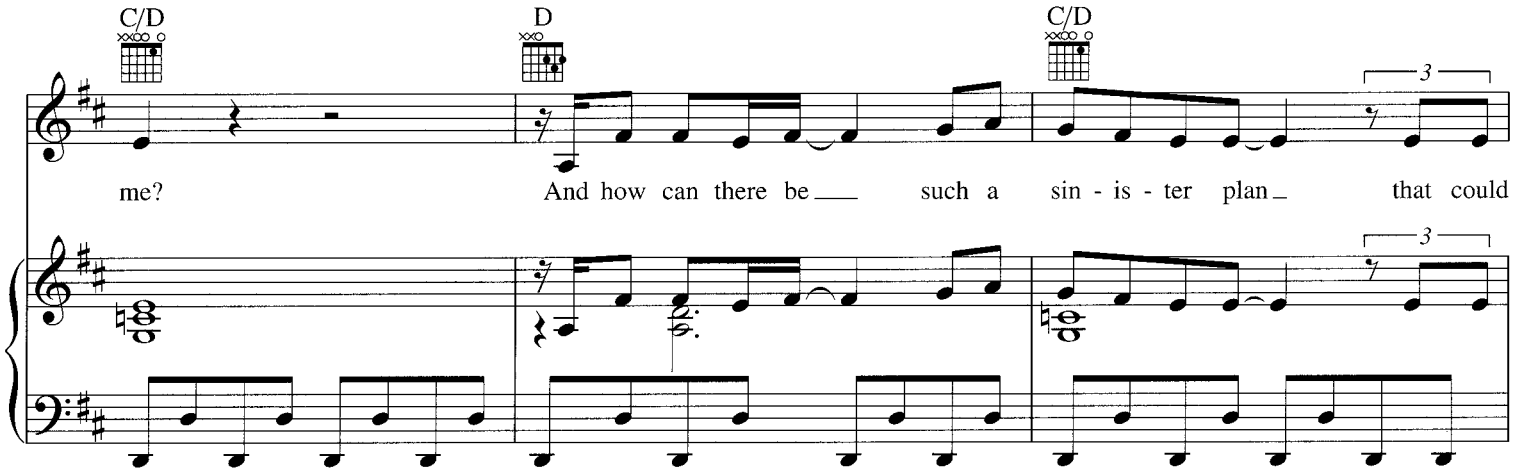
D  C/D  D 




Why must you be \_\_\_\_\_ such an an - gry young man \_\_\_\_\_ when your fu - ture looks quite \_\_\_\_\_ bright \_\_\_\_\_ to



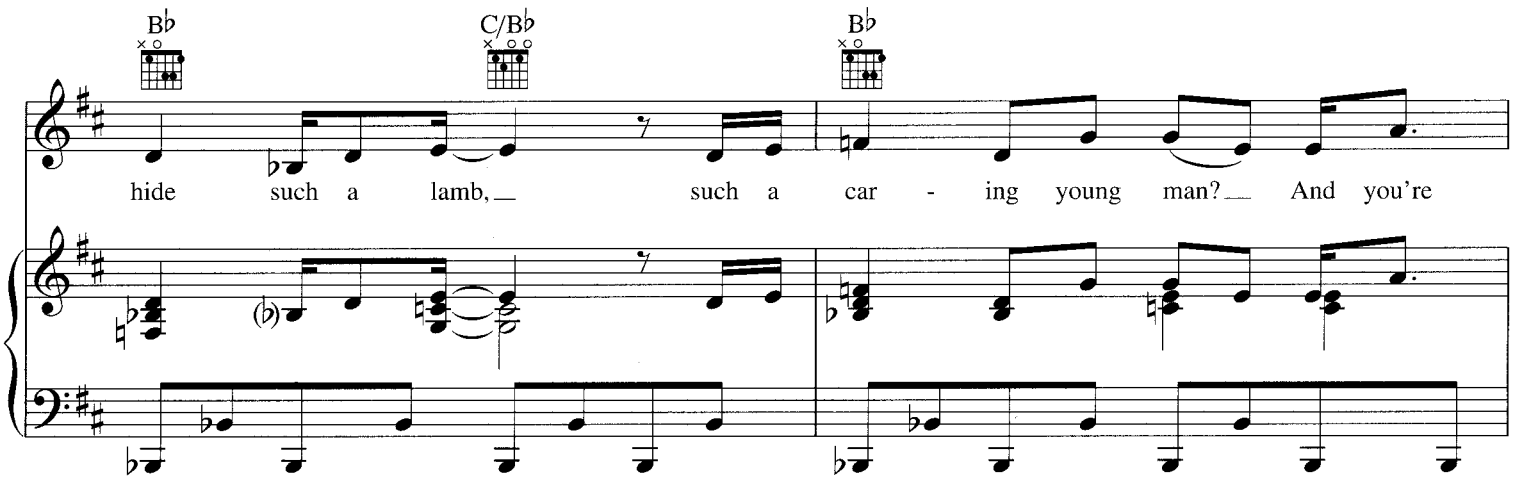
C/D  D  C/D 

me? And how can there be such a sin - is - ter plan that could



Bb  C/Bb  Bb 

hide such a lamb, such a car - ing young man? And you're



D/A  G/A 

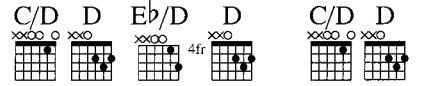
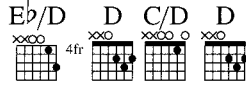
fool - ing your - self if you don't be - lieve it. You're



D/A  G/A 

kill - ing your - self if you don't be - lieve it. Get

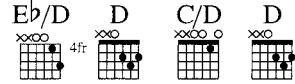




Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes with rests.

up! (Get up!) Get back on your feet... You're the one they can't beat... and you

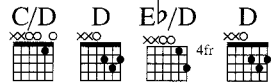
Piano accompaniment for the first system, including treble and bass staves with chords and a steady bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

know... it... Come on! (Come on!) Let's see what you've got... Just

Piano accompaniment for the second system, including treble and bass staves with chords and a steady bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody features a long note with a slur.

take your best shot... and don't blow... it... Oh...

Piano accompaniment for the third system, including treble and bass staves with chords and a steady bass line.



N.C.

To Coda

Musical staff with treble clef and key signature of one sharp (F#). The melody concludes with a long note.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a steady bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. Above the treble staff, four guitar chord diagrams are shown: Bb (x02333), C/Bb (x02333), Bb (x02333), and C/Bb (x02333).

Second system of musical notation. The treble clef staff has a rest followed by a single note. The bass clef staff continues the bass line. Above the treble staff, four guitar chord diagrams are shown: Bb (x02333), C/Bb (x02333), Bb (x02333), and C/Bb (x02333). The instruction "D.S. al Coda" is written above the treble staff, and the lyric "You're" is written below it.

CODA

D5 guitar chord diagram: x02333 with "5fr" written below it.

First part of the CODA section. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with eighth notes. The D5 chord diagram is positioned above the first measure.

C5 guitar chord diagram: x02333 with "3fr" written below it.

Second part of the CODA section. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with eighth notes. The C5 chord diagram is positioned above the final measure.

B $\flat$ 5

A sus

<b>Repeat and Fade</b>									<b>Optional Ending</b>
D	Em/D	Dmaj7	G/D	Dmaj7	Em/D	D	G	A	D

*Instrumental solo ad lib.*

# LIGHT UP

Words and Music by  
DENNIS DeYOUNG

Moderate Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a guitar chord diagram above the staff and piano accompaniment in both treble and bass clefs. The piano part features a steady bass line and arpeggiated chords in the right hand. The guitar part consists of chords and melodic lines. The systems are as follows:

- System 1:** Chord diagrams for Asus and E Asus. The piano part starts with a forte (*f*) dynamic.
- System 2:** Chord diagrams for D, Asus, and E.
- System 3:** Chord diagrams for Asus, A5, and Asus.
- System 4:** Chord diagram for C.
- System 5:** Chord diagram for D5.

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

D  
x00232

Em/D  
x02202

C/D  
x0232

D  
x00232

C  
x0232

D  
x00232

Light up \_\_\_\_\_ ev - 'ry - bod - y! \_\_\_\_\_

Em/D  
x02202

C/D  
x0232

D  
x00232

C  
x0232

D  
x00232

Join us \_\_\_\_\_ in \_\_\_\_\_ this cel - e - bra - tion. \_\_\_\_\_

Em/D  
x02202

C/D  
x0232

D  
x00232

C  
x0232

D  
x00232

Light up \_\_\_\_\_ and be hap - py! \_\_\_\_\_

Em/D  
x02202

C/D  
x0232

G5  
x00003

To Coda  $\oplus$

Sweet, sweet \_\_\_\_\_ sounds \_\_\_\_\_ will fill the air.



D5 C5 D5 G5 A5

This system contains guitar chord diagrams for D5, C5, D5, G5, and A5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand with some long notes and triplets.

D C/D D C/D

Ev - 'ry day's\_ a hol - i - day\_ when your lips\_ meet mine.\_ The

This system includes guitar chord diagrams for D and C/D. The vocal melody begins with the lyrics "Ev - 'ry day's\_ a hol - i - day\_ when your lips\_ meet mine.\_ The". The piano accompaniment provides harmonic support with chords and moving lines.

D C/D D G A

mu-sic's keep - ing\_ time\_ with our love.\_

This system includes guitar chord diagrams for D, C/D, D, G, and A. The vocal melody continues with the lyrics "mu-sic's keep - ing\_ time\_ with our love.\_". The piano accompaniment includes triplets in the right hand.

D C/D D C/D

You are here.\_ So am I\_ and the weath-er's quite\_ di - vine.\_ So

This system includes guitar chord diagrams for D and C/D. The vocal melody concludes with the lyrics "You are here.\_ So am I\_ and the weath-er's quite\_ di - vine.\_ So". The piano accompaniment continues with harmonic support.



pass me 'round your wine love - ly one.



All I need is just one hit to get me by.



D.S. al Coda

'Cause ba - by when you're here I'm half - way high.

CODA

D5 C5 D5

The first system of music consists of two staves. Above the staff, three guitar chord diagrams are shown: D5, C5, and D5. The music features a melody in the treble clef with triplets and sustained chords, and a bass line in the bass clef.

N.C. D5 C5 D5 G5

The second system of music consists of two staves. Above the staff, four guitar chord diagrams are shown: N.C., D5, C5, D5, and G5. The music features a melody in the treble clef with triplets and sustained chords, and a bass line in the bass clef.

A5 Bm A

The third system of music consists of two staves. Above the staff, three guitar chord diagrams are shown: A5, Bm, and A. The music features a melody in the treble clef with triplets and sustained chords, and a bass line in the bass clef.

Bm A G/A

The fourth system of music consists of two staves. Above the staff, three guitar chord diagrams are shown: Bm, A, and G/A. The music features a melody in the treble clef with triplets and sustained chords, and a bass line in the bass clef.

A G/A A G/A A G/A

The fifth system of music consists of two staves. Above the staff, six guitar chord diagrams are shown: A, G/A, A, G/A, A, and G/A. The music features sustained chords in the treble clef and a bass line in the bass clef.

N.C.

Light up \_\_\_\_\_ ev - 'ry - bod - y! \_\_\_\_\_

Join us \_\_\_ in \_\_\_ this cel - e - bra - tion. \_\_\_\_\_

Light up \_\_\_\_\_ and be hap - py! \_\_\_\_\_

Sweet, sweet \_ sounds \_\_\_\_\_ will fill the air. \_\_\_\_\_










Light up \_\_\_\_\_ ev - 'ry - bod - y! \_\_\_\_\_












Join us \_\_\_\_\_ in \_\_\_\_\_ this cel - e - bra - tion. \_\_\_\_\_








Light up \_\_\_\_\_ and be hap - py! \_\_\_\_\_












Sweet, sweet \_\_\_\_\_ sounds \_\_\_\_\_ will fill the air. \_\_\_\_\_



Repeat and Fade

Optional Ending



# THE GRAND ILLUSION

Words and Music by  
DENNIS DeYOUNG

With exuberance

Chord progression: F, G, F, C, F, Bb, C, F, G

Chord progression: Ab, Bb, Ab, Eb, Ab, Db, Eb, Ab, Bb, Ab, Bb, Ab, Eb

Chord progression: Ab, Db, Eb, Ab, Absus, Dbsus/Ab

Wel - come to The Grand Il - lu - sion;

Chord progression: Ab

come on in \_\_\_ and see what's hap - p'nin', pay the price, get your tick - ets for \_\_\_ the show.\*

D $\flat$ sus/A $\flat$ 

The stage is set, the band starts play - in'.

sud - den - ly your heart is pound - ing, wish - ing se - cret - ly you were a

A $\flat$ E $\flat$ m

star. Don't be fooled by a

A $\flat$ B $\flat$ m

ra - di - o, the T V or the mag - a - zines.

Ebm



They'll show you pho - to - graphs\_ of how your life should be,

Ab



Bbm



Absus



Ab



but they're just some - one el - se's fan - ta - sies. —

Db



Fm/C



Bbm



So if you think\_ your life is com - plete con - fu - sion, —

Gbmaj7



Bbm



Db



Fm/C



be - cause you nev - er win the game, just re - mem - ber that —



Bbm

Gbmaj7



it's a grand il - lu - sion, - 'cause deep in - side we're all the

Ab sus

Bbm



same, all the same.

Ab

Bb

Ab

Eb

Ab

Db

Eb

Ab

Bb

Ab

Bb

Ab

Eb



Ab

Db

Eb

Ab

Db

Fm/C



So if you think \_ your life is

**B♭m** **G♭maj7** **B♭m**

com - plete con - fu - sion, — 'cause your neigh - bor's got it made,

**D♭** **Fm/C** **B♭m**

just re - mem - ber that it's a grand il - lu - sion; —

**G♭maj7** **A♭sus**

deep in - side we're all the same. — A -

**D♭sus/A♭**

mer - i - ca — spells com - pe - ti - tion, join us in — our blind am - bi - tion,

Bbm

A

get your - self a brand\_ new mo - tor - car.

Db<sup>sus</sup>/Ab

Some - day soon we'll stop to pon - der, what on earth's\_ this spell we're un - der.

We made the grade and still we won - der who the hell we\_\_ are.

Repeat and Fade

Db

Eb

Db

Ab

Db

Gb

Ab

Db

Eb

# LADY

Words and Music by  
DENNIS DeYOUNG

Moderately fast

The first system of music features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderately fast". The music begins with a guitar chord diagram for D (x00232) and a piano dynamic marking of *mp*. The melody consists of quarter and eighth notes, with a triplet of eighth notes in the third measure. The piano accompaniment is a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system contains the first line of lyrics: "La - dy, when you're with me I'm smil - ing;". The melody includes a triplet of eighth notes. Above the staff, guitar chord diagrams for D (x00232) and C (x00232) are provided. The piano accompaniment continues with eighth-note patterns.

The third system contains the second line of lyrics: "give me all your love.". The melody includes a triplet of eighth notes. Above the staff, guitar chord diagrams for D (x00232) and C (x00232) are provided. The piano accompaniment includes a section marked "8va" and "loco" in the right hand, indicating an octave shift and a change in articulation.



Your hands build me up when I'm

*8va* *loco*

8



sink - ing; touch me

8



and my trou- bles all fade.

*8va*

8



La - dy, from the mo - ment I saw you  
La - dy, turn me on when I'm lone - ly;

*loco* *mf-f*

8



stand - ing all a - lone,  
show me all your charms.



you gave all the love that I  
Eve - nings when you lay down be -



need - ed; so shy  
side me, take me



like a child who had grown. } You're my  
gen - tly in - to your arms. }

*cresc.*

D C

la - dy of the morn - ing;

D C

love shines in your eyes.

D C

Spar - kling clear and love - ly, you're my

1 2

D Bb A Bb A D

la - dy. la - dy.

# LORELEI

Words and Music by DENNIS DeYOUNG  
and JAMES YOUNG

Moderately fast

N.C.

mf

sim.

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

When I think of Lo - re - lei, my head turns all a - round.  
eyes be - come a par - a - dise, she soft - ly speaks my name.

D C/D D G/D

As gen - tle as a but - ter fly, she  
She bright - ens ev - 'ry lone - ly night,



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

moves with - out a sound. — I call her on the tel -  
no one's quite the same. — She calls me on the tel -

D C/D D G/D

- e - phone, - she says be there by eight. — To -  
- e - phone, - she says be there by eight. — To -

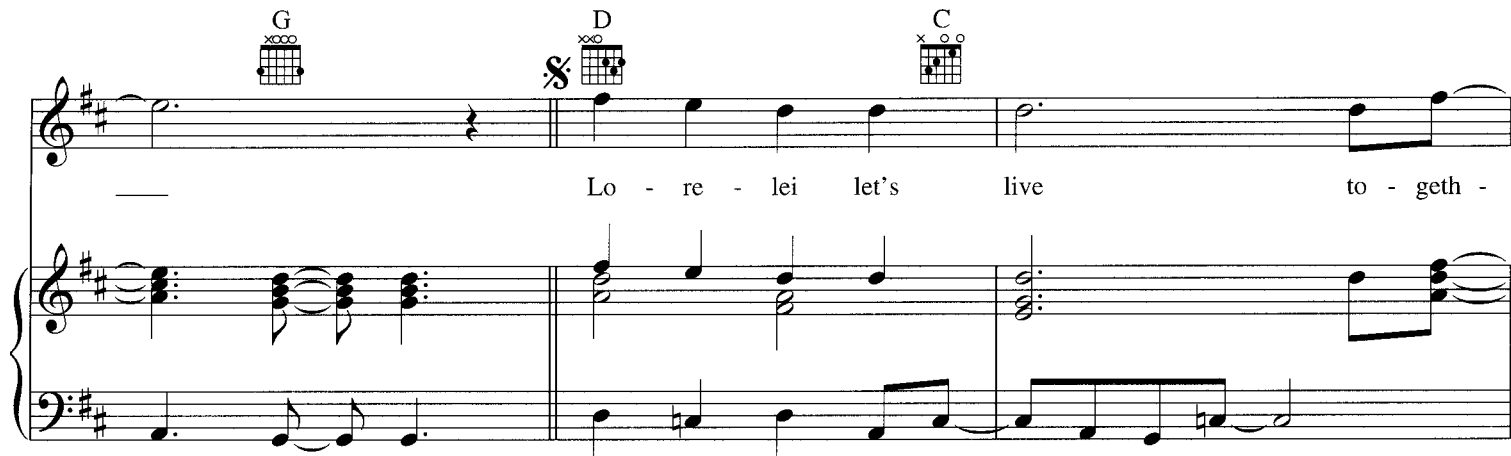
D C/D D G/D D C/D D G/D

night's the night she's mov - in' in, — and I can hard - ly wait. — } The way she  
night's the night she's mov - in' in, — it's time to cel - e - brate. — }

A G A

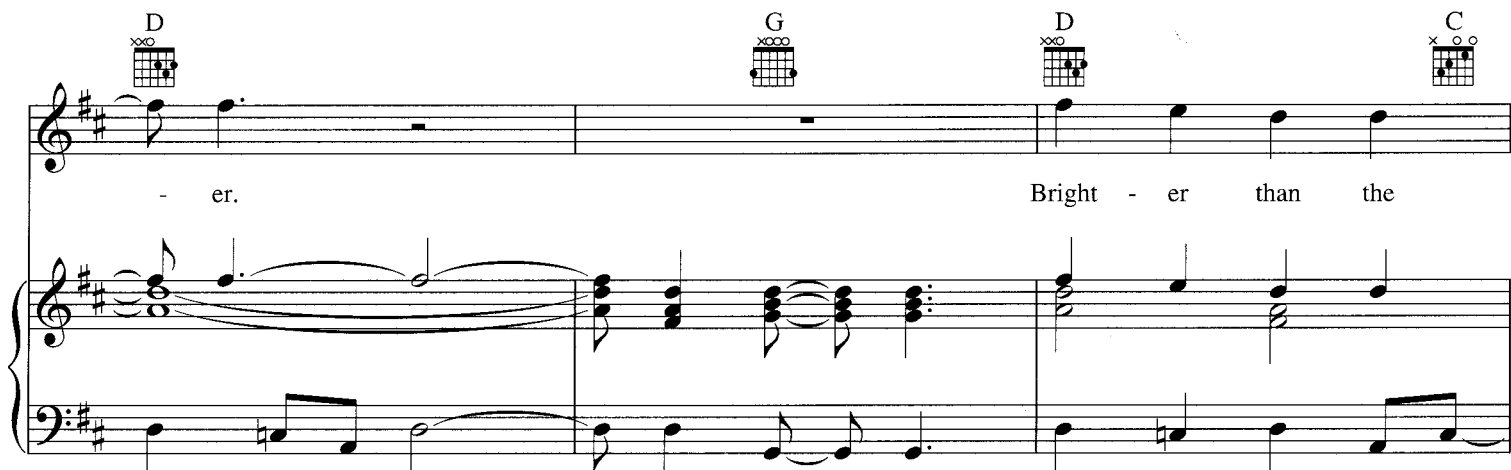
moves, — ooh, — I got - ta say. —

G D C



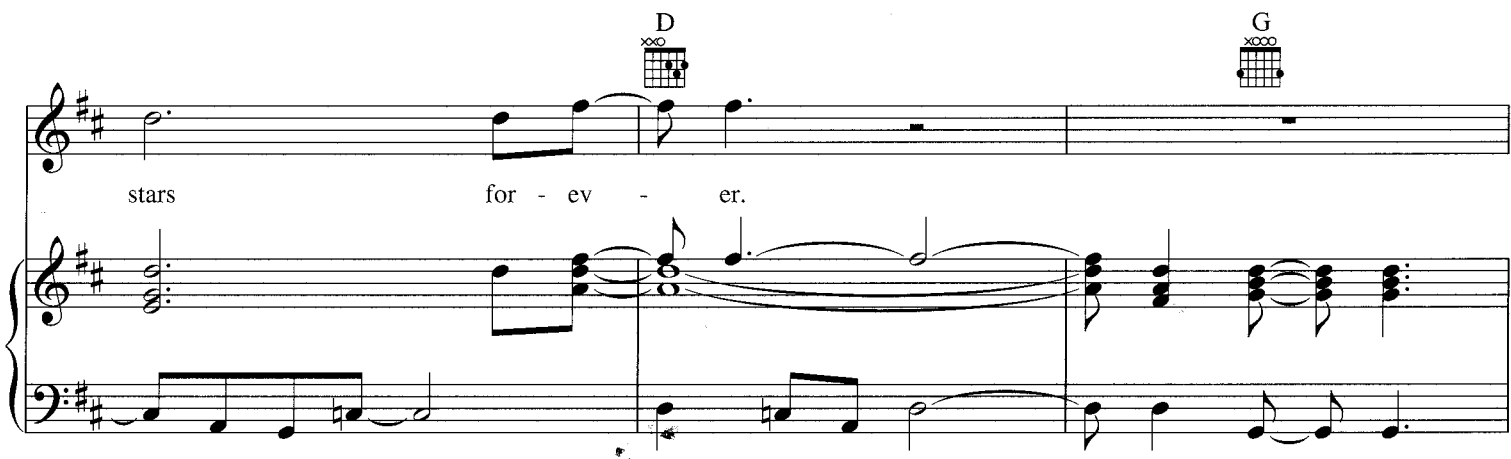
Lo - re - lei let's live to - geth -

D G D C



- er. Bright - er than the

D G



stars for - ev - er.

D C D



Lo - re - lei let's live to - geth - er.

G D C

Bright - er than the stars for - ev -

A C D G A

- er, oh, ba - by for - ev - er.

1 D C G N.C.

*mf*




2 D C G D.S. and Fade

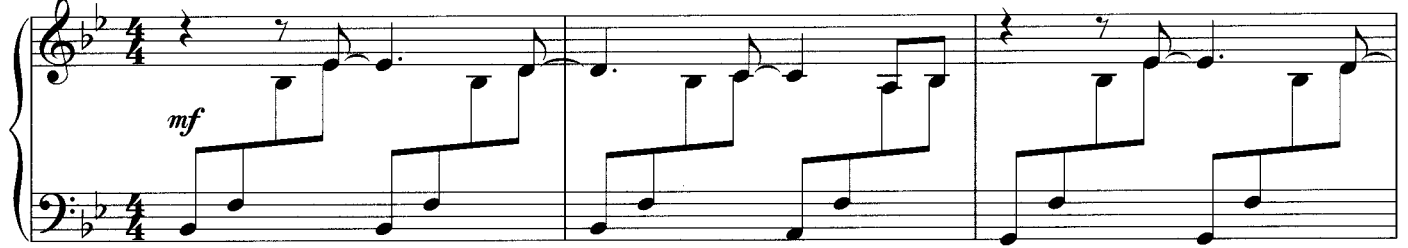
Her




# LOVE AT FIRST SIGHT

Words and Music by GLEN BURTNIK,  
DENNIS DeYOUNG and JAMES YOUNG


Moderate Pop Ballad

B♭  F/A  Gm7 



E♭  A♭  B♭ 

Driv - ing past\_\_ your house\_\_ a - gain\_\_ I  
not a man\_\_ who acts\_\_ this way\_\_ but



Gm7  A♭ 

feel the same\_\_ way I\_\_ did\_\_ then\_\_ I get\_\_ weak\_\_  
late - ly I\_\_ can't con - cen - trate\_\_ I don't\_\_ sleep\_\_





just think - ing a - bout you. It  
just dream - ing a - bout you. I



all be - gan so eas - i - ly. A  
try to reach you on the phone. The

Gm7



look from you a glance from me. Then our eyes met  
voic - es there say you're not home. My heart aches



like thun - der and light ning.  
just think - ing I've lost you.

**E<sub>b</sub>** **B<sub>b</sub>/D** **C<sub>m</sub>**

You and I, \_\_\_\_\_  
 One more time \_\_\_\_\_  
 All that night \_\_\_\_\_

strang - ers lost in a  
 see - ing your face in the  
 we made love in the

**G<sub>m</sub>** **F** **E<sub>b</sub>** **B<sub>b</sub>/D**

mo - ment. Eye to eye, \_\_\_\_\_ we were }  
 moon - light. One more chance \_\_\_\_\_ to be }  
 moon - light. Eye to eye, \_\_\_\_\_ we were }

**C<sub>m</sub>7** **B<sub>b</sub>/D** **E<sub>b</sub>** **F** **B<sub>b</sub>**

caught un - a - ware of this pas - sion in - side us. } Love at first sight. \_\_\_\_\_  
 so un - a - ware of this pas - sion in - side us. }

**G<sub>m</sub>7** **D<sub>m</sub>** **E<sub>b</sub>**

I know \_\_\_\_\_ that this can't be happ - 'ning.

B $\flat$  Eb A $\flat$ sus2

No, not to some - one - like me.

B $\flat$  Gm7

Love at first sight, —

so —  
It's hard —  
It's rare —

and so ex - cit - ing. I  
to keep your bal - ance  
and so ex - cit - ing. I

Cm F7 To Coda 1 B $\flat$

on - ly hope this love we found can last.  
mov - ing past the point of no re - turn.  
on - ly hope this love we found can last.

F/A Gm7 Eb Ab

I'm

2 Bb F/A Gm

If you need some time




F Ebmaj7

to un - der - stand... your feel - ings. If you need some time a - way -

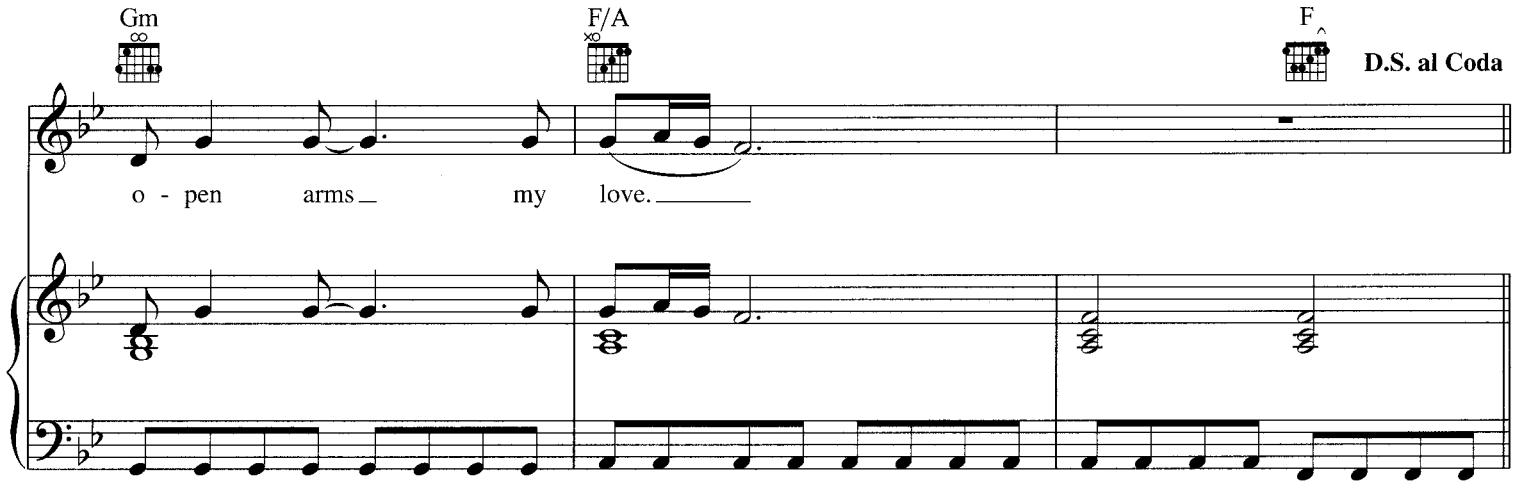
Dm7 Cm





I'll be wait - ing for you with



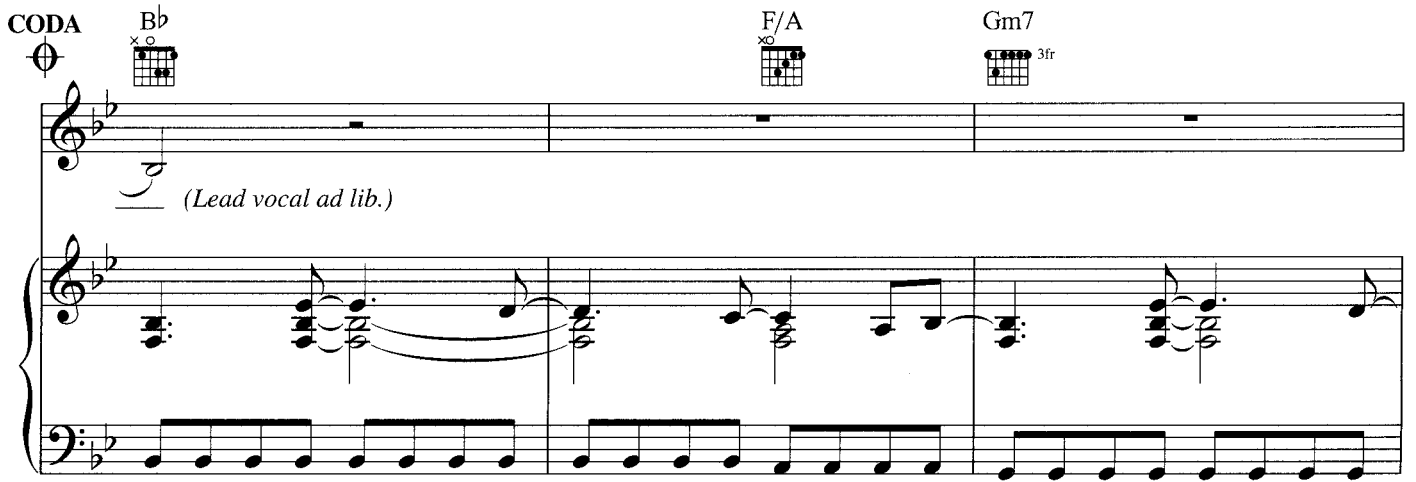
Gm  F/A  F  D.S. al Coda

o - pen arms \_ my love. \_\_\_\_\_







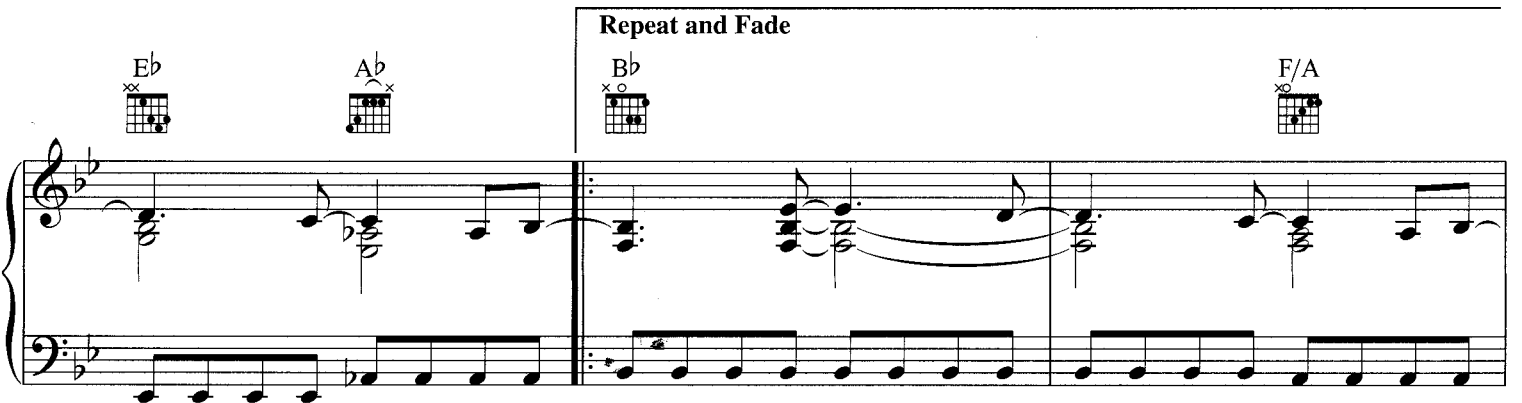
CODA  Bb  F/A  Gm7  3fr

(Lead vocal ad lib.)







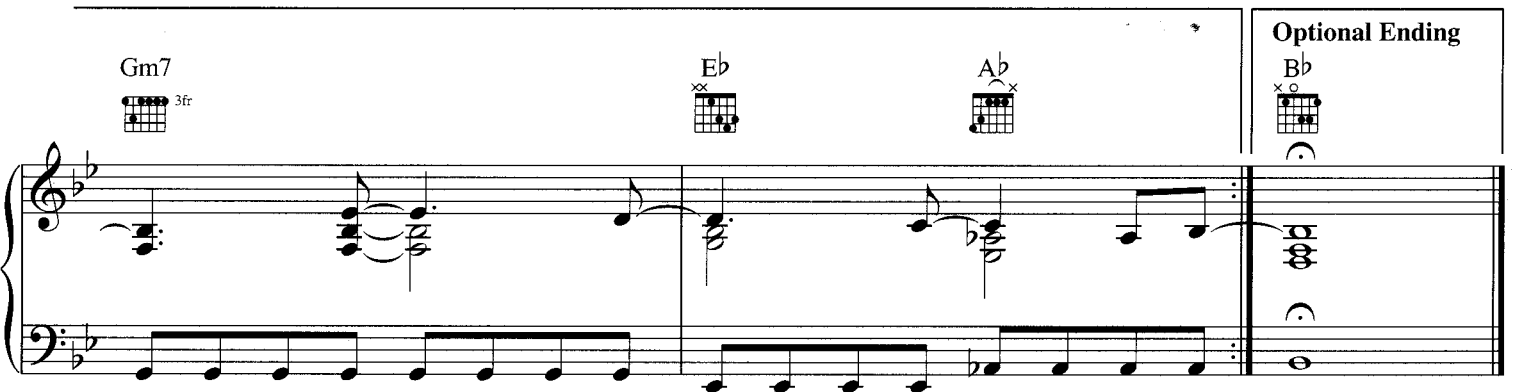
**Repeat and Fade**

Eb  Ab  Bb  F/A 



**Optional Ending**

Gm7  3fr Eb  Ab  Bb 



# LOVE IS THE RITUAL

Words and Music by GLEN BURTNIK  
and SALVATORE GIGLIO

## Driving Rock



N.C.

Love is the rit - u - al!

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part begins with a forte (f) dynamic. The vocal line consists of a single phrase: "Love is the rit - u - al!".

The second system continues the piano accompaniment from the first system. It features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including some chromatic movement.

Hey! Lit - tle sis - ter, she got a lot of time. — She got a lot of mon - ey. —



The third system includes a vocal line and piano accompaniment. The vocal line starts with a guitar pick symbol (x) and contains the lyrics: "Hey! Lit - tle sis - ter, she got a lot of time. — She got a lot of mon - ey. —". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

*Original key: E♭ minor. This edition has been transposed up one half-step to be more playable.*

Don't you know \_\_\_\_\_ that ain't e - nough. \_

Hey! Pret - ty thing \_\_\_\_\_ all dressed up for the main at - trac - tion. \_

Like a ba - by doll \_\_\_\_\_ look - ing for love. \_ And she

D  A 

does - n't \_\_\_\_\_ need a \_\_\_\_\_ rea - son. \_\_\_\_\_  
meth - od \_\_\_\_\_ to this \_\_\_\_\_ mad - ness. \_\_\_\_\_



She just hears a sage } calling to the wild.  
And a mes - sage - }

Hey, yeah! God gave man the breath of life to

A5 N.C. D5 G5 E5 C/E

grow up strong, to take a wife. To change the world and love is the rit -

D5/E A/E

u - al. You learn to walk and talk and laugh and cry. { Work your  
Give your

E5 C/E

D5/E



A/E



To Coda

fin- gers to the bone till the day you die. } And a - bove it all \_ love is the rit - u - al.  
 heart and soul till the day you die. }

E5



N.C.

Na, na, na, na, na, na, na, na, na!

Hey! Lit - tle man, \_ beat - ing his chest and flex - ing his mus - cles.

Gun for hire, \_ he shoots for a star. \_

Hey! Like a hand-some prince walk-ing down the street in his shin - ing ar - mor.

Ro - me - o in search of his heart. — There's a

D.S. al Coda

CODA

E5

N.C.

Come on dance lit-tle sis-ter, lit-tle sis-ter wants to dance. —

E5  D5  E5 

N.C.

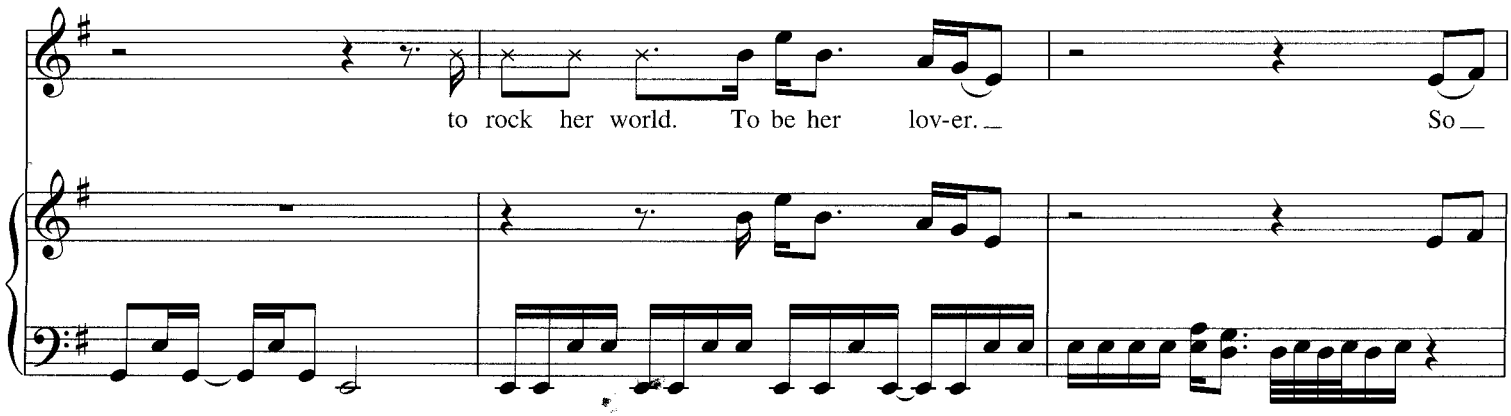
All night look-in' for a true ro - mance. —




When in a black leath - er jack - et walks lit - tle broth - er

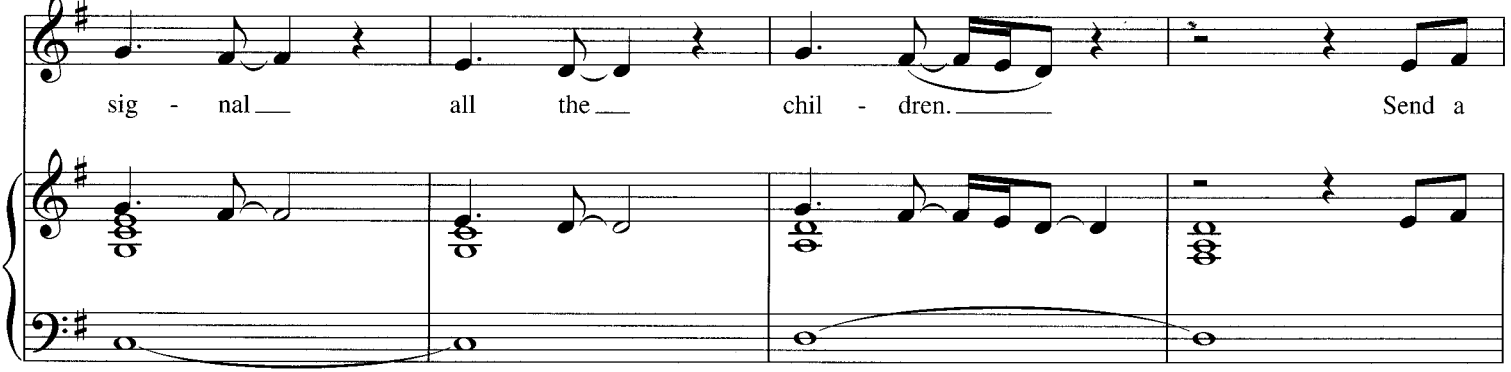


to rock her world. To be her lov - er. — So —



C  D 

sig - nal — all the — chil - dren. — Send a





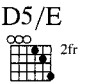
mes - sage — call - ing — to the wild. — Hey!



God gave man the breath of life — to grow up strong, — to take a wife. — To



change the world — and love is the rit - u - al. So you



walk and talk — and you laugh and cry. — Work your fin-gers to the bone till the day you die. And a -



A/E

bove it all love is the rit - u - al.

E5 C/E D5/E A/E

Na, na, na, na, na, na, na, na, love is the rit -

E5 C/E D5/E

- u - al. Na, na, na, na, na, na, na, na, -

A/E N.C.

na, love is the rit - u - al. Love is the rit - u - al.

# MADemoiselle

Words and Music by DENNIS DeYOUNG  
and TOMMY SHAW

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

**E $\flat$**   **Db/E $\flat$**  

*mf*

(Spoken:) Je t'aime Ma - de - moi - selle, ooh - la - la. \_\_\_\_\_ (Sung:) Tell me where are you go -

- ing, \_\_\_\_\_ sweet Made - moi - selle? \_\_\_\_\_

To Lon - don or Par - is, \_\_\_\_\_ to the Grand Ho - tel? \_\_\_\_\_





Where do you go — at the end of the day? —  
tell you hel - lo, — and what do you say? —



Where do you go —  
As I stop, you go, —

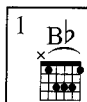
when you spend — time a - way? — To  
there's no rea - son to stay. — It



is - lands in the trop - ic sands or plea - sure trips to dis - tant lands. —  
all be - gan so harm - less - ly; you gave me love so eas - i - ly, —



— You're search-ing for a dream, — well may - be it's me.  
 — I nev - er re - al - ized you were just spend - ing time.



1 — I — — — — — Tell me where are you go -



— ing, — — — — — sweet Made - moi - selle?



To Lon - don or Par - is, — — — — — { to the Grand Ho - tel? —  
 Rue Mar - i - elle? —



To Coda



E - ven though you're far a - way I



think a - bout you ev - 'ry day and won - der if you're think - ing of me in a fond



D.S. al Coda



CODA

mem - o - ry. Oh.

Sweet Made - moi - selle.



Repeat and Fade

Sweet Made - moi - selle.

# MISS AMERICA

Words and Music by  
JAMES YOUNG

With spirit

Em C D Em

*f*

D C Em C D B<sub>7</sub> B G

A Em C D

You were the ap - ple of the pub - lic's eye — as you

Em D C Em

cut the rib - bon at the lo - cal mall. — A mir - age for both

C D B G A

you and us, — how can it be real? — We loved your

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). It features a melody with a long note on 'real?' and a slur over 'We loved your'. Above the staff are five guitar chord diagrams: C, D, B, G, and A. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, with chords and moving lines in both hands.

Em C D Em D C

bod - y — in that pho - to - graph. — Your home state sure must be proud. — The

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal melody. Above the staff are six guitar chord diagrams: Em, C, D, Em, D, and C. The piano accompaniment continues in the grand staff below.

Em C D B G

queen of the U - nit - ed States, — have you lost your crown? —

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal melody. Above the staff are five guitar chord diagrams: Em, C, D, B, and G. The piano accompaniment continues in the grand staff below.

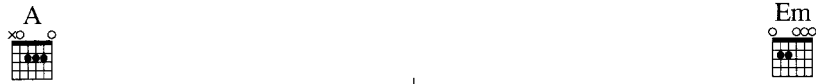
A B

Well aren't you, — Miss A - mer - i - ca, — don't you, —

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal melody. Above the staff are two guitar chord diagrams: A and B. The piano accompaniment continues in the grand staff below.



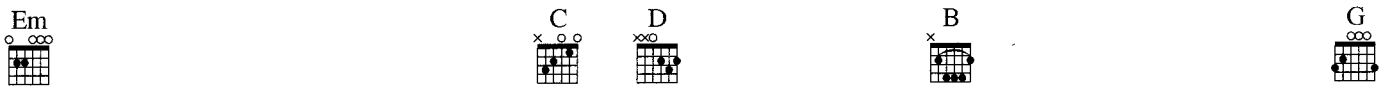
Miss A - mer - i - ca, won't you, Miss A - mer -



- i - ca, our love? Well, are you real - ly who we



think you are, or does your smile seem to wear you down? Is the



girl who you once were scream - ing to come out? \_



A Em C D

Is the dream that you must live a dis -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Is' on a whole note 'the', followed by a quarter note 'dream'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em D C Em

ease for which there is no cure? This roll - er coast - er ride -

Detailed description: This system contains the next two measures. The vocal line continues with 'ease' on a half note, 'for which there is no cure?' on a quarter note, and 'This roll - er coast - er ride -' on a quarter note. The piano accompaniment continues with similar rhythmic patterns.

C D B G A B

— you're on — won't stop to let you off. — Well, aren't you, —

Detailed description: This system contains the next two measures. The vocal line has a half note '— you're on —', a quarter note 'won't stop to let you off.', and a half note 'Well, aren't you, —'. The piano accompaniment features more complex chordal textures.

§

— Miss A - mer - i - ca, — don't you, — Miss A - mer -

Detailed description: This system contains the final two measures. The vocal line starts with a half note '— Miss A - mer - i - ca, —', followed by a quarter note 'don't you, —', and ends with a half note 'Miss A - mer -'. The piano accompaniment concludes with sustained chords.

A G B

- i - ca, \_\_\_ won't you, \_\_\_ Miss A - mer - i - ca, \_\_\_ our love? \_

1 2

A B Em

To Coda

Well, aren't you, \_\_\_ Well, it's true just

C D Em D C

take a look. \_\_\_ The cov - er some - times makes the book. \_\_\_ And the

Em C D B G

judg - es did they ev - er ask \_\_\_ to read be - tween your lines? \_

A Em C D Em

In your cage at the hu - man zoo — they all stop to

D C Em C D

look at you. — Next year what will you do — when

B G A D.S. al Coda B

you have been for - got - ten? — Well, aren't you, —

CODA A

Em C D Em D C Repeat and Fade

Miss A - mer - i - ca. — Miss A - mer - i - ca. —

# MR. ROBOTO

Words and Music by  
DENNIS DeYOUNG

Freely



With a driving beat



Do - mo ar - i - gat - o, Mis - ter Ro - bot - o! Do - mo ar - i - gat - o, Mis -

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

F D/E

- ter Ro - bot - o, mat - ah - o hi - ma de. \_\_\_\_\_ Do - mo ar - i - gat - o, Mis -

F


- ter Ro - bot - o, him - it - su wo shi - ri tai. \_\_\_\_\_

N.C. § F

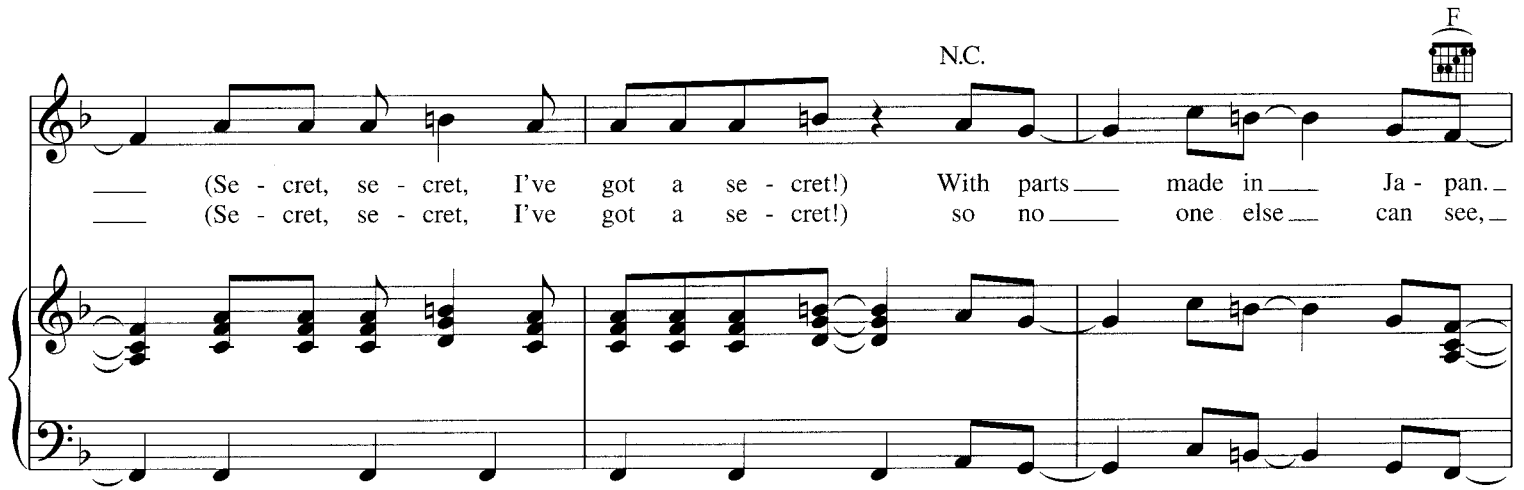
You're won - d'ring who I am; \_\_\_\_\_  
the mod - ern man, \_\_\_\_\_

N.C. F

\_\_\_\_\_ (Se - cret, se - cret, I've got a se - cret!) ma - chine \_\_\_\_\_ or man - ne - quin. \_\_\_\_\_  
\_\_\_\_\_ (Se - cret, se - cret, I've got a se - cret!) who hides \_\_\_\_\_ be - hind \_\_\_\_\_ a mask, \_\_\_\_\_

N.C. 

— (Se - cret, se - cret, I've got a se - cret!) With parts \_\_\_ made in \_\_\_ Ja - pan. —  
 — (Se - cret, se - cret, I've got a se - cret!) so no \_\_\_ one else \_\_\_ can see, —



N.C. To Coda 


— (Se - cret, se - cret, I've got a se - cret!) I am \_\_\_ the mod - ern  
 — (Se - cret, se - cret, I've got a se - cret!) my true \_\_\_ i - den - ti -



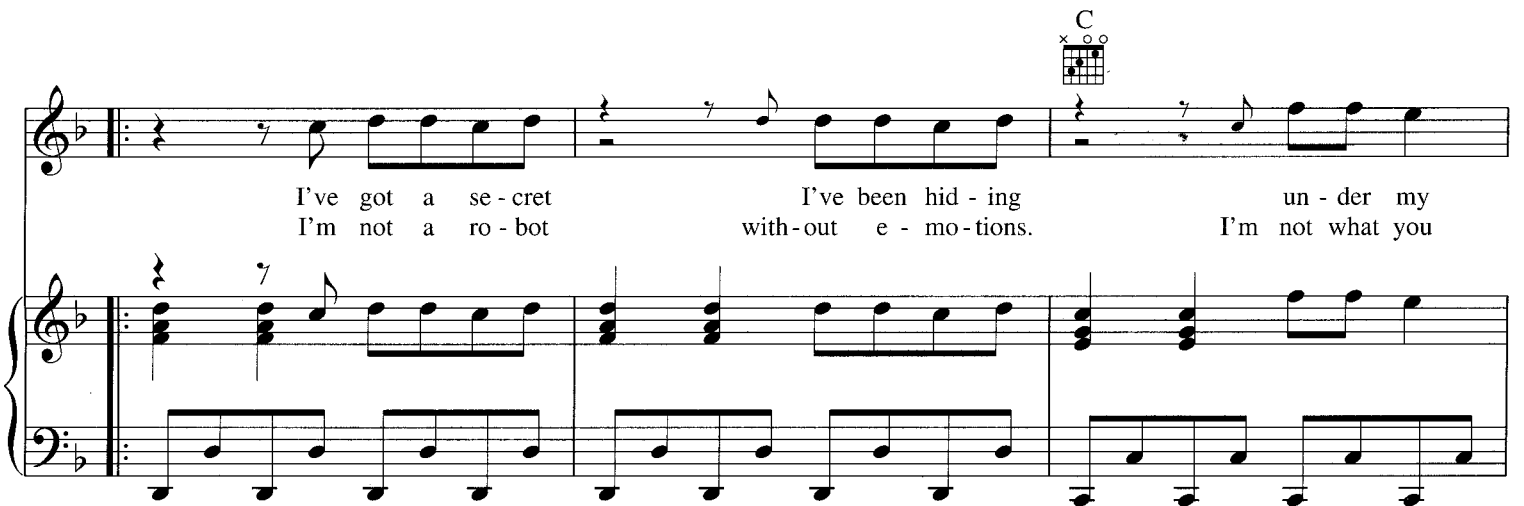
 Dm



man!



 C

I've got a se - cret I've been hid - ing un - der my  
 I'm not a ro - bot with - out e - mo - tions. I'm not what you



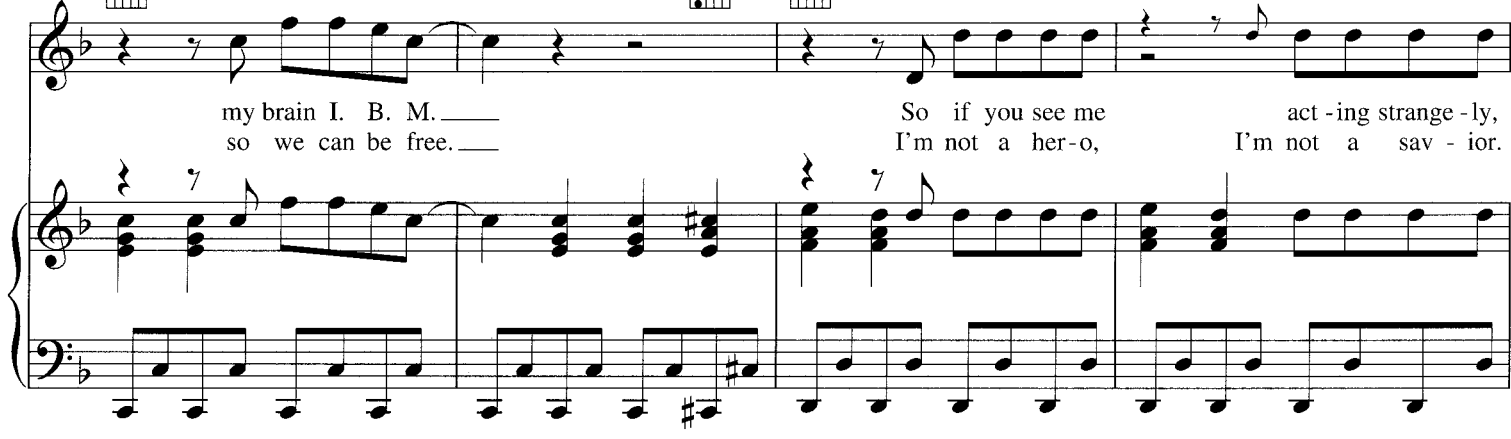
A/C#  Dm 

skin. My heart is hu-man. My blood is boil-ing,  
see. I've come to help you with your prob-lem



C  A/C#  Dm 

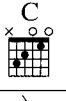
my brain I. B. M. So if you see me act-ing strange-ly,  
so we can be free. I'm not a her-o, I'm not a sav-ior.



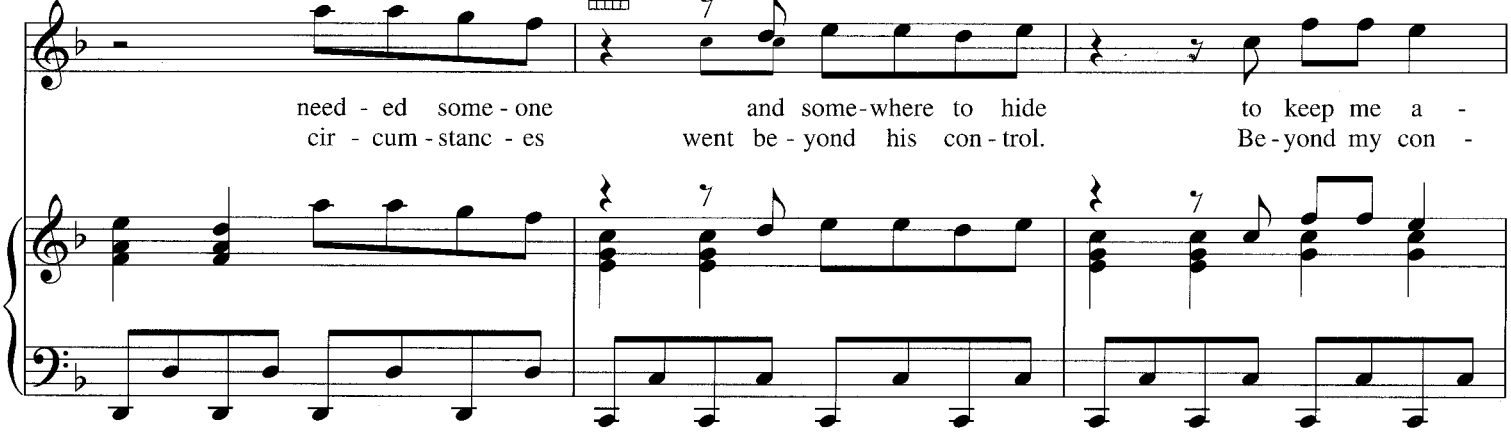
C  A/C#  Dm 

don't be sur- prised. I'm just a man who  
For- get what you know. I'm just a man whose



C 

need- ed some- one and some-where to hide to keep me a -  
cir- cum- stanc- es went be- yond his con- trol. Be- yond my con -



B $\flat$  C/B $\flat$  Dm

live. Just keep me a - live. Some - where to  
 trol, we all need con - trol. I need con -

B $\flat$  C/B $\flat$  1 Dm

hide to keep me a - live.  
 trol. We all need con -

2 D

trol. I am —

N.C. D.S. al Coda

CODA

ty!  
 (vocal 1st time only)

N.C.

Do - mo ar - i - gat - o, Mis - ter Ro - bot - o,



Dm9  3fr 



do - mo, do - mo, do - mo, do - mo. Do - mo ar - i - gat - o, Mis -



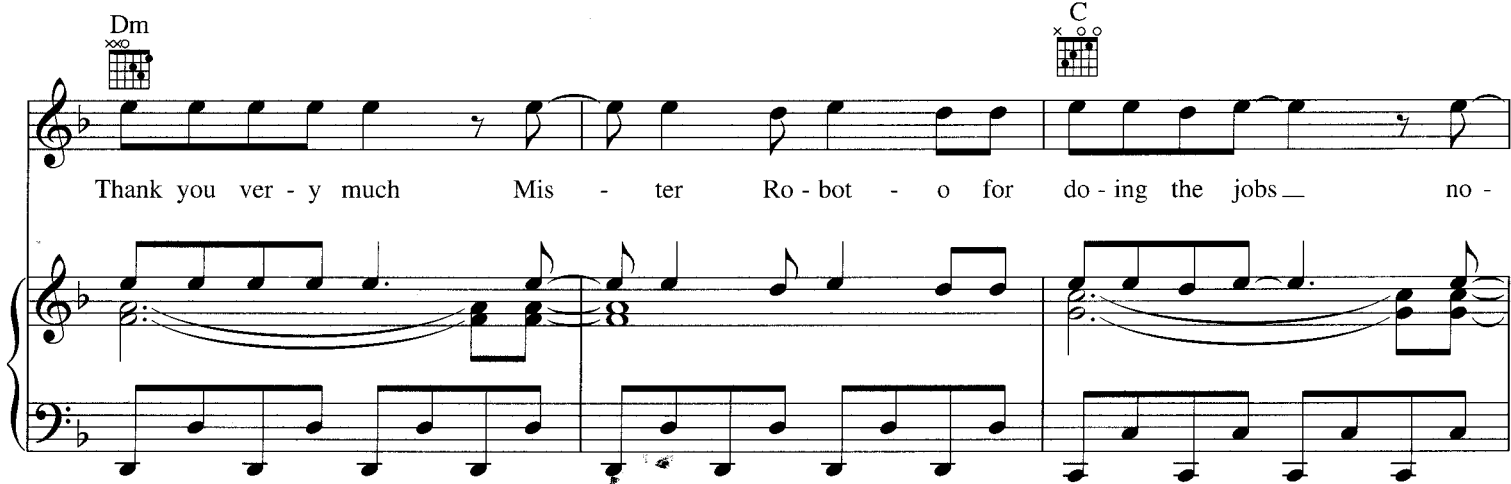
C 


- ter Ro - bot - o! Do - mo ar - i - gat - o, Mis - ter Ro - bot - o!



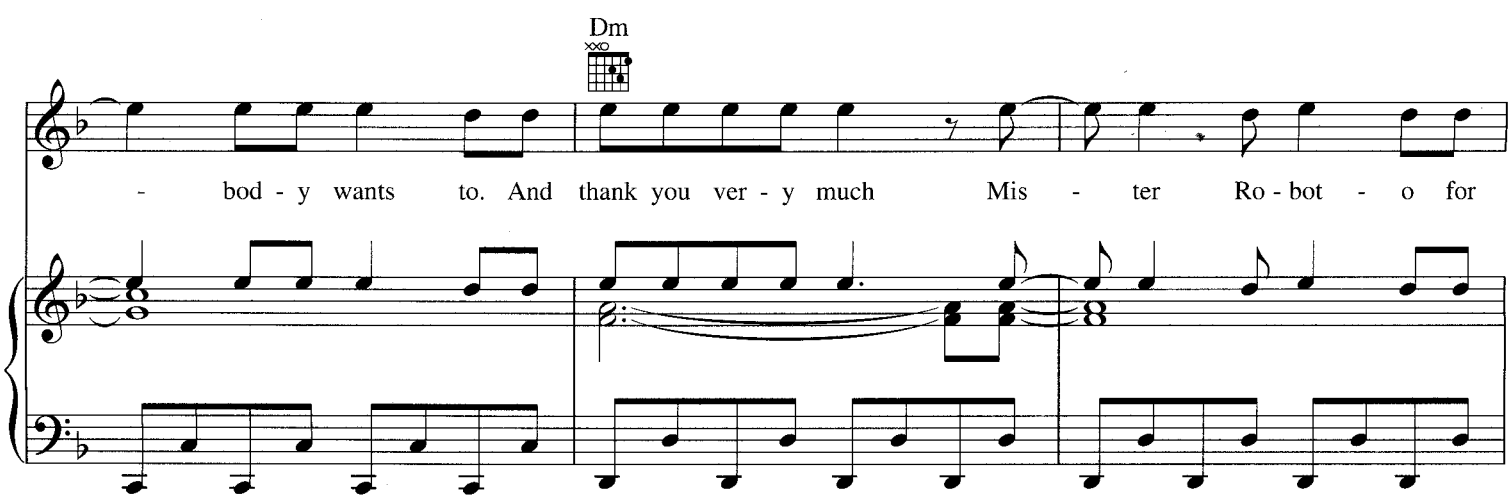
Dm  C 

Thank you ver - y much Mis - ter Ro - bot - o for do - ing the jobs — no -



Dm 

- bod - y wants to. And thank you ver - y much Mis - ter Ro - bot - o for





help - ing me es - cape when I need - ed to. Thank you! \_\_\_\_\_



Thank you, thank you! \_\_\_\_\_ I wan - na



thank you! \_\_\_\_\_ Please thank you! \_\_\_\_\_ Oh, \_\_\_\_\_



yeah! \_\_\_\_\_

Bb C/Bb Bb C/Bb

This system shows the first four measures of the piece. Above the staff are guitar chord diagrams for Bb, C/Bb, Bb, and C/Bb. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

D N.C. Play 3 times

This system begins with a D guitar chord diagram. The vocal line has a rest followed by a note. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A repeat sign is present.

The prob -

This system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A repeat sign is present.

lem's plain to see,

too much  
Ma - chines  
Ma - chines

Play 3 times

This system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A repeat sign is present.

tech - no - lo - gy.  
to save our lives.  
de - hum - an - ize.

The time — has come — at last —

(Se - cret, se - cret, I've got a se - cret!) to throw — a - way — this mask. —  
 (Se - cret, se - cret, I've got a se - cret!) Now ev - 'ry - one — can see —

(Se - cret, se - cret, I've got a se - cret!) my true — i - den - ti - ty!

I'm Kil - roy, Kil - roy!

# QUEEN OF SPADES

Words and Music by DENNIS DeYOUNG  
and JAMES YOUNG

Moderately

Chord diagrams: Dm, C, Bb

Ballad tempo

Chord diagrams: C, Dm, C/D

1. Day in - to night she's  
 2. Morn - ings I find she's  
 3. (See additional lyrics)

Chord diagrams: Bb/D, C/D, Dm

with me, how sweet is her warm  
 left me, so cold, so a - lone,

Chord diagrams: C/D, Bb/D

em - brace, I  
 but a - ware.



safe in the scent of jas mine,  
 try to es - cape, she finds me,



so safe in her gold and  
 oh run though I may, she's

1



lace.

2, 3

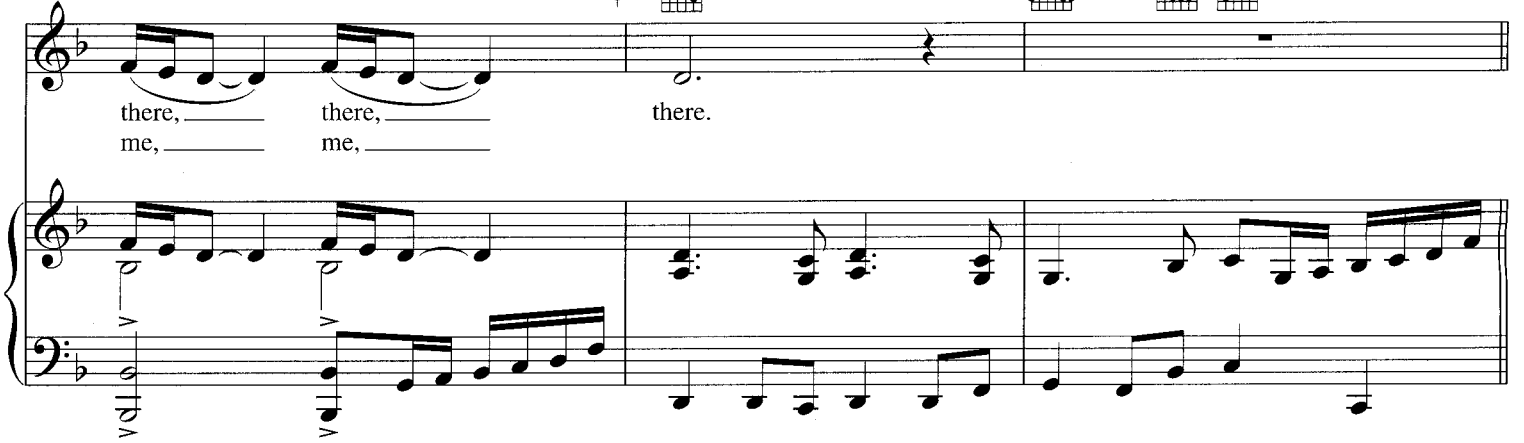


there, there,  
 me, me,

Rock tempo

To Coda     








there, there, there.  
me, me,



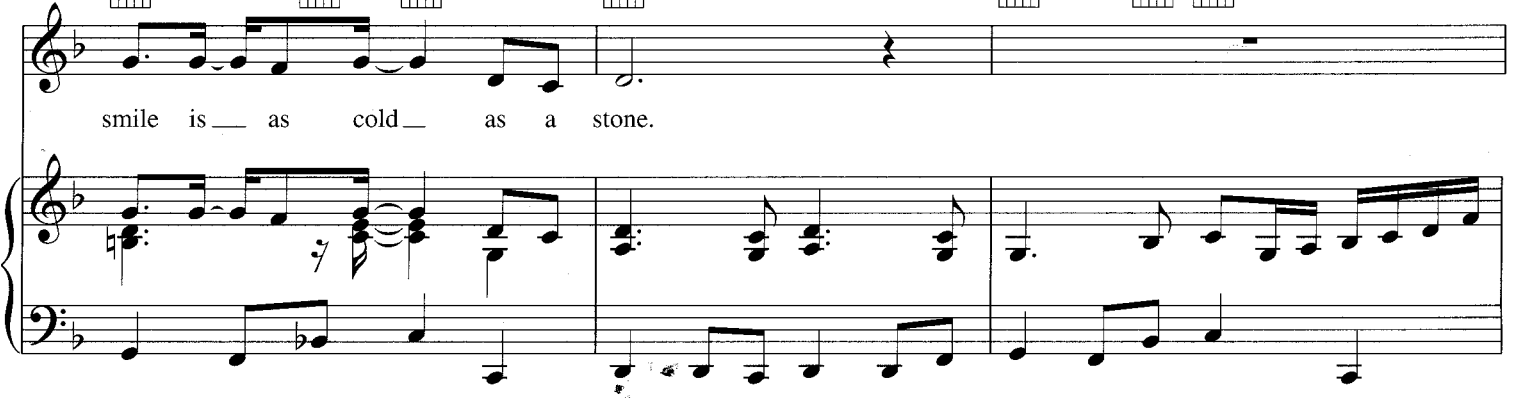
    Play 3 times 






*Ad lib. guitar* Luck is a la - dy whose



smile is as cold as a stone.



She'll bring you things, man - y things you might nev - er have known.



G B $\flat$  C B $\flat$  C

But when your die is cast, she'll have the fi - nal laugh at

Dm B $\flat$

you. She'll lock you in a duel where

C Dm

you come out the fool.

Dm F B $\flat$  C

Be - ware of the Queen of Spades, her



Dm F G F G Dm F Bb C

black wid - ow's curse\_\_ might find\_\_ you yet.\_\_ Be - ware of a love\_\_ that you\_\_

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm, F, G, F, G, Dm, F, Bb, and C. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line.

Dm G Bb Am7

\_\_ will re - gret. Her love means on - ly your\_\_

This system contains the next two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm, G, Bb, and Am7. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. A triplet of eighth notes is marked with a '3' over the notes.

G

death.

This system contains the third line of the musical score. The top line is the vocal melody with the word 'death.'. Above it is a guitar chord diagram for G. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. A long, sustained chord is held in the piano part.

Dm G Bb C Play 4 times Dm

*Ad lib. guitar*

This system contains the final line of the musical score. It features a guitar solo section. Above the staff are guitar chord diagrams for Dm, G, Bb, C, and Dm. The instruction 'Play 4 times' is written above the staff. The piano accompaniment is shown in two staves (treble and bass clef) below the guitar part. The instruction '*Ad lib. guitar*' is written in the piano part.

D.S. al Coda  
(no repeats)

Chord diagrams: C (x02321), Bb (x02123), C (x02321)

CODA

Dm (x02321)

me. Ha, ha, ha, ha, ha. You lose! Be -

Dm (x02321)

F (x02321)

Bb (x02123)

C (x02321)

Dm (x02321)

F (x02321)

G (x02321)

ware of the Queen of Spades, her black wid - ow's curse might find

F (x02321)

G (x02321)

Dm (x02321)

F (x02321)

Bb (x02123)

C (x02321)

— you yet. Be - ware of a love that you

Dm
G
Bb
Am7
1
G

— will re - gret. Her love means on - ly your death. Be -

2
G
Dm

death. *Guitar ad lib.*

*rit.*

**Slowly, with expression**

**Repeat and Fade**

8vb

*Additional Lyrics*

3. Day into night she's with me,  
 Turn of a card, she's there.  
 The first time is free, you know,  
 But from now on, pay me, me, me, me, me.

# RENEGADE

Words and Music by  
TOMMY SHAW

Moderately  
N.C.

Oh — mam - ma I'm in fear for my life from the long — arm — of the law. —  
Law - man has put an end to my run - ning and I'm so far — from my home. —

*mp*

1 2

Oh — mam - ma I can  
Hang - man is com - ing

1

hear you a - cry - ing, you're so scared and all a - lone. —  
down from the gal - lows and I don't have ver - y long. —

2

Gm7 C/G Gm7 C/G

Yeah! The jig is up, the news is out, they've

*mf*

Gm7 C/G Gm7 C/G Gm7 C/G


fi - nal - ly found me, the ren - e - gade who had it made re -

Gm7 C/G Gm7 Dm

tried for a boun - ty. Nev - er more to go a - stray,

Gm7/C Gm7 C/G Gm7 C/G

{ this will be the end to - day of the } want - ed man.  
 { the judge will have re - venge to - day on the }

To Coda 

Oh mam - ma I've been years on the lam — and had a



high price on my head. — Law - man said get him



dead or a - live, — now it's for sure he'll see me — dead.

Dear mam - ma I can hear you a - cry - ing, — you're so —

Gm7/C

Gm7

— scared — and all a - lone.

Hang - man is com - ing down — from the gal - lows and I don't —

Gm7/C

Gm7

D.S. al Coda

— have ver - y long. The

CODA

N.C.

Ad lib. Guitar



*Guitar solo ad lib.*

1-3

4





Gm N.C.



Oh mam - ma I'm in fear for my life from the long arm of the law.  
 Hang - man is com - ing down from the gal - lows and I don't have ver - y long.

1

2



The jig is up, the news is out, they



fi - nal - ly found me, the ren - e - gade who had it made re -



trieved for a boun - ty. Nev - er more to go a - stray,

Gm7/C

Gm7

C/G

Gm7

C/G

Gm7

C/G

Gm7

this will be the end\_ to - day of the want - ed man, want - ed man.

*Guitar solo ad lib.*

Repeat and Fade

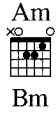
Optional Ending

# SUITE MADAME BLUE

Words and Music by  
DENNIS DeYOUNG

**Expressively**

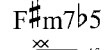
Guitar Capo 2nd fret:



Bm



Bm/A



G#m7b5

*mp* *simile*

With pedal



Gmaj7



F#

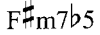


Bm



Bm/A

Time Once af - ter long a -



G#m7b5



Gmaj7



F#

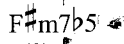


Bm

time go, I sit and I a word from your



Bm/A



G#m7b5



Gmaj7



F#

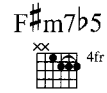
wait lips, for your and the call. world turned a - round.



Bm



Bm/A



G#m7b5

I know I'm a fool \_\_\_\_\_ but what can I  
 But some - how you've changed, \_\_\_\_\_ you're so far a -



Gmaj7



F#

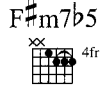


Bm



Bm/A

say?  
 way. What - ev - er the price, I'll  
 I long for the past, and



G#m7b5



Gmaj7



F#



Bm

pay \_\_\_\_\_ for you, \_\_\_\_\_  
 dream \_\_\_\_\_ of the days with you, \_\_\_\_\_



Bm/A



G#m7b5



Gmaj7



F#

Ma - dame  
 Ma - dame

1

Am Am/G F#m7b5  
Bm Bm/A G#m7b5

Blue.

2 **Hard Rock**

Fmaj7 E Am/G  
Gmaj7 F# Bm Bm/A

*cresc. poco a poco*

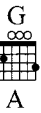
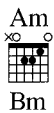
F#m7b5 F E Am  
G#m7b5 G F# Bm

Sweet Ma - dame

*f*

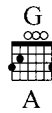
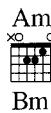
G F G  
A G A

Blue, gaze in your look - ing glass.



Bm A G

You're not a child an - y - more.



A Bm A

Sweet Ma - dame Blue,



G A D

the fu - ture is all but past. — So dressed in your



A D A

jewels you made your own rules;

C D G F

x 0 0 0 0 0

x 0 0 0 0 0

x 0 0 0 0 0

you con - quered the world and more;

N.C. Am Bm

heav - en's door.

*mp rubato*

**Faster**  
A5 B5

*Instrumental ad lib.*

C5 D5 A5 1-3 C5 F5 G5

x 3fr x 5fr x 5fr x 3fr x 3fr x 3fr

D5 E5 B5 D5 G5 A5

4 C5 F5 G5 Am C G

x 3fr x 3fr x 3fr x 3fr x 0 0 0 0 0 x 0 0 0 0 0

D5 G5 A5 Bm D A

A - mer - i - ca; A - mer - i - ca; A -

1-5

C	F	G
D	G	A

6

C	F	G
D	G	A

Am Bm

mer - i - ca. A - mer - i - ca. A - mer - i - ca.

Am Bm

Red, white and blue gaze in your

G A F G

G A

look - ing glass. You're not a child an - y -

Am Bm G A

F G

more. Red, white and

G A Am Bm



G A F G C

A G D

blue, the fu - ture is all but past. So lift up your

Detailed description: This system contains the first four measures of the piece. The guitar part features chords G, A, F, G, A, G, C, and D. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand. The lyrics are: "blue, the fu - ture is all but past. So lift up your".

G C G C

A D A D

heart, and make a new start, lead us a -

Detailed description: This system contains the next four measures. The guitar part features chords G, C, G, C, A, and D. The piano accompaniment continues with triplets and a consistent bass line. The lyrics are: "heart, and make a new start, lead us a -".

G Am Bm G F

A A G

way \_\_\_\_\_ from here. \_\_\_\_\_

Detailed description: This system contains the next four measures. The guitar part features chords G, Am, Bm, G, A, and F. The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand. The lyrics are: "way \_\_\_\_\_ from here. \_\_\_\_\_".

G N.C. Asus Bsus

A

rit. poco a poco molto rit.

Detailed description: This system contains the final four measures. The guitar part features chords G, N.C., and Asus Bsus. The piano accompaniment includes triplets and a final chord. The lyrics are: "way \_\_\_\_\_ from here. \_\_\_\_\_". Performance markings include "rit. poco a poco" and "molto rit.".

# SHOW ME THE WAY

Words and Music by  
DENNIS DeYOUNG

Freely

Chord diagrams: F, C/F, Bb/F

Chord diagrams: F, Gm, C/E, F, Dm, Bb

Ev - 'ry night — I say a prayer — in the hopes that there's a

Chord diagrams: Csus, C, F, Gm, C/E, F

heav - en. — But ev - 'ry day — I'm more con - fused — as the

Original key: F# major. This edition has been transposed down one half-step to be more playable.

Dm      Bb      Csus      C      Dm      Dm(maj7)

saints turn in - to sin - ners. — All the he - roes and leg - ends I

Dm7      Dm6      Bb      F      Csus      C

knew as a child have fall - en to id - ols of clay. — And I

**Moderately**

F      Gm      C/E      Dm      Bb

feel this emp - ty place in - side. So a - fraid — that I've lost my

Csus      C      F      C      Bb

faith. Show me the way. Show me the

F
C
Bb
F
C/E

way.      { Take me — to - night      to the riv - er — and  
 Bring me — to - night      to the moun - tain — and

Dm
C
Gm
Csus
C

wash my il - lu - sions a - way.      Please show me the  
 take my con - fu - sion a - way.      And show me the

F
Bb/F
C/F
Bb/F
F
Bb/F
C/F
Bb/F
To Coda

way. }      And

F
Gm
C/E
F
Dm
Bb

as I slow - ly drift to sleep, for a mo - ment, dreams are

Csus C F Gm C/E F

sa - cred. I close my eyes and know there's peace in a

Dm Bb Csus C Dm Dm(maj7)

world so filled with ha - tred that I wake up each morn - ing and

Dm7 Dm6 Bb F/A Csus C

turn on the news to find we've so far to go. And I

F Gm C/E Dm Bb

keep on hop - ing for a sign so a - fraid I just won't

Csus C D.S. al Coda

know. Show me the

CODA C/F Bb A7

And if I see a

Dm Dm/C Bbmaj7 Dm/A

light should I be - lieve? Tell me how will I

Gm Csus C Csus C

know?

Ab Bb/Ab Ab Bb/Ab Ab Bb/Ab Ab Bb/Ab

know?

Ab Bb/Ab C Bb/C C

Musical notation for the first system, including guitar chord diagrams for Ab, Bb/Ab, C, Bb/C, and C, and piano accompaniment with a triplet in the first measure.

Bb/C F C Bb F C Bb

*Instrumental solo*

Musical notation for the second system, including guitar chord diagrams for Bb/C, F, C, Bb, F, C, and Bb, and piano accompaniment with the text "Instrumental solo".

F C/E Dm C Gm Csus C

*End solo* Show me the

Musical notation for the third system, including guitar chord diagrams for F, C/E, Dm, C, Gm, Csus, and C, and piano accompaniment with the text "End solo Show me the".

F C Bb F C

way. Show me the way.

Musical notation for the fourth system, including guitar chord diagrams for F, C, Bb, F, and C, and piano accompaniment with the text "way. Show me the way."

B $\flat$  F C/E Dm C

Take me — to - night to the riv - er and wash my il - lu - sions a -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords B $\flat$ , F, C/E, Dm, and C. The vocal line begins with the lyrics 'Take me — to - night to the riv - er and wash my il - lu - sions a -'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Gm Csus C F C

way. ————— Show me the way.

Detailed description: This system contains measures 3 and 4. The guitar part features chords Gm, Csus, C, F, and C. The vocal line continues with 'way. ————— Show me the way.'. The piano accompaniment continues with chords and moving lines.

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

Show me the way. Give me — the

Detailed description: This system contains measures 5 and 6. The guitar part features chords B $\flat$ , F, C, and B $\flat$ . The vocal line continues with 'Show me the way. Give me — the'. The piano accompaniment continues with chords and moving lines.

F C/E Dm C Gm

strength and the cour - age to be - lieve that I'll get there some - day. —————

Detailed description: This system contains measures 7 and 8. The guitar part features chords F, C/E, Dm, C, and Gm. The vocal line continues with 'strength and the cour - age to be - lieve that I'll get there some - day. —————'. The piano accompaniment continues with chords and moving lines.





Musical staff with treble clef, key signature of one flat, and a 7/8 time signature. It contains a vocal line with a melodic phrase and a piano accompaniment.

And please show me the way. \_\_\_\_\_

Piano accompaniment for the first system, showing the right and left hand parts.

Freely



Musical staff for the 'Freely' section, featuring a piano accompaniment with a 4/4 time signature and a key signature of one flat.



Musical staff with treble clef, key signature of one flat, and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment.

Ev - 'ry night — I say a prayer — in the hopes that there's a

Piano accompaniment for the second system, showing the right and left hand parts.



Musical staff with treble clef, key signature of one flat, and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment.

heav - en. \_\_\_\_\_

Piano accompaniment for the third system, showing the right and left hand parts.

# SING FOR THE DAY

Words and Music by  
TOMMY SHAW

Moderately fast

1

G

C

*mf*

2

Fmaj7

Bb

8va

3

C

F

Bb

E

A

8va

**D**

**1**  
**C/D**

Sing for the day, sing for the mo-ment, sing for the time of your life. \_\_\_\_\_  
 Come for an hour, stay for a mo-ment, stay for the rest of your

*mf*

**2**  
**C/D**

**Gmaj7**

life. \_\_\_\_\_

1. Han - nah you're with me in spir - it wher - ev - er I \_\_\_\_\_  
 2. Han - nah you're my in - spir - a - tion, my foun - tain of \_\_\_\_\_  
 3. (See additional lyrics)




**C**

**Gmaj7**


go, \_\_\_\_\_ to the ends of the earth \_\_\_\_\_ and all \_\_\_\_\_  
 youth, \_\_\_\_\_ and as your sur - ro - gate lead - er I'm bound \_\_\_\_\_





**C**

\_\_\_\_\_ points be - tween \_\_\_\_\_ high and \_\_\_\_\_ low. \_\_\_\_\_ Each  
 \_\_\_\_\_ in your search \_\_\_\_\_ for the \_\_\_\_\_ truth, \_\_\_\_\_ And

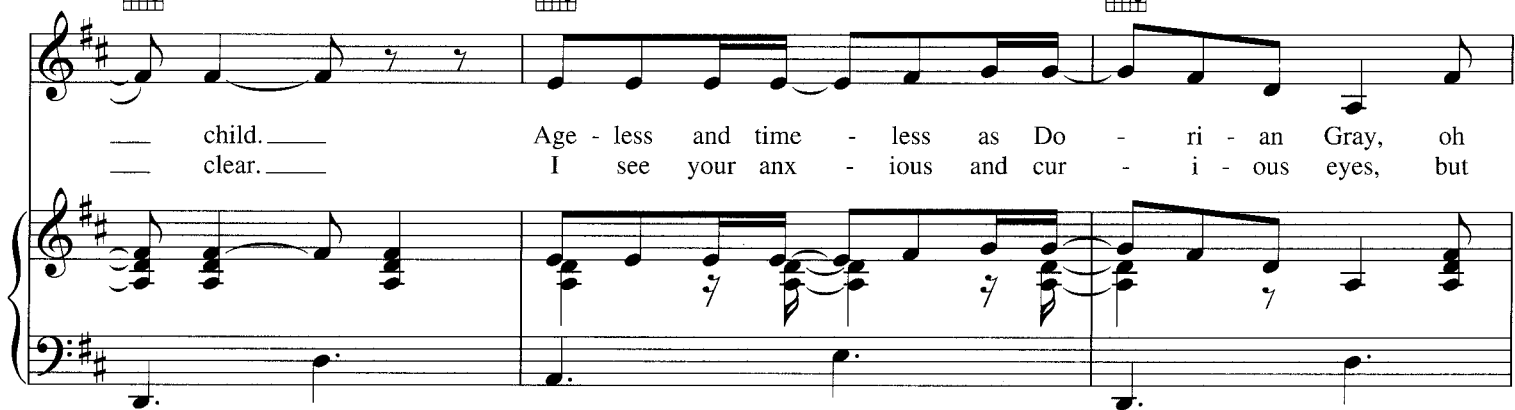
Asus  D  Asus 







night by the stage\_ you ap - pear\_ as you\_ are, the ev - er in - tan - gi - ble\_   
 yes\_ how the truth\_ rush - es\_ out when it's be - come hon - est - ly\_



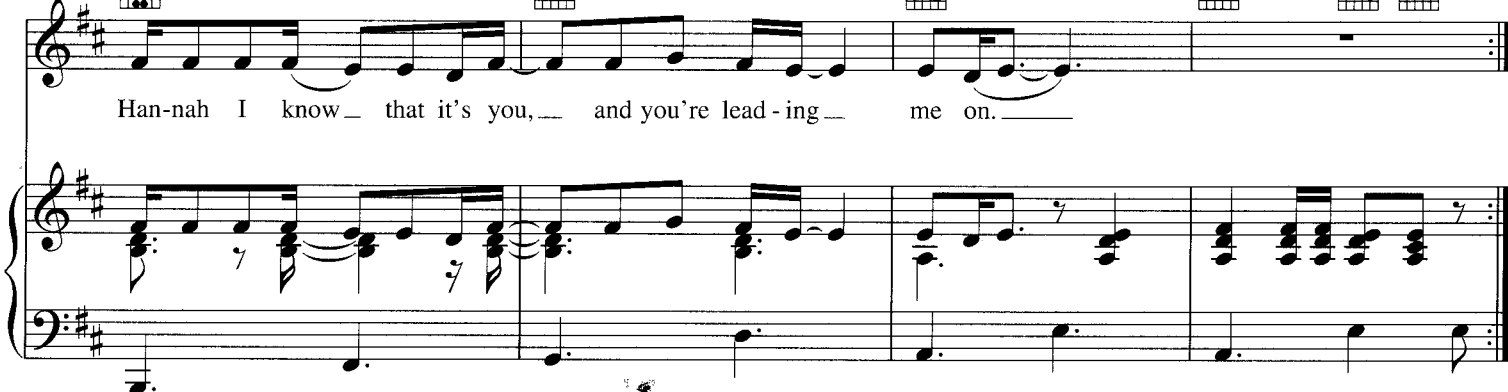
D  Asus  D  To Coda 




child. Age - less and time - less as Do - ri - an Gray, oh   
 clear. I see your anx - ious and cur - i - ous eyes, but




1   
 Bm  Gmaj7  Asus  D/A  Asus  A 

Han-nah I know\_ that it's you, and you're lead - ing\_ me on.



2   
 Bm  Gmaj7  Asus 

Han - nah I need\_ you as much\_ as you think\_ you need\_ me.



D/A

Asus

A

Gmaj7



Come to your win - dow to - night and we'll fly

Asus

A

D



to your dreams. And we'll sing for the day,  
Come for an hour,

1

C/D



sing for the mo - ment, sing for the time of your life.  
stay for a mo - ment, stay for the rest of your

2

C/D

G

Bb

Dm/A



life.

Gm7 Bb/F A7

8va

CODA Bm Gmaj7 Asus




Han - nah please tell me the things \_\_\_\_\_ that he says are \_\_\_\_\_ un - true.

D/A Asus A Bm Gmaj7

Han - nah I'm hon - est - ly hop - - ing you'll al - ways be -

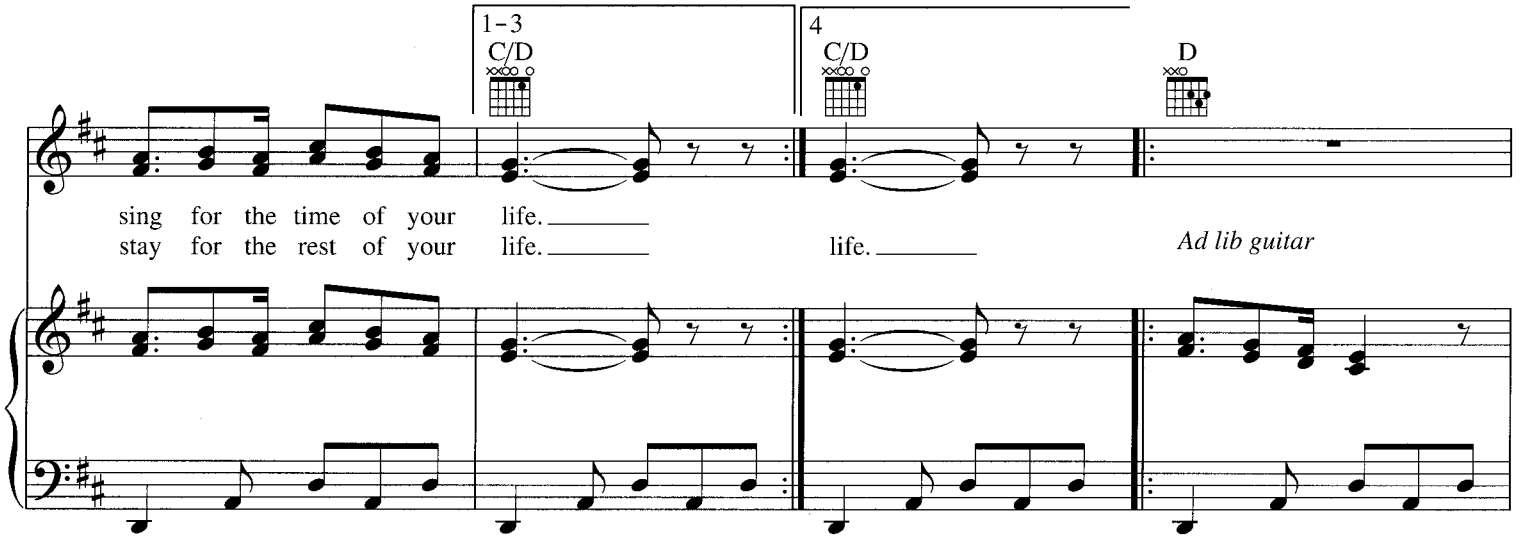
Asus A D



\_\_\_\_\_ there. \_\_\_\_\_ And we'll\_ (1,3.) sing for the day, sing for the mo - ment,  
(2,4.) Come for an hour, stay for a mo - ment,

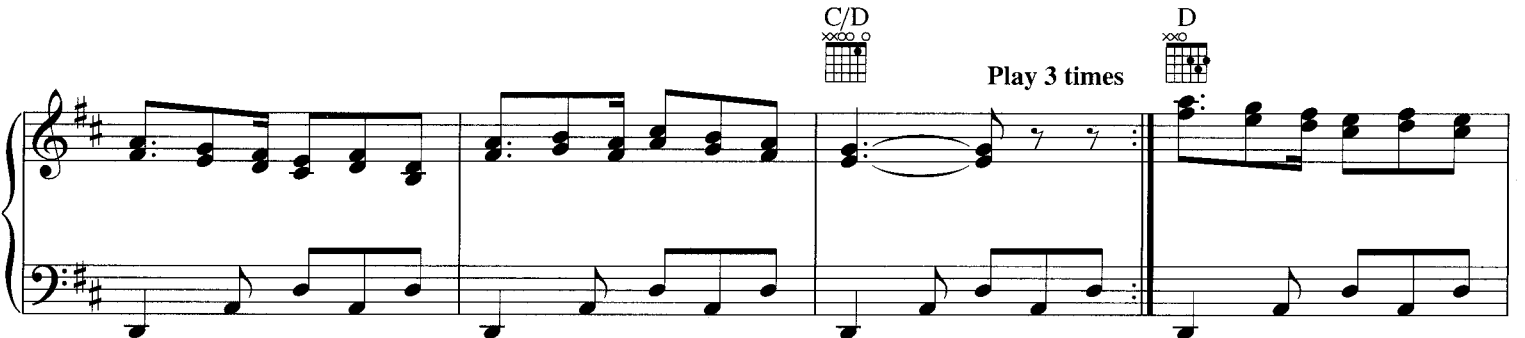
1-3 C/D  4 C/D  D 





sing for the time of your life. \_\_\_\_\_  
 stay for the rest of your life. \_\_\_\_\_

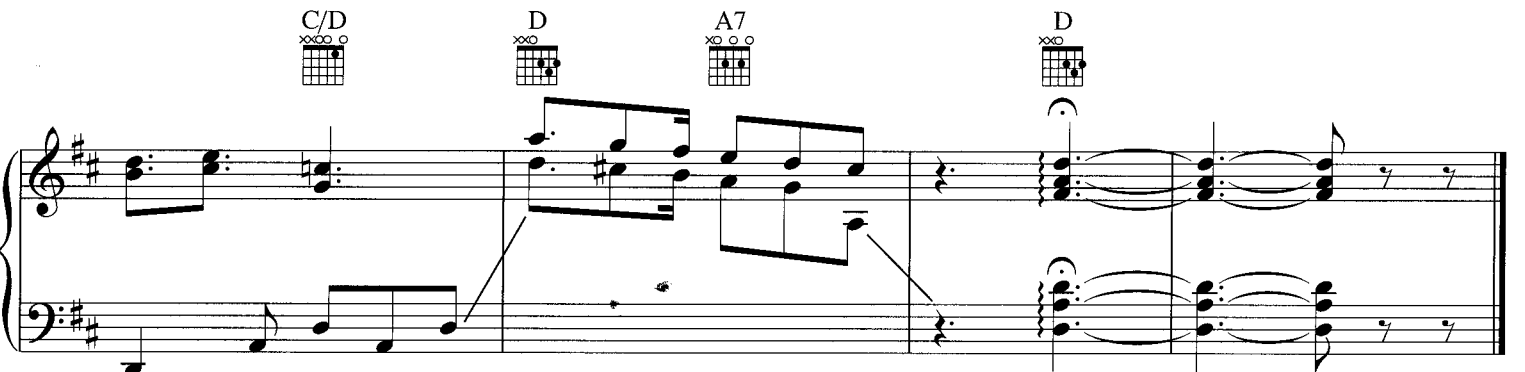
*Ad lib guitar*



C/D  Play 3 times D 



C/D  D  A7  D 



*Additional Lyrics*

3. Hannah don't fail me, I need you like never before.  
 Father Time's at my back, on my heels,  
 Behind every door. (And he says)  
 "Son, when the youth has but gone from your face,  
 Will she let you grow older with grace?  
 Will she give you up for one younger than you?"  
 Oh, Hannah please tell me the things that he says are untrue.  
 Hannah I'm honestly hoping you'll always be there.

# SUPERSTARS

Words and Music by DENNIS DeYOUNG,  
JAMES YOUNG and TOMMY SHAW

Moderately bright

C F C/E Dm C G C F C/E Dm C G

C F C/E Dm C Am G

Half-time, l'istesso

C C F C

You and I, we will climb so

F/C C F/C C

high. We'll be superstars, whoa, whoa, you and



To Coda

F
C/E
Dm7
C
G
C
G

I. I see you read a - bout me in — the pa - pers, —

F/C
Fm/C
C
G/C

you've seen me on the mo - vie screen. You know ev - 'ry - thing there is to know a - bout me,

F/C
Fm/C
C
G/C

I'm your late night fan - ta - sy. — But don't — think I can't hear you call - ing

F/C
Fm/C
C
G/C

from the shad - ow of the four - teenth row, 'cause I've — had the same dreams you've — had, —

F/C Fm/C G F G D.S. al Coda

just a few short years — a - go — and that's why I — know. —

CODA G G7sus

And we'll just close — our eyes, — and we'll be - come — our fan - ta -

Cut time, l'istesso

C F C/E Dm7 C G C F C/E Dm C G

sy. —

C F C/E Dm C Am G

(Spoken:) Superstars yes, yes, superstars step right this way. Everyone's welcome, we want your dreams. The offer's simple, momentary immortality.

'Cause I've seen them all, you know. I've seen them climb and I've seen them fall. I've seen them come and I've seen them go. And through it all, there's only one thing that matters, love. And that's simply you and I. Yes, you and I, for we are superstars.

**Repeat and Fade**

(Sung:) You and I climb so high.

# TOO MUCH TIME ON MY HANDS

Words and Music by  
DENNIS DeYOUNG

Moderately fast

N.C.

A

1. Yeah, I'm

D7

2., 3 (See additional lyrics)  
sit - tin' on this bar stool talk - in' like a damn fool. Got the

twelve o' - clock news blues. And I've

giv - en up — hope for the af - ter - noon soaps and a

bot - tle of cold — brew. —

Is it an - y won - der I'm — not

cra - zy? — Is it an - y won -



(No repeat on D.S.)

- der I'm sane at all? \_\_\_\_\_ 2. Well, I'm

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase: "der I'm sane at all?". There is a double bar line followed by a repeat sign. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.



Is it an - y won - der I've \_\_\_\_\_ got

The second system continues the vocal line with the lyrics "Is it an - y won - der I've \_\_\_\_\_ got". The piano accompaniment continues with similar harmonic support, featuring chords in the right hand and a consistent bass line in the left hand.



too much time \_\_\_\_\_ on my hands? \_\_\_\_\_ It's tick -

The third system features the vocal line with lyrics "too much time \_\_\_\_\_ on my hands? \_\_\_\_\_ It's tick -". The piano accompaniment maintains the harmonic structure with chords in the right hand and a steady bass line in the left hand.



- ing a - way \_\_\_\_\_ with my san - i - ty. I've \_\_\_\_\_ got

The fourth system concludes the vocal line with lyrics "- ing a - way \_\_\_\_\_ with my san - i - ty. I've \_\_\_\_\_ got". The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

Bm7



too much time \_\_\_\_\_ on my hands. \_\_\_\_\_ It's hard \_\_\_\_\_

A



\_\_\_\_\_ to be - lieve \_\_\_\_\_ such a ca - lam - i - ty. I've \_\_\_\_\_ got

Bm7



A



too much time \_\_\_\_\_ on my hands, and it's tick - in' a - way, \_\_\_\_\_ tick -

Bm7



- in' a - way \_\_\_\_\_ from me. \_\_\_\_\_ (Too much time \_\_\_\_\_ on my

Em Bm7

It's t - t - t - t - tick in' a - way. —  
 hands.) — (Too much time — on my

Em Bm7

I don't know what to do with my - self. —  
 hands.) — (Too much time — on my

To Coda ⊕

Em Em/B Bm

hands.) — (Instrumental)

Em/B Bm Bm7 Em7/B D/A A



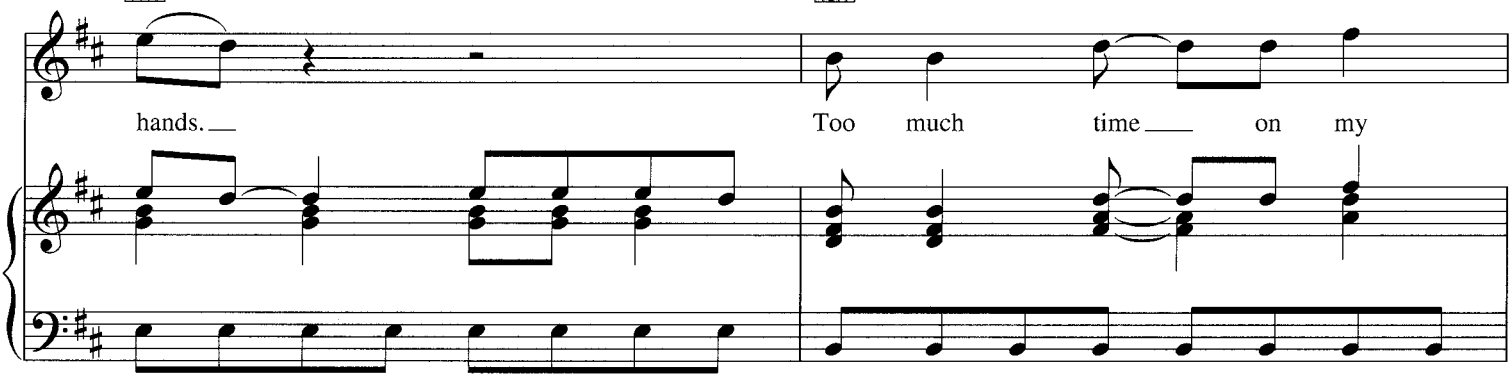
Play 4 times 


Too much time on my  
*(Solo continues)*



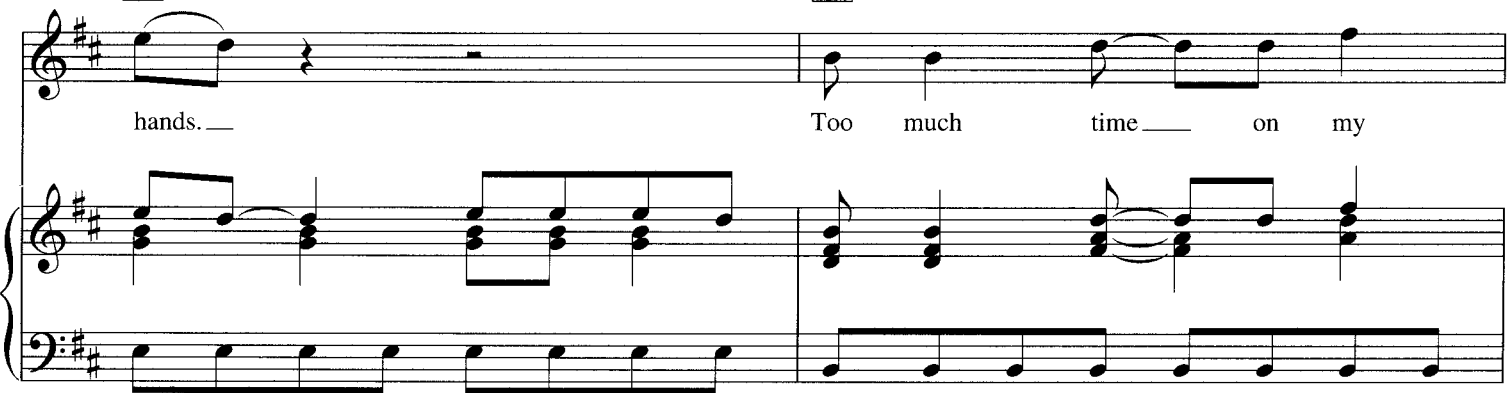
 

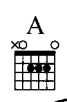


hands. — Too much time on my



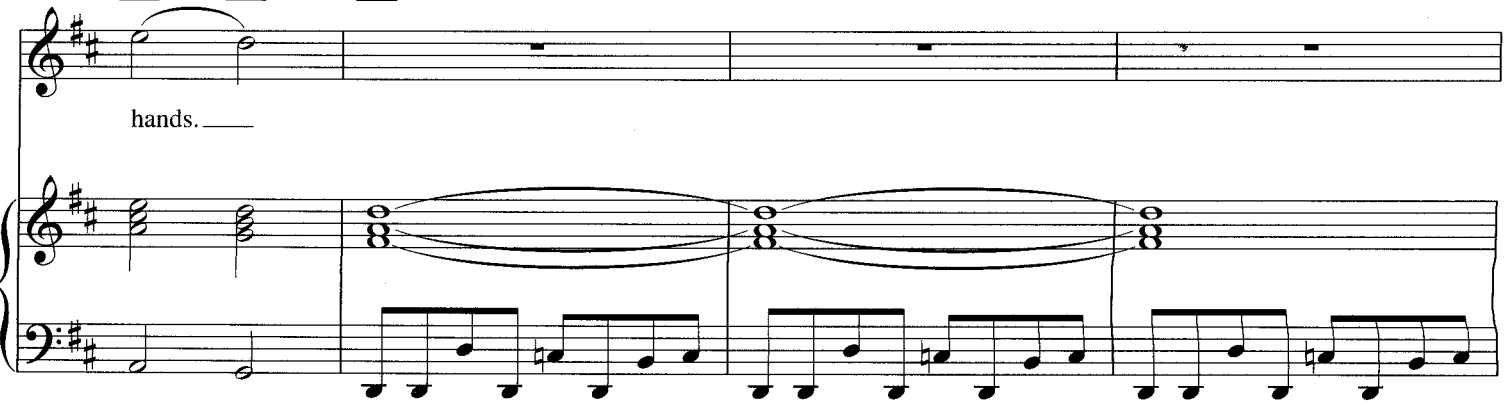
 

hands. — Too much time on my



hands. —



D.S. al Coda  
(no repeats)

CODA

(end solo) 3. Now I'm a

hands.)

Bm7



Em



Play 3 times

Too much time on my hands.

(Spoken:) Too much time on my hands. Too much time on my... (alarm clock goes off and fades)

*Additional Lyrics*

2. Well, I'm so tired of losin'.  
I've got nothin' to do, and all day to do it.  
Well, I'd go out cruisin',  
But I've no place to go and all night to get there.  
Is it any wonder I'm not a criminal?  
Is it any wonder I'm not in jail?
3. Now I'm a jet fuel genius.  
I can solve the world's problems without even tryin'.  
I got dozens of friends and the fun never ends,  
That is, as long as I'm buyin'.  
Is it any wonder I'm not the President?  
Is it any wonder I'm null and void?