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**ROCK SONGS**  
*Of All Time*

*Sixteen of the best-ever rock songs arranged for piano, voice & guitar,  
with full lyrics & guitar chord boxes.*



# ROCK SONGS



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# All Along The Watchtower

Jimi Hendrix

Words & Music by Bob Dylan.  
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Moderately, with a beat

Am  $x0 \quad 0$  Am/G  $x \quad 0 \quad 0$  F  $x000$  G  $x000$  Am  $x0 \quad 0$  Am/G  $x \quad 0 \quad 0$

“There must be some way out \_ of here,” said the jok - er to the

*mf*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in 4/4 time, starting with a quarter rest followed by eighth notes. Above the staff are six guitar chord diagrams: Am (x0 0), Am/G (x 0 0), F (x000), G (x000), Am (x0 0), and Am/G (x 0 0). The middle line is the piano accompaniment in 4/4 time, starting with a quarter rest followed by eighth notes. The bottom line is the bass line in 4/4 time, starting with a quarter rest followed by eighth notes. The dynamic marking *mf* is placed below the piano staff.

F  $x000$  G  $x000$  Am  $x0 \quad 0$  Am/G  $x \quad 0 \quad 0$  F  $x000$  G  $x000$

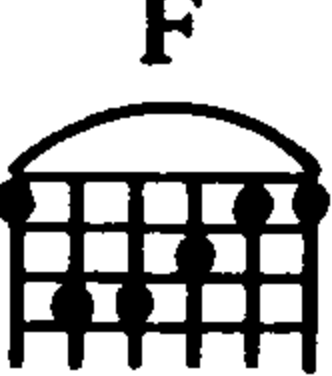
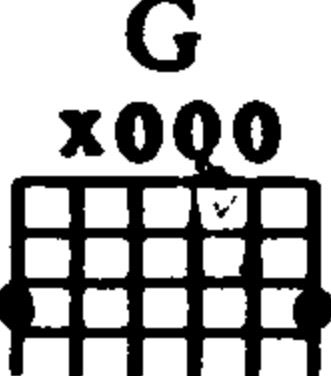
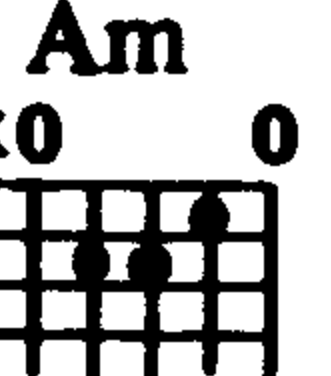
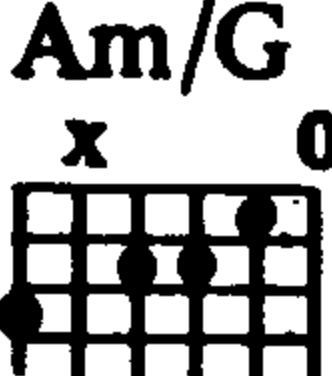

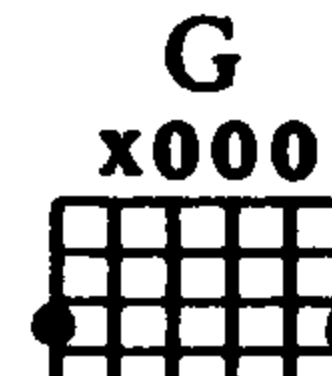
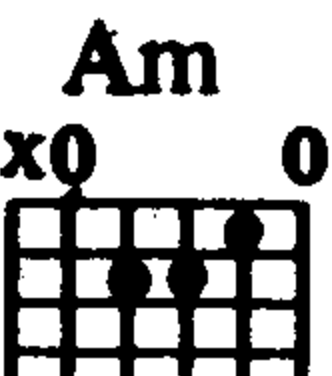

thief, “There’s too much \_ con - fu - sion,

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in 4/4 time, starting with a quarter rest followed by eighth notes. Above the staff are six guitar chord diagrams: F (x000), G (x000), Am (x0 0), Am/G (x 0 0), F (x000), and G (x000). The middle line is the piano accompaniment in 4/4 time, starting with a quarter rest followed by eighth notes. The bottom line is the bass line in 4/4 time, starting with a quarter rest followed by eighth notes.

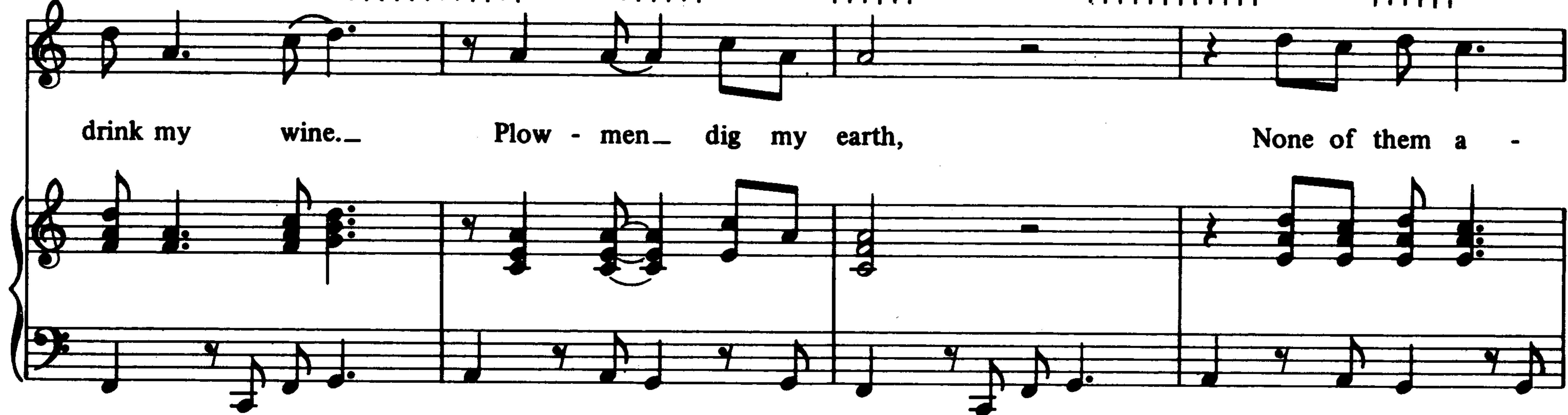
Am  $x0 \quad 0$  Am/G  $x \quad 0 \quad 0$  F  $x000$  G  $x000$  Am  $x0 \quad 0$  Am/G  $x \quad 0 \quad 0$

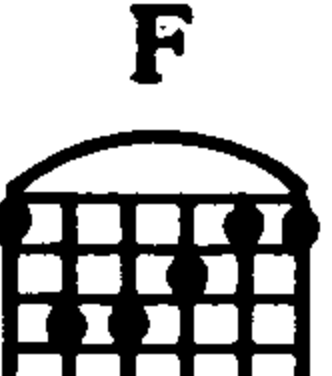
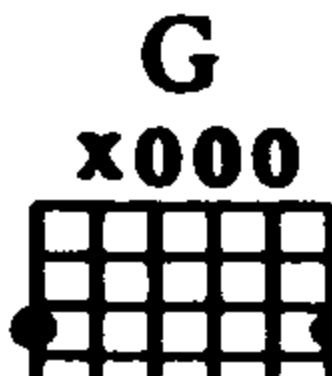
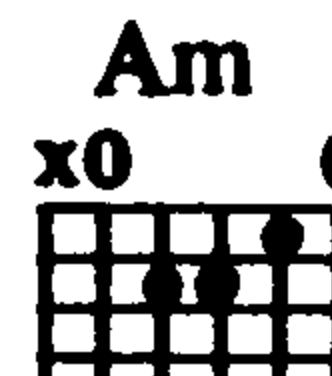


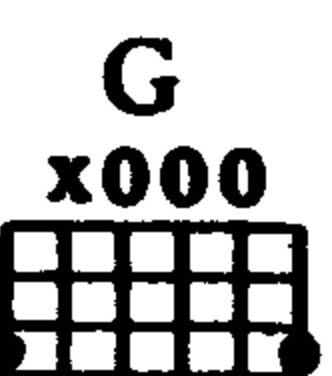
I can’t get no re - lief.” \_ “Busi - ’ness men, \_ they

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in 4/4 time, starting with a quarter rest followed by eighth notes. Above the staff are six guitar chord diagrams: Am (x0 0), Am/G (x 0 0), F (x000), G (x000), Am (x0 0), and Am/G (x 0 0). The middle line is the piano accompaniment in 4/4 time, starting with a quarter rest followed by eighth notes. The bottom line is the bass line in 4/4 time, starting with a quarter rest followed by eighth notes.

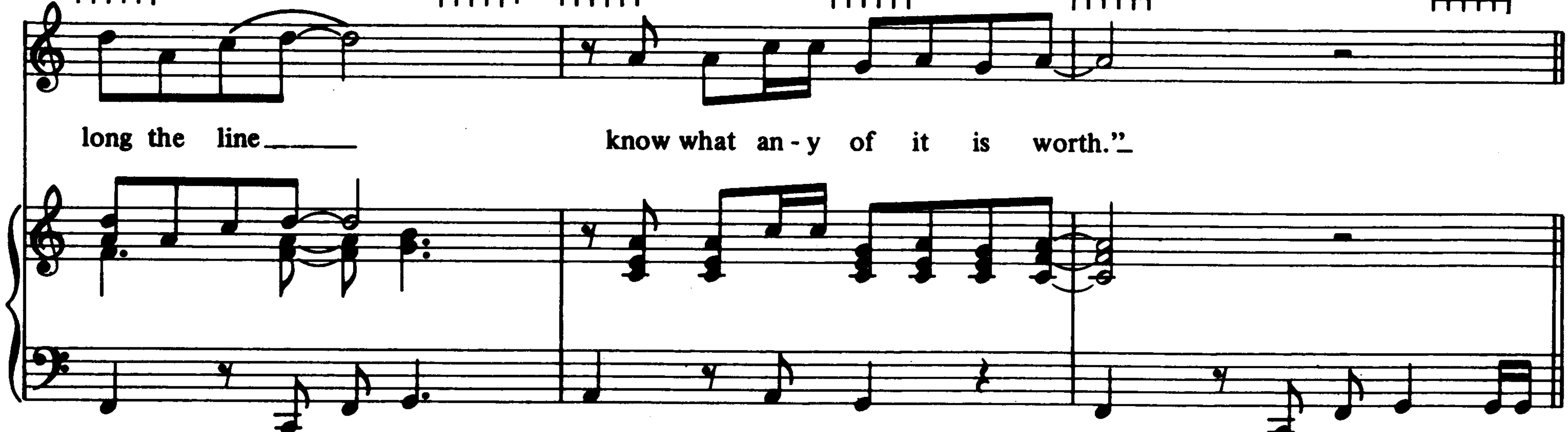









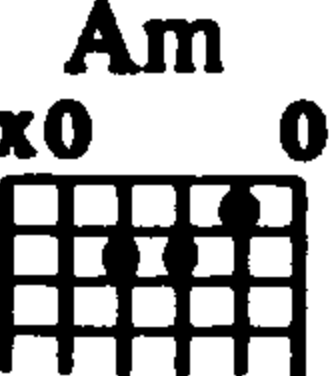


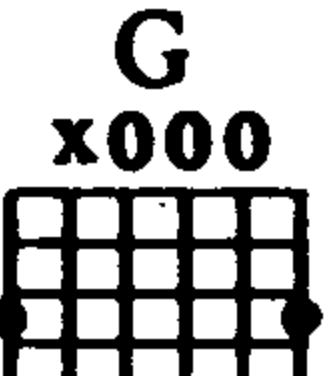
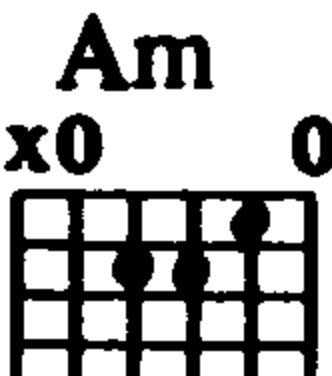
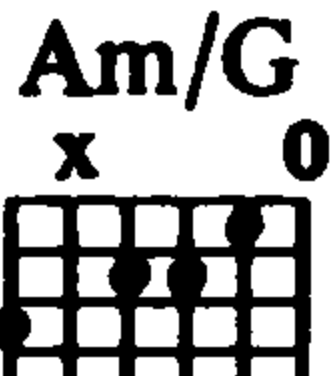
drink my wine... Plow - men\_ dig my earth, None of them a -











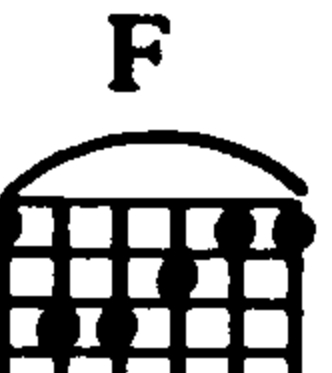
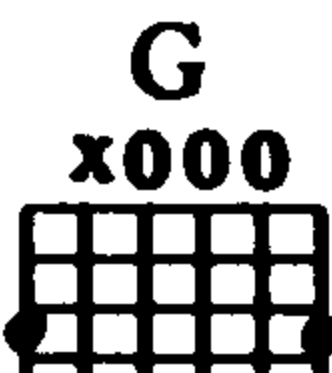
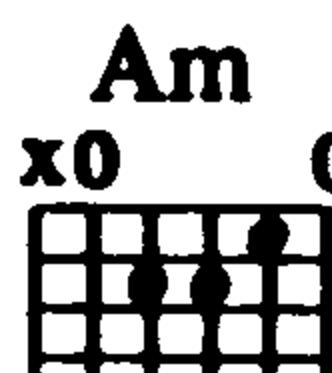
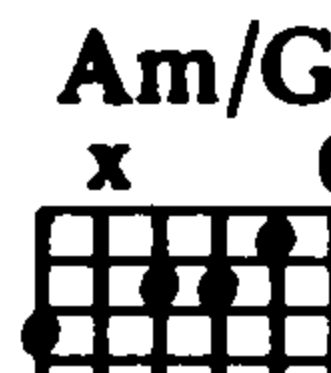

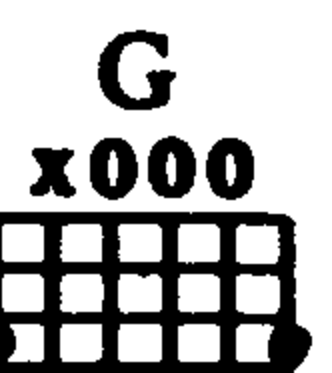
long the line\_\_\_\_\_ know what an - y of it is worth."



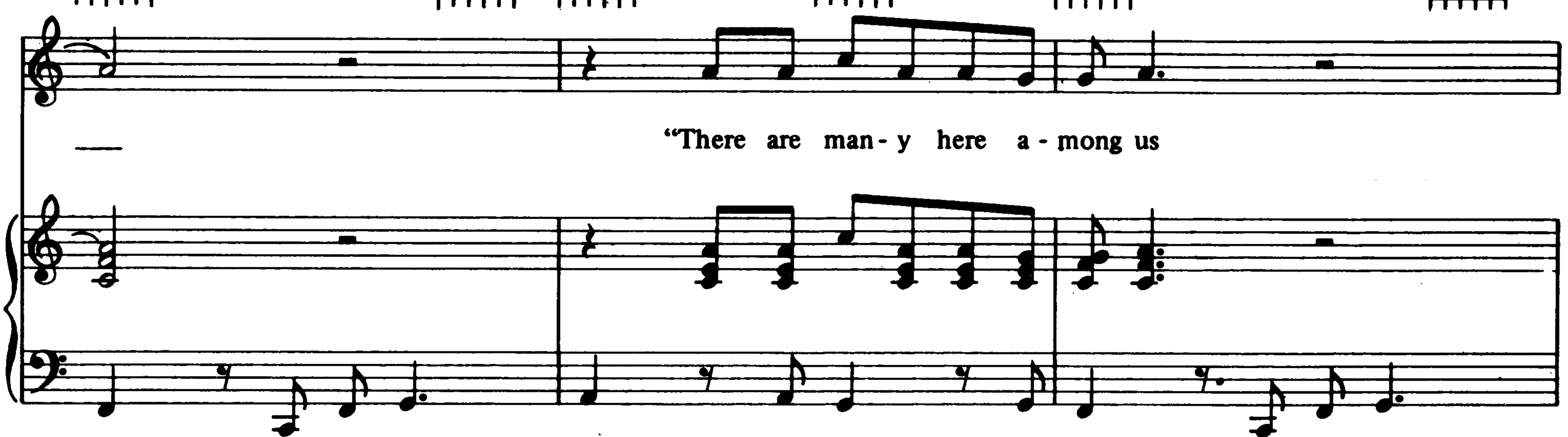







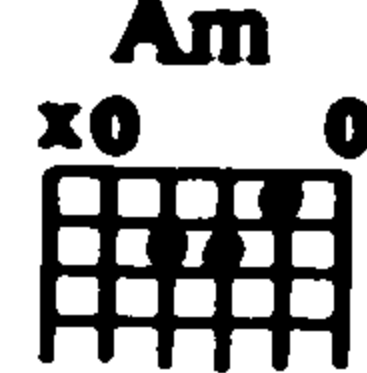
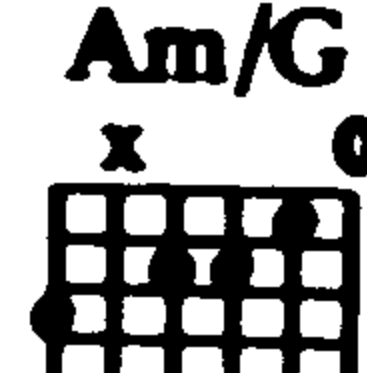
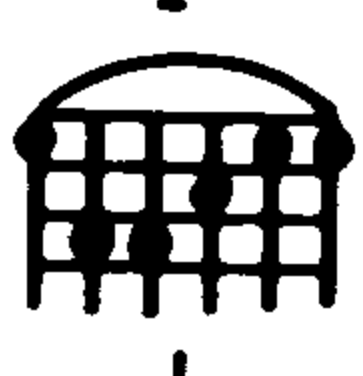
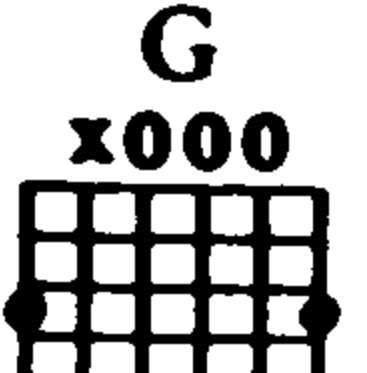
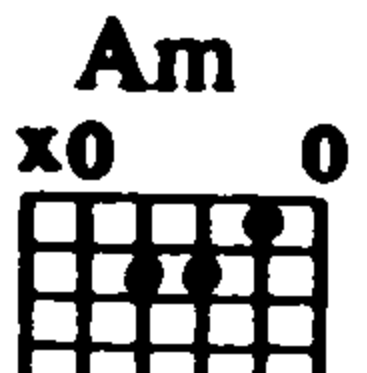
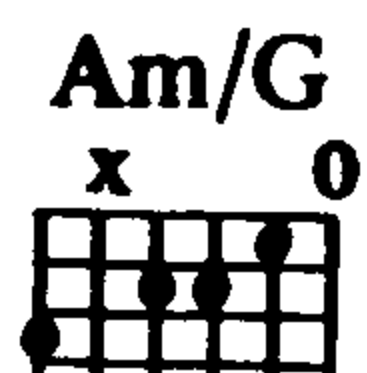
"No rea - son to get ex - cit - ed," the thief, he kind - ly spoke, —



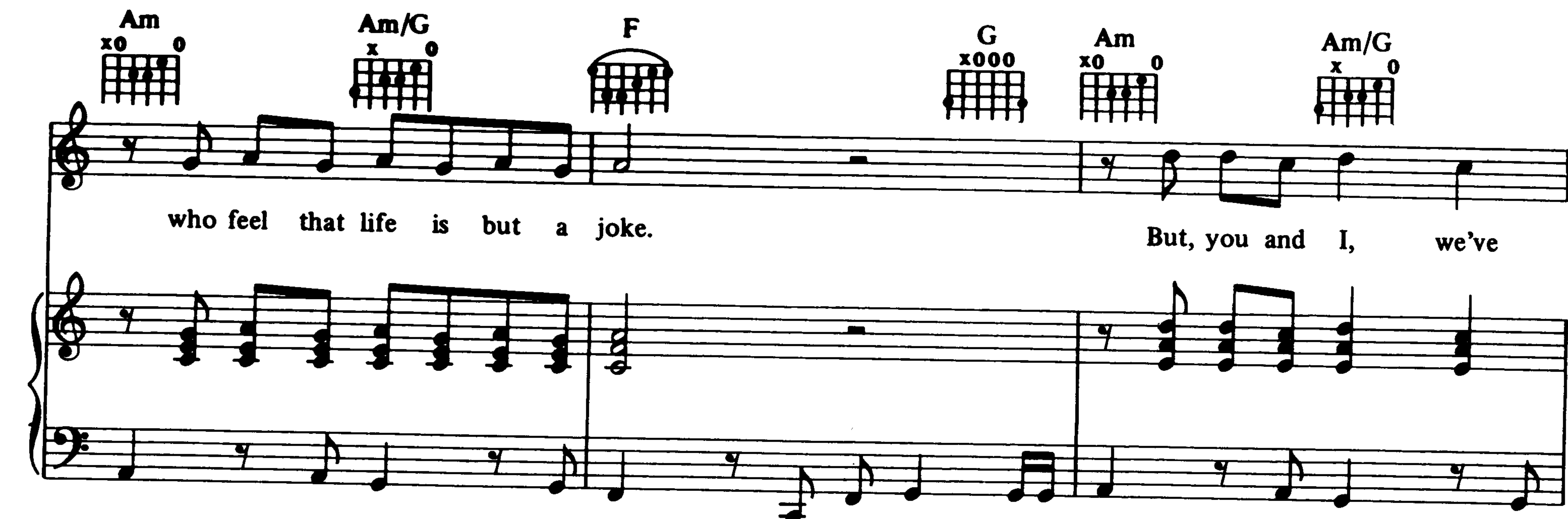







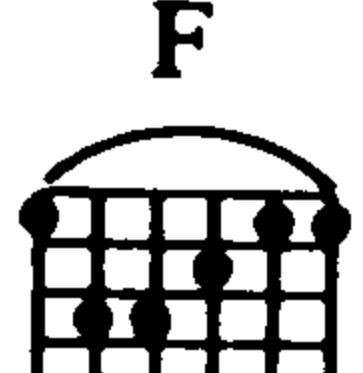
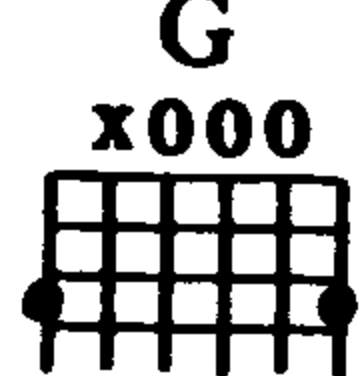
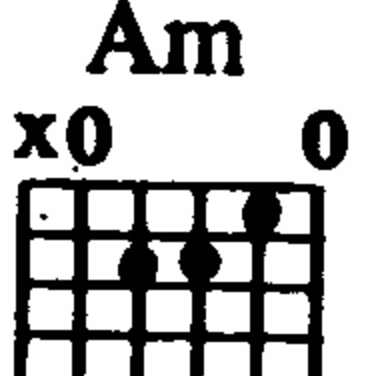
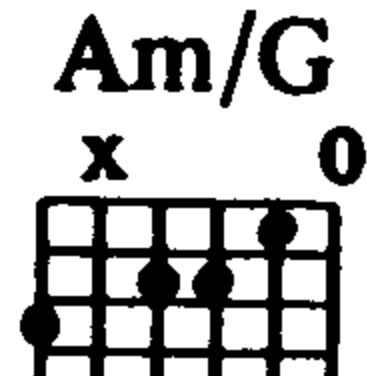
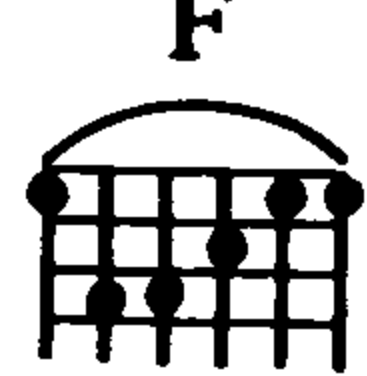
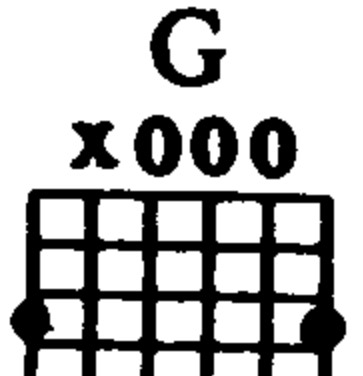
"There are man - y here a - mong us



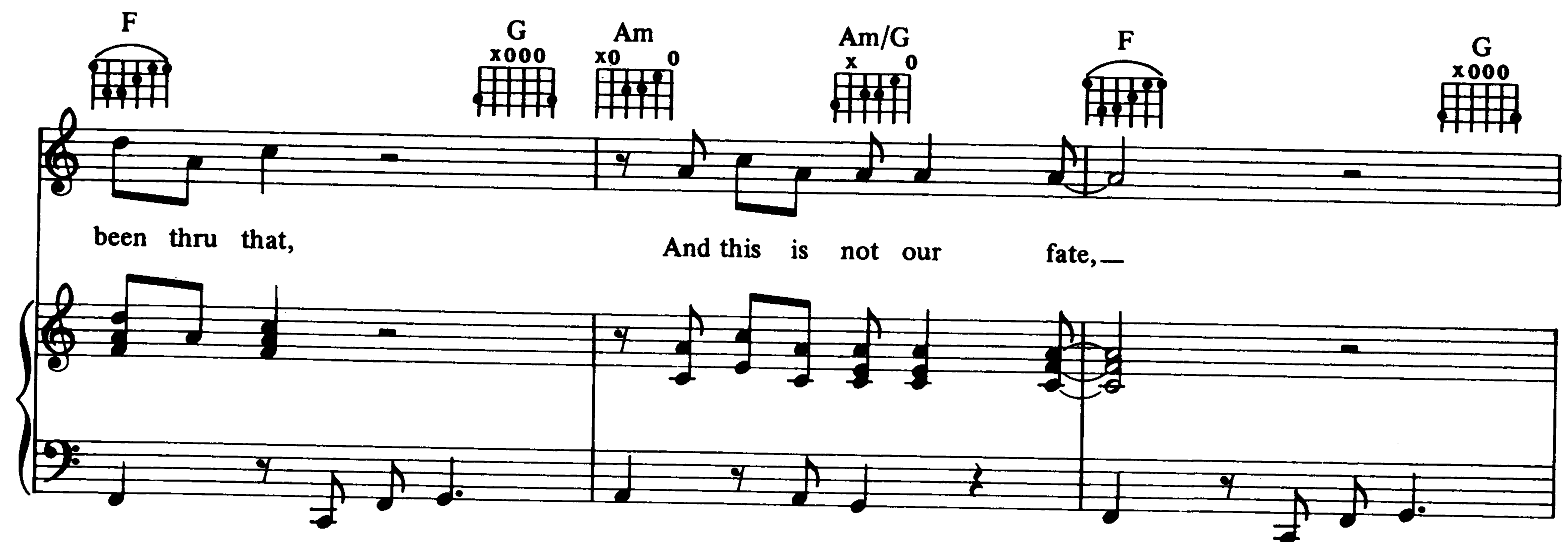
Am  Am/G  F  G  Am  Am/G 

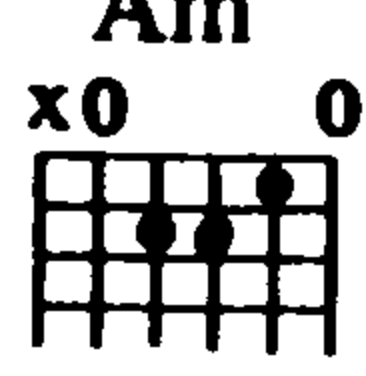
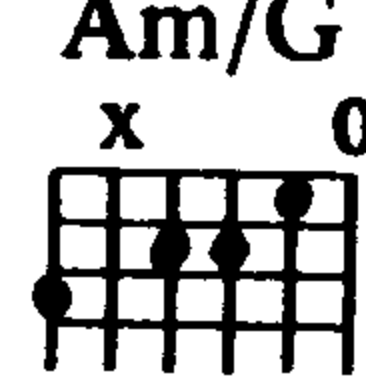
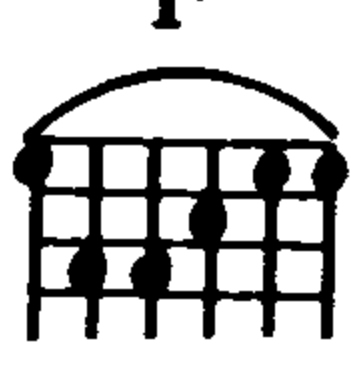
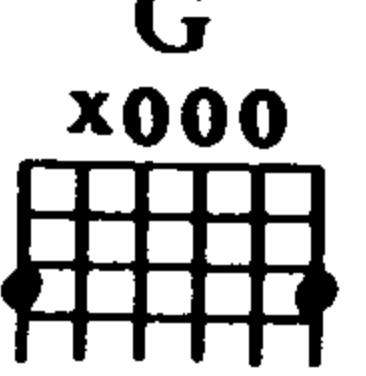
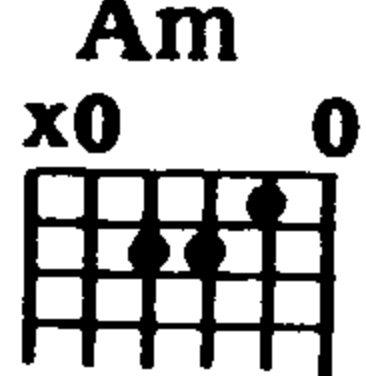
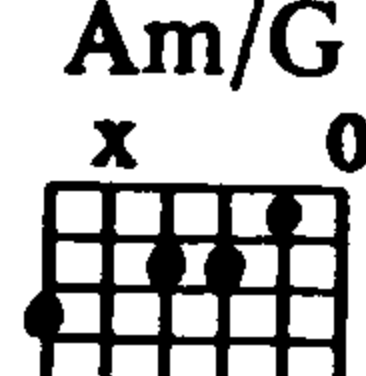
who feel that life is but a joke. But, you and I, we've



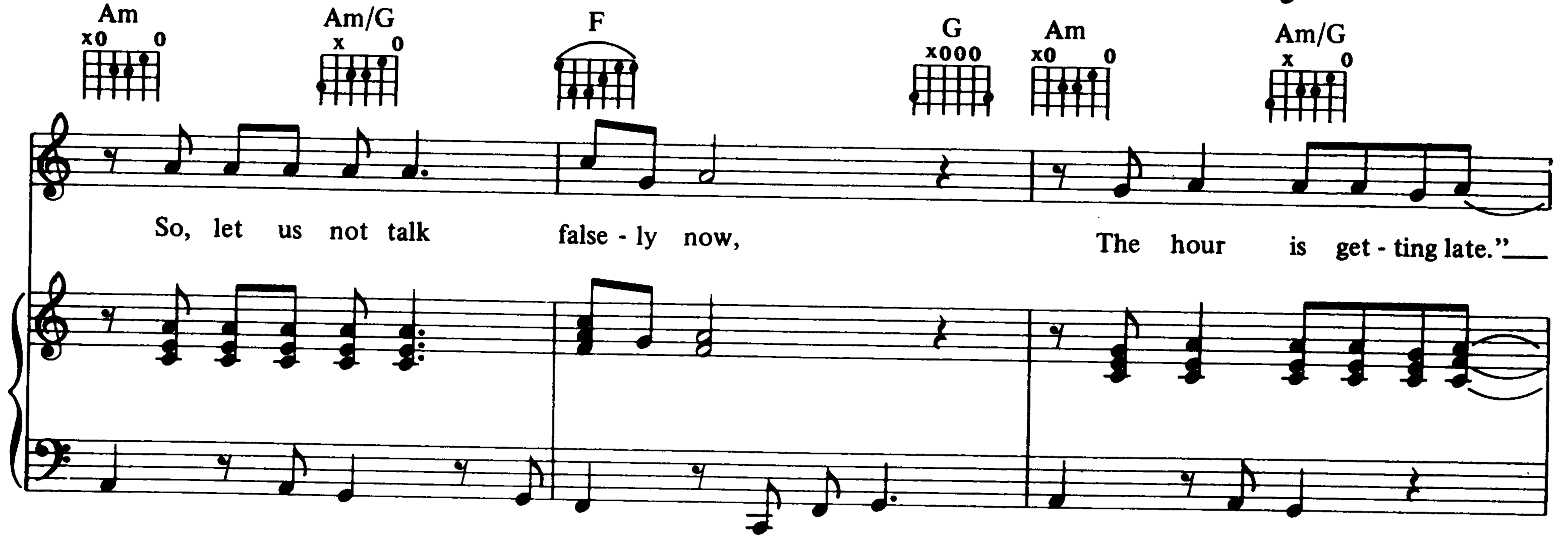
F  G  Am  Am/G  F  G 

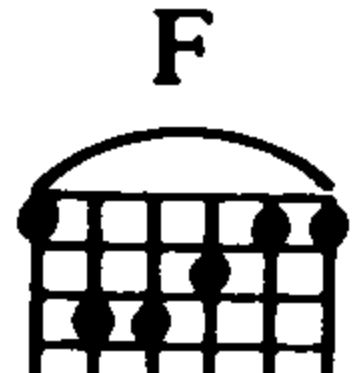
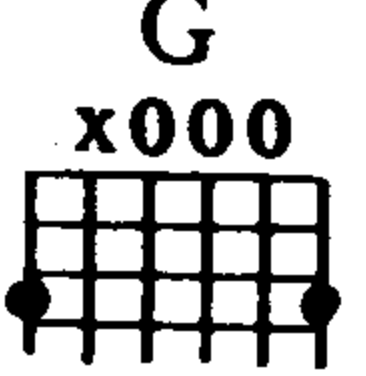
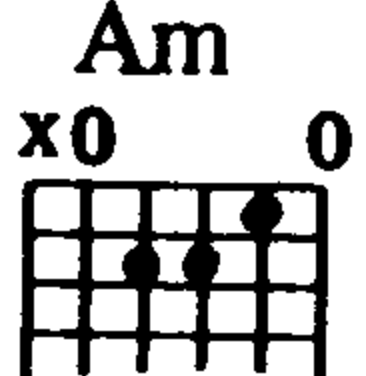
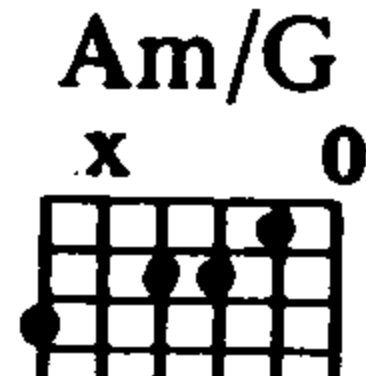
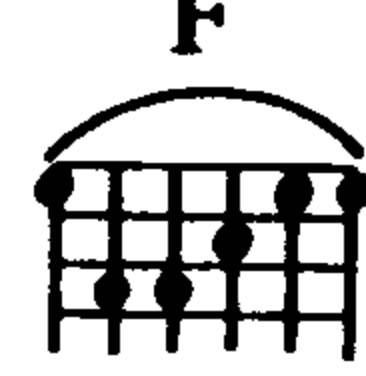
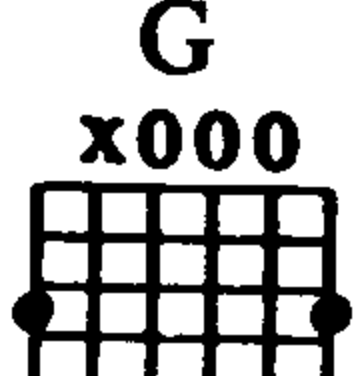
been thru that, And this is not our fate,—



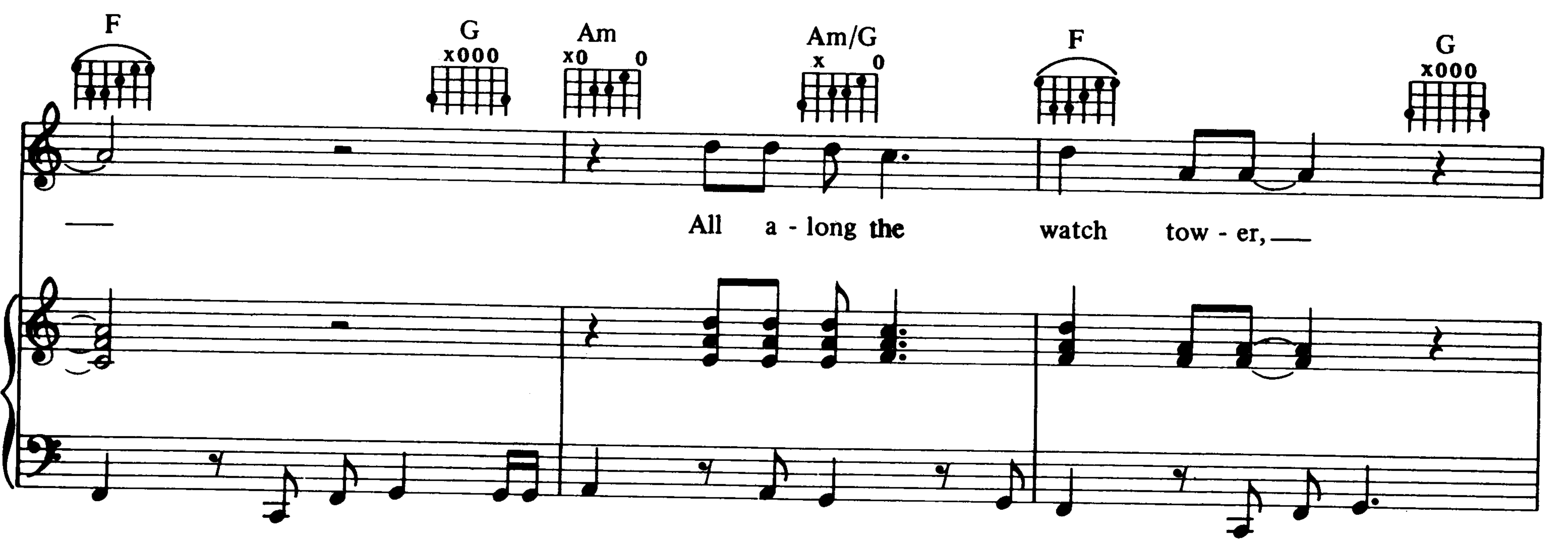
Am  Am/G  F  G  Am  Am/G 

So, let us not talk false - ly now, The hour is get - ting late.”—



F  G  Am  Am/G  F  G 

All a - long the watch tow - er,—



Am x0 0 Am/G x 0 F G x000 Am x0 0 Am/G x 0 F G x000

Prin - ces kept the view, — While all the wom - en came and went,

Am x0 0 Am/G x 0 F G x000 Am x0 0 Am/G x 0 F G x000

Bare - foot ser - vants, too. — Out - side — in the dis - tance,

Am x0 0 Am/G x 0 F G x000 Am x0 0 Am/G x 0

A wild - cat did growl, — Two rid - ers were ap -

F G x000 Am x0 0 Am/G x 0 F G x000 Am x0 0

proach - ing, The wind be - gan to howl.



# Born To Be My Baby

Bon Jovi

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child.

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**Rock beat, with drive**

**F#m** **D** **Esus4** **E**

Na na na na na na na na na Na na na na na na

**A** **E** **F#m** **D**

na na na na na Na na na na na na na na na na

**Esus4** **F#m**

1. Rain - y night and . we  
2. Close the door, leave the

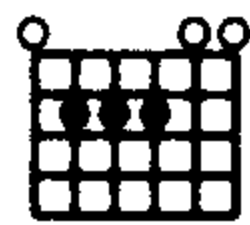
*1st time L.H. tacet*

**D**

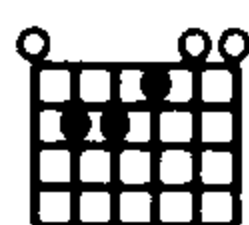
worked all day, We both got jobs 'cause there's bills to pay. —  
cold out - side; I don't need no-thing when I'm by your side. —

*1°* *1°*

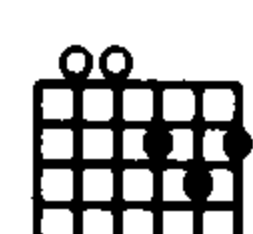
Esus4



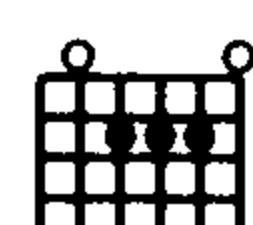
E



D/A



A



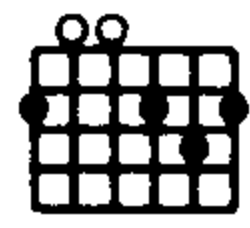
We got  
We got

some - thing they can't take a - way:  
some - thing that - 'll ne - ver die:

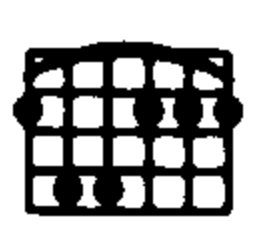
Our love,  
Our dreams,

1.3

D/F#

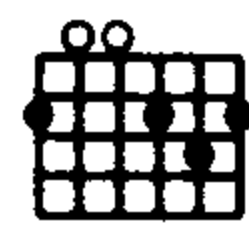


F#m



2.4

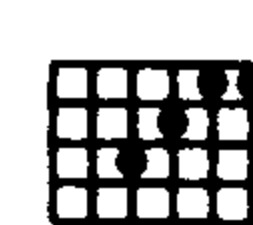
D/F#



F#m



F



our lives.

our pride. My heart beats like a drum

(all night) Flesh

to flesh, one to one

(and it's all right) And I'll

ne - ver let

go 'cause there's

some - thing I know deep in - side.

Am F

You were born to be my baby, And baby I was

G C G/B Am

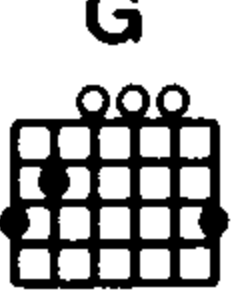
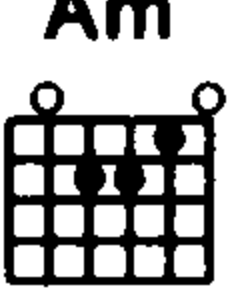
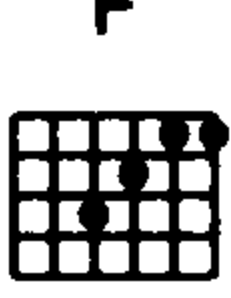
made to be your man. We got something to believe

F G Am

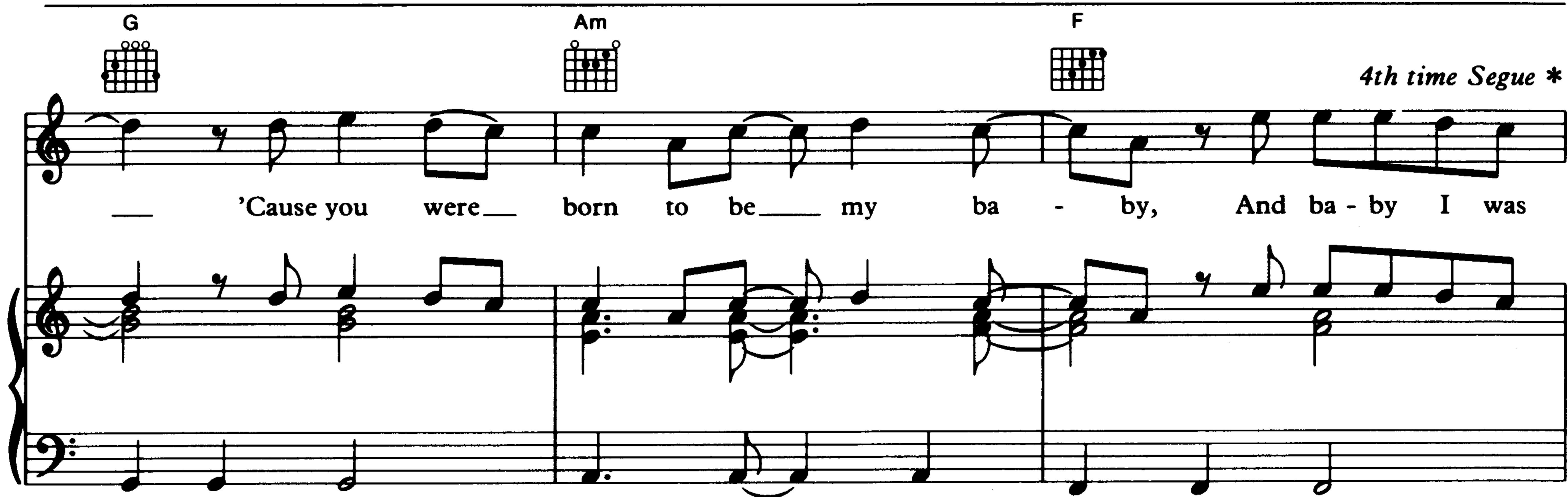
in, Even if we don't know where we stand. Only

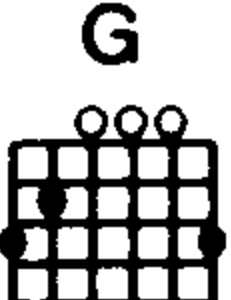

F C G/B Am

God would know the reasons, But I bet He must have had a plan,

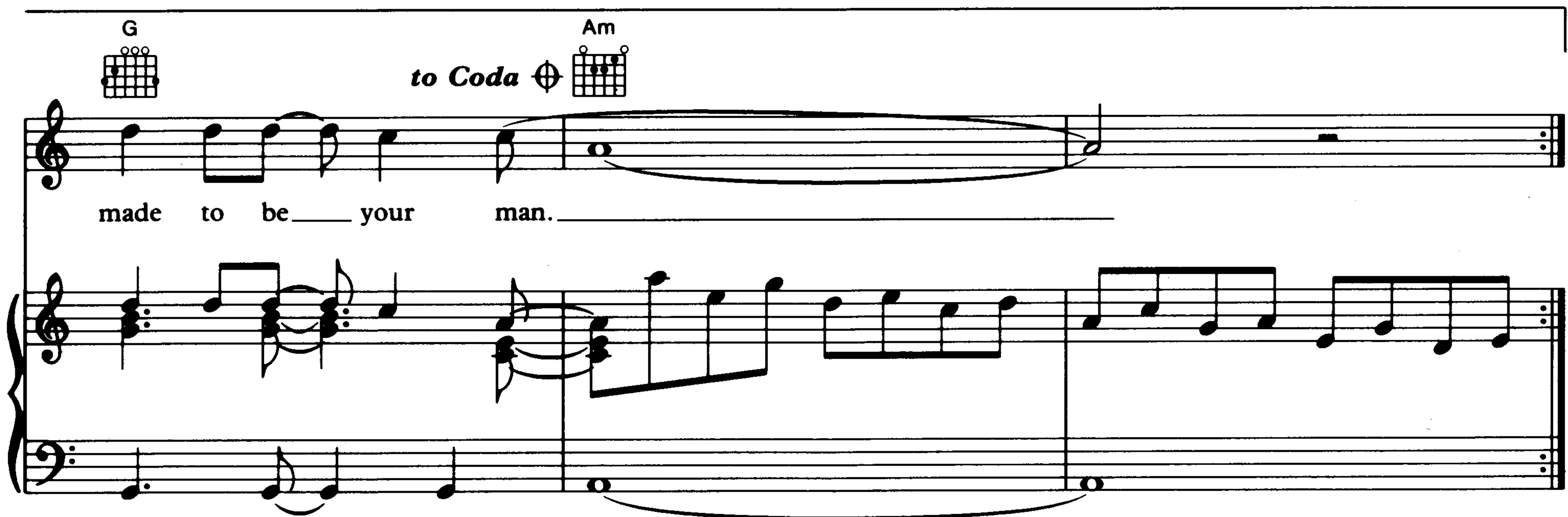
G  Am  F  4th time Segue \*

'Cause you were born to be my ba - by, And ba - by I was

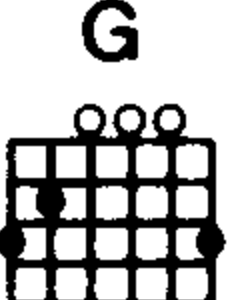
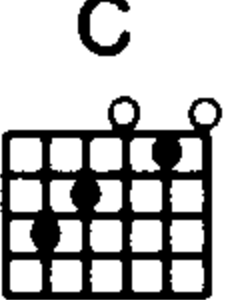


G  *to Coda* ⊕ Am 

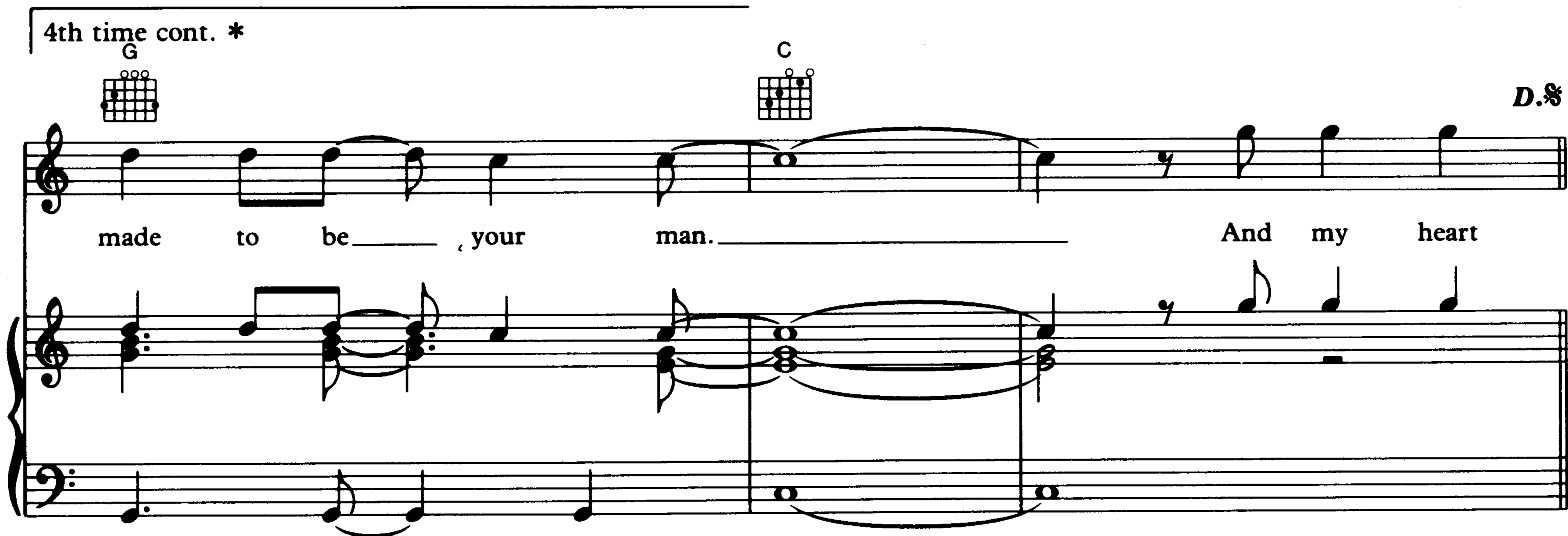
made to be your man.



4th time cont. \*

G  C  D.Ⓢ

made to be your man. And my heart






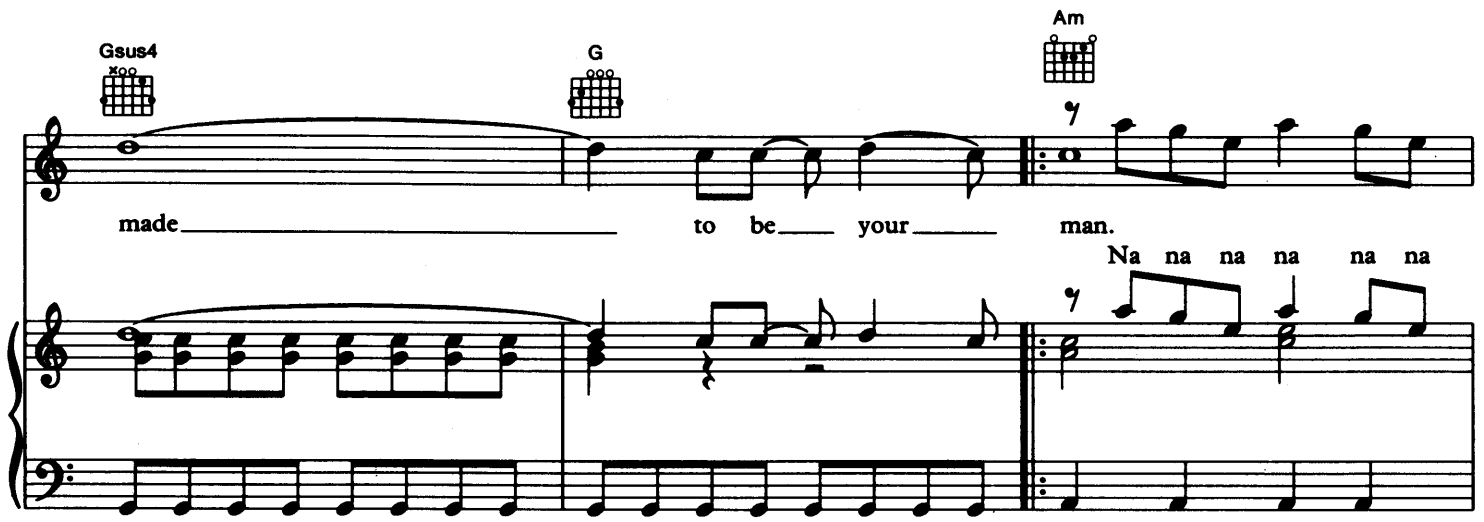
⊕ CODA

Am  F 





You were born to be my ba - by, And ba - by I was

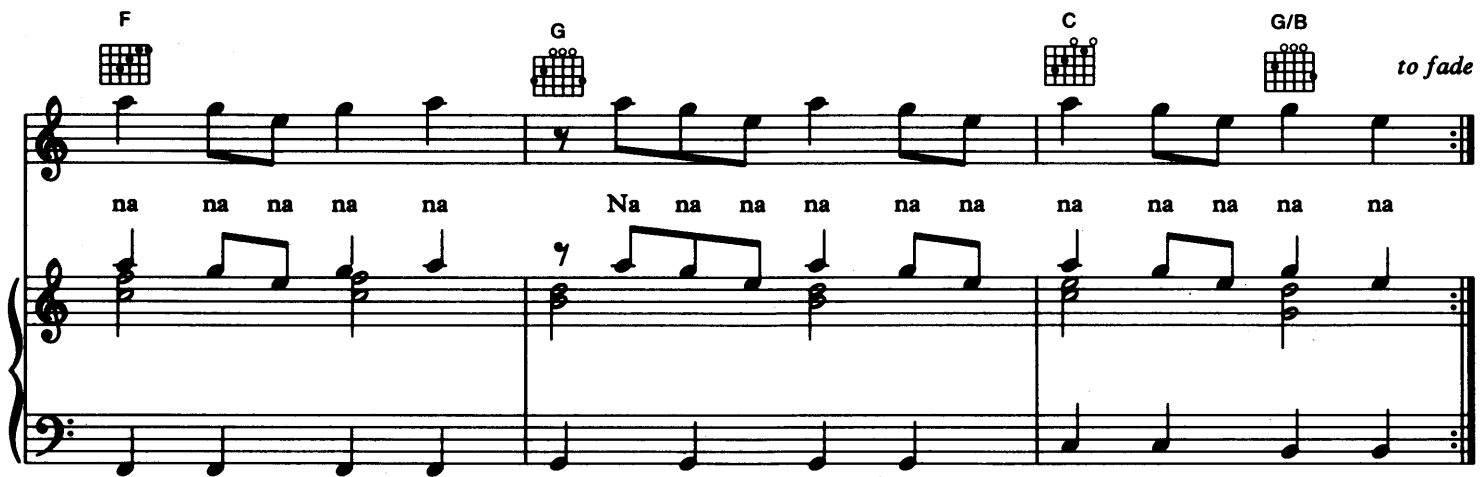


Gsus4  G  Am 



made \_\_\_\_\_ to be your \_\_\_\_\_ man. Na na na na na na

F  G  C  G/B  *to fade*



na na na na na Na na na na na na na na na na

**Verse 3**

Light a candle, blow the world away,  
 Table for two on a TV tray,  
 It ain't fancy, baby that's O.K.  
 Our time, our way.

**Verse 4**

So hold me close, better hang on tight,  
 Buckle up baby, it's a bumpy ride,  
 We're two kids hitching down the road of life,  
 Our world, our fight.

If we stand side by side (all right)  
 There's a chance we'll get by (and it's all right),  
 And I'll know that you'll live in my heart  
 Till the day that I die.

# Crocodile Rock

Elton John

Words & Music by Elton John & Bernie Taupin.

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The musical score is written in 4/4 time and G major. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment line. Chord diagrams are provided above the vocal line for the following chords: G, C, F#, G, G+, Em, D, G, and Bm. The lyrics are as follows:

1. 3. I re-mem — ber when Rock was young  
2. went by — and

Rock just Me and Su — sie had so much fun — Hold-ing hands  
died Su — sie went and left me for some for-eign guy. — Long


C




and skim-min' stones Had an old  
 nights cry - in' by the rec - ord ma - chine dream-



D



gold Chev - y and a place of my own But the big-  
 in' of my Chev - y and my old blue Jeans, But they'll nev-



G




Bm



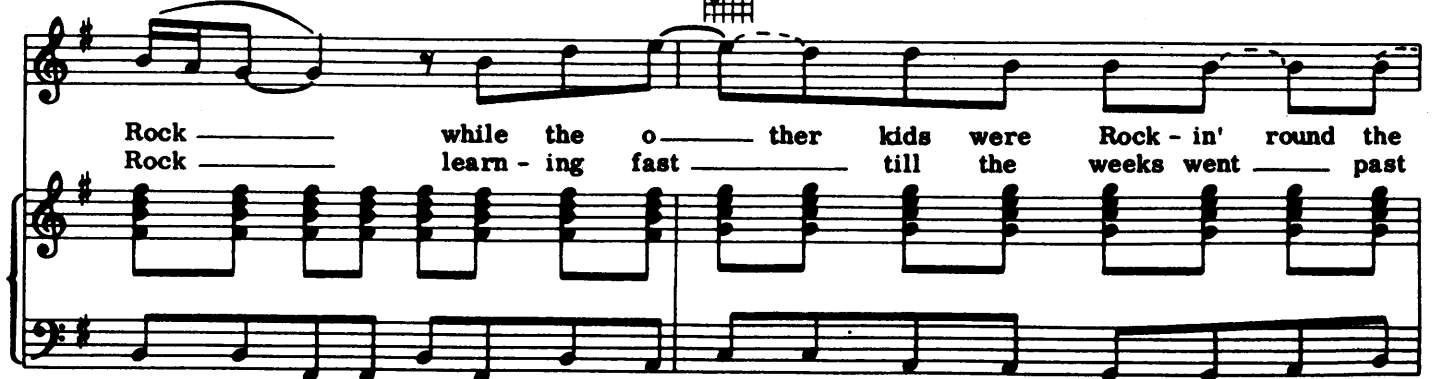
est kick I ev - er got was do-in' a thing called the Croc-o - dile  
 er kill the thrills we've got burn - ing up to the Croc-o - dile



C



Rock while the o - ther kids were Rock - in' round the  
 Rock learn - ing fast till the weeks went past




Clock. We were hop—pin' and bop—in' to the Croc-o-dile Rock, Well  
 We real-ly—thought the Croc-o-dile—Rock—would last, Well

Croc-o-dile Rock-in' is some-thing shock—in' when your


feet just can't keep still, I nev-er knew me a


bet-ter time—and I guess—I nev-er—will. Oh



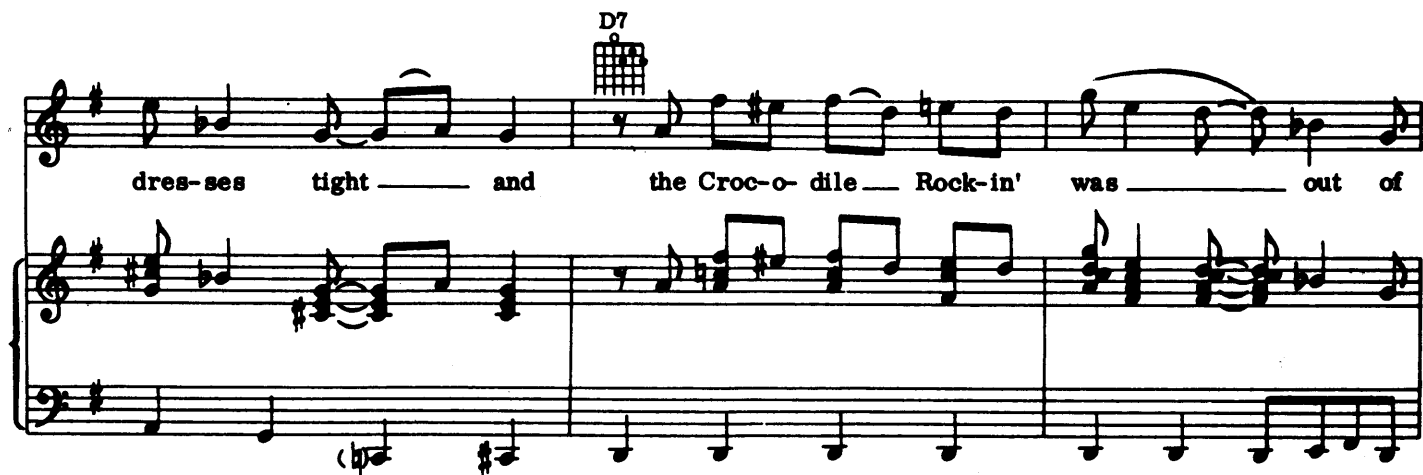
E  A7 

— Lawd-y ma - ma those Fri - day nights — when Su - sie wore — her



D7 


dres-ses tight — and the Croc-o-dile — Rock-in' was — out of

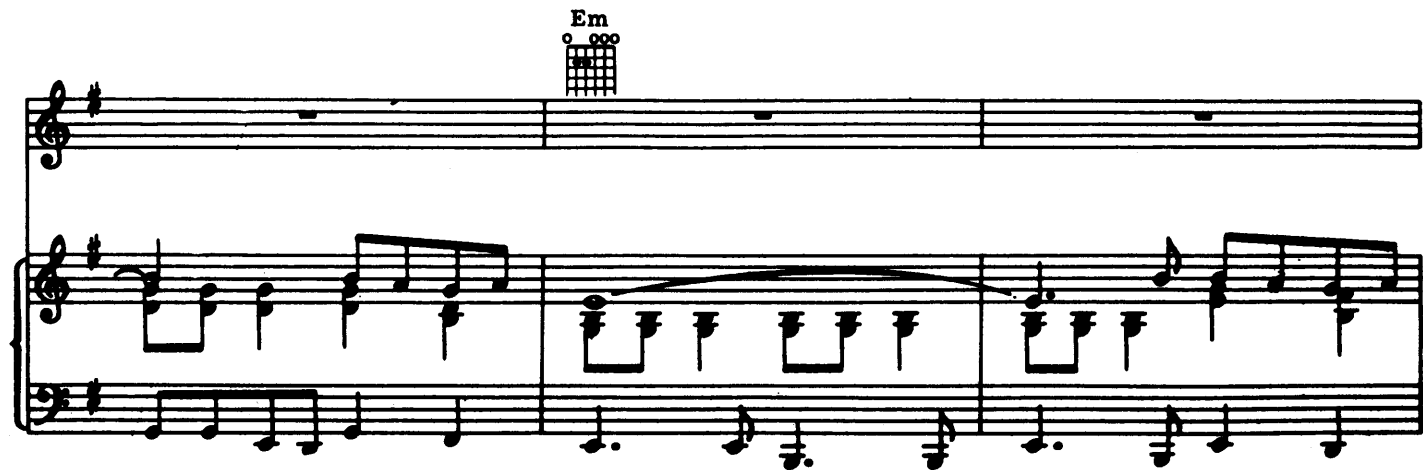


C  G 

sight. —————



Em 



C  D 



1 2 3

But the years I re-mem-



G  Em 



C  D  Repeat till fade



# Golden Heart

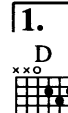
Mark Knopfler

Words & Music by Mark Knopfler.

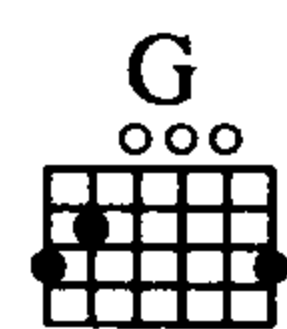
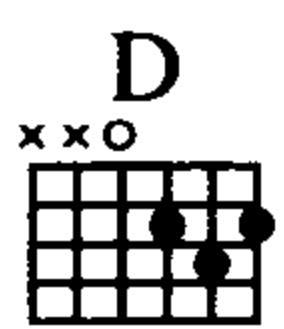
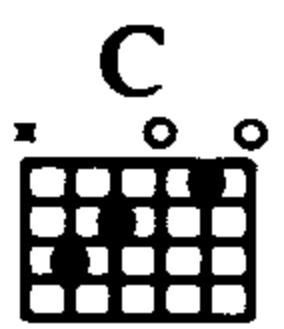
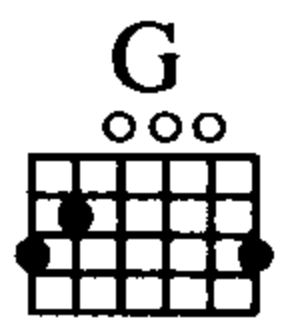
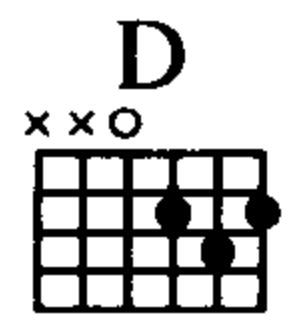
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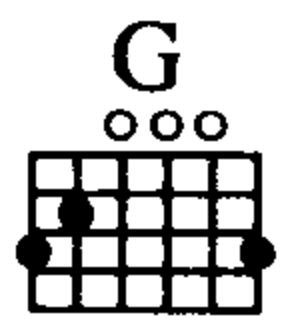
♩ = 130



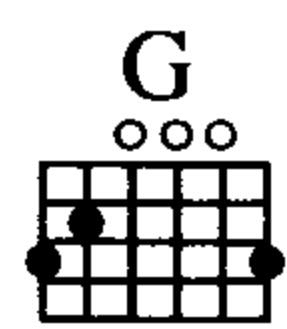
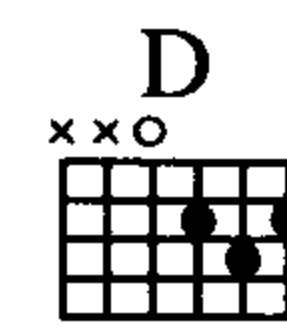
2.



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



(Verse 3 instr.)



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

1. She was swing-ing by the ban-gles in a main street store  
 (Verses 2 & 4 see block lyric)

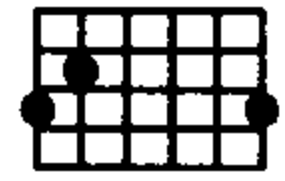
G7/B



C

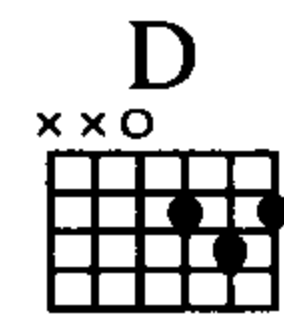
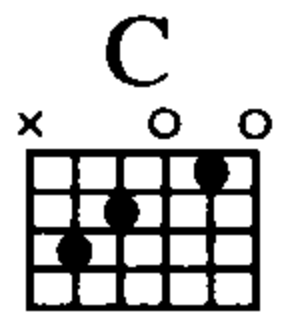


G



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

a while be - fore we met, the most dan - ger - ous an - gles that you



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

ev - er saw, she spied her am - u - let and she

G D G G<sup>7</sup>/B

took a loop of leath-er for a - round her neck, - and that was then the start -

C G

the most dan - ger - ous la - dy on her quar - ter deck, - she

C D G C D

found her gol - den heart, - found your gol - den heart. -

1, 3. 2, 4. G/B

2. Then we swirled -  
4. And ev - 'ry

C D Em C Em

No - thing in the world pre - pared — me for — your — heart, your

Am G/B C D Em

heart, no - thing in the world that I — love more, — your —

C Em Am D/F# C D

heart, your heart, your gold - en heart, —

G

your gold - en heart, —

G/B C G

your gold - en heart, your gold - en heart, —

G/B C

To Coda ⊕

your gold - en heart, — gold - en heart. —

D

D.%. al Coda

⊕ Coda

D G G/B

Gold - en heart, — your gold - en

C G *rall.* C D

heart, gold - en heart, heart,

G *molto rall.*

heart.

*Verse 2:*

Then we swirled around each other and the thread was spun  
 To some arcadian band  
 I would stop it from swinging like a pendulum  
 Just like time in my hand.  
 And you shot me with a cannonball of history  
 And long forgotten art  
 I'd be turning it over as our worlds ran free  
 I'd hold your golden heart  
 I'd hold your golden heart.

*Verse 4:*

And every time I'm thinking of you from a distant shore  
 And all the time I sleep  
 I will have a reminder that my baby wore  
 A part of you to keep.  
 And I'll send you all my promises across the sea  
 And while we are apart  
 I will carry the wonder that you gave to me  
 I'll wear your golden heart  
 I'll wear your golden heart.



# Linger

The Cranberries

Music by Dolores O'Riordan & Noel Hogan. Words by Dolores O'Riordan.

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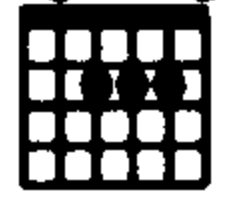
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Moderately (not too fast)

A6



A



A6



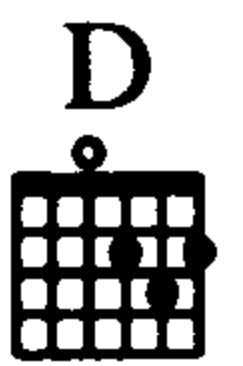
C



mf



If you,



if you could re - turn, don't let it burn,

A6



don't let it fade. I'm sure I'm not be - ing



rude, — but it's just your at - ti - tude. — It's tear - ing me — a - part, —



— it's ru - in - ing ev - 'ry - thing. — I swore, —



I swore I would be true — and hon - ey, so did you. —  
if you could get by — try - ing not to lie, —



So, why — were you hold - ing — her  
things would - n't be so — con -



hand?\_ Is that the way\_ we stand?\_ Were you ly - ing all\_ the time?\_  
 fused \_ and I would - n't feel\_ so used, \_ but you al - ways real - ly knew \_



Was it just a game\_ to you?\_ } But I'm in \_\_\_\_\_ so  
 I just wan - na be\_ with you. \_ }



deep. You know I'm such a fool \_ for you.



You got me wrapped a - round your fin - ger, \_ ah, \_ ha, \_ ha.



Do you have to let it lin - ger? Do you have to, do you



To Coda 

have to, do you have to let it lin - ger? \_\_\_\_\_



Oh, I thought the world\_ of you. \_ I thought

*Instrumental solo*



noth - ing could \_\_\_\_\_ go wrong, \_\_\_\_\_ but I was wrong. \_

G  1


I was wrong. If you,



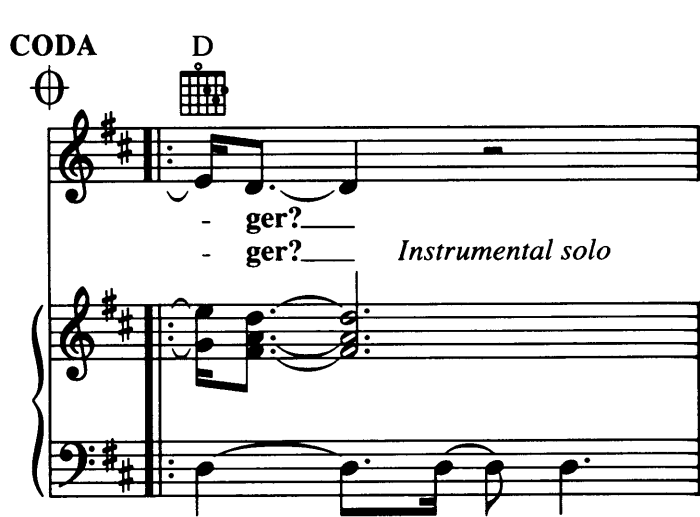
2 D.S. al Coda


(End Solo) And I'm in so



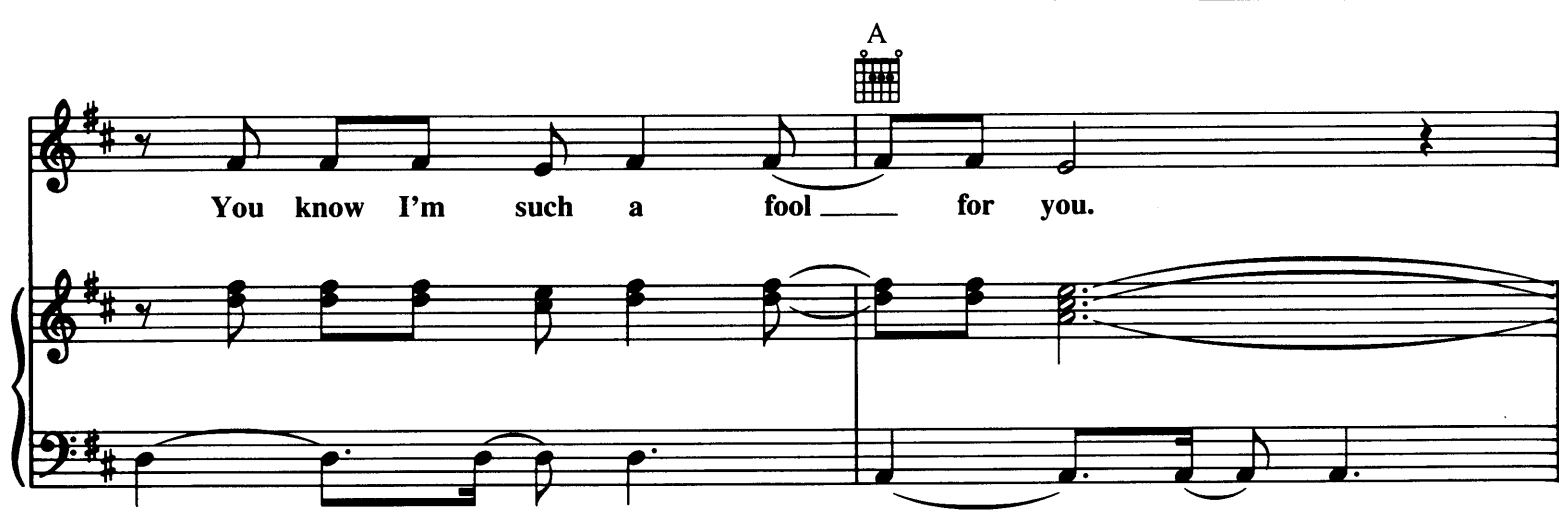
CODA D 


- ger? - ger? Instrumental solo



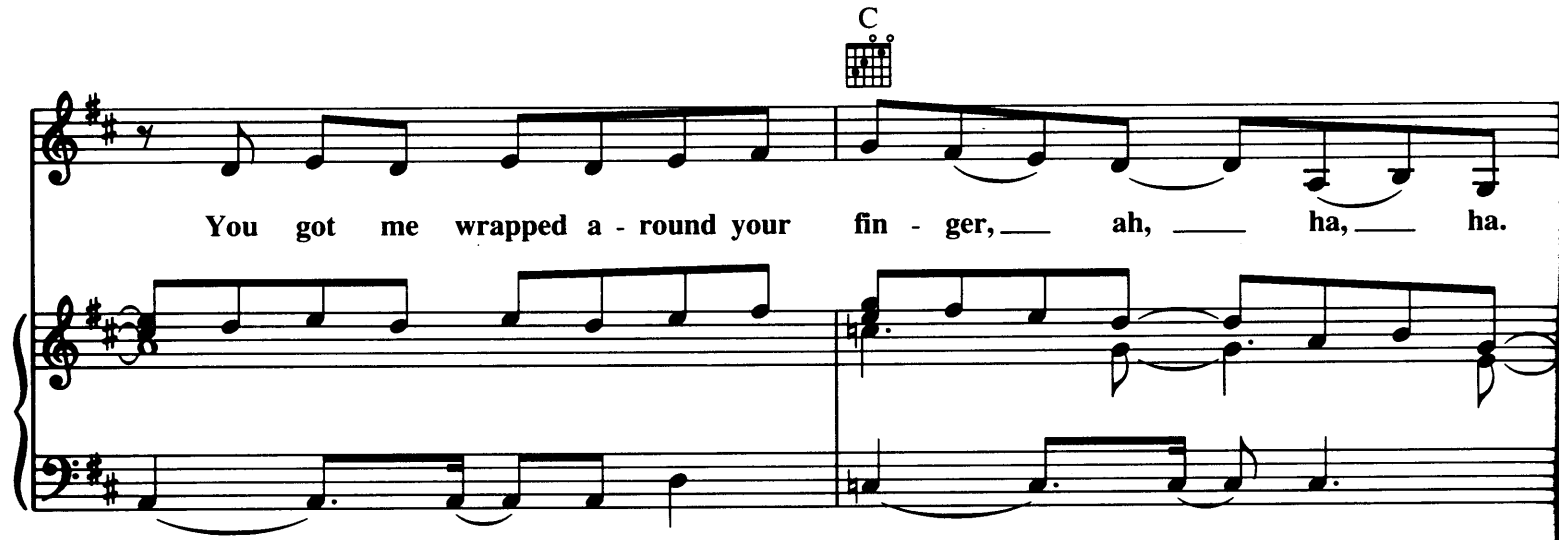
A 

You know I'm such a fool for you.



C 

You got me wrapped a - round your fin - ger, ah, ha, ha.



G






Do you have to let it lin - ger? Do you have to, do you

1 2






have to, do you have to let it lin-

Gmaj7/D D Gmaj7/D

D Gmaj7/D D

# Get Back

The Beatles

Words & Music by John Lennon & Paul McCartney.  
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Moderately (in 4) (with a heavy beat)

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a descending sequence, while the left hand plays a steady bass line of quarter notes. The dynamic marking is *mf*.




VERSE

The first system of the verse features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Jo Jo was a man who thought — he was a lon - er, But — he knew it could-n't last. —". Above the vocal staff, two guitar chord diagrams are shown: an F major chord and a Bb major chord. The piano accompaniment provides a harmonic and rhythmic foundation.

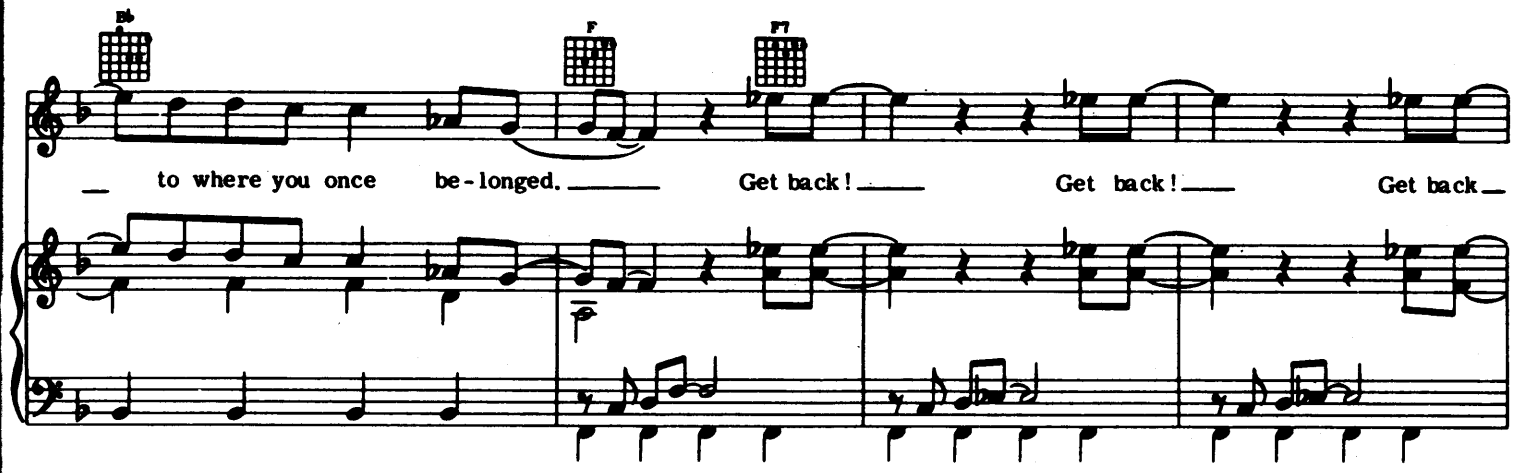
The second system of the verse continues the vocal and piano parts. The vocal line has the lyrics "Jo — Jo left his home in Tuc - son, Ar - i - zo - na, for". A guitar chord diagram for the F major chord is positioned above the vocal staff. The piano accompaniment continues with its characteristic pattern.


CHORUS

The chorus section includes a vocal line and piano accompaniment. The vocal line has the lyrics "some Cal- i - for - nia grass. — Get back! — Get back! — Get back —". Above the vocal staff, four guitar chord diagrams are provided: Bb major, F major, F7, and F7. The piano accompaniment features a more active bass line with eighth notes.

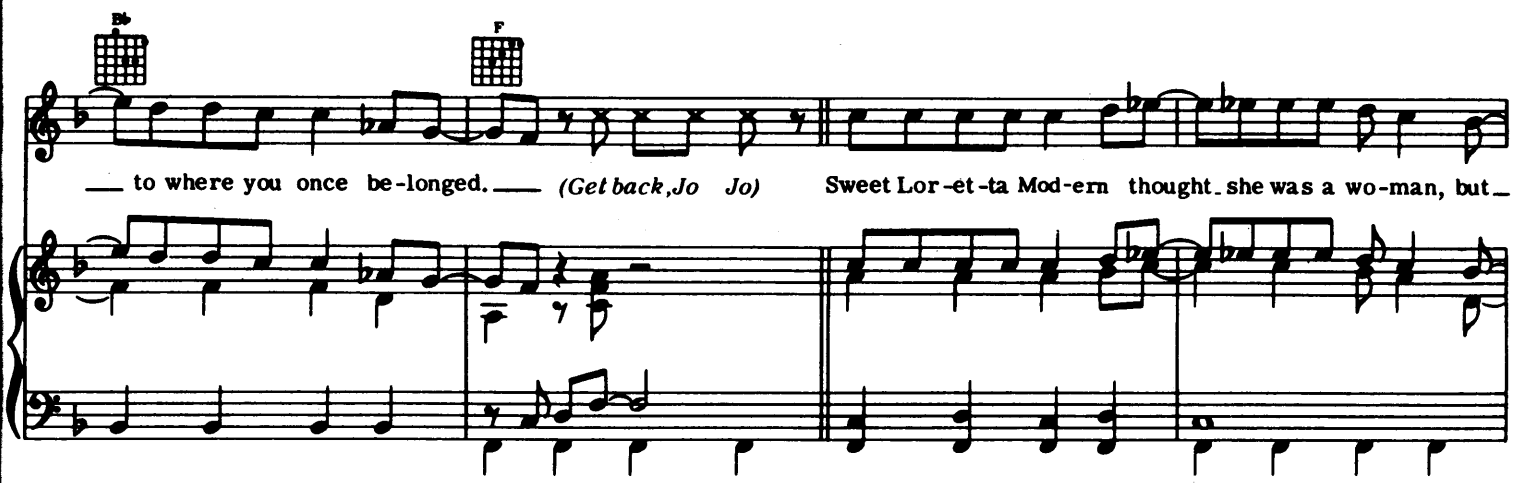






to where you once be-longed. Get back! Get back! Get back



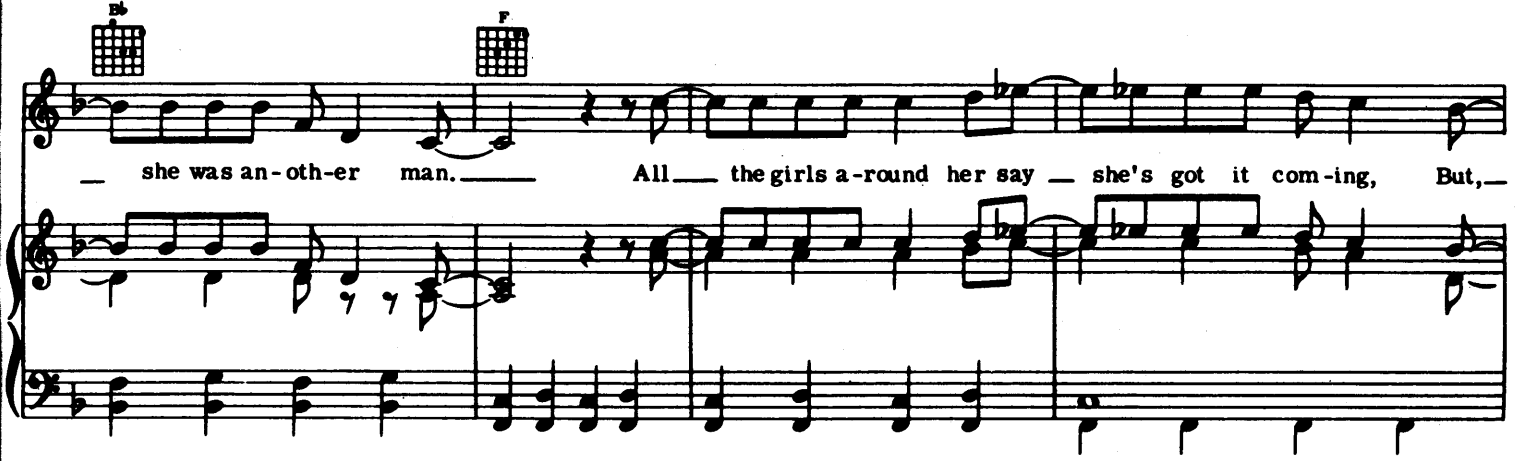







to where you once be-longed. (Get back, Jo Jo) Sweet Lor-et-ta Mod-ern thought she was a wo-man, but



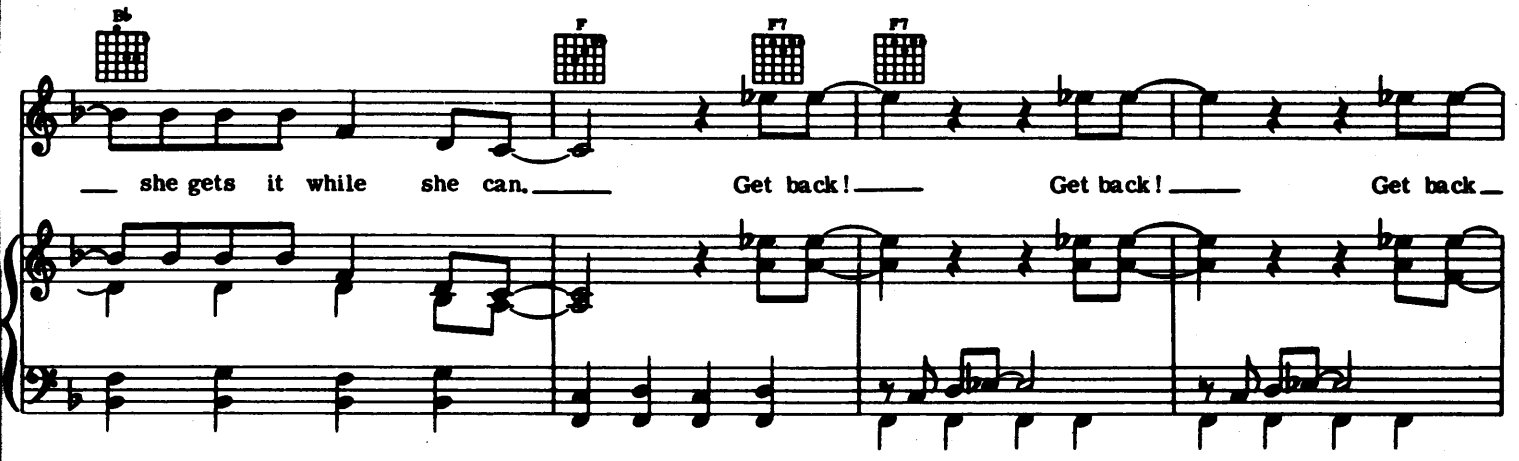



she was an-oth-er man. All the girls a-round her say she's got it com-ing, But



she gets it while she can. Get back! Get back! Get back





to where you once be - longed. Get back! Get back! Get back -

to where you once be - longed.

(Spoken:) Get back, Loretta. Your mother is waiting for you.

*D. S. and fade out on Chorus*  
 Wearin' her high heel shoes and her low neck sweater, Get back home, Loretta. Get back!

# Miss You

Eric Clapton

Words & Music by Eric Clapton, Greg Phillinganes & Bobby Colomby.

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Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams and piano accompaniment. The lyrics are as follows:

**Chord Diagrams:**  
Bdim: 2 3 4 5 6 7  
N.C.: (No Chords)  
Em7: 0 2 2 0 0 0  
A7: 0 2 2 2 0 0  
Em7: 0 2 2 0 0 0  
A7: 0 2 2 2 0 0  
C: 0 3 2 3 1 0  
G: 0 0 0 3 2 0

**Lyrics:**  
Don't change your mind—  
Don't say a word—  
I ain't got the time— to sit—and won-der,  
I al-read-y heard—that you—don't love me,  
I'm do-ing fine— If you de-cide to leave— I won't go— un-der,—  
In your state of mind— I don't need to hear— your side of the sto-ry,—  
You know I've come this far— with - out you—  
Your friends all said we had— a fu-ture—

D A C

It won't be too hard to be a lone. I've got choic-es all around-  
 I don't think I real-ly want to know. My friends keep tell-ing me to lose-

G Em B

me — So I won't be spend-ing too much time— at home — But I'm gon-na  
 you — And how glad they'll be when you de- cide— to go —

Em C G A Em C

miss you, I'm gon-na miss you babe —

G A Em C G A Em C

I can't forgive — you Still I'm gon-na miss you babe.

1 2 G A C

I broke my back to make — you

G D A

hap - py, — At some-time, some-how, someone's got — to care, — But

C G Em

if you think you're bet - ter off without — me — Just re - mem - ber — it's a dirt - y world out

B7 Em G

there. — I'm gon - na miss the ground — you walk on, I'm gon-na

C G

miss the air you breathe, I'm still not quite hap - py to - day

'bout your plans you made — to leave. —

# No Son Of Mine

Genesis

Words & Music by Tony Banks, Phil Collins & Mike Rutherford.

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♩ = 102



Musical notation for the first system, including guitar and piano parts. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a dynamic marking of *mp*.



Musical notation for the second system, including guitar and piano parts. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a dynamic marking of *mp*.

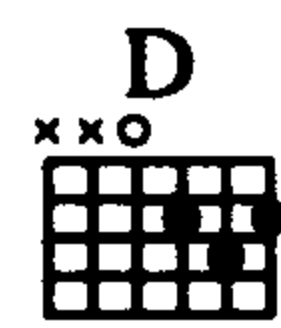
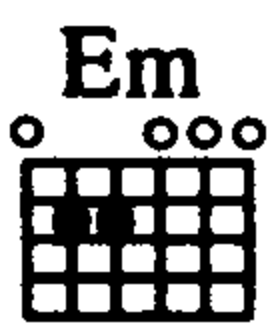
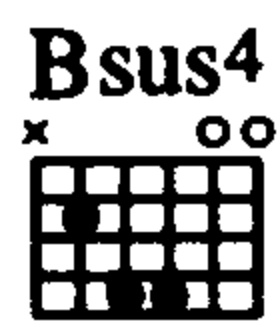
1. Well the

§

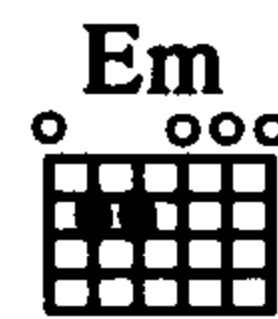
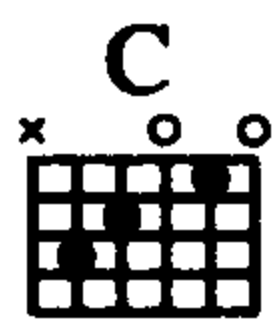
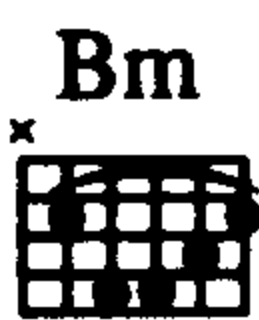


Musical notation for the third system, including guitar and piano parts. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a dynamic marking of *mf*.

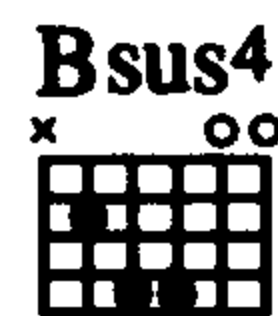
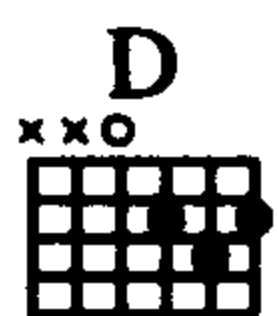
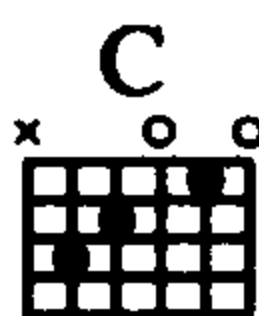
key to my sur - vi - val was ne - ver in much doubt, -  
See block lyrics for Verses 2&3



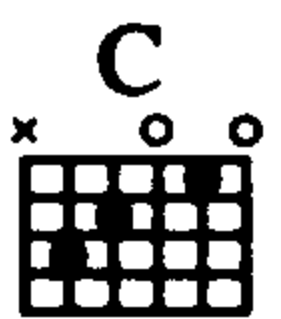
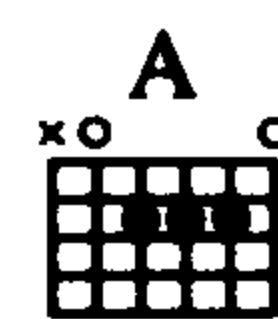
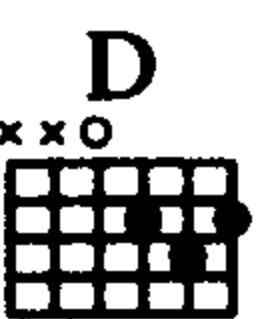
the ques - tion was how I could keep sane,



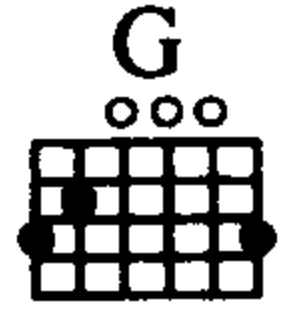


try - ing to find a way out. Things were ne - ver ea -



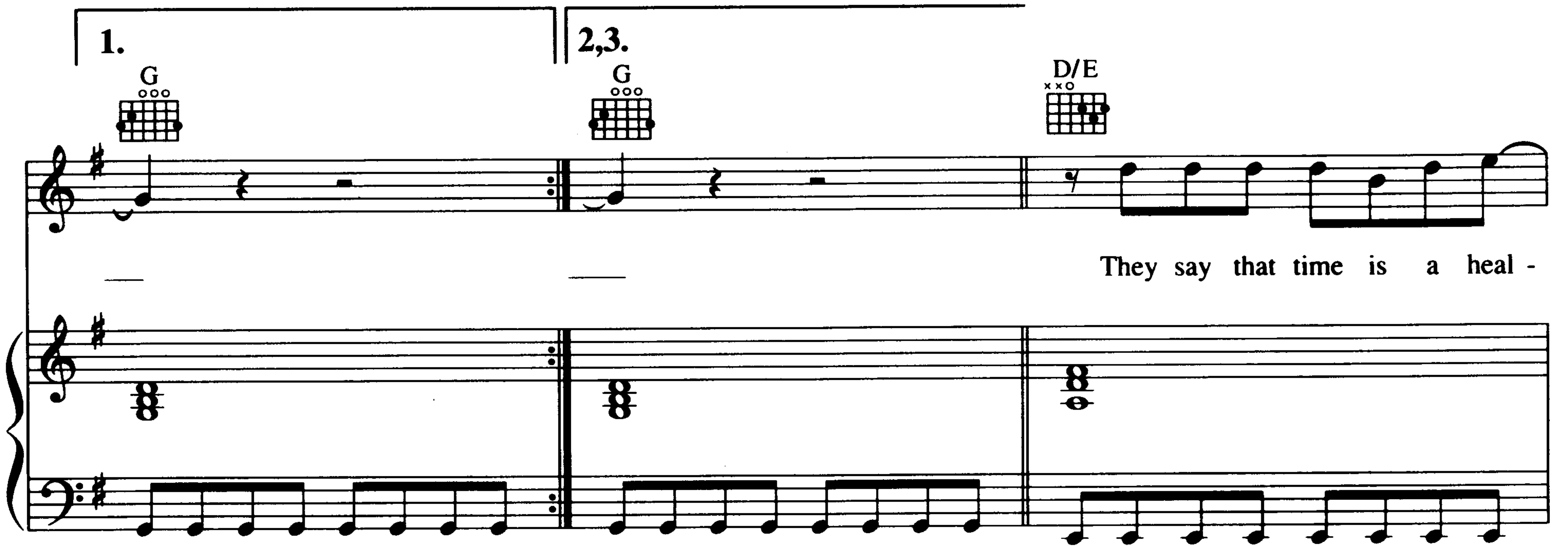
- sy for me, peace of mind was hard to find, and I



need - ed a place where I could hide, some - where I could call mine.

1.   2,3. 


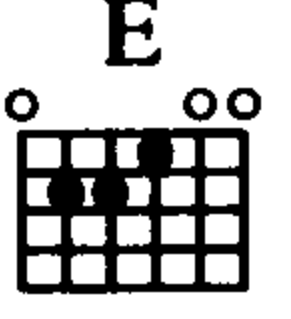

They say that time is a heal -



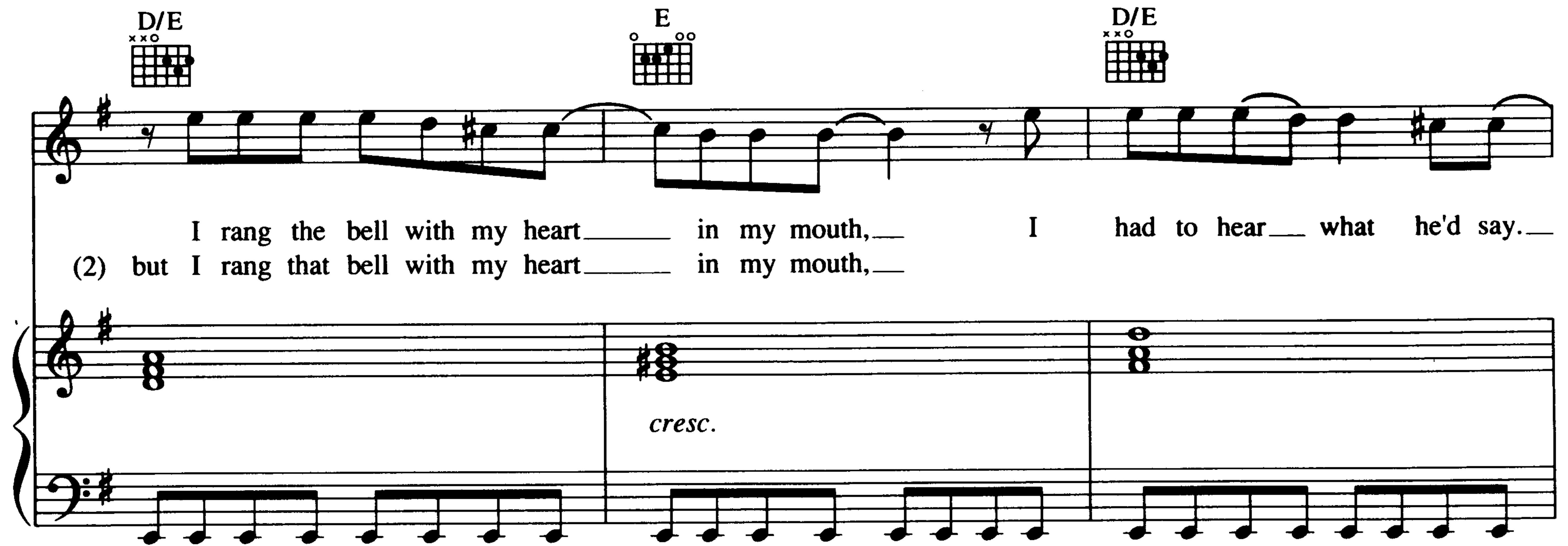
- er, and now my wounds are not the same.



I rang the bell with my heart in my mouth, I had to hear what he'd say.  
 (2) but I rang that bell with my heart in my mouth,

*cresc.*







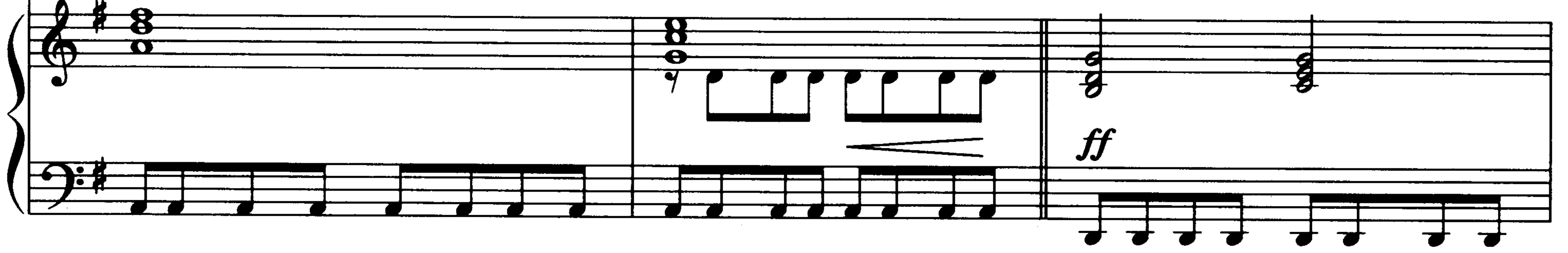
He sat me down to talk to me,

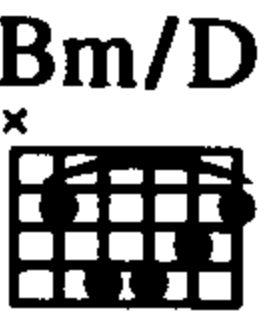

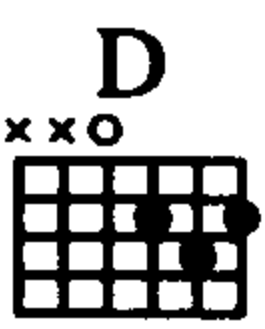



*f*














he looked me straight in the eyes, \_\_\_\_\_ he said: You're no son, — you're













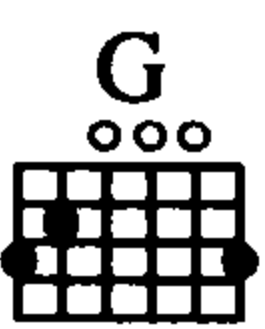


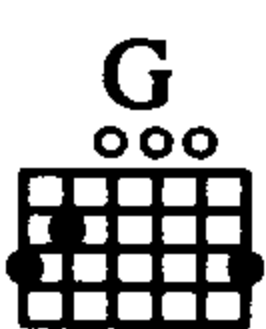
no son — of mine. \_\_\_\_\_ You're no son, — you're no son — of mine. \_\_\_\_\_










You walked out, — you left us — be - hind, \_\_\_\_\_ and you're no son, — you're



no son — of mine. \_\_\_\_\_





D/G



C/G



D/G



Em7



D/E



Oh his words how\_\_ they hurt me, I'll ne - ver for - get it,

C/D



D



C



D/C



C



Bm7



and as the time it\_\_ went by,\_\_ I lived to re - gret

Em7



C



D



it. You're no son,\_\_ you're no son\_\_ of mine.\_\_\_\_ But where should I go,\_\_

C/D



D



Em7



C



and what should I do?\_\_\_\_ You're no son,\_\_ you're no son\_\_ of mine.\_\_\_\_



To Coda ⊕



But I came here for help, \_\_\_\_\_ oh I came here\_\_ for \_\_\_\_\_ you.






D.%. al ⊕ Coda


3. Well the

Coda ⊕






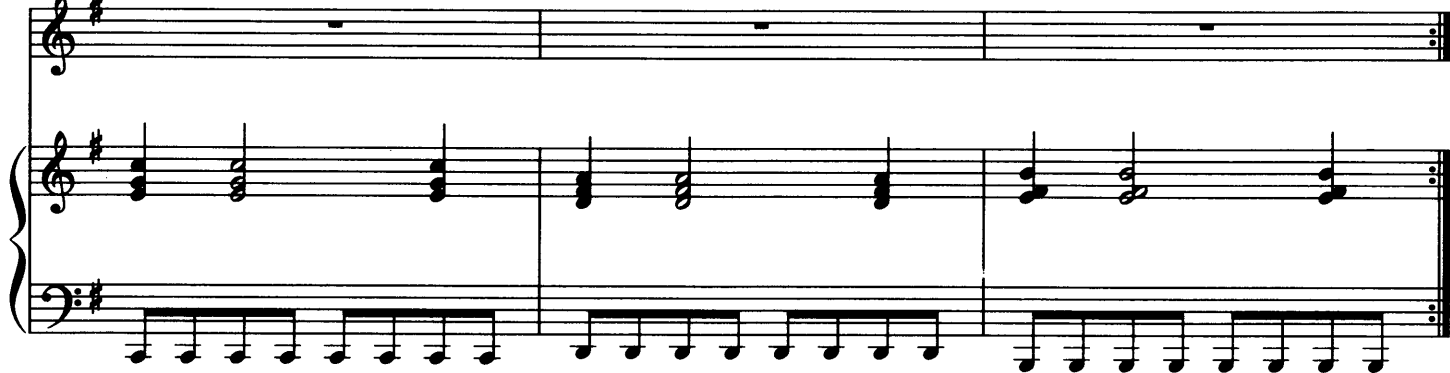
— oh I was look - ing\_\_ for you. You're no son,\_\_ you're no son\_\_ of mine. —

D  Bsus4  Em 



*Ad libs. to Fade*

C  D  Bsus4 



Verse 2:

I didn't think much about it  
 'Til it started happening all the time.  
 Soon I was living with the fear every day  
 Of what might happen that night.  
 I couldn't stand to hear the crying  
 Of my mother, and I remember when  
 I swore that, that would be the last they'd see of me,  
 And I never went home again.

Verse 3: (D.S.)

Well the years passed so slowly,  
 I thought about him everyday,  
 What would I do if we passed on the street,  
 Would I keep running away?  
 In and out of hiding places,  
 Soon I'd have to face the facts,  
 That we'd have to sit down and talk it over,  
 And that would mean going back.

# Pride (In The Name Of Love)

U2

Words & Music by U2.

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*J* = 110

Asus2 A no3rd Asus4 Asus2 A no3rd Asus4

Bsus4 Esus2 A F#m

Bsus4 Esus2 A

F#m Bsus4 Esus2

One man come in the name of love one man come and go  
One man caught on a barbed wire fence one man he re - sist

one man come he to jus - ti - fy  
one man washed up on an emp - ty beach

A F#m B Esus2

one man to ov - er - throw the name of love what more  
 one man be-trayed with a kiss.

A F#m Bsus4 Esus2


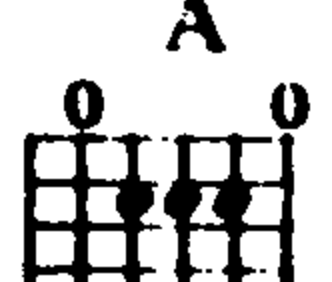

in the name of love in the name of love what more

A F#m B root

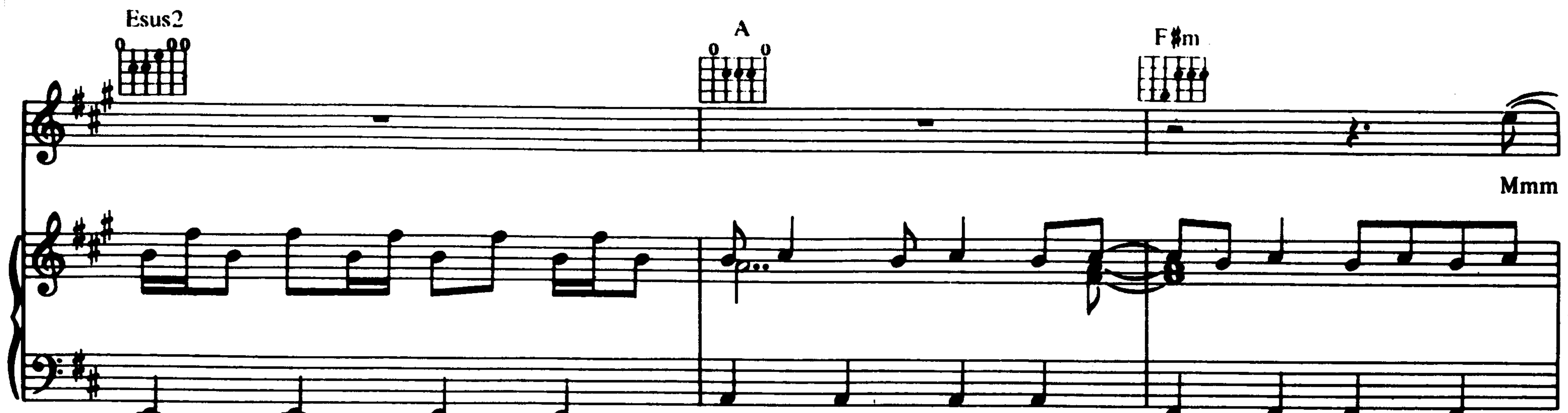
in the name of love (In the name  
 Sung on fade only

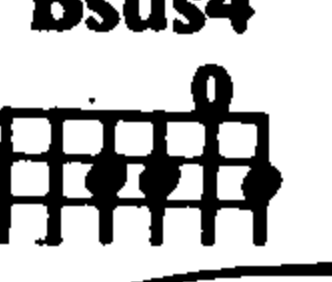

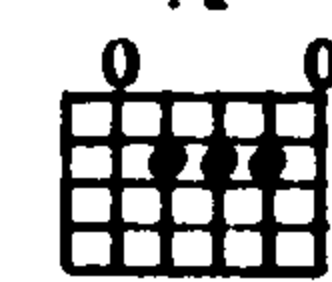
D root E root Bsus4

Esus2 A F#m Bsus4

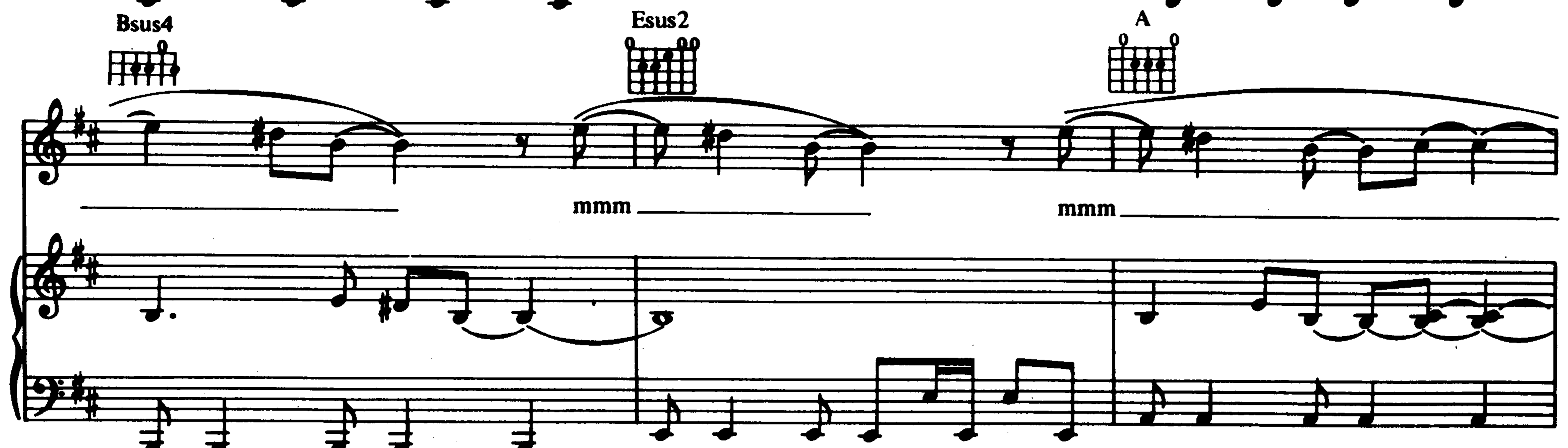
Esus2  A  F#m 

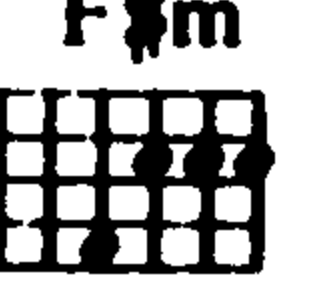

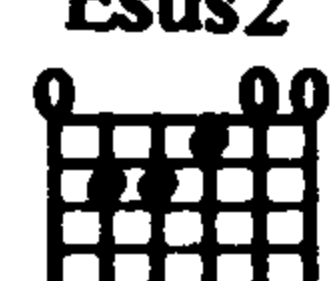
Mmm



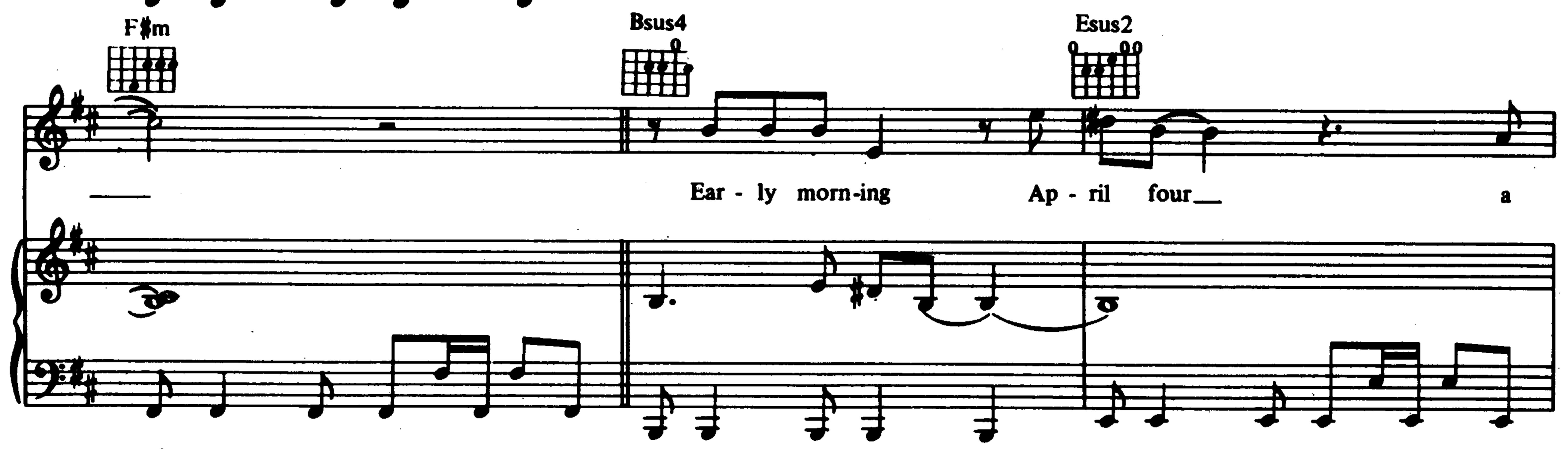
Bsus4  Esus2  A 

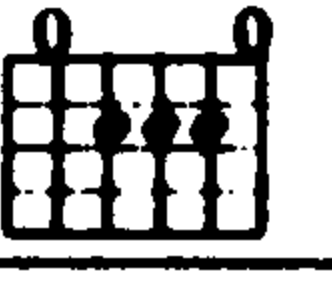

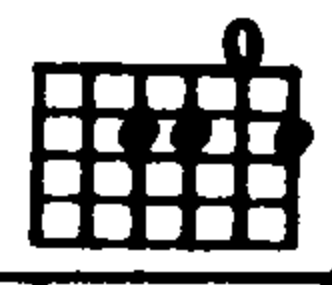
mmm mmm



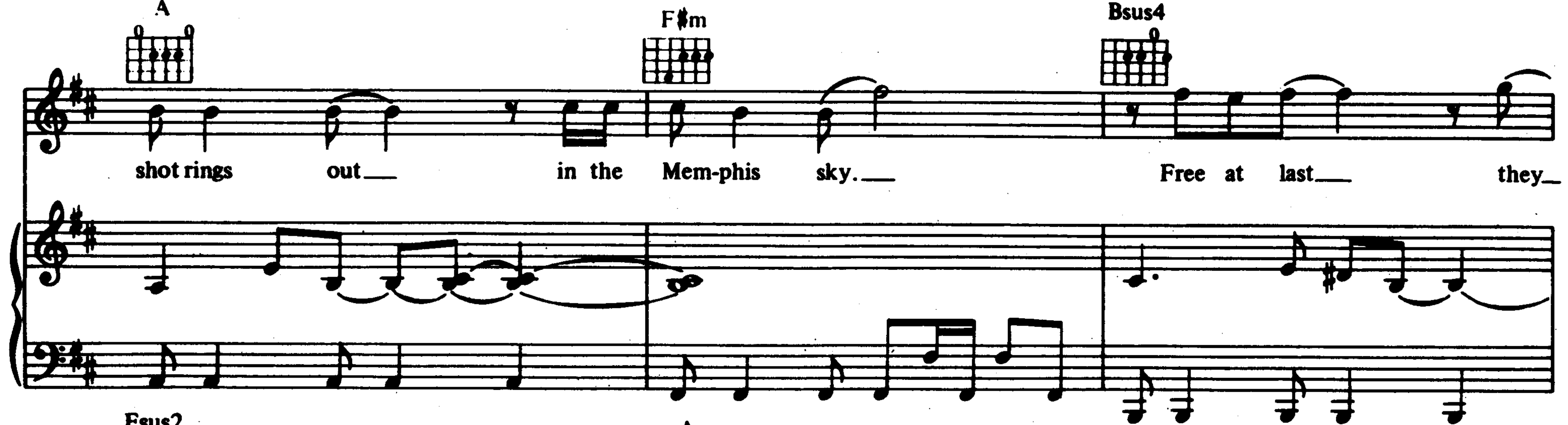
F#m  Bsus4  Esus2 


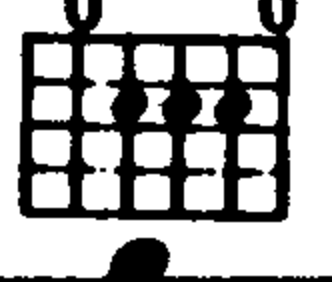
Ear - ly morn-ing Ap - ril four\_ a



A  F#m  Bsus4 

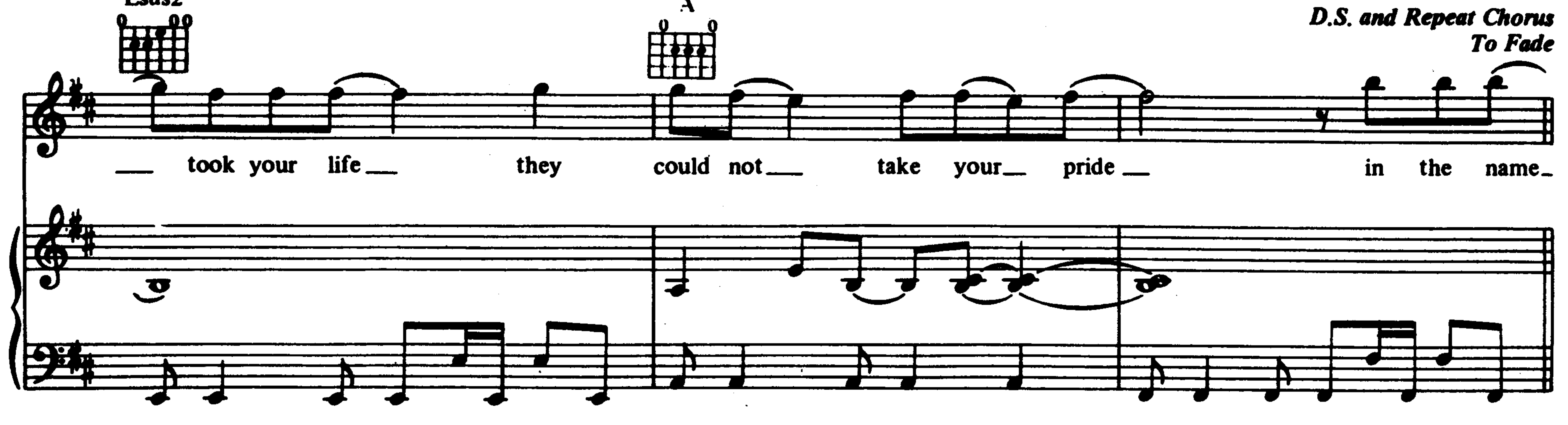
shot rings out\_ in the Mem-phis sky.\_ Free at last\_ they\_



Esus2  A 

took your life\_ they could not\_ take your\_ pride\_ in the name\_

*D.S. and Repeat Chorus To Fade*



# Pictures Of Lily

The Who

Words & Music by Pete Townshend.

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C Cmaj7 Am7 C G

I used to wake up in the mornings I used to feel so bad—  
And then one day things weren't quite so fine I fell in love with Li-

C Cmaj7 Am7 C

ly I got so sick of hav - ing sleep-less nights—  
I asked my dad where Li - ly I could find. He said

G Am G6

I went and told my dad, He said, "Son, now here's some lit - tle  
"Son, now don't be sil - ly. She's been dead since Nine-teen

F E Am G

some - thing." And stuck them on my wall—  
Twenty Nine Oh how I cried that night!

C Cmaj7 Am7 C G

And now my nights ain't quite so lone-ly In fact I- I don't feel bad at all—  
 If on-ly I'd been born in Lily's time, It would have been al- right—

1. *To Next Strain* 2.

I don't feel bad at all—

CHORUS

C Cmaj7 Am G F C

Pic-tures of Li - ly made my life — so won - der - ful —

F G C Cmaj7 Am G

Pic-tures of Li - ly helped — me sleep at night —



F Em D E

2nd time to Coda

A Amaj7

Pic-tures of Li - ly

F#m A D C#m7 Bm E A Amaj7

solved my child - hood prob - lems

Pic-tures of Li - ly

F#m A D E

helped me feel al - right

NC

Pic-tures of Li - ly

Li - ly of Li - lies

Li - ly, Oh Li - ly.                      Pic-tures of Li - ly

G

**Coda**

A      A<sub>ma</sub>7      F#m      A      D      A      Bm      E

For me and Li-ly are to - ge-ther in — my dreams —

A      A<sub>ma</sub>7      F#m      A      D      E

And I ask you, hey      Mis-ter have you ev-er      seen —      Pic-tures of Li - ly?

# Roll With It

Oasis

Words & Music by Noel Gallagher.

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♩ = 130

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system includes guitar chord diagrams for D7, C7, and G. The second system includes diagrams for D7 and C7. The third system includes diagrams for A and Asus4. The fourth system includes a diagram for G7. The lyrics are: "You got - ta", "roll with it, — you got - ta take your time, — you got - ta".

**System 1:** Chords: D7, C7, G. Includes a *sim.* (sustained) marking in the bass line.

**System 2:** Chords: D7, C7.

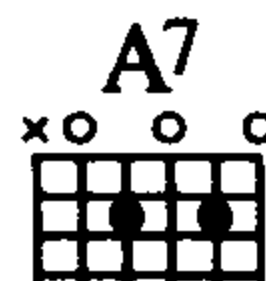
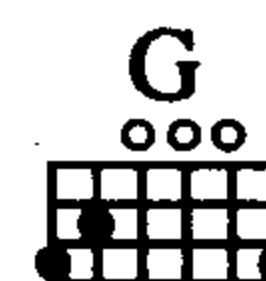
**System 3:** Chords: A, Asus4. Lyrics: You got - ta

**System 4:** Chord: G7. Lyrics: roll with it, — you got - ta take your time, — you got - ta

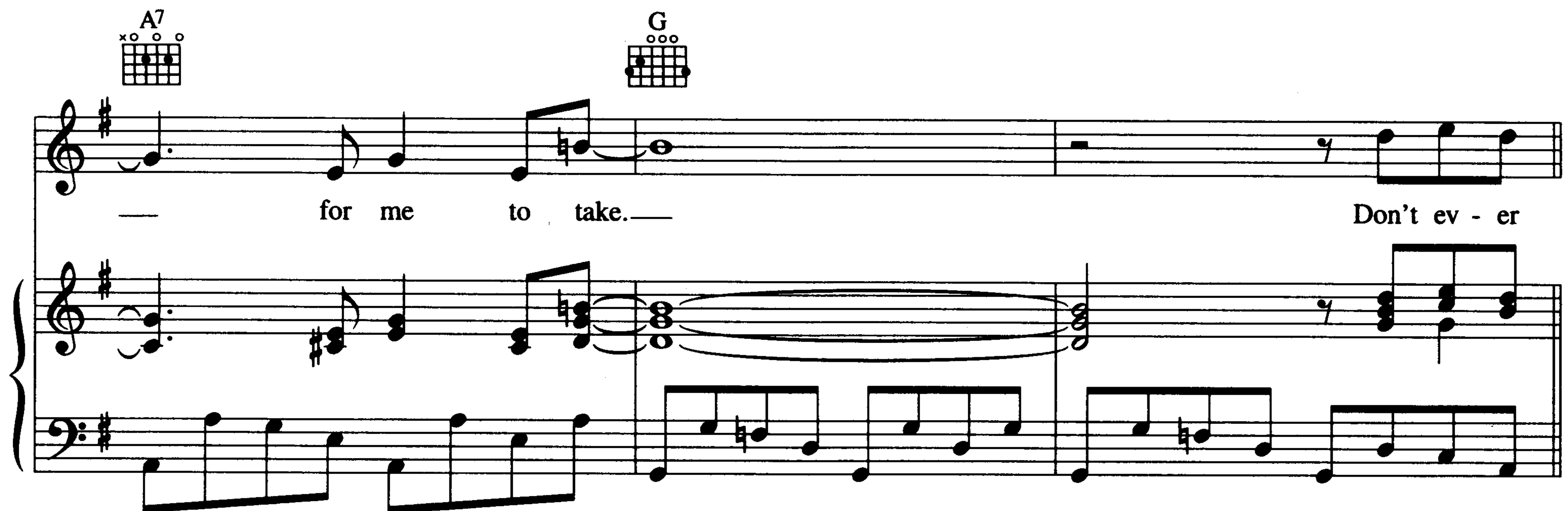
C<sup>9</sup>  G/B 

say what you say, don't let a - ny - bo - dy get in your way — 'cause it's all — too much —



A<sup>7</sup>  G 

— for me to take. — Don't ev - er




 (D.♯. instrumental)

G<sup>7</sup> 

stand a - side, — don't ev - er be de - nied, — if you wan - na



be who you'd be if you're com - in' with me. — I





think I've got a feel-in' I've lost— in - side;— I think I'm gon - na take me a - way—



— and — hide.— I'm think- ing of things— that I — just can't— a - bide..



(Vocal both times)



I know the roads — down which —




— your life — will drive. — I

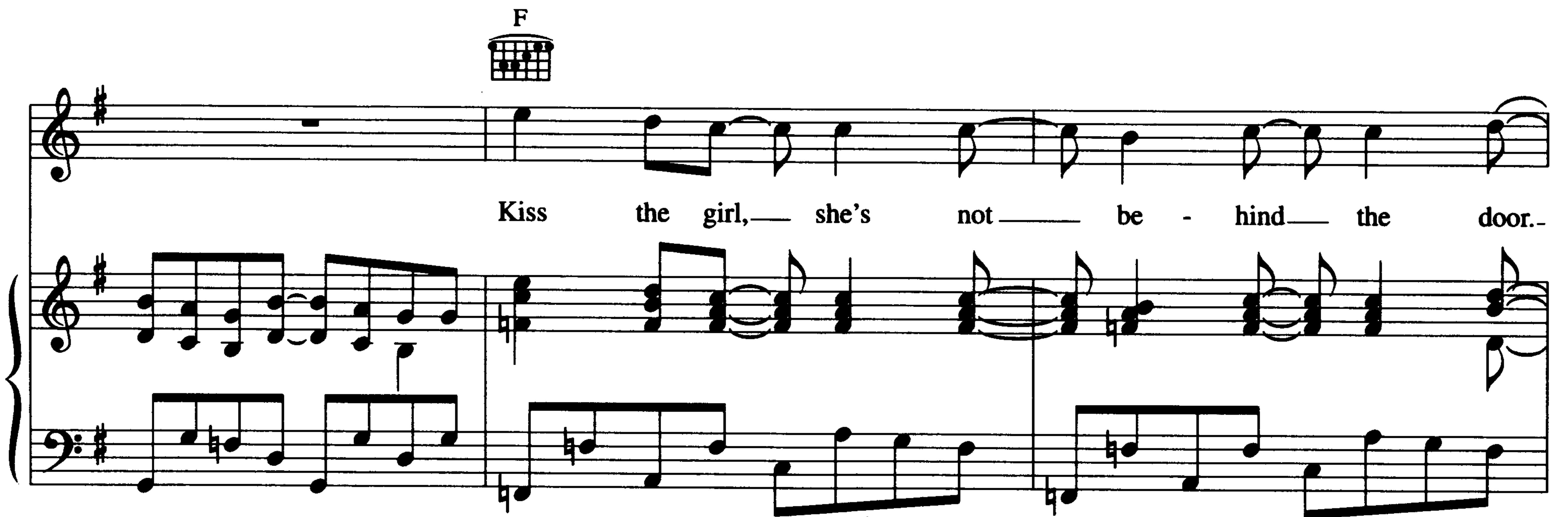
F  G 


find the key — that lets — you slip — in — side. —




F 

Kiss the girl, — she's not — be — hind — the door. —



G  F 

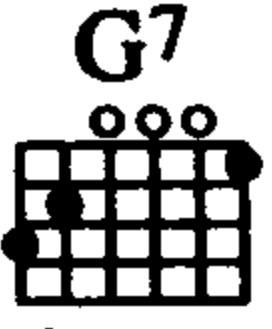
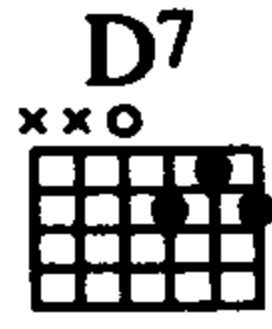
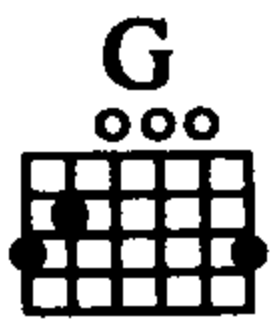
You know, I think I re - cog - nise —



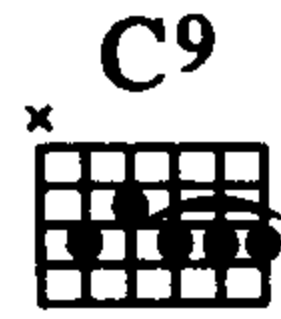
C  D  C 

— your face, — but I've ne - ver seen you be - fore. —

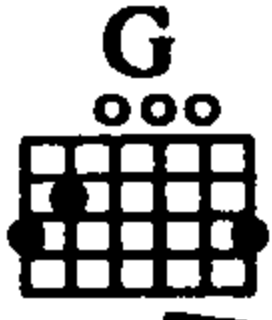
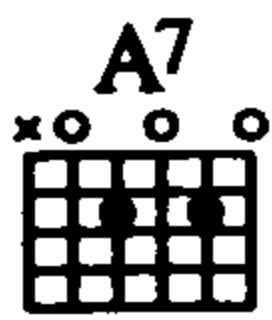




You got - ta roll with it,— you got - ta take your time,— you got - ta



say what you say, don't let an - y - bo - dy get in your way,— 'cause it's all— too much—

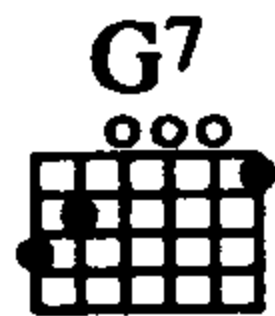


To Coda ⊕

D.%. al Coda

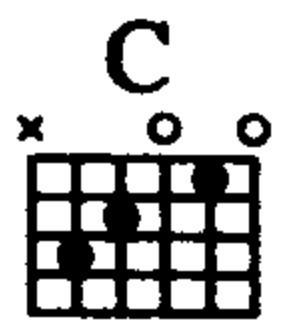
— for me to take.—

⊕ Coda



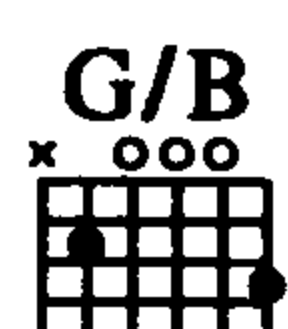
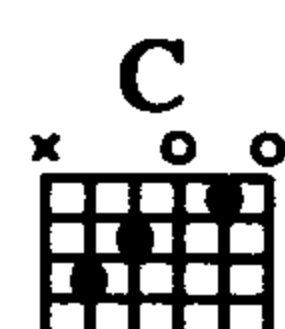
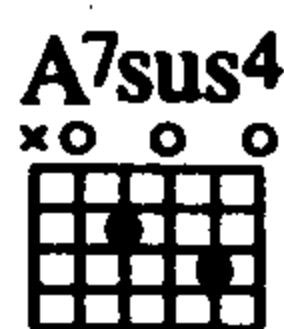
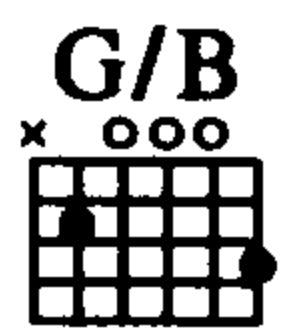
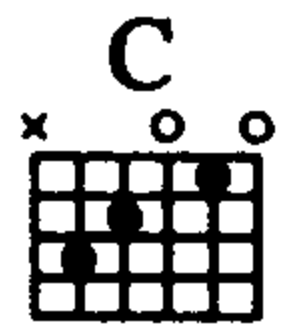
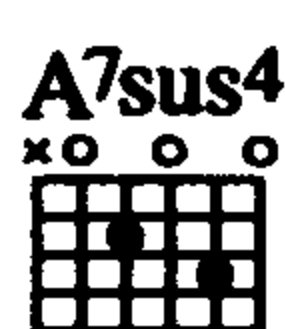
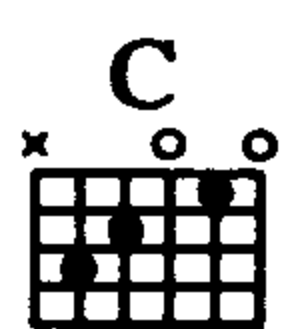
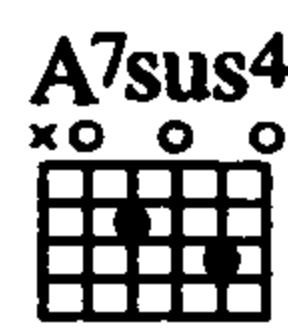
Don't ev - er stand a - side,— don't ev - er

be de-nied,— if you wan-na be who you'd be if you're com-in' with me.— I



*Play 8 times*

think I've got a feel - ing I've lost — in - side. — (I)



# Run To You

Bryan Adams

Words & Music by Bryan Adams & Jim Vallance.

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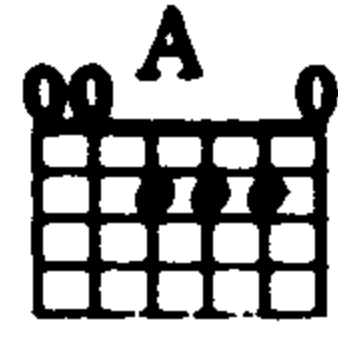
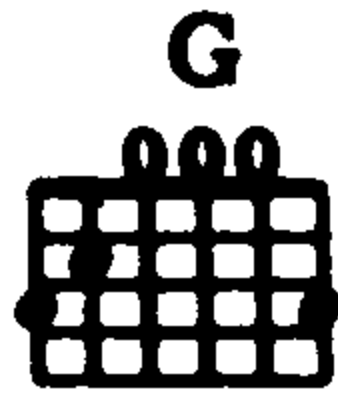
Rondor Music (London) Limited, 10a Parsons Green, London SW6.

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Driving Rock ♩ = 126

Guitar Capo Em7  
2nd Fret:

Keyboard: F#m7



A

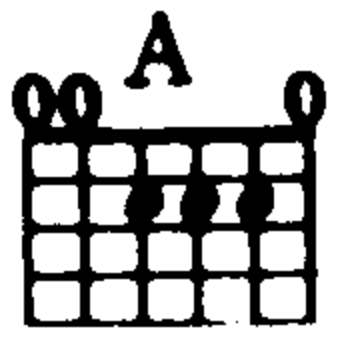
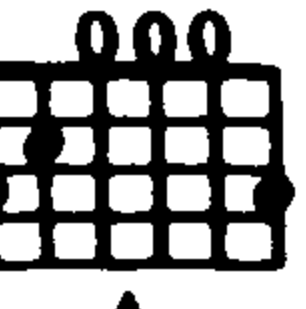
B

F#m7

*mf*

(L.H. 2nd time)

1. G



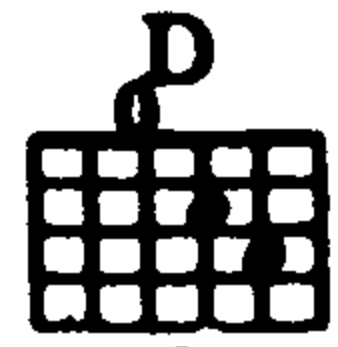
A

B

2.3. G



A

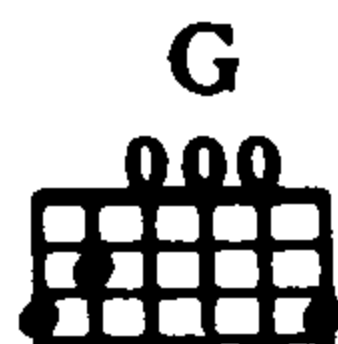


E

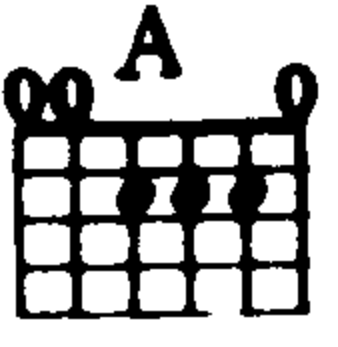


F#m

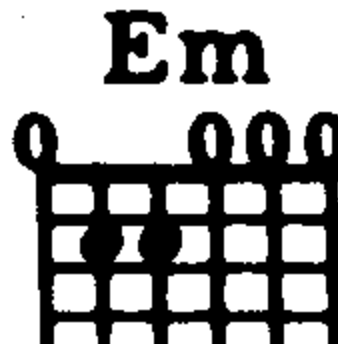
1. She says her



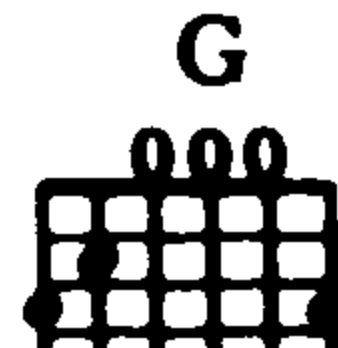
A



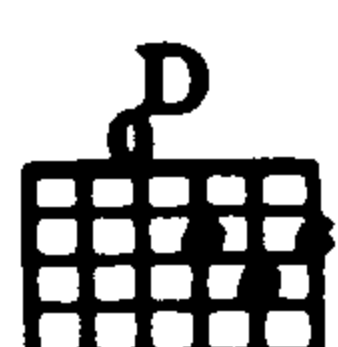
B



F#m



A

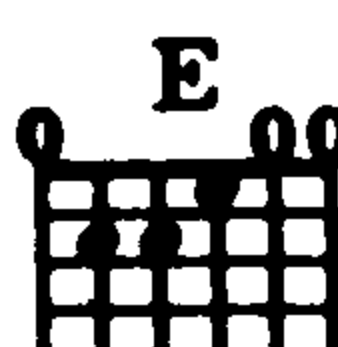


E

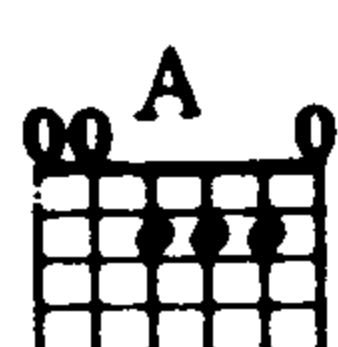
love for me could nev - er die.



F#m



A

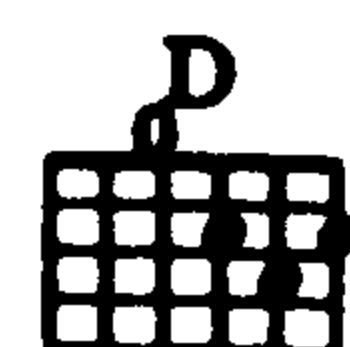
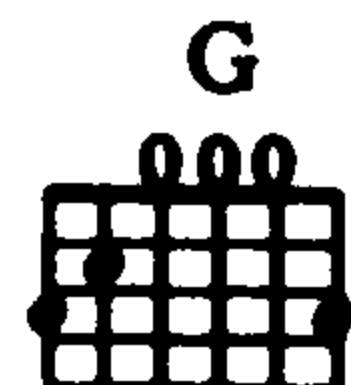
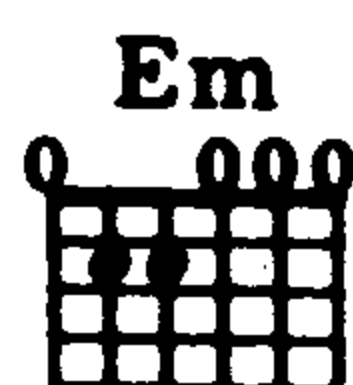
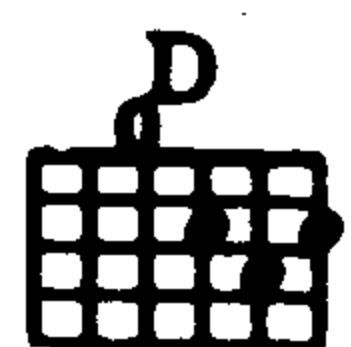
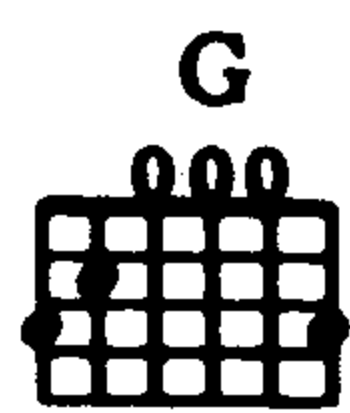


B



F#m

But that-'d change if she ev - er found out a - bout you and I.



A

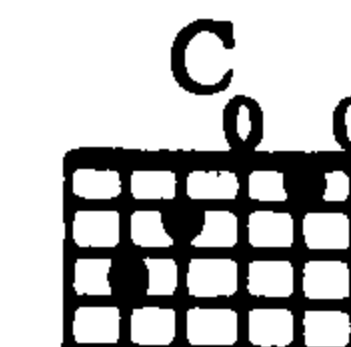
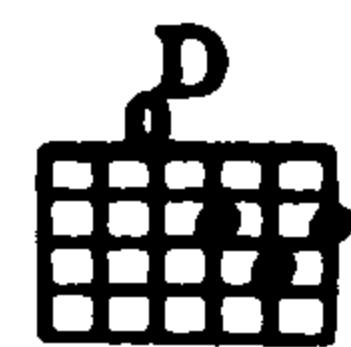
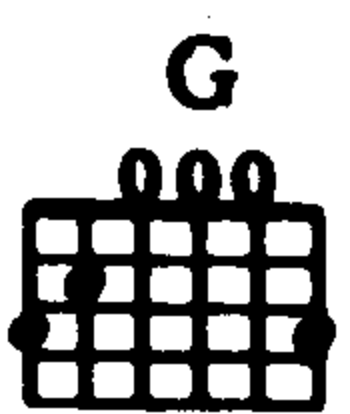
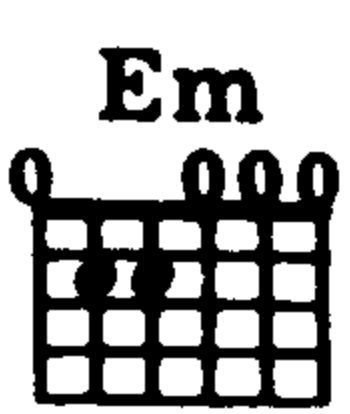
E

F#m

A

E

Oh, but her love is cold.



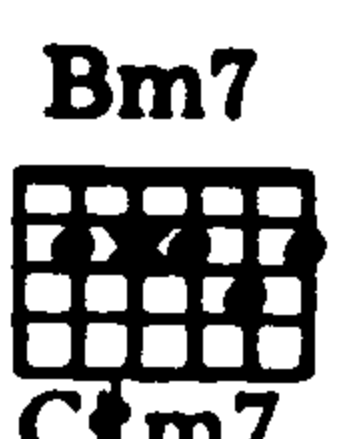
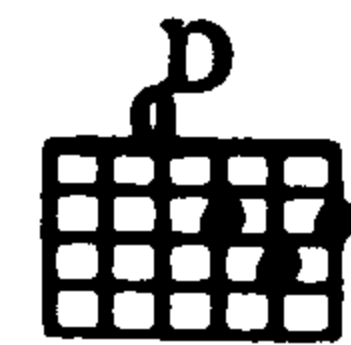
F#m

A

E

D

It would-n't hurt her if she did - n't know. 'Cause when it

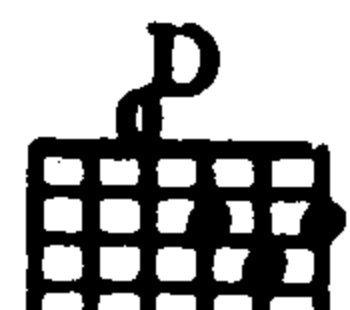
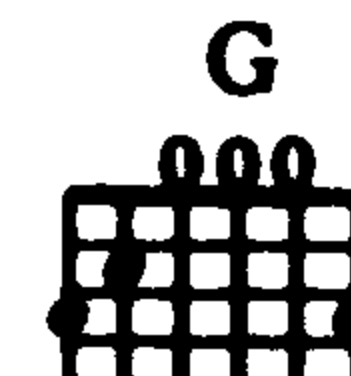
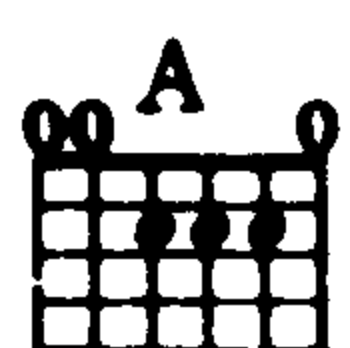
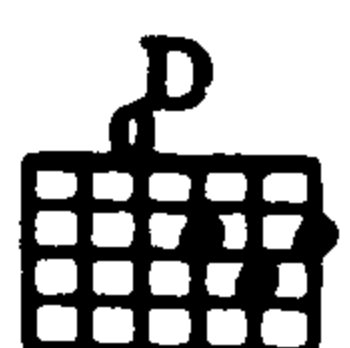
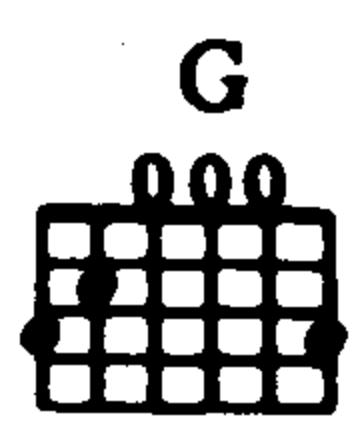
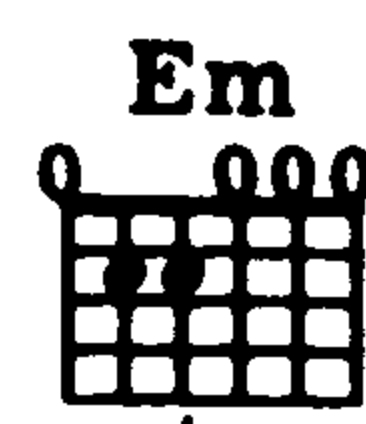


Chorus:

E

C#m7

gets too much I need to feel your touch. I'm gon-na



F#m

A

E

B

F#m

A

E

run to you, I'm gon-na run to you.

'Cause when the feel - in's right I'm gon - na

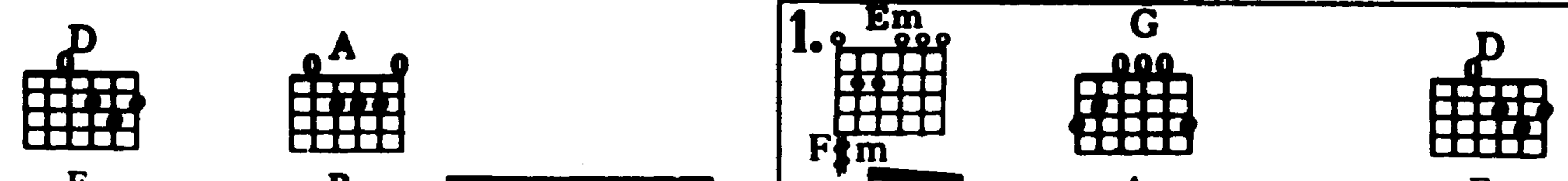
run } all night. I'm gon - na run to you  
 stay }

1. D.C.

run to you. Yeah, gon - na

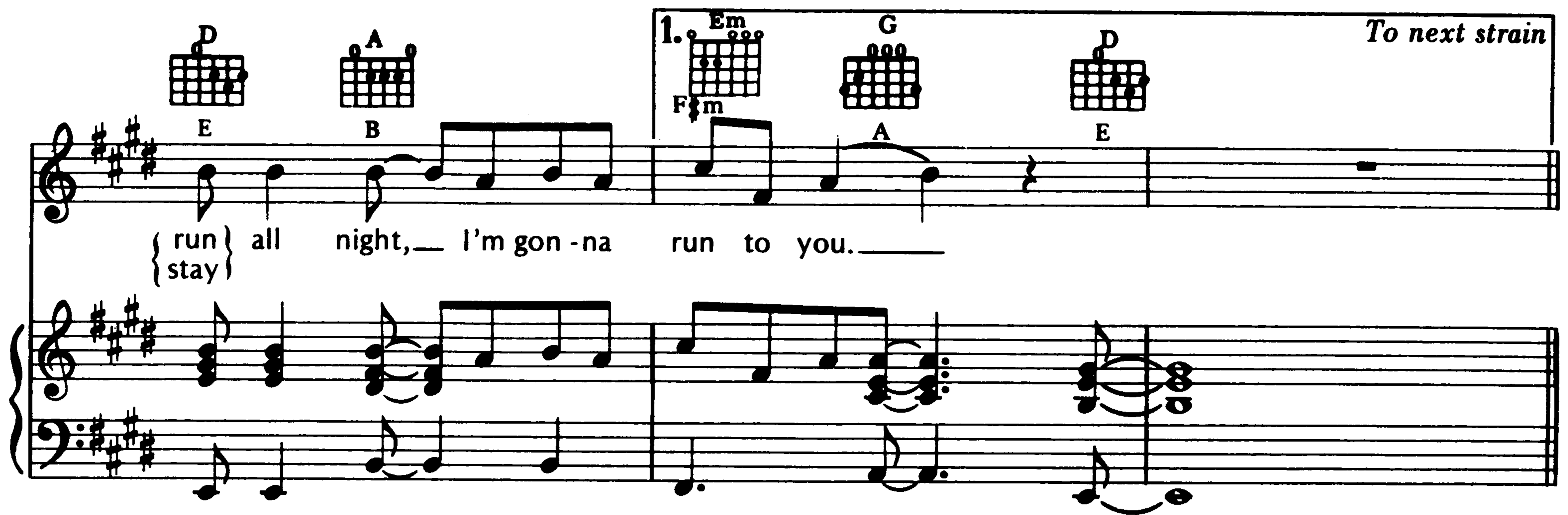
run to you. Oh, when the feel - in's right I'm gon - na

*To next strain*

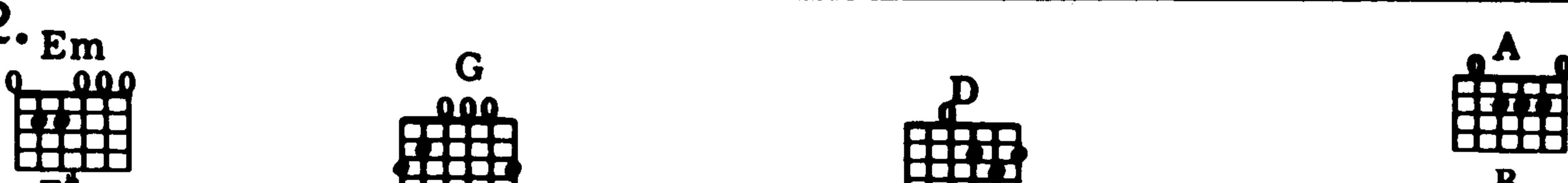
1. 

E B A E

{ run } all night, — I'm gon - na run to you. —  
 { stay }

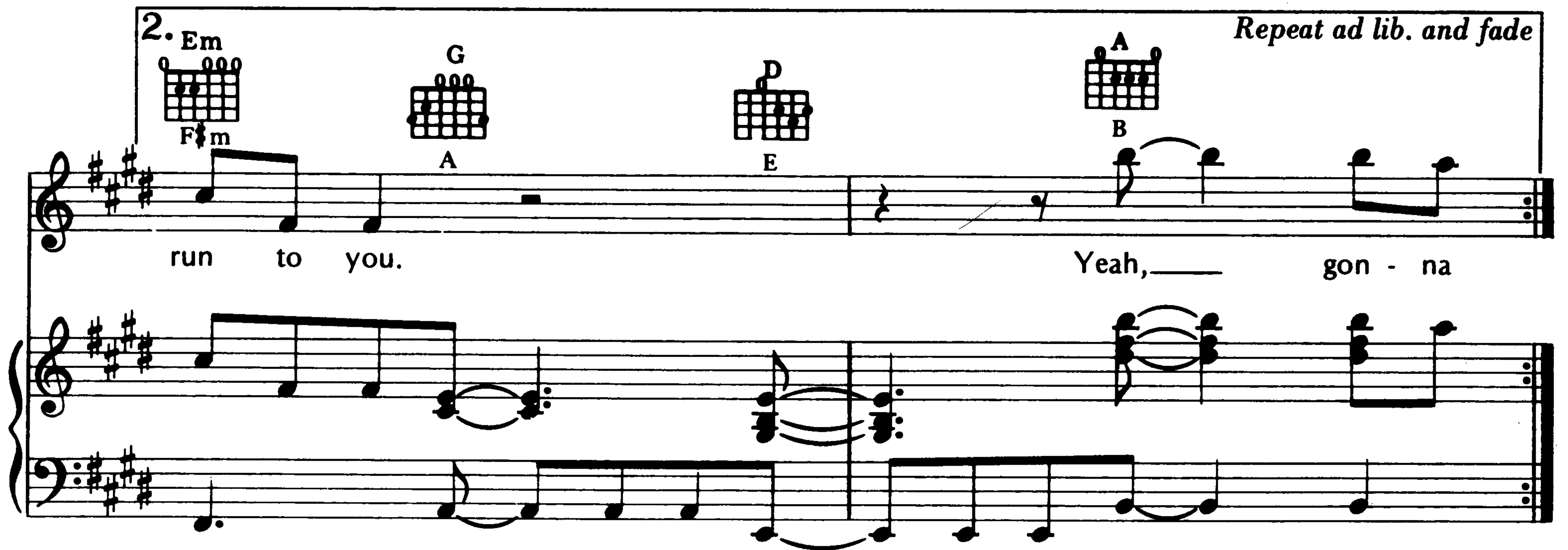



*Repeat ad lib. and fade*

2. 

Em G D A B

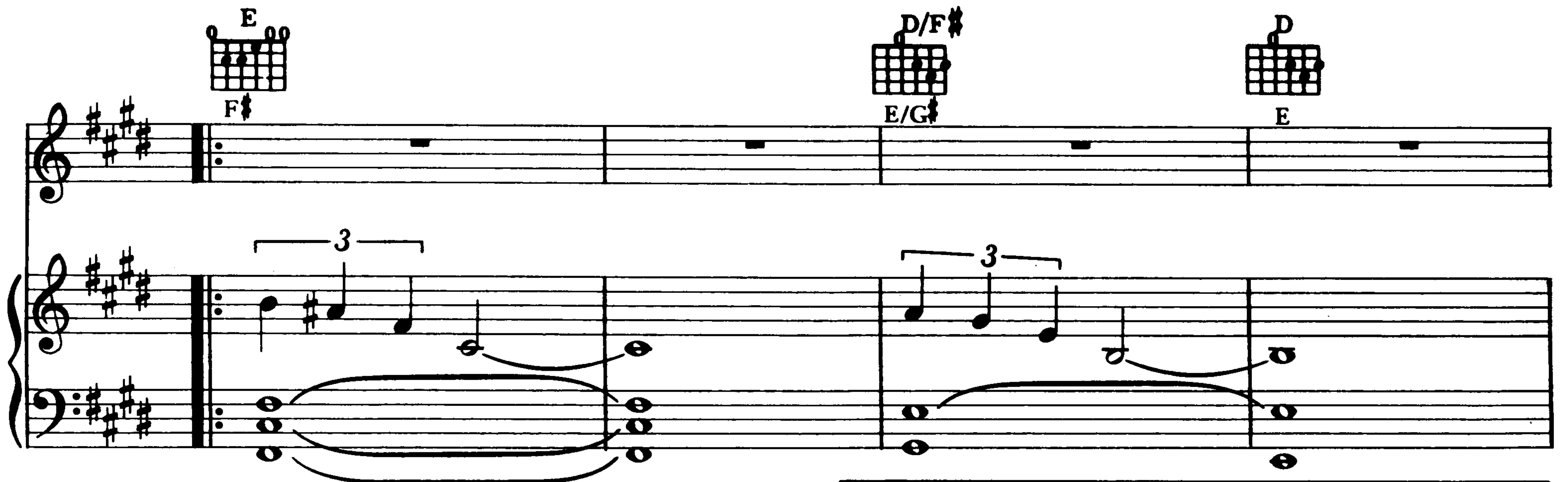
run to you. Yeah, — gon - na





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

3 3




1. 

C D E

3 3





2. **Bm7**  
  
**C#m7**

**Em**  
  
**F#m**

**G**  
  
**A**

**D**  
  
**E**

**A**  
  
**B**

**Em**  
  
**F#m**

**G**  
  
**A**

**D**  
  
**E**

**A**  
  
**B**

*D.S.*  $\frac{3}{4}$

Oh, gon - na



*Verse 2:*

She's got a heart of gold,  
 She'd never let me down.  
 But you're the one that always turns me on  
 And keep me comin' 'round.  
 I know her love is true,  
 But it's so damn easy makin' love to you.  
 I got my mind made up,  
 I need to feel your touch.

*(To Chorus:)*

# Shadow Of The Sun

Paul Weller

Words & Music by Paul Weller.

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Moderate beat

**E**

**E** **G#m7** 4fr.

**B** **C#m/B** 5fr. **B** **D/A** **A** **E** **Esus4**

**E** **D** **A** **G/A** 3fr.

1. Do you still feel — the same — way a - bout — it,

like you al - ways said you would. — Or has time — re-writ - ten ev -



- 'ry- thing like you nev - er dreamt - it could?



1.3. Re - mem - ber when we want - ed to fly — for ev -  
 2. Once up - on a time I — might have told.



- er. you On a mag - ic car - pet  
 but now no - thing seems that



ride? — Well for - ev - er seems. a  
 plain. — How - ev - er much - we're



long time, chang - ing

cut - ting us down to size,  
there are some things the same,



no mat - ter how hard we try. \_\_\_\_\_ }  
and those same things \_\_\_\_\_ still say. \_\_\_\_\_ }

And I could see \_\_\_\_\_ all I had



done, \_\_\_\_\_

just chas - ing dreams a - cross the



fields in the sha - dow of \_\_\_\_\_ the sun \_\_\_\_\_

and I plan to have it all \_\_\_\_\_ while





I'm still young and chase the fields a - cross my



dreams in the sha-dow of the sun, - in the sha-dow of - the sun.



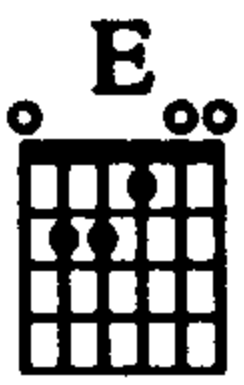
1.2.




3.



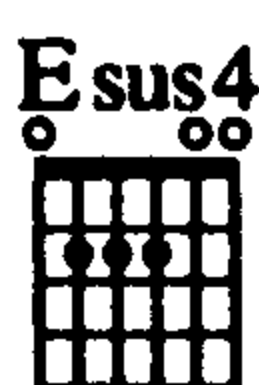
In the sha-dow of - the sun, -



Musical notation for the first system, including a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4. The vocal line includes the lyrics "in the sha-dow of — the sun. —".

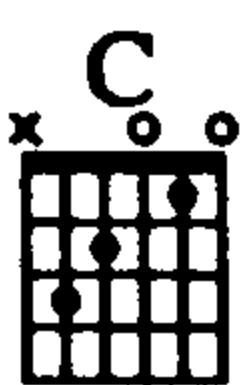
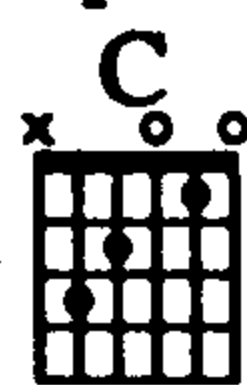
in the sha-dow of — the sun. —

Musical notation for the second system, including a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4.



Musical notation for the third system, including a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4.

*Repeat ad lib.*



Musical notation for the fourth system, including a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4.



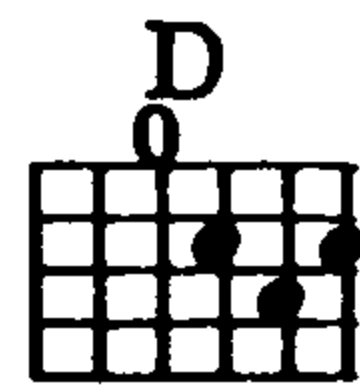
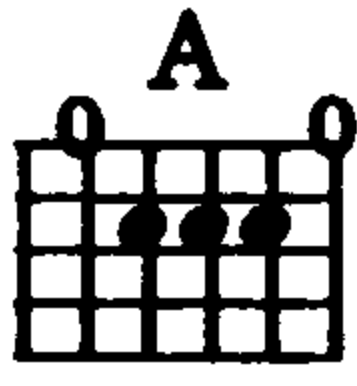
*to fade*

Musical notation for the fifth system, including a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4.

# Solid Rock

Dire Straits

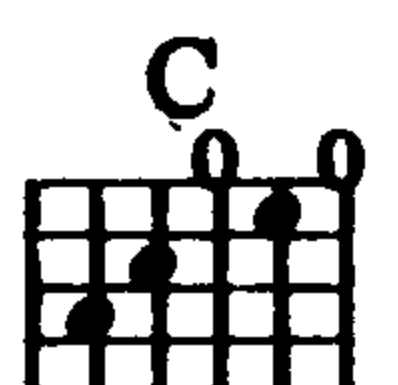
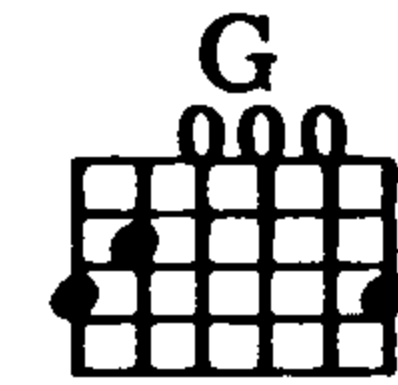
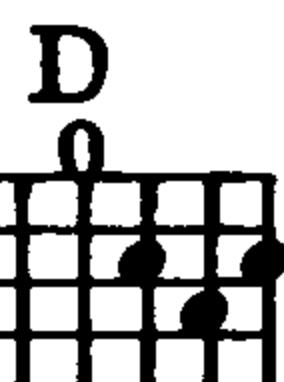
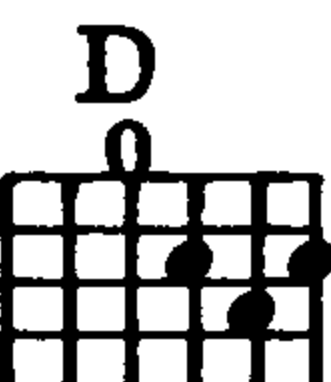
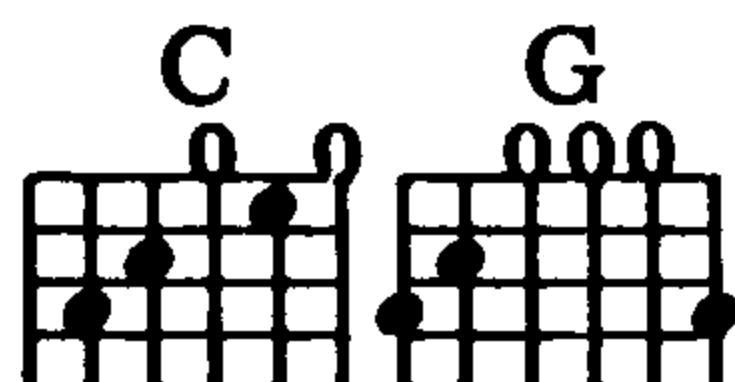
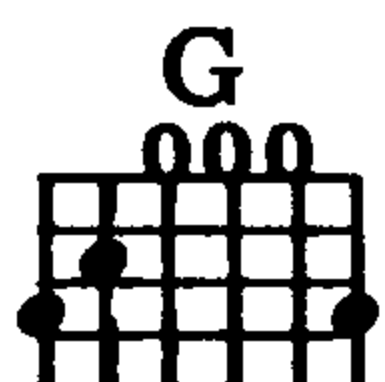
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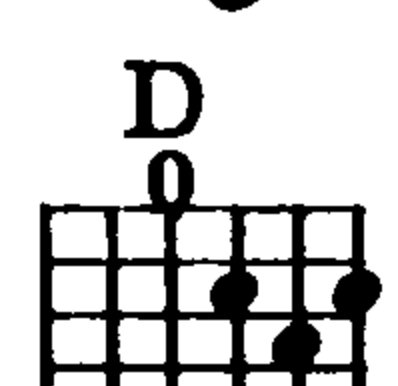
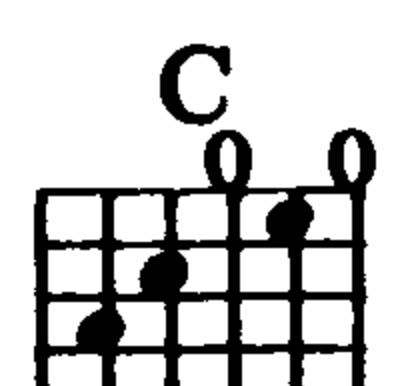
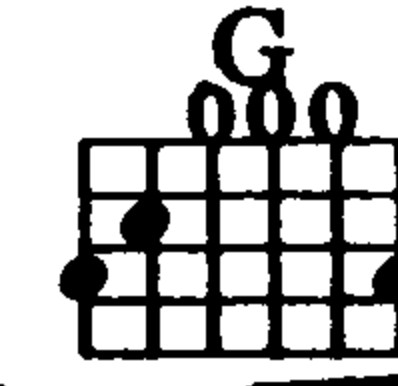
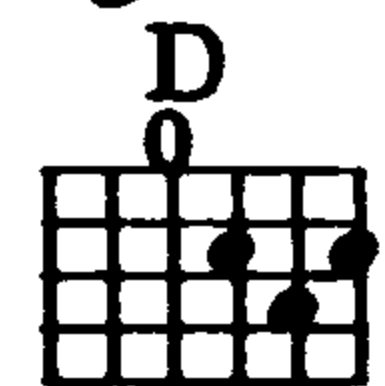
1 etc.

Last

Well now take a look at that, I made a



cas-tle in the sand, I'm say-ing this is where it's at, you know could-n't un-der-stand now,



if I re-al-ised \_\_\_ that the chances were slim, how come I'm so sur-prised when the

G C G A Bm G

tide rolled in. I wan - na live on so - lid rock

A Bm G A Bm

I'm gon - na live on so - lid rock I wan - na give, I don't wan -

G A

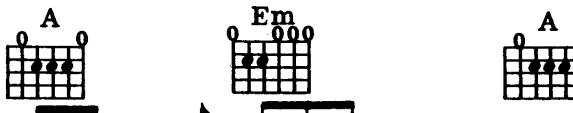
na be blocked, — I'm gon - na live on sol - id rock. (2) You know I'm


*To Coda* 1

A Em A Em

id rock. Well you know a house of cards, nev - er built for shock, you could blow

2


  
 it down in an-y kind of wea-ther. Take two so-lid rocks,


  
 two so-lid rocks, you know they're gon-na stick,


  
 they're gon-na stick to-ge-th-er. *Solo ad lib.*



A Bm G A

First system of musical notation. It features guitar chord diagrams for A, Bm, G, and A at the top. Below are three staves: a vocal line with a whole rest, and piano accompaniment in treble and bass clefs.

3 *D.S. al Coda* **CODA**

(3) Well be- cause the - id rock. - id...

Second system of musical notation. It includes a triplet of notes in the vocal line with the lyrics "(3) Well be- cause the - id rock." and "- id...". Above the vocal line is the instruction "3 D.S. al Coda" and a "CODA" symbol. The piano accompaniment continues in treble and bass clefs.

A Bm G

rock, rock, on so - lid rock,

Third system of musical notation. It features guitar chord diagrams for A, Bm, and G. The vocal line has the lyrics "rock, rock, on so - lid rock,". The piano accompaniment is shown in treble and bass clefs.

A Bm G A Bm

rock, rock, on so - lid rock, I wan - na give I don't wan-

Fourth system of musical notation. It features guitar chord diagrams for A, Bm, G, A, and Bm. The vocal line has the lyrics "rock, rock, on so - lid rock, I wan - na give I don't wan-". The piano accompaniment continues in treble and bass clefs.

G  
000

A  
0

na be blocked, \_\_\_ yeah I'm gon - na live on so-lid...

2. You know I'm sick of potential  
I'm sick of vanity now  
I'm sticking to essential reality now  
I don't know what's worse  
Trying to make a silk purse  
Living an illusion, living in confusion.
  
3. Well because the heart that you break  
That's the one that you rely on  
The bed that you make  
That's the one you gotta lie on  
When you point your finger 'cause your plan fell through  
You got three more fingers pointing back at you.

# Summer Of '69

Bryan Adams

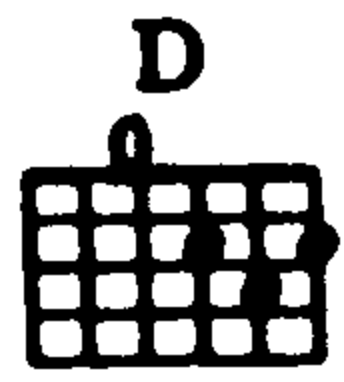
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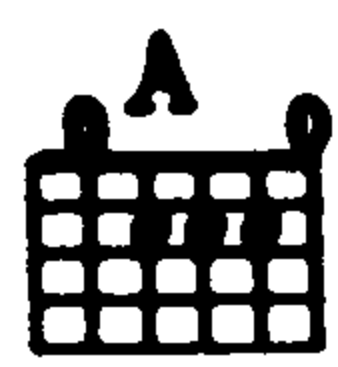
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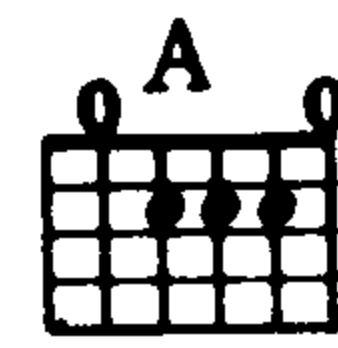
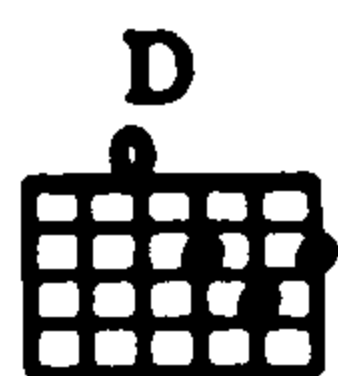
Moderately Bright  $\text{♩} = 138$



I got my



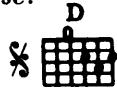
first real six - string; \_ bought \_ it at the five and dime;



played \_ it 'til my fin - gers \_ bled; was the sum-mer of



Verse:



six - ty nine. 1. Me — and some guys from school



had a band and we tried real hard. Jim - my quit and



Jo - dy got mar - ried; — I should-a known we'd nev - er get far.



Oh, when I look back now, — that sum - mer seemed to

G Bm A

last for - ev - er, and — if I had the choice, —

D G Bm

yeah, — I'd al - ways wan - na be there. Those — were the

A D

best days of my — life.

A

To Coda 1. D.S. 2.

Back in the sum - mer of



six - ty nine. —



Man, — we were kill - in' time, — we were

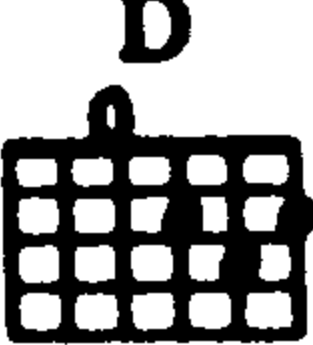



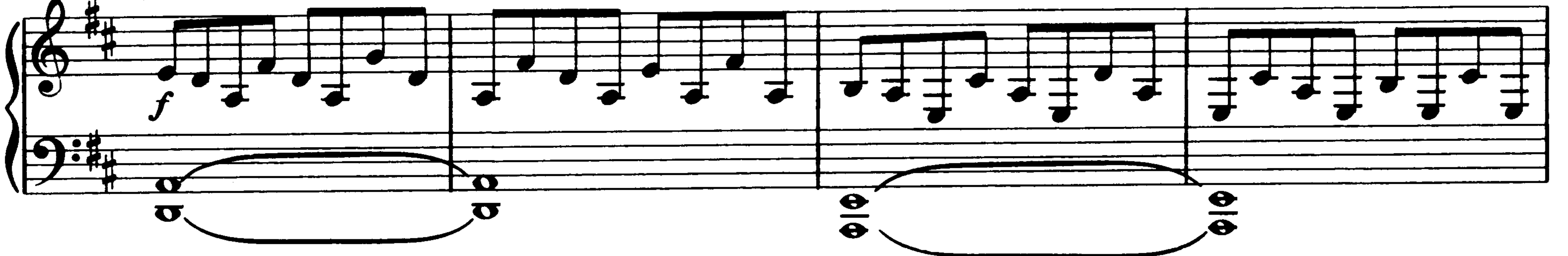
young and rest - less, we need - ed to — un - wind. I guess






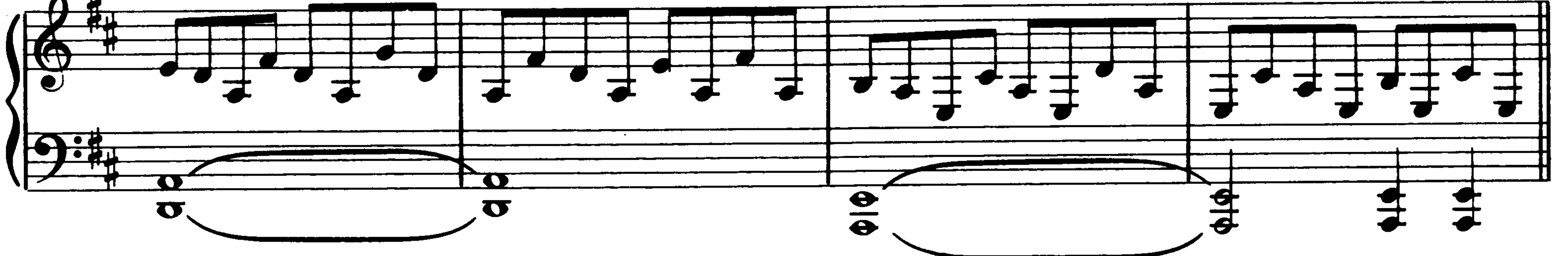
noth - in' can last — for - ev - er, for - ev - er, — no!



cresc.

D  A 




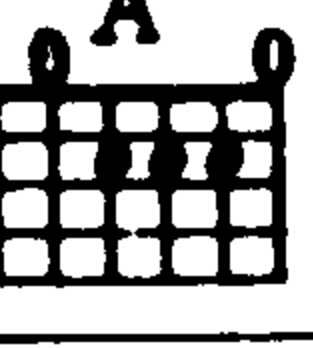
D  A  *D.S. al Coda* 




*Coda*  D 

Back in the sum - mer of six - ty nine. —



A  *Repeat ad lib. and fade*

Back in the sum-mer of



*Verse 2:*  
 Ain't no use in complainin' when you got a job to do.  
 Spent my evenin's down at the drive-in, and that's when I met you.  
 Standin' on your mama's porch, you told me that you'd wait forever.  
 Oh, and when you held my hand, I knew that it was now or never.  
 Those were the best days of my life.

*Verse 3:*  
 And now the times are changin'; look at everything that's come and gone.  
 Sometimes when I play that old six-string I think about you; wonder what went wrong.  
 Standin' on your mama's porch, you told me it'd last forever.  
 Oh, and when you held my hand, I knew that it was now or never.  
 Those were the best days of my life.

# The Best

Tina Turner

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Colgems-EMI Music Incorporated & Knighty Knight Music, USA, administered by Screen Gems-EMI Music Limited, 127 Charing Cross Road, London WC2 (37.5%).  
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Moderate rock

F



F

F6

Fmaj7

F



(1.) I call you, I need you, my heart's on fire. \_\_\_\_\_  
(Verses 2 & 3 see block lyric)

F6

Fmaj7

F

F6



You come to me, come to me,

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. \_\_\_\_\_ Oh you come to me,

Bb

1. give me ev - 'ry-thing I \_\_\_\_\_ need. (2.) Give me a

2. C F Fadd2 Fsus4 F

You're simply the best, \_\_\_\_\_ bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all \_\_\_\_\_ the rest, \_\_\_\_\_ bet-ter than a - ny-one, \_\_\_\_\_ a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C To Coda D%. al Coda

— ba-by I would rather be — dead. (3.) In your

♠ CODA Bb

Each time you leave me, I start los-ing con-trol — you're

Dm  Bb 






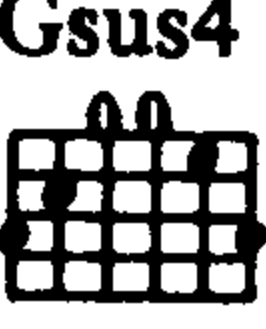

walk - ing a - way\_ with my heart\_ and my soul.\_ I can feel your rhy - thm

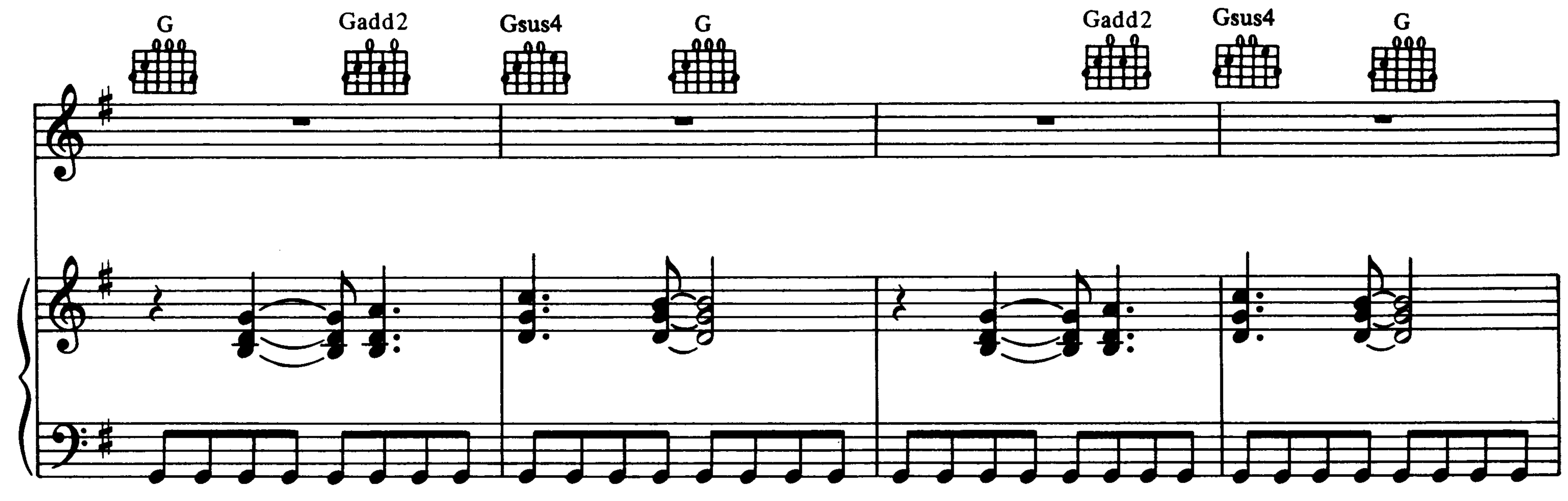



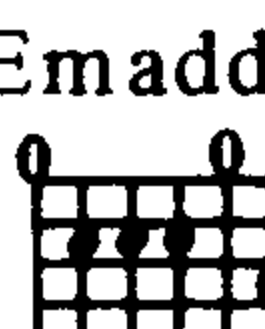

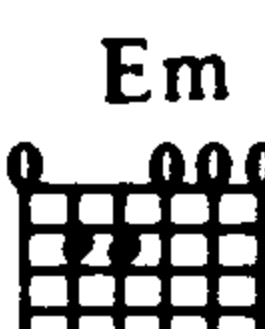
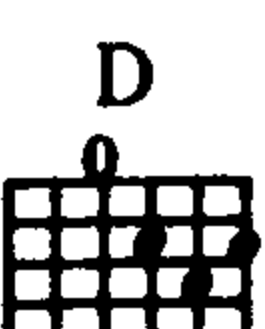
C  D 

when I'm a - lone.\_ Oh ba - by, you're my soul.\_

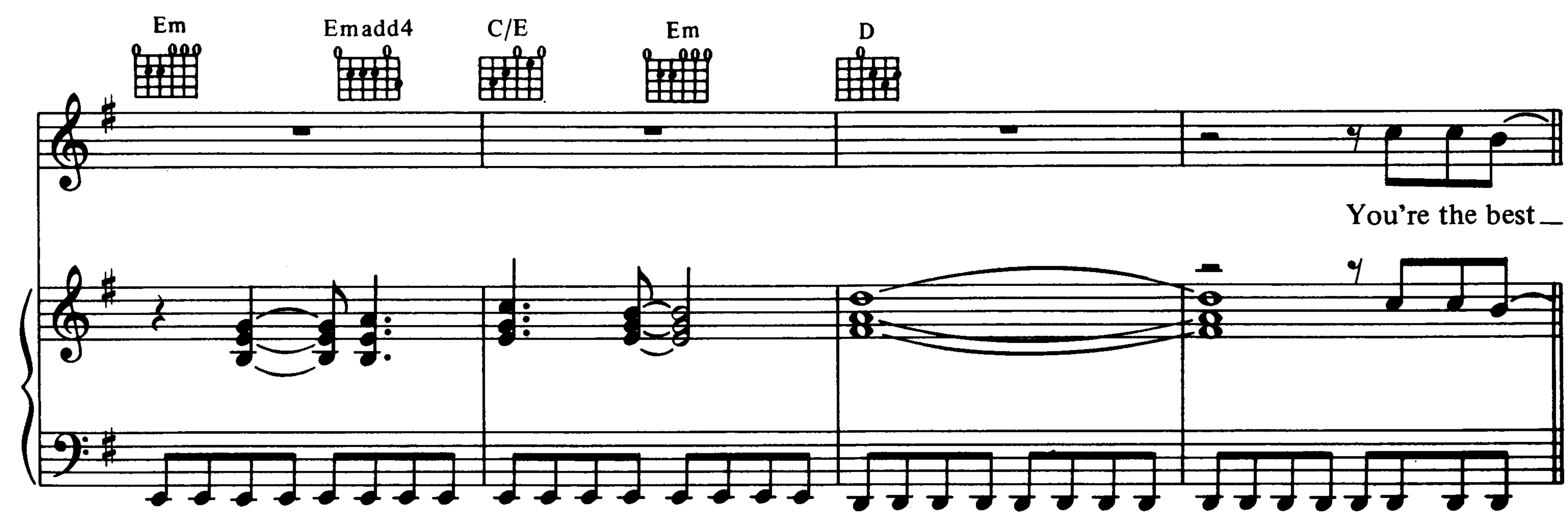


G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 



Em  Emadd4  C/E  Em  D 

You're the best\_





G Gadd2 Gsus4 G Gadd2

bet-ter than all — the rest, —  
I hang on ev - 'ry word — you say, —

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one — a - ny - one I  
tear us a - part, ba - by I would

D

1. 2. G

e - ver met. — I'm stuck on your heart —  
ra - ther be — dead. Oh, — you're the best. —

**VERSE 2:**

Give me a lifetime of promises, and a world of dreams  
Speak the language of love like you know what it means  
Mm, and it can't be wrong  
Take my heart and make it strong babe.

**VERSE 3:**

In your heart, in the stars, every night and every day  
In your eyes I get lost, I get washed away  
Just as long as I'm here in your arms  
I could be in no better place.

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**Crocodile Rock** *Elton John*

**Get Back** *The Beatles*

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**Linger** *The Cranberries*

**Miss You** *Eric Clapton*

**No Son Of Mine** *Genesis*

**Pictures Of Lily** *The Who*

**Pride (In The Name Of Love)** *U2*

**Roll With It** *Oasis*

**Run To You** *Bryan Adams*

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**Solid Rock** *Dire Straits*

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