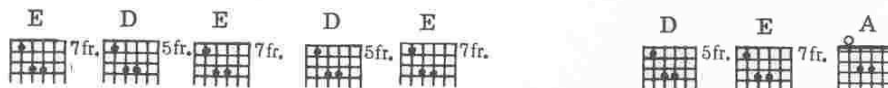


# FOOL FOR YOUR LOVE

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Medium Rock tempo




Hey, — ma - ma, say what you wan - na tell me. It's all up to  
Your love is vi - cious, slight - ly ma - li - cious, coiled like a snake in your



you.  
heart. I know you've been run - nin' all o - ver town, — hon - ey.  
Man is a hard — one, cold as a hand - gun,

E 7fr.      D 5fr.      A      B

But what should I do?      Love can run hot, love  
like I was at the start.      But I keep let - tin' love get the

A      B

— can turn cold; —      break your heart in two, or  
bet - ter of me. —      My head is spin - ning, hon - ey.

A      E 7fr.      B

so I've been told. — And I know, —      oh, ba - by. }  
Can't you see — what I need, —      oh, ba - by. }      I

C#m 4fr.      A

want you to hear — what I say. —      I'm just a

D 5fr. E 7fr. D 5fr. E 7fr.

fool for your love. I'm a fool for your love, — ba -

Detailed description: This system contains the first two lines of music. The top line is a guitar part with two chords: D (5 fret) and E (7 fret). The vocal line starts with the lyrics 'fool for your love.' followed by a rest, then 'I'm a fool for your love, — ba -'. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand.

D 5fr. E 7fr.

by. Yes, I'm a fool for your love. —

Detailed description: This system contains the third and fourth lines of music. The guitar part has two chords: D (5 fret) and E (7 fret). The vocal line continues with 'by. Yes, I'm a fool for your love. —'. The piano accompaniment continues with the same rhythmic pattern.

D 5fr. A G 3fr. E 7fr. D 5fr. E 7fr. D 5fr. E 7fr.

Detailed description: This system contains the fifth and sixth lines of music. The guitar part has a sequence of chords: D (5 fret), A, G (3 fret), E (7 fret), D (5 fret), E (7 fret), D (5 fret), and E (7 fret). The vocal line is silent. The piano accompaniment continues with the same rhythmic pattern.

D 5fr. E 7fr. A. 1. 2. D.S. and fade

I'm just a

Detailed description: This system contains the seventh and eighth lines of music. The guitar part has three chords: D (5 fret), E (7 fret), and A. The vocal line has two phrases: '1.' followed by a rest, and '2.' followed by a rest, then 'D.S. and fade' and 'I'm just a'. The piano accompaniment features a more complex texture with sustained chords and moving lines in both hands.

# MAGIC POWER

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Moderately



D  C<sup>sus 2</sup> (add F#) 

*mp*

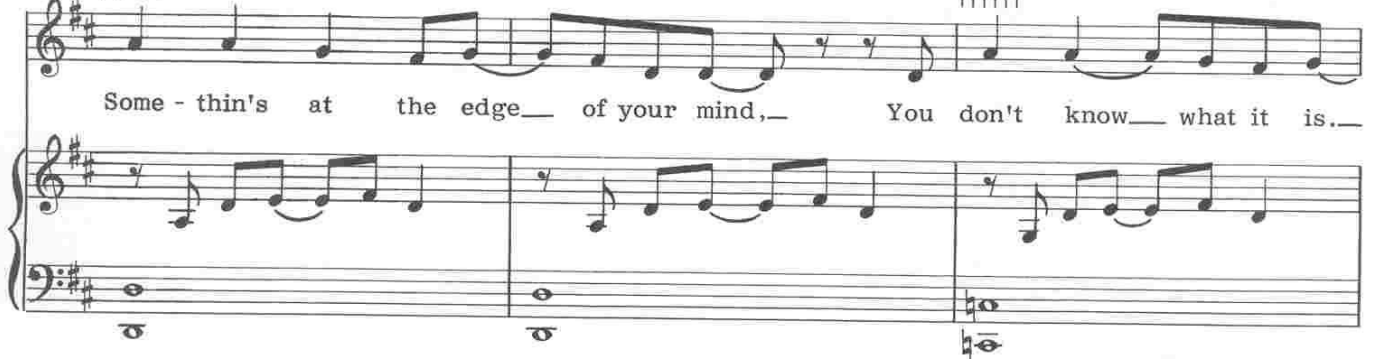



Gmaj7/B  C<sup>sus 2</sup> (add F#) 




D  C<sup>sus 2</sup> (add F#) 

Some - thin's at the edge\_ of your mind, - You don't know\_ what it is. -



Gmaj7/B 

Some - thin' you were hop - in' to find, - but you're



**C<sup>sus 2</sup> (add F#)** **D**

not sure what it is. Then you hear the mu - sic, and it

**C<sup>sus 2</sup> (add F#)** **Gmaj7/B**

all comes— crys - tal clear. Mu - sic does the talk -

**C<sup>sus 2</sup> (add F#)** **D**

in',— says the things— you want to hear.— I'm young, I'm

**C(add D)** **G/B** **G** **D/F#** **Em**

wild, I'm free. Got the mag - ic pow -

D/F# G Asus4 A D

er of the mu - sic in me. I'm young, I'm

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: D/F#, G, Asus4, A, and D. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

C(add D) G/B G D/F# Em

wild, I'm free. Got the mag - ic pow -

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: C(add D), G/B, G, D/F#, and Em. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as the first system.

D/F# Asus4 A D (♩ = ♪)

er of the mu - sic in me.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: D/F#, Asus4, A, and D. A tempo change is indicated by '(♩ = ♪)' above the D chord. The bottom two staves are piano accompaniment. The key signature and time signature remain the same.

C(add D) G/B C(add D)


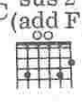

She

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with the word 'She'. Above it are three guitar chord diagrams: C(add D), G/B, and C(add D). The bottom two staves are piano accompaniment. The key signature and time signature remain the same.


D  C<sup>sus 2</sup> (add F<sup>#</sup>) 

climbs in - to bed, — she pulls the cov - ers o - ver-head — and she turns —



Gmaj7/B  C<sup>sus 2</sup> (add F<sup>#</sup>)  D 

— her lit - tle ra - di - o on. She's had a rot - ten day,



C<sup>sus 2</sup> (add F<sup>#</sup>)  Gmaj7/B 

so she hopes the D — J's — gon - na play — her



C<sup>sus 2</sup> (add F<sup>#</sup>)  A 

fa - v'rite song. — It makes her feel — much bet -





Bm C G A

ter, brings her clos - er to her dreams. A lit - tle mag - ic pow -

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Bm, C, G, and A. The vocal line begins with the lyrics 'ter, brings her clos - er to her dreams. A lit - tle mag - ic pow -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bm Asus4 A Asus4 A

er makes it bet - ter than it seems. She's

Detailed description: This system contains the next four measures. The guitar part features chords Bm, Asus4, A, Asus4, and A. The vocal line continues with 'er makes it bet - ter than it seems. She's'. The piano accompaniment continues with chords and a bass line.

D C(add D) G/B G D/F#

young, now. She's wild, now. She wants to be free. She

Detailed description: This system contains the next four measures. The guitar part features chords D, C(add D), G/B, G, and D/F#. The vocal line continues with 'young, now. She's wild, now. She wants to be free. She'. The piano accompaniment continues with chords and a bass line.

Em D/F# G Asus4 A

gets the mag - ic pow - er of the mu - sic from me. She's

Detailed description: This system contains the final four measures of the page. The guitar part features chords Em, D/F#, G, Asus4, and A. The vocal line concludes with 'gets the mag - ic pow - er of the mu - sic from me. She's'. The piano accompaniment continues with chords and a bass line.

D C(addD) G/B G D/F#

young, now.— She's wild, now.— She wants to be free.— She

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: D, C(addD), G/B, G, and D/F#. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff.

Em D/F# Asus4 A

gets the mag - ic pow - er of — the mu - sic from

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: Em, D/F#, Asus4, and A. The bottom two staves are piano accompaniment.

D F/D 5fr. G/D 7fr.

me.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with the lyric 'me.'. Above it are three guitar chord diagrams: D, F/D (labeled 5fr.), and G/D (labeled 7fr.). The bottom two staves are piano accompaniment.

Bb/D 10fr. C/D 12fr.

You're

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with the lyric 'You're'. Above it are two guitar chord diagrams: Bb/D (labeled 10fr.) and C/D (labeled 12fr.). The bottom two staves are piano accompaniment.

D  F/D  5fr.



think - ing it o - ver, but you just — can't sort it out. — Do you want —



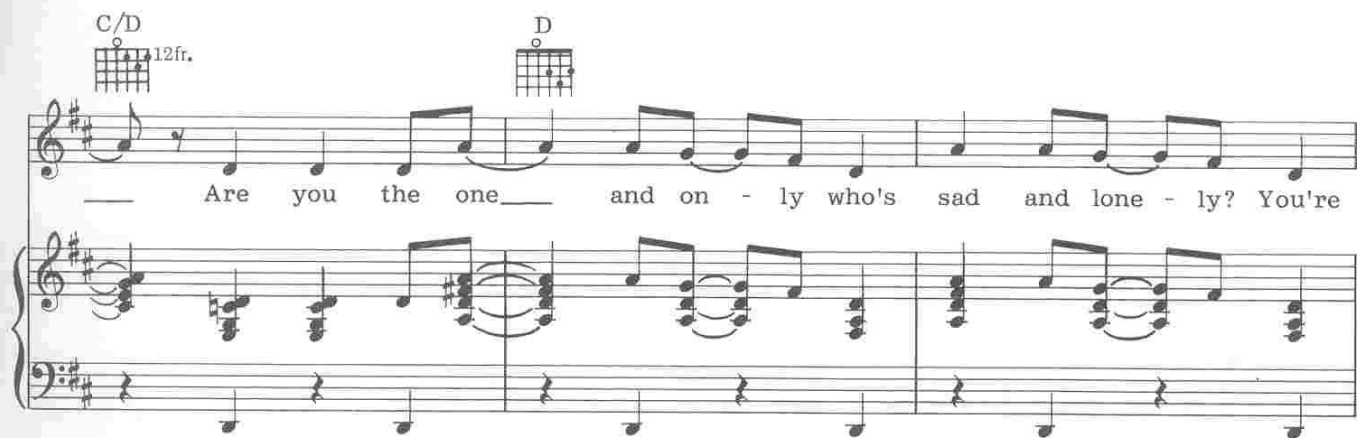
G/D  7fr. Bb/D  10fr.

— some - one to tell — you what they think — it's all — a - bout? —



C/D  12fr. D 

— Are you the one — and on - ly who's sad and lone - ly? You're



F/D  5fr. G/D  7fr.

reach - in' for — the top. — Well, the mu - sic keeps you go -



F/D 5fr. G/D 7fr.

in', and — it's nev - er gon - na stop. It's

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "in', and — it's nev - er gon - na stop. It's". The piano accompaniment consists of a grand staff with treble and bass clefs. Above the system, two guitar chord diagrams are shown: F/D at the 5th fret and G/D at the 7th fret.

A/D 9fr. Bb/D 10fr.

nev - er gon - na stop. It's nev - er gon - na, nev -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "nev - er gon - na stop. It's nev - er gon - na, nev -". The piano accompaniment continues with the same grand staff. Above the system, two guitar chord diagrams are shown: A/D at the 9th fret and Bb/D at the 10th fret.

C/D 12fr.

er gon - na, nev - er gon - na, nev - er gon - na

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "er gon - na, nev - er gon - na, nev - er gon - na". The piano accompaniment continues with the same grand staff. Above the system, a guitar chord diagram is shown: C/D at the 12th fret.

D C G D C G



stop. The

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "stop. The". The piano accompaniment continues with the same grand staff. Above the system, six guitar chord diagrams are shown: D, C, G, D, C, and G.


D  C(addD) 


world is full of com - pro - mise, — the in - fi - nite — red tape. But the mu -



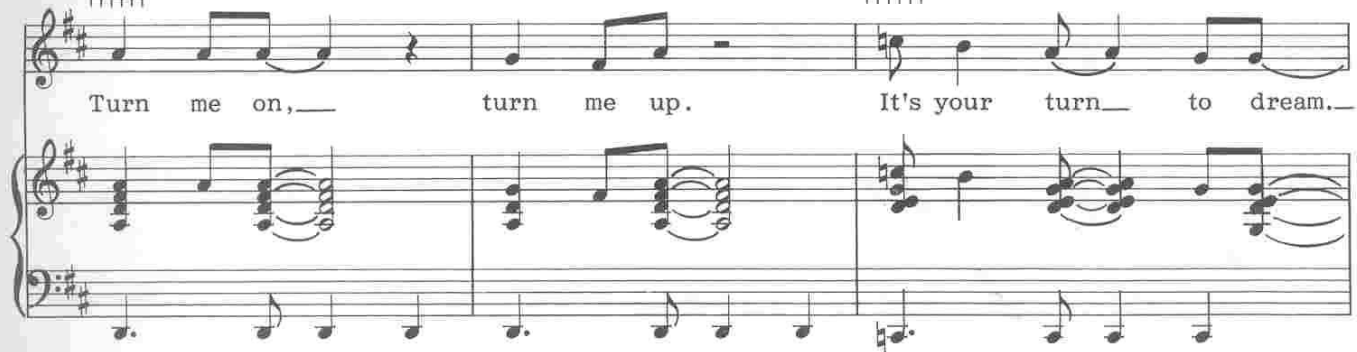
G/B  C(addD) 

sic's got — the mag - ic; it's — your one chance for es - cape. —



D  C(addD) 

Turn me on, — turn me up. It's your turn — to dream. —



G/B 

A lit - tle mag - ic pow - er makes — it



Asus4 A Asus4 A

bet - ter than\_ it seems. I'm

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'bet - ter than\_ it seems. I'm'. Above the staff are four guitar chord diagrams: Asus4, A, Asus4, and A. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and a rhythmic pattern.

D C(addD) G/B G D/F#

young, now.\_ I'm wild, now.\_ I want to be free.\_ I've

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'young, now.\_ I'm wild, now.\_ I want to be free.\_ I've'. Above the staff are five guitar chord diagrams: D, C(addD), G/B, G, and D/F#. The bottom staff is a piano accompaniment with treble and bass clefs.

Em D/F# G Asus4 A

got the mag - ic pow - er of\_ the mu - sic in me.\_ I'm

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'got the mag - ic pow - er of\_ the mu - sic in me.\_ I'm'. Above the staff are five guitar chord diagrams: Em, D/F#, G, Asus4, and A. The bottom staff is a piano accompaniment with treble and bass clefs.

D C(addD) G/B G D/F#

young, now.\_ I'm wild and I'm free.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'young, now.\_ I'm wild and I'm free.'. Above the staff are five guitar chord diagrams: D, C(addD), G/B, G, and D/F#. The bottom staff is a piano accompaniment with treble and bass clefs.



Got the mag - ic pow - er of the mu - sic,



I got the mu - sic in



me.

Repeat (vocal ad lib) and fade



# ALLIED FORCES

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Moderately bright

No chord

Em 7fr.

D 5fr. Em 7fr.

N.C.

I've got some - thing on my mind. I want you to know.  
Youth cul - ture in o - ver - drive, mass frus - tra -  
I've got some - thing on my mind. I want you to know.

D 5fr. Em 7fr.

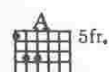
5fr. D

tion. Rock troops are on the move.  
Too much, too lit - tle, too late,  
Rock troops are on the move.

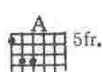
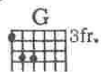




N.C.



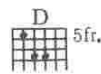
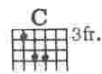
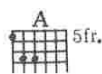
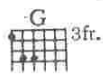
It's start-in' to show. — Par - a - troop - ers ev -  
 class al - i - en - a - tion. Den - im ar - mies work -  
 It's start-in' to show. — Par - a - troop - ers ev -



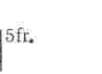
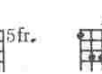
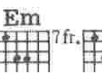
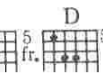
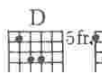
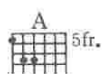
N.C.



'ry - where, — can't\_ you see? —  
 ing, con - sol - i - date\_ the night.  
 'ry - where — are read-y to fight. —



Stra - te - gic weap - ons are some - thing we don't need. — } Al - lied  
 War games, ma - neu - vers, re - hears - als in the night. — }  
 We're mo - bile al - lies, march - in' ev - 'ry night. — }



N.C.

fore - es — of ev - 'ry na - tion, — al - lied

Em 7fr. D 5fr. A 5fr. D 5fr. A 5fr. D 5fr. Em 7fr. D 5fr. A 5fr.

N.C.

forc - es \_\_\_\_\_ take con-trol. \_\_\_\_\_ Al- lied

Em 7fr.

N.C.

forc - es \_\_\_\_\_ of my gen-er - a - tion, \_\_\_\_\_ al- lied

Em 7fr.

A 5fr. G 3fr. A 5fr. G 3fr. A 5fr. G 3fr.

forc - es \_\_\_\_\_ of rock 'n' roll. \_\_\_\_\_

N.C.

1. 2.

3.

# HOT TIME (IN THIS CITY TONIGHT)

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Bright Rock 'n' Roll beat



The musical score is written for guitar and piano. It begins with a guitar introduction in the key of A major (two sharps) and 4/4 time. The guitar part features a bright rock 'n' roll beat. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The melody is primarily in the bass clef, with some treble clef lines for the vocal parts. The lyrics are: "Send-ing out the in - vi - ta - tion, come\_ and join the cel - e - bra - tion...".

**Guitar Chords:**


- A:** X02220
- G:** X00032
- D/F#:** XX0232
- E:** X02210


**Lyrics:**

Send-ing out the in - vi - ta - tion,  
come\_ and join the cel - e - bra - tion...

D  A 



This old town is up to some - thing. Ev -



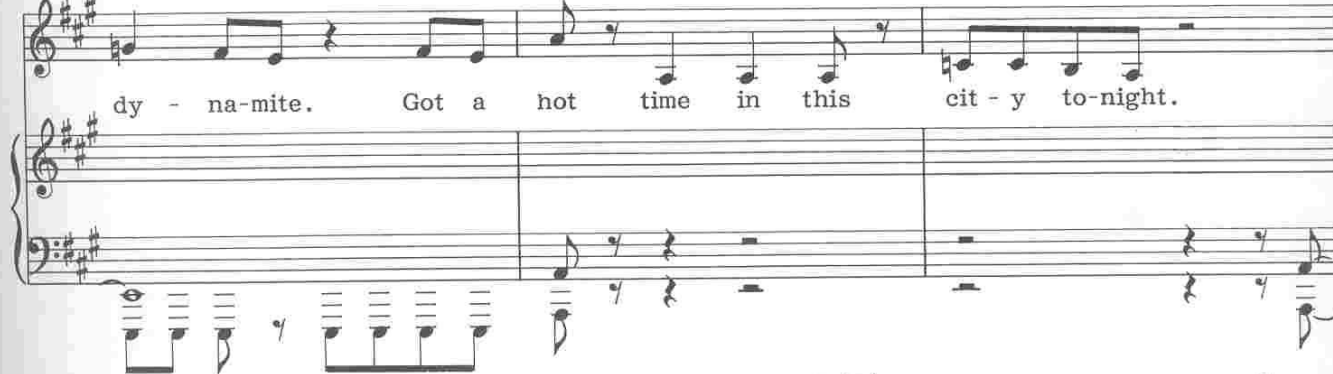
E 





'ry - bod - y's . real - ly jump - in'. Rock 'n' roll is




A  Tacet 

dy - na-mite. Got a hot time in this cit - y to-night.



G  D/F#  A  E 

Rock -



me, ba - by, like a long lost friend, — then

roll me o - ver and do it a - gain. — I'm —

so high, I'm — on the ceil - ing. — Ev - 'ry - bod - y's

got the feel - ing. — Mu - sic's like pure dy - na-mite. Got a

A Tacet C D Tacet D E

hot time in this cit-y to-night, hot time in this cit-y to-night,— hot

Tacet G A

time in this cit-y to-night.---

A Tacet

La-dies and gen - tle-men, lend me your ears.— I got the news that you— been wait -

in' to hear. It's no trick,— it's a rock 'n' roll treat. The

heav-y met-al kids are danc-in' in the street.— This whole town— is real-ly

D

hav-in' a ball.— E - ven got 'em rock-in' down at Cit-y Hall.— Nev-

A

E

er ev - er seen such a beau-ti - ful sight. We got a hot time in this

A

Tacet

cit - y to - night, — hot time in this cit - y to - night, — hot

C

D

Tacet

D

E

Tacet

F G A

time in this cit-y to-night.

G D/F# A E



A

Hard rock rhy-thm is in your soul.

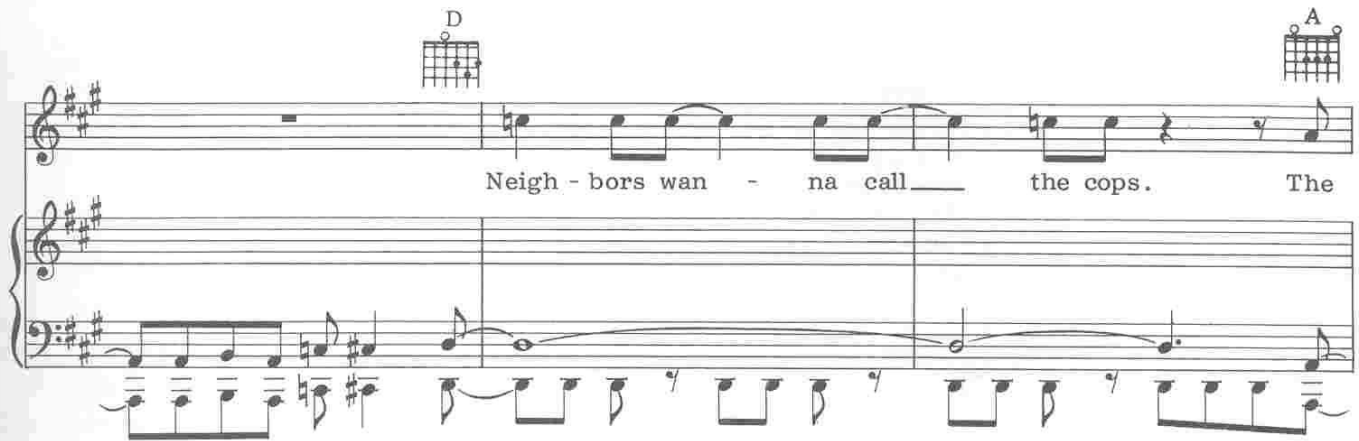
E A


Ba - by, let the good times roll.



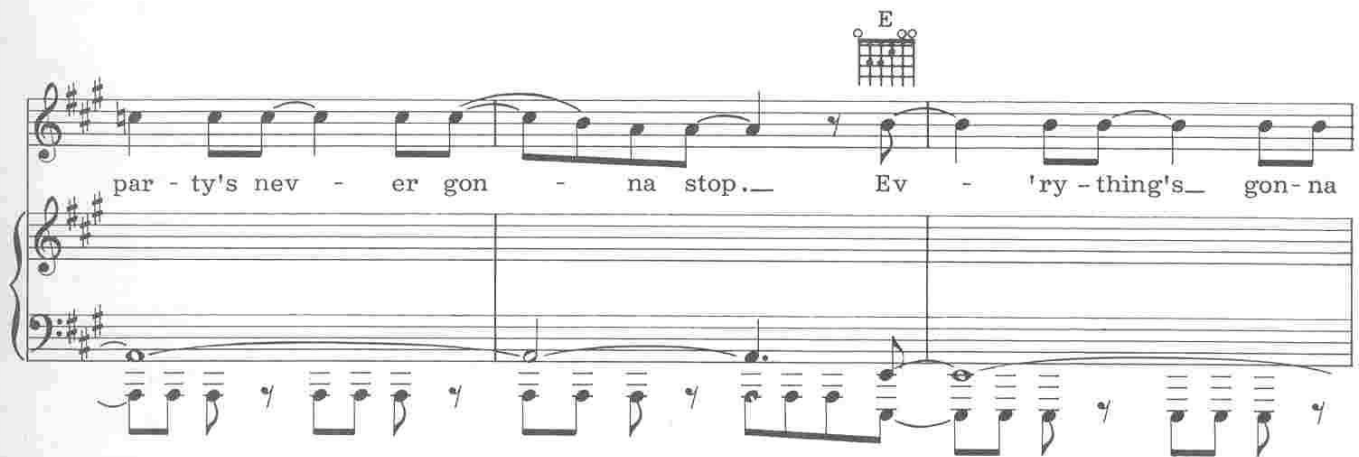
D  



Neigh - bors wan - na call the cops. The



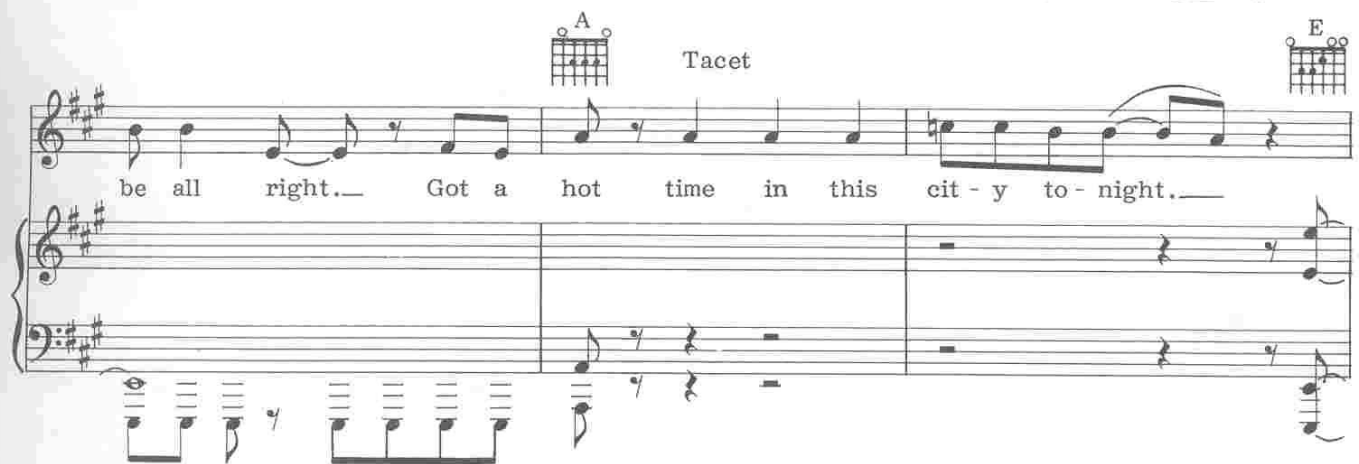
E 

par - ty's nev - er gon - na stop. — Ev - 'ry - thing's gon - na



A  Tacet 

be all right. — Got a hot time in this cit - y to - night. —



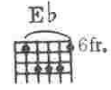
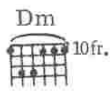
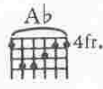
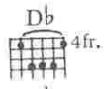
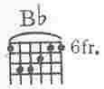
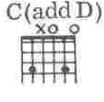
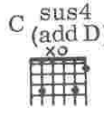
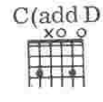
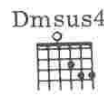
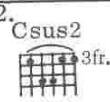
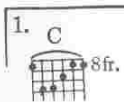
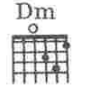
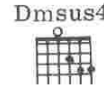
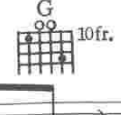
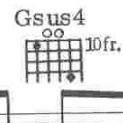
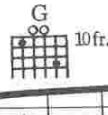
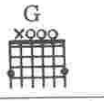
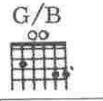
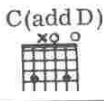
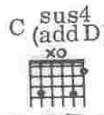
A  No chord



# FIGHT THE GOOD FIGHT

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Moderately

Dm      Dmsus4 Dm      C(add D)      C<sup>sus4</sup>(add D) C(add D)      G/B      G

The days— grow short - er and— the nights— are get - ting long.—  
 The Good— Book says it's bet - ter to give than to re - ceive.—  
 You think— a lit - tle more mon - ey can buy your soul some rest.—

Dm      Dmsus4 Dm      C(add D)      C<sup>sus4</sup>(add D) C(add D)

Feels like we're run - ning out— of time.—  
 I do my best to do— my part.—  
 You bet - ter think of some - thing else— in - stead.—

G/B      G      G      Gsus4      G      Dm      Dmsus4 Dm      C(add D) C<sup>sus4</sup>(add D) C(add D)

Ev-'ry day it seems much hard - er  
 Noth-in' in my pock - ets; I got  
 You're so a - fraid of be - ing

G/B      G      Dm      Dmsus4 Dm

tell - in' right— from wrong.      You got— to read—  
 noth - in' up— my sleeve.      I keep— my mag -  
 hon - est with— your - self.      You bet - ter take a

C(add D) C sus4 (add D) C(add D)

G/B G

Bb6

— be - tween — the lines. — Don't get dis -  
ic in — my heart. — Keep up — your  
look in - side — your head. — Noth - ing — is

C(add D)

Bb6

cour - aged, don't be — a - fraid. We can make it  
spir - it, keep up — your faith, ba - by. I am  
eas - y, noth - ing good is free. But I can

C(add D)

Bb6

through an - oth - er day, — make it  
count - ing — on you. — You know  
tell you where to start. — Take a

Csus2

To Coda 3fr.

worth the price — we pay. —  
what you've got — to do. —  
look in - side — your

Dm B $\flat$  C G F Dm

Fight the good\_ fight ev - 'ry mo - ment, ev - 'ry

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Dm, B $\flat$ , C, G, F, and Dm. The piano part includes a forte (*f*) dynamic marking.

B $\flat$  C G F Dm B $\flat$

min-ute, ev - 'ry day. Fight the good\_ fight ev - 'ry

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for B $\flat$ , C, G, F, Dm, and B $\flat$ .


C G C B $\flat$  B $\flat$ 6 C


mo - ment. It's your on-ly way.


This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for C, G, C, B $\flat$ , B $\flat$ 6, and C. The piano part includes a mezzo-piano (*mp*) dynamic marking.


Dm Em/D 3fr. F/D 5fr. Em/D 3fr.

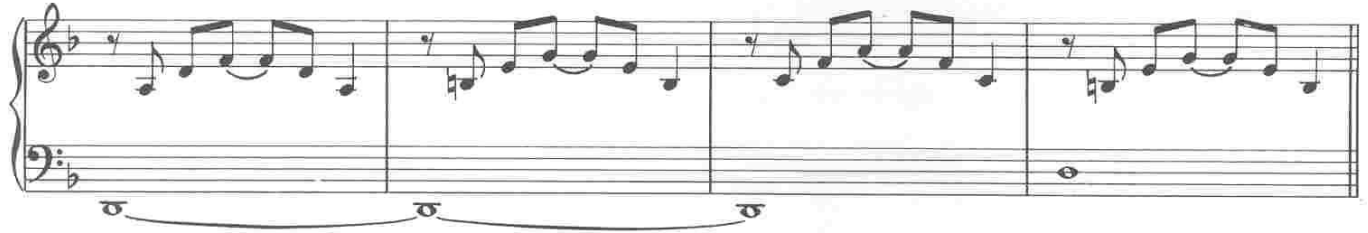
This system contains the fourth line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for Dm, Em/D (3fr.), F/D (5fr.), and Em/D (3fr.).


Dm  



 Em/D 3fr.  



 F/D 5fr.  



 Em/D 3fr.  





Dm  



 Em/D 3fr.  



 F/D 5fr.  



 Em/D 3fr.  



 Dm  



All your life, you've been wait-ing for your chance where you'll




Em/D 3fr.  



 F/D 5fr.  



 Em/D 3fr.  



 Dm  



fit in - to the plan. — But you're the



Em/D 3fr.  



 F/D 5fr.  


 G/D 7fr.  


 Bb/D 10fr.  


mas-ter of\_ your own\_ des-tin-y, — so give and take the best\_ that\_ you

*cresc.*



C/D 12fr.

*D. S. al Coda*

can. \_\_\_\_\_

*mf*

Coda C(add D)

heart. \_\_\_\_\_

Bb6

Csus2 3fr.

There's an an - swer in your heart. \_\_\_\_\_

Dm

Bb

C

G

F

Fight the good — fight ev - 'ry mo - ment,

*f*

Dm

Bb

C

G

F

ev - 'ry min - ute, ev - 'ry day.

Dm
Bb
C
G
F

Fight the good— fight ev - 'ry mo - ment.

Dm
Bb
C
Bb
C

Make it worth— the price— we pay.—

*Repeat and fade*

Dm 10fr.
Dm(add E) 10fr.
Dm 10fr.
C 8fr.
C(add D) 8fr.
C 8fr.
Eb 11fr.
Eb(add F) 11fr.
Eb 11fr.
Bb 6fr.
Bb(add C) 6fr.
Bb 6fr.

Db 9fr.
Db(add Eb) 9fr.
Db 9fr.
Ab 4fr.
Ab(add Bb) 4fr.
Ab 4fr.
Gm 3fr.
C 3fr.



# PETITE ETUDE

Music by RIK EMMETT

Slowly, in 2

GUITAR *mf*

Dm7 G G/B C G/B

Am Am/G Dm/F E

Am A7 Dm7

G G7/B C G/B Am C/G

Dm7-5 E Am9

♩ I-7-7

3 3 3 3 4 3

Am6

Am9  $\phi$  V C(add D)  $\phi$  VIII No chord D(add G)

5  
poco rit.

Moderately

Dm7 G C Am Dm/F E

Am A/E Dm G G7/B C G/B Am

F/A  $\phi$  V G/B  $\phi$  VII C  $\phi$  VIII Bb(add C) F/A Fm/Ab

2  
3  
4

C/G Bb6/F  $\phi$  III F  $\phi$  I Fm C G/B

4

Am G F/C G C harm. 13

ritard.

# ORDINARY MAN

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Moderately slow, in 2

Em D C Em

Or - di - nar - y man. Or - di -

*f*

D Asus4 A

nar - y man.

Moderately

Em11 5fr. A7/E 5fr. Em11 5fr.

*p*



Look in the mir - ror; tell me, what do you see?—



Or can you lie to your - self — like you're ly - in' to me? — Do you



fall a - sleep real eas - y feel-in' jus - ti - fied — and — right? Or do you



wake up feel - in' emp - ty in the mid - dle of — the night? — You

Cmaj7 Em D C

want to think\_ you're\_ dif-f'rent, but you know you nev - er can. You're

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Cmaj7, Em, D, and C.

Am11 3fr. Bm11 5fr. Em11 5fr. A7/E 5fr.

just an-oth - er or - di-nar - y man.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Am11 3fr., Bm11 5fr., Em11 5fr., and A7/E 5fr.

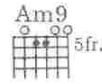
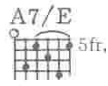
Em11 5fr. A7/E 5fr.

Detailed description: This system contains the third line of music. It features a piano accompaniment in treble and bass clefs with slurs and a guitar chord diagram for Em11 5fr. in the vocal line area.

Em11 5fr. A7/E 5fr. Em11 5fr.

Hey pol - i - ti - cian, can't be - lieve a word\_ you say. Al - might-y me-

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs with a forte (f) dynamic marking, and three guitar chord diagrams: Em11 5fr., A7/E 5fr., and Em11 5fr.



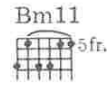
di-a, — whose truth d'you sell — to-day? — Watch - dog of jus - tice, who



keeps their eye on you? — Con man, — song in hand, —



— who you sing-in' to? — The more I — get to see, — the



less I un - der - stand. I'm just an - oth - er or - di - nar - y

Em D

man. Or - di - nar - y

The first system of music features a vocal line in treble clef and piano accompaniment in G major. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. Chord diagrams for Em and D are provided above the staff.

C Em D

man. Just an - oth - er or - di - nar - y

The second system continues the vocal line with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar patterns. Chord diagrams for C, Em, and D are provided above the staff.

Asus2 Em D

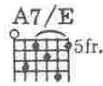
man. Or - di - nar - y

The third system features a vocal line with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a more complex chord structure in the right hand. Chord diagrams for Asus2, Em, and D are provided above the staff.

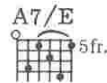
Cmaj7 Am11 3fr. Bm11 5fr.

man, comes a time to take a

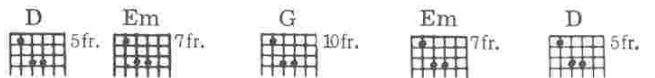
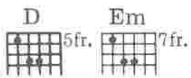
The fourth system features a vocal line with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with complex chords. Chord diagrams for Cmaj7, Am11 (3fr.), and Bm11 (5fr.) are provided above the staff.



stand. \_\_\_\_\_



Slightly faster





Em 7fr.      D 5fr.    Em 7fr.      G 10fr.      Em 7fr.      D 5fr.

This system contains guitar chord diagrams for Em (7fr.), D (5fr.), Em (7fr.), G (10fr.), Em (7fr.), and D (5fr.). Below the diagrams are two staves of piano accompaniment: a treble clef staff with a melody line and a bass clef staff with a bass line.

Em 7fr.      D 5fr.    Em 7fr.      G 10fr.      Em 7fr.      D 5fr.

This system contains guitar chord diagrams for Em (7fr.), D (5fr.), Em (7fr.), G (10fr.), Em (7fr.), and D (5fr.). Below the diagrams are two staves of piano accompaniment: a treble clef staff with a melody line and a bass clef staff with a bass line.

Em 7fr.      D 5fr.    Em 7fr.      G 10fr.      Em 7fr.      D 5fr.

This system contains guitar chord diagrams for Em (7fr.), D (5fr.), Em (7fr.), G (10fr.), Em (7fr.), and D (5fr.). Below the diagrams are two staves of piano accompaniment: a treble clef staff with a melody line and a bass clef staff with a bass line.

Em 7fr.      G 10fr.    D 5fr.      Em 7fr.

No rest for the wick - ed!      They get it while they can.  
 Ev - 'ry - bod - y's talk - in'      but noth-in's get - tin' said.

This system contains guitar chord diagrams for Em (7fr.), G (10fr.), D (5fr.), and Em (7fr.). Below the diagrams is a vocal line with lyrics and a piano accompaniment consisting of two staves (treble and bass clef).

G 10fr. D 5fr. Em 7fr. G 10fr. D 5fr.

The preach - ers and the teach - ers and — your  
You're look - in' for the truth; — you bet - ter take a

Em 7fr. G 10fr. D Dsus4

lo - cal con - gress - man. — Ev - 'ry - bod - y plays the game — they  
look in - side your head. — I see the flash — of light - nin'. I

D G 10fr. Dsus4 Em 7fr.

played since time be - gan, — law - yers and ac - count -  
hear the thun - der roll. — hun - gry knife, a slice —

G 10fr. D 5fr. Em 7fr. G 10fr. D 5fr.

ants, your me - di - a man. —  
of life, — it cuts an - oth - er soul. —

Em D Asus2 Em

Oh yeah... Oh

D 1. Asus2 D Em 5fr. 7fr.

yeah...

D 5fr. Em 7fr. G 10fr. Em 7fr. D 5fr. Em 7fr.

2. Asus2

yeah...

C Em D C Asus2

Pow-er finds\_ its way\_ to those who take a stand. Stand up,

C D Em 7fr. D 5fr. Em 7fr. G 10fr. Em 7fr. D 5fr.

or - di - nar - y man.

Em 7fr. D 5fr. Em 7fr. G 10fr. Em 7fr. D 5fr.

*gliss.*

Em D Asus2

Oh yeah.

Em D/F# C/G D/A

The first system of music features four measures. Above the treble clef staff, guitar chord diagrams are provided for Em, D/F#, C/G, and D/A. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords.

Em/B C A/C# 2fr. D D# E F F# G 3fr. G# 4fr. A 5fr. A# 6fr.

The second system contains eight measures. It includes guitar chord diagrams for Em/B, C, A/C# (2fr.), D, D#, E, F, F#, G (3fr.), G# (4fr.), A (5fr.), and A# (6fr.). The piano accompaniment features a bass line and a treble line with chords and some melodic movement.

B 7fr. A/C# 2fr.

The third system consists of four measures. It features guitar chord diagrams for B (7fr.) and A/C# (2fr.). The piano accompaniment includes a bass line and a treble line with a triplet of eighth notes in the final measure.

D Em D Bm Em D Bm

The fourth system contains seven measures. It includes guitar chord diagrams for D, Em, D, Bm, Em, D, and Bm. The piano accompaniment features a bass line and a treble line with chords and melodic lines.

Bb 6fr. A 5fr. G 3fr. A 5fr. G 3fr. D/F# 5fr. Em11 5fr.

The first system of music features a guitar part with chords Bb (6fr), A (5fr), G (3fr), A (5fr), G (3fr), D/F# (5fr), and Em11 (5fr). The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is a simple eighth-note accompaniment.

A7/E 5fr. Em11 5fr.

The second system continues the piano accompaniment with the same key signature and time signature. The guitar part is not explicitly shown in this system but the chords A7/E (5fr) and Em11 (5fr) are indicated above the staff.

A7/E 5fr. Em11 5fr.

The third system includes the vocal line. The lyrics are: "Once I thought the truth was". The piano accompaniment continues with the same rhythmic pattern.

A7/E 5fr. Em11 5fr.

The fourth system includes the vocal line. The lyrics are: "gon-na set me free. But now I feel the chains of its re-". The piano accompaniment continues with the same rhythmic pattern.

A7/E 5fr. Am9 5fr.

pon - si - bil - i - ty. I will not be a pup - pet. I

Cmaj7 G D

can - not play it safe. I'll give my - self a - way with a blind -

Asus2 Cmaj7

and sim - ple faith. I'm just the same as you. I just

Em D C Am11 3fr. Bm11 5fr.

do the best I can. That's the on - ly an - swer

Tacet

Em

for an or - di - nar - y man.

Repeat and fade

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

Or - di - nar - y man. Just an - oth - er or - di - nar - y

Asus2 Em D Cmaj7

man. Or - di - nar - y man.

Am Bm C D

{ No such thing as eas - y an - swers. You play to win and take your chanc - es. }  
 { Here's to health. Here's to wealth. May you nev - er doubt your - self. }



# SAY GOODBYE

Words and Music by  
RIK EMMETT, MIKE LEVINE and GIL MOORE

Moderate Rock beat

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a guitar part with chord diagrams, a vocal line, and a piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic. The lyrics are as follows:

Got a lot on my mind— I want to tell you. I don't know where—to start.—  
 Lit-tle girl, dressed—to kill, I see through your—dis-guise.—  
 You wan-na You're get-tin' way out-ta line,— I want to tell you.—  
 be big time, but you nev - er will 'cause I

A D A

You're act-in' too damn\_ smart.\_ This lit - tle game you're play-  
 see through all your\_ lies.\_ You say you're some - thin' spe -

B E D A

in' has lost its fun some - how. \_\_\_\_\_  
 cial. You talk a real good game. \_\_\_\_\_

F#m7(addB) Esus2/G# C#m 4fr. A

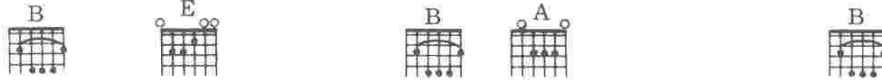
You had me go-in' but I fig-ured it out.\_ An' I'm not play-in', I'm\_  
 But now the par - ty's o - ver\_ an' you just don't sound, - you



just not play - in' now. Ba - by, —  
 don't sound the same. \_\_\_\_\_



say good - bye. I'll be leav - in' in the morn - in'. \_\_\_\_\_



Noth-in' you can do \_\_\_\_\_ to make me stay. —



Ba - by, \_\_\_\_\_ say good - bye.

B E B A B

I'll be leav - in' in the morn in'.

F#m7(addB) Esus2/G# A(addB) 5fr.

Say good - bye. It's the on - - ly thing\_ to\_ say. Then

B 1. E D A D E

I'll be on\_ my\_ way.

D A D 2. E 7fr. Emaj7 7fr.

way.

A(addB) 5fr.      B(addE) 7fr.      E 7fr.      Emaj7 7fr.

A(addB) 5fr.      B(addE) 7fr.      E 7fr.      Emaj7 7fr.

Don't say you love me. —

A(addB) 5fr.      B(addE) 7fr.      E 7fr.      Emaj7 7fr.

Don't say you love me. —

A(addB) 5fr.      B(addE) 7fr.      E 7fr.      Emaj7 7fr.

Say good-bye. —

Don't say you love me. —

A(addB)  
5fr.

B(addE) 7fr.      E 7fr.

Say good - bye.

Don't say you need me. — Don't say you

Emaj7 7fr.      A(addB) 5fr.

love me. — Don't say you need me. — Say good - bye. —

B

A      B

*D.S.  $\text{X}$  and fade*

Ba - by,

*cresc.*      *f*