

# CLASSIC ROCK

73 Songs, including Badge - Come Sail Away -  
Don't Fear the Reaper - Dream On - Faithfully -  
Paperback Writer - Takin' Care of Business - You Really Got Me



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# ALONE

Words and Music by BILLY STEINBERG  
and TOM KELLY

## Moderate Rock

**Bm** **G(add2)** **A** **A/G** **Bm** **G(add2)** **A** **F#7/A#**

*mp*

**Bm** **G(add2)** **A** **A/G** **Bm** **G(add2)**

I hear the tick-ing of — the clock; I'm ly - ing here, the room's pitch\_ dark.  
You don't know how long I — have want-ed to touch your lips and hold you \_ tight.

**A** **F#7/A#** **Bm** **G(add2)** **A** **A/G**








I won - der where you are — to-night, no an-swer on your  
You don't know how long I — have wait-ed and I was gon - na

**Bm** **G(add2)** **A** **F#7/A#** **G** **D/F#**

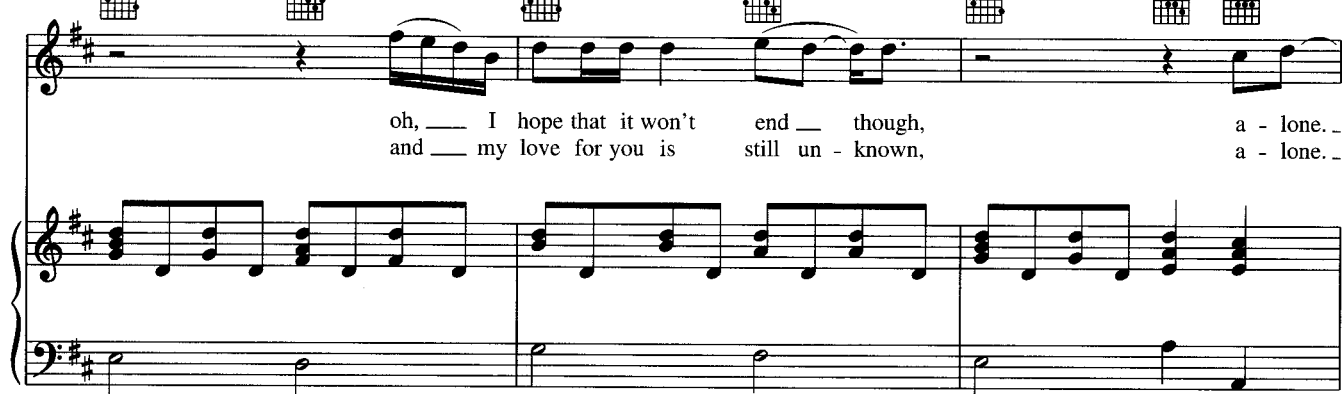
tel - e - phone. — And the night goes by so ver - y slow, —  
tell you to-night. But the se - cret — is still my own, —


Original key: Db major. This edition has been transposed up one half-step to be more playable.



G/E  D  G  D/F#  G/E  Asus  A 







oh, — I hope that it won't end — though, a - lone. \_  
and — my love for you is still un - known, a - lone. \_



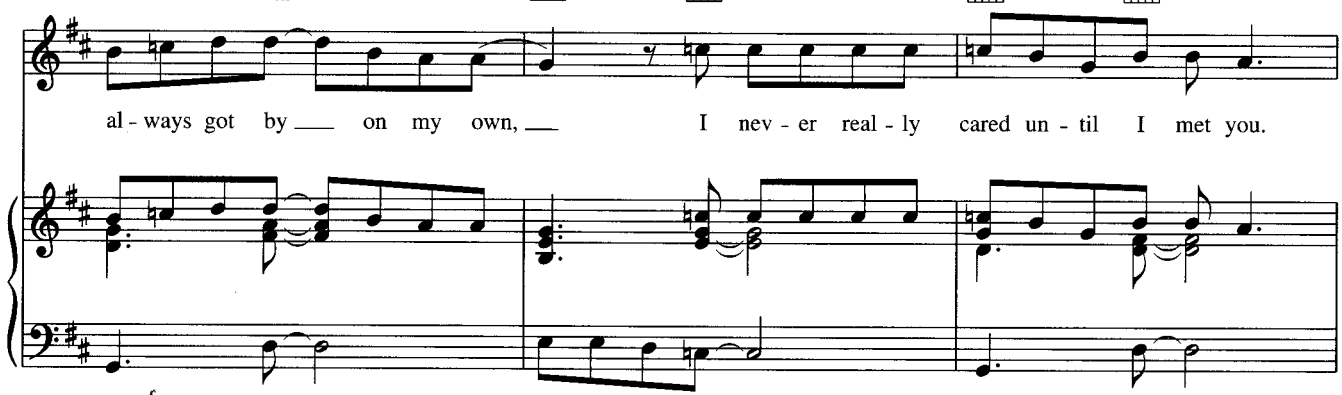
D  To Coda ⊕ Em  C 







'Til now — I



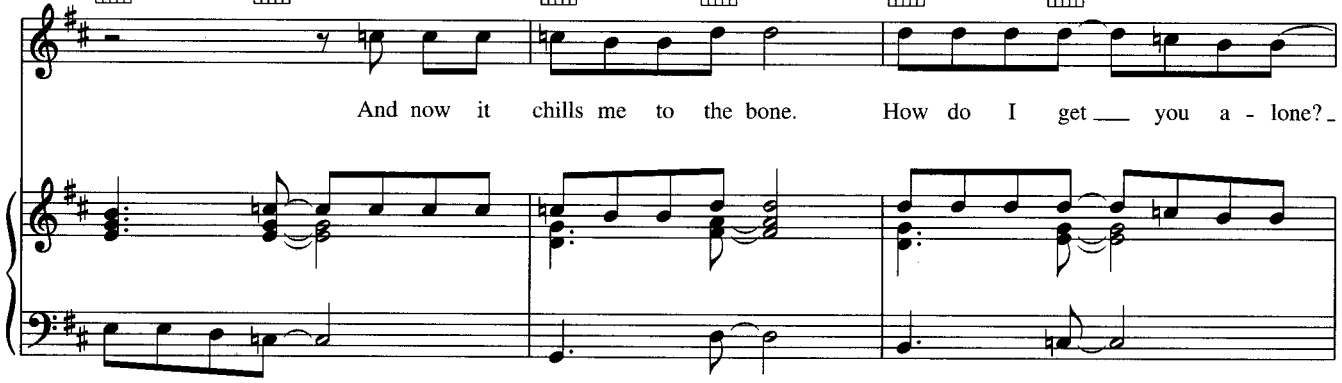
G  D  Em  C  G  D 

al - ways got by — on my own, — I nev - er real - ly cared un - til I met you.



Em  C  G  D  G/B  C 

And now it chills me to the bone. How do I get — you a - lone? \_





D G/B C D

How do I get you a - lone?

D.S. al Coda F#m

CODA Em C G D

Em C G D Em C

Oh, oh, oh. 'Til now I

G D Em C G D

al - ways got by on my own, I nev - er real - ly cared un - til I met you.



Em C G D G/B C

And now it chills me to the bone. How do I get — you a - lone? \_

This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). Above the staff are guitar chord diagrams for Em, C, G, D, G/B, and C. The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and a bass line.

D G/B C D

How do I get — you a - lone? \_

This system contains the next two lines of music. The top line is a vocal melody in treble clef. Above the staff are guitar chord diagrams for D, G/B, C, and D. The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs.

Em C G D Em C G D

Guitar solo ad lib.

This system contains the third and fourth lines of music. The top line is a guitar solo in treble clef, with a key signature of one sharp. Above the staff are guitar chord diagrams for Em, C, G, D, Em, C, G, and D. The text "Guitar solo ad lib." is written below the staff. The bottom two staves are piano accompaniment in treble and bass clefs.

C G/B Am7 G D/F# D/E D D/C

This system contains the final two lines of music. The top line is a guitar solo in treble clef. Above the staff are guitar chord diagrams for C, G/B, Am7, G, D/F#, D/E, D, and D/C. The bottom two staves are piano accompaniment in treble and bass clefs.



G/B C D G/B C

How do I get you a - lone? How do I get you a - lone,

This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G/B, C, D, G/B, and C.

D G/B C D

a - lone, a -

This system contains measures 3 and 4. The vocal line continues with the lyrics 'a - lone, a -'. The piano accompaniment and guitar chords (D, G/B, C, D) provide harmonic support.

G/D C D F#m

lone?

This system contains measures 5 and 6. The vocal line ends with 'lone?'. The piano accompaniment and guitar chords (G/D, C, D, F#m) complete the phrase.

Bm G(add2) A G Bm

*mp*

This system contains the final three measures of the piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar chords are Bm, G(add2), A, G, and Bm. A dynamic marking of *mp* is present.



# BABY, I LOVE YOUR WAY

Words and Music by  
PETER FRAMPTON

Moderately

G G/F# Em7 Dsus C Bm7

Am7 D7sus G D/F#

Em7 D C(add2)

F9 G D/F#

*mp*

Shad - ows grow - so long be - fore my  
 Moon ap - pears - to shine and light the  
 I can see - the sun - set in your

eyes and they're mov - ing a -  
 sky with the help of some  
 eyes, brown and grey and

cross the page. - Sud - den - ly - the day - turns in - to night -  
 fire - fly. - Won - der how - they have - the pow'r to shine. -  
 blue be - sides. - Clouds are stalk - ing is - lands in the sun. -



far a - way from the  
 I can see them un - der  
 Wish I could buy one out of



cit - y. }  
 the pine. }  
 sea - son. }

But don't hes - i - tate, -



'cause your love won't -



wait. Ooh ba - by, I love - your way -



ev - 'ry day. - Wan - na tell you I love\_ your way -



ev - 'ry day. - Wan - na be with you night and day. -



To Coda






2

G D/F# Em7 Cmaj7

F9 G D/F#

Em7 Cmaj7

3 3

F9 Bm7 E7

But don't hes - i - tate, — 'cause your

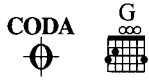
3

Am7 D7

love — won't — wait. —

D.S. al Coda

CODA



Ooh ba-by, I love\_ your way\_ ev-'ry day.\_



Wan - na tell you I love\_ your way.\_ Ooh.\_



Wan - na be with you night\_ and day.\_



3

# ALONE AGAIN OR

Moderately (with firm beat)

Words and Music by  
BRIAN MacLEAN

*mp*

*mf*

*mf*

Yeah, \_\_\_\_\_ said that it's all right \_\_\_\_\_ I won't\_ for - get\_

\_\_\_\_\_ all the times I've wait - ed pa - tient -



D Bm A Bm

ly for you, And you'll do just

F# F#7 G A G A G A

what you choose to do;— And I will— be— a - lone a -

*mf*

A G F#m Em D G

gain to - night,— my dear,

*mp*

Em/F# F# Em6

*mf*

F# G

Yeah, I heard a fun-ny thing. Some-bod-y said to me,-

*mf*

F# Em7 A7

You know that I could be in love with al-most

D Bm A Bm

ev - 'ry - one, I think that peo - ple

F# F#7 G A G A

are the great - est fun;- And I will be-

*mf*

G A A/D G F#m Em D G

to Coda ⊕

— a - lone a - gain to - night, — my dear.

*mp*

G Em/F# F# Em6

D.S. al Coda ⊕

*mf*

Coda G Em/F# C#m7b5

Em/F# C#m7b5

*rall.*



# AUTHORITY SONG

Words and Music by  
JOHN MELLENCAMP

Moderately fast Rock  
N.C.



They — like to get you in a  
— up my preach-er. I say,

*mf*

com - pro - mis - in' po - si - tion. They -  
"Give me strength for Round Five." — He said, "You -

— like to get you there — and smile in your face. —  
— don't need no strength. — You need to grow up, son." —

G A D G A

They think \_\_\_ they're so cute when they got you in that \_\_\_ con - di -  
 I said, \_\_\_ "Grow - in' up leads to grow-in' old and then to dy -

D G A D

- tion, but I \_\_\_ think it's \_\_\_ a to -  
 - in', and dy - in' to me don't sound -

G A D G A

- like tal \_\_\_ dis - grace. \_\_\_ And \_\_\_ I say: \_\_\_ } I \_\_\_  
 all that much fun." \_\_\_ So \_\_\_ I say: \_\_\_ }

D G A D

\_\_\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_\_\_

Well, I \_\_\_\_\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_

Well, I been do - in' it since \_ I was a

young kid, and I've come out grin - nin'. Well, I \_

\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_\_\_\_\_

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes chord diagrams for G, A, and D. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Well, I \_\_\_\_\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_", "Well, I been do - in' it since \_ I was a", "young kid, and I've come out grin - nin'. Well, I \_", and "\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_\_\_\_\_".



G A D G A

The first system of the score consists of two staves. The top staff is a guitar part with three measures, each starting with a chord diagram: G (x02320), A (x02020), and D (xx0232). The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

D

1 G A

2 G A

I call — I say oh —

The second system features a vocal line and piano accompaniment. The top staff is the vocal line, starting with a rest followed by the lyrics "I call —" and "I say oh —". Above the vocal line are two first endings, each with a guitar chord diagram for G and A. The piano accompaniment continues in the same style as the first system, with a treble and bass clef.

N.C.

no — no no. — I say oh — no —

The third system features a vocal line and piano accompaniment. The top staff is the vocal line, starting with "N.C." (No Chords) and the lyrics "no — no no. — I say oh — no —". The piano accompaniment continues in the same style, with a treble and bass clef.

D.S. and Fade

no no. — I say oh — no — no no no. — I —

The fourth system features a vocal line and piano accompaniment. The top staff is the vocal line, starting with "D.S. and Fade" and the lyrics "no no. — I say oh — no — no no no. — I —". The piano accompaniment continues in the same style, with a treble and bass clef.

# BABA O'RILEY

Words and Music by  
PETER TOWNSEND

Moderato

Piano introduction in B-flat major, 4/4 time. The right hand plays a sequence of chords: F major, C major, B-flat major, F major, C major, B-flat major. The left hand plays a simple bass line with notes: B-flat, F, B-flat, F, B-flat, F.

Out here — in the fields — I fight — for my meals, —

Musical notation for the first line of lyrics, including guitar chord diagrams for F, C, Bb, F, C, Bb and piano accompaniment.

I get my back — in - to — my liv - ing. — I don't need to fight —

Musical notation for the second line of lyrics, including guitar chord diagrams for F, C, Bb, F, C, Bb, F, C and piano accompaniment.

— to prove I'm right; I don't need — to be for-giv -

Musical notation for the third line of lyrics, including guitar chord diagrams for Bb, F, C, Bb, F, C, Bb and piano accompaniment.

F Bb F C Bb C

- en.

This system contains a guitar chord chart with six chords: F, Bb, F, C, Bb, and C. Below the chart is a vocal line with a dash and the word "en." followed by a piano accompaniment consisting of two staves.

NC

Don't cry; \_\_\_\_\_ don't

This system features a vocal line with the lyrics "Don't cry; \_\_\_\_\_ don't" and a piano accompaniment of two staves. The chord "NC" (No Chord) is indicated above the vocal line.

raise your eye. \_\_\_\_\_ It's on - ly teen - age waste-land.

This system contains a vocal line with the lyrics "raise your eye. \_\_\_\_\_ It's on - ly teen - age waste-land." and a piano accompaniment of two staves.

F C Bb F C Bb

Sal - ly, take my hand, — We'll tra-vel south,'cross land.

F C Bb F C Bb

This system includes a guitar chord chart with six chords: F, C, Bb, F, C, and Bb. Below the chart is a vocal line with the lyrics "Sal - ly, take my hand, — We'll tra-vel south,'cross land." and a piano accompaniment of two staves.

F C Bb F C Bb

Put out the fire— and don't look past— my shoul - der.—

Detailed description: This system contains the first line of music. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staff. Above the vocal line, guitar chord diagrams are provided for the notes: F, C, Bb, F, C, and Bb. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C Bb F C Bb

The ex - o - dus is here;— The hap - py ones are near.—

Detailed description: This system contains the second line of music. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staff. Above the vocal line, guitar chord diagrams are provided for the notes: F, C, Bb, F, C, and Bb. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C Bb F C Bb

Let's get to - geth - er be - fore we get— much old - er.—

Detailed description: This system contains the third line of music. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staff. Above the vocal line, guitar chord diagrams are provided for the notes: F, C, Bb, F, C, and Bb. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C Bb C F C Bb

CHORUS

Teen - age

Detailed description: This system contains the chorus of the song. It features a vocal line in the upper staff with the word 'CHORUS' and the lyrics 'Teen - age'. Above the vocal line, guitar chord diagrams are provided for the notes: F, C, Bb, C, F, C, and Bb. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C Bb C F C Bb C F C

waste-land; It's on-ly teen-age waste-land. Teen-age waste-land;

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords: F, C, Bb, C, F, C, Bb, C, F, and C. The lyrics are: "waste-land; It's on-ly teen-age waste-land. Teen-age waste-land;".

Bb C F C Bb C

(It's on-ly) Teen-age waste-land. They're all wast-ed!

*meno mosso*

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords: Bb, C, F, C, Bb, and C. The lyrics are: "(It's on-ly) Teen-age waste-land. They're all wast-ed!". The tempo marking *meno mosso* is placed at the end of the piano accompaniment.

Bb C Bb F

This system contains the third line of music. It features a piano accompaniment. Above the first staff, guitar chord diagrams are provided for the chords: Bb, C, Bb, and F.

Bb Bb

*accel.*

This system contains the fourth line of music. It features a piano accompaniment. Above the first staff, guitar chord diagrams are provided for the chords: Bb and Bb. The marking *accel.* is placed at the beginning of the piano accompaniment.

# BACK IN THE U.S.S.R.

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderate Rock tempo

N.C. E7

*f*

E7sus A

Flew in from Mi - a - mi Beach, B.  
Been a - way so long I hard - ly  
Show me 'round your snow - peaked moun - tains

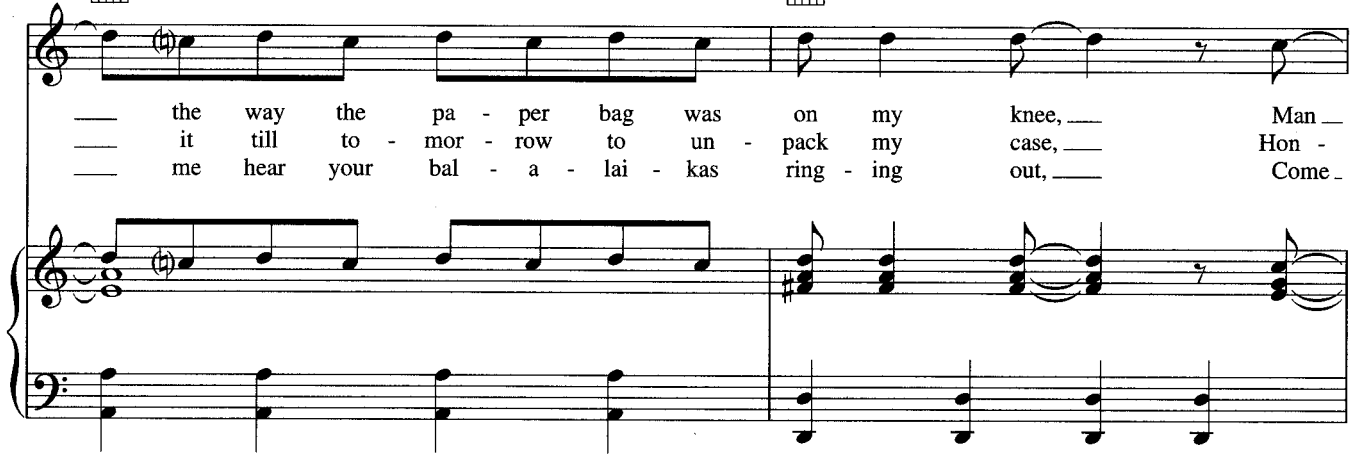
D C D



O. A. C., — Did - n't get to bed last night. — On —  
knew the place, — Gee — it's good to get back home. — Leave —  
way down south, — Take — me to your dad - dy's farm. — Let —



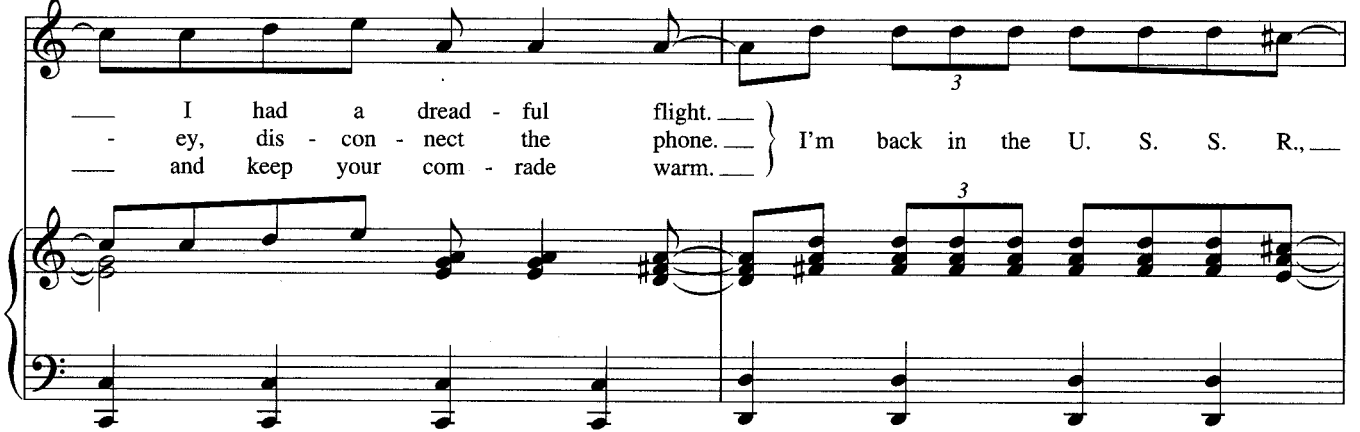
A  D 




— the way the pa - per bag was on my knee, — Man —  
 — it till to - mor - row to un - pack my case, — Hon -  
 — me hear your bal - a - lai - kas ring - ing out, — Come.



C  D 

— I had a dread - ful flight. — }  
 — ey, dis - con - nect the phone. — } I'm back in the U. S. S. R., —  
 — and keep your com - rade warm. — }



A  C  D  To Coda 

— You don't know how luck - y you are, — boy. —



1

D A D Eb E

Back in the U. S. S. R. \_\_\_\_\_

2

D/E G/E

Back in the U. S., Back in the U. S., Back in the U. S. S. R. \_

A D

Well, the U - kraine girls real - ly

A

knock me out. \_ They leave \_ the \_ West be - hind. \_ And

D F#m/C# Am/C B7 E7

Mos - cow girls make me sing and shout... that Geor - gia's al - ways on my - mi - mi -

D7 A B7 E7 D.S. al Coda

mi - mi - mi - mi - mi - mi - mind. \_\_\_\_\_

CODA D A

Back in the U. S. S. R. \_\_\_\_\_

D Eb E A Play 6 times

# BADGE

Words and Music by ERIC CLAPTON  
and GEORGE HARRISON

Moderately

Am D Am D

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a bass line with a steady eighth-note pattern and a treble line with chords corresponding to the Am and D chord diagrams shown above.

Am D Em

Think - in' 'bout the times you drove in my car. —  
I told you not to wan - der 'round in the dark. —  
Talk - in' 'bout a girl that looks quite like you. —

The first system shows the vocal melody and piano accompaniment for the first verse. The piano part continues with the eighth-note bass line and block chords in the treble. The vocal line is in the treble clef.

Am D

Think - in' that I might have drove you too far. —  
I told you 'bout the swans that they live in the park. —  
She did - n't have the time to wait in the queue.

The second system shows the vocal melody and piano accompaniment for the second verse. The piano part continues with the eighth-note bass line and block chords in the treble. The vocal line is in the treble clef.

Em C

And I'm think - in' 'bout the  
Then I told you 'bout the  
She cried a - way her

The final system shows the vocal melody and piano accompaniment for the final line of the song. The piano part continues with the eighth-note bass line and block chords in the treble. The vocal line is in the treble clef.

To Coda

Am Bm Am (addB) 1







love that you laid on my ta - ble.  
 kid. Now he's mar - ried to Ma - bel.  
 life since she fell out the cra - dle.

2 D Cmaj7


G/B G D Cmaj7 G/B G







D Cmaj7 G/B G D Cmaj7

Yes, I told — you that the life goes up and down. — Don't you no -


G/B  G  D  Cmaj7  G/B  G 







- tice how the wheel goes 'round And you'd bet - ter pick your - self up



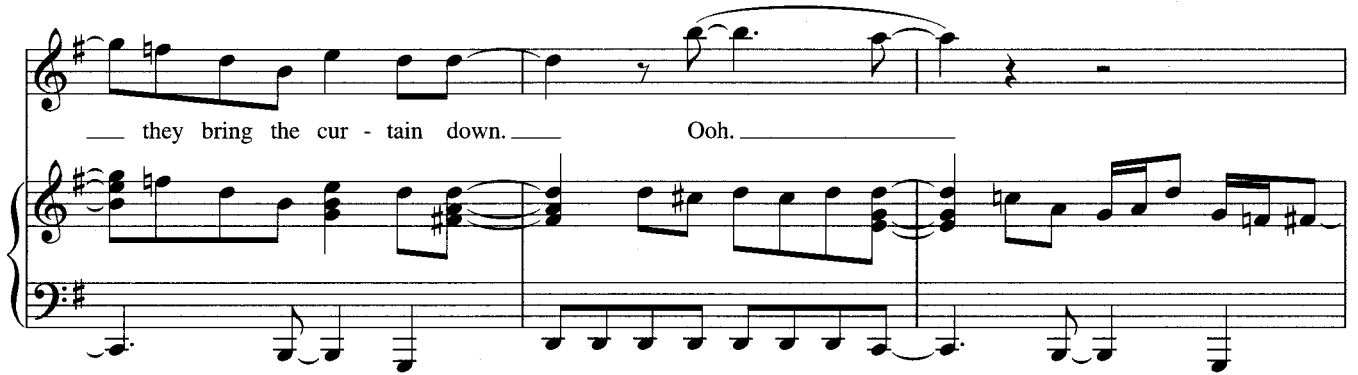
D  Cmaj7  G/B  G  D  Cmaj7 







from the ground — be - fore — they bring the cur - tain down. — Yes, be - fore —




G/B  G  D  Cmaj7  G/B  G 

— they bring the cur - tain down. — Ooh. —



D  Cmaj7  G/B  G  D  Cmaj7 

Get up, get up, get up.





Guitar chords: G/B, G, D, Cmaj7, G/B, G

Vocal: Yeah yeah yeah.

Guitar chords: G/B, G, D, Cmaj7, G/B, G

Vocal: Yeah \_\_\_ yeah yeah. \_\_\_

Guitar chord: D

D.S. al Coda

CODA

# BALLROOM BLITZ

Words and Music by MIKE CHAPMAN  
and NICKY CHINN

Fast (♩ = ♩<sup>3</sup>)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first two systems are instrumental piano accompaniment. The third system includes a vocal line with lyrics. The fourth system continues the piano accompaniment.

**System 1:** Chords: E, E6, E7, E6, E, E6. Dynamics: *f*.

**System 2:** Chords: E7, E6, E, E, E6, E7, E6, E.

**System 3 (Vocal):** Chords: E6, E7, E6, E, A. Lyrics:  
Oh, it's been get - ting so -  
I'm reach - ing out for some -

**System 4 (Vocal):** Lyrics:  
- hard, liv - ing with the things you do to me.  
- thing; touch - ing noth - ing's all I ev - er do.

E E6 E7 E6 E E6

Uh huh.

E7 E6 E A

Oh, My dreams are get - ting so — strange. I'd When  
I soft - ly call you o - ver.

E E6

like to tell you ev - 'ry - thing I see.  
you ap - pear, there's noth - ing left of you.

E7 E6 E E6 E7 E6 E

Mm. Uh huh. Oh, I see a  
Now the

N.C.

man at the back, as a mat - ter of fact. His eyes are as red as the sun.  
 man at the back is read - y to crack, as he rais - es his hand to the sky.

And a girl in the cor - ner, let no one ig - nore her, 'cause  
 And the girl in the cor - ner is ev - 'ry - one's mourn - er; she could

she thinks she's the pas - sion - ate one. Oh,  
 kill you with a wink of her eye. Oh,

yeah. It was like light - ning. Ev - 'ry - bod - y was  
 yeah. It was e - lec - tric, so fright - ful - ly



fright - 'ning — and the mu - sic was sooth - ing —  
 hec - tic. — And the band start - ed leap - ing —



and they all start - ed — groov - ing, }  
 'cause they all stopped — breath - ing, } yeah.



Yeah, yeah, yeah, yeah. And the man at the back said, ev -



- 'ry - one at - tack, and it turned in - to a ball - room blitz. And the

F# A B

girl in the cor - ner said, boy — I wan - na warn ya, it -'ll turn in - to a ball - room

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the staff, guitar chord diagrams for F# (F#4), A (A4), and B (B4) are provided. The key signature has three sharps (F#, C#, G#).

To Coda

E D Eb 1 E D Eb

blitz, ball - room blitz, ball - room

This system contains measures 4-6. It includes a first ending bracket over measures 5 and 6. The guitar chords E, D, and Eb are shown with 3-fingerings. The piano accompaniment continues with a steady bass line.

E D Eb E

blitz, ball - room blitz,

This system contains measures 7-9. The guitar chords E, D, and Eb are shown with 3-fingerings. The piano accompaniment continues with a steady bass line.

D Eb E

ball - room blitz.

This system contains measures 10-12. The guitar chords D, Eb, and E are shown with 3-fingerings. The piano accompaniment continues with a steady bass line.



E6 E7 E6 E E6

E7 E6 E 2 E N.C. blitz.

D Eb 3fr N.C.

D N.C. D Eb 3fr

N.C. D N.C.

D Eb 3fr D

N.C. D Eb 3fr E

D.S. al Coda  
(verse 1)

Oh, \_\_\_\_\_ yeah. It was like

CODA

E D Eb 3fr E

blitz, ball - room blitz,

D Eb E D Eb E

ball - room blitz, ball - room blitz.

D E

It's it's a ball - room blitz. It's, it's a

D E D E

ball - room blitz. It's it's a ball - room blitz. Yeah, it's a

E E6 E7 E6 E E5

ball - room blitz.

**Repeat and Fade** **Optional Ending**

# BETH

Words and Music by PETER CRISS, BOB EZRIN  
and STAN PENRIDGE

Rock Ballad, with feeling

C F/C G/C C

F/C G/C C Dm/C Cmaj7 C/B Am G

Beth, I hear you call - in', but I can't come home right now. —  
You say you feel - so emp - ty, that our house just ain't a home. —

F G/F C/E Esus E7

Me and the boys — are play - in' and we just can't find the sound: \_\_\_\_\_ }  
I'm al - ways some - where else \_\_\_\_\_ and you're al-ways there a - lone. \_\_\_\_\_ }

Am G F Em

Just a few more hours, \_\_\_\_\_ and I'll be right home to you. \_ I

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Am, G, F, and Em. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff.

D7 F F/G Am G

think I hear them call - in'. \_ Oh, Beth, what can \_ I do? \_

This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: D7, F, F/G, Am, and G. Below the vocal line is a piano accompaniment.

1 F F/G C G7sus/C 2 F F/G C

Beth, what can \_ I do? \_ Beth, what can \_ I do? \_

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for two different endings: ending 1 (F, F/G, C, G7sus/C) and ending 2 (F, F/G, C). Below the vocal line is a piano accompaniment.

F/C G/C C

This system contains the final two lines of music. The top line is a vocal melody. Above it are three guitar chord diagrams: F/C, G/C, and C. Below the vocal line is a piano accompaniment.

F/C      Esus   E7   Am      G      F      Esus      E7

This system contains the first two measures of music. The guitar part features chords: F/C, Esus, E7, Am, G, F, Esus, and E7. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

D7      F      G      Am      G      F      F/G      C      G7sus/C

This system contains the next two measures. The guitar part features chords: D7, F, G, Am, G, F, F/G, C, and G7sus/C. The piano accompaniment continues with the same rhythmic pattern.

C      Dm/C      Cmaj7      C/B      Am      G

Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause

This system contains the third and fourth measures. The guitar part features chords: C, Dm/C, Cmaj7, C/B, Am, and G. A vocal line is introduced in the treble clef, with lyrics: "Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause". The piano accompaniment continues.

F      F/G      G7sus      C

me and the boys — will be play - in' all night.

*rit.*      *a tempo*

This system contains the fifth and sixth measures. The guitar part features chords: F, F/G, G7sus, and C. The vocal line continues with lyrics: "me and the boys — will be play - in' all night.". The piano accompaniment includes markings for *rit.* (ritardando) and *a tempo* (return to original tempo).

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

*rit.*      3

This system contains the seventh and eighth measures. The guitar part features chords: F/C, G/C, C, F/C, G/C, and C. The piano accompaniment includes markings for *rit.* and a triplet of eighth notes (3). The system concludes with a double bar line.



# BROWN EYED GIRL

Words and Music by  
VAN MORRISON

Moderately

Chord diagrams: Eb (3), Ab (4), Eb (3), Bb

*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Chord diagrams: Eb (3), Ab (4), Eb (3)

Hey, where did we go? Days when the rains

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Hey, where did we go? Days when the rains'. The piano accompaniment provides a steady rhythmic accompaniment.

Chord diagrams: Bb7, Eb (3), Ab (4)

— came, down in the hol - low

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are '— came, down in the hol - low'. The piano accompaniment continues with the same rhythmic pattern.

Chord diagrams: Eb (3), Bb7, Eb (3), Ab (4)

play-in' a new game, laugh - ing and a - run - ning, hey, hey,

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'play-in' a new game, laugh - ing and a - run - ning, hey, hey,'. The piano accompaniment continues with the same rhythmic pattern.

**System 1:** Chords: Eb, Bb7, Eb, Ab. Lyrics: skip-ping and a jump-ing. In the mis - ty morn - ing fog - with

**System 2:** Chords: Eb, Bb7, Ab, Bb7. Lyrics: our hearts a-thump - in', and you, my brown eyed

**System 3:** Chords: Eb, Cm, Ab, Bb7. Lyrics: girl. You, my brown eyed girl.

**System 4:** Chords: Eb, Bb7. Lyrics: Do you re-mem - ber when we used to sing:-

E $\flat$                       A $\flat$                       E $\flat$

sha la la la la la la la la la te da.

B $\flat$ 7                      E $\flat$                       A $\flat$                       E $\flat$

Sha la la la la la la la la la te da.

B $\flat$ 7                      E $\flat$                       1 A $\flat$                       2 A $\flat$                       E $\flat$

la te da.

#### Additional Lyrics

2. Whatever happened to Tuesday and so slow  
 Going down the old mine with a transistor radio  
 Standing in the sunlight laughing  
 Hiding behind a rainbow's wall  
 Slipping and a-sliding  
 All along the water fall  
 With you, my brown eyed girl  
 You, my brown eyed girl.  
 Do you remember when we used to sing:  
*Chorus*

3. So hard to find my way, now that I'm all on my own  
 I saw you just the other day, my, how you have grown  
 Cast my memory back there, Lord  
 Sometime I'm overcome thinking 'bout  
 Making love in the green grass  
 Behind the stadium  
 With you, my brown eyed girl  
 With you, my brown eyed girl.  
 Do you remember when we used to sing:  
*Chorus*

# BLAZE OF GLORY

featured in the film YOUNG GUNS II

Words and Music by  
JON BON JOVI

Moderate Rock

D5



*mf smoothly*



Dm



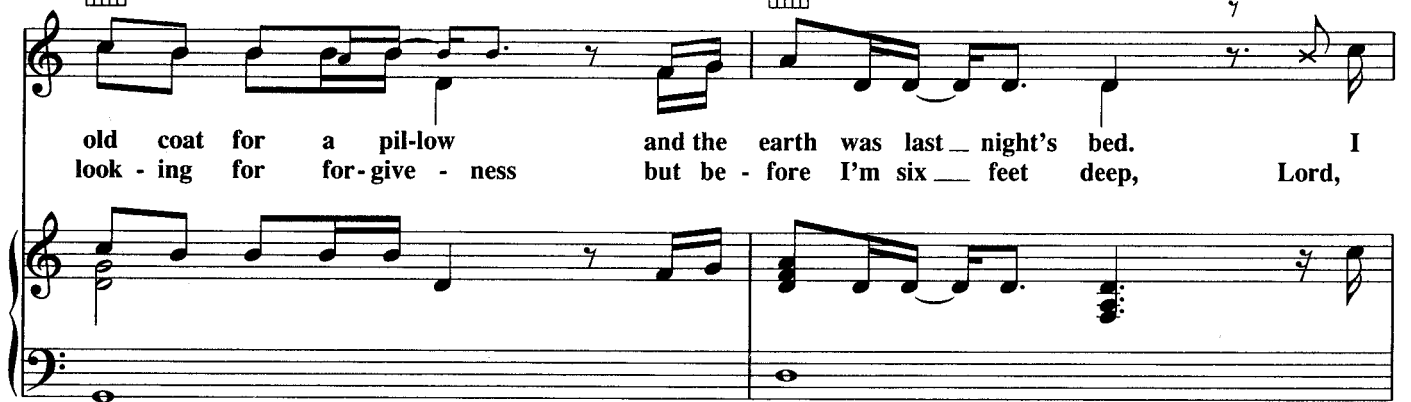
C



wake up in the morn - ing and I raise my wear-y head, I've got an  
 night I go to bed, I pray the Lord my soul to keep... No I ain't

G  Dm 



old coat for a pil-low and the earth was last \_ night's bed. I  
 look - ing for for-give - ness but be - fore I'm six \_ feet deep, Lord,



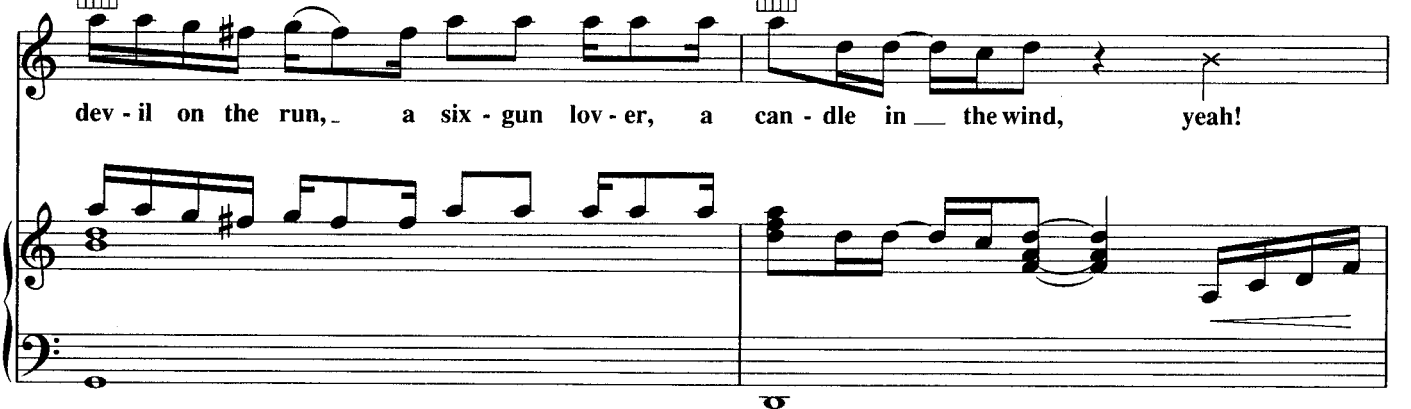
F  C  To Coda ⊕

don't know where\_ I'm go-ing, on-ly God\_\_ knows where I've been.\_ I'm a  
 I got to ask a fa - vor and I hope you'll un - der - stand.\_ 'Cause I've



G  Dm 

dev - il on the run, - a six - gun lov - er, a can - dle in \_ the wind, yeah!



D5 

*mf*



Dm



When you're brought in - to this world\_ they  
ask a - bout\_ my con-science and I





say you're born in sin. Well, at least they gave me some - thing I did-n't have to  
of - fer you my soul. You ask if I'll grow to be\_ a wise\_ man, well I



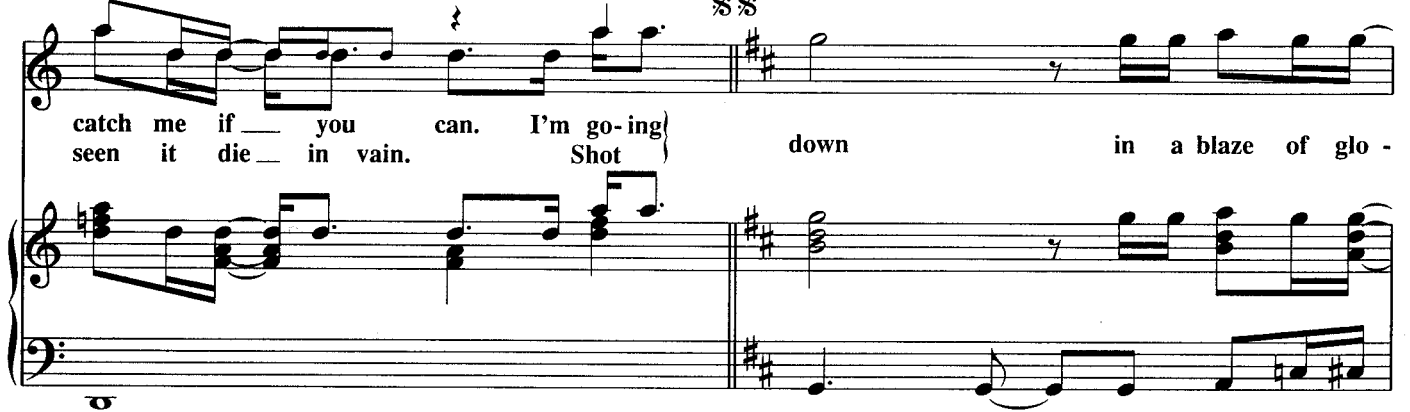
steal or have\_ to win. Well, they tell me that\_ I'm want - ed, yeah,  
ask if I'll \_ grow old. You ask me if\_ I've known love and what it's like to



I'm a want - ed man. I'm a colt in your stable, I'm what Cain was to A-bel. Mis-ter  
sing songs in the rain. Well, I've seen love come, I've seen it shot down, I've

Dm  G 



catch me if you can. I'm go-ing  
seen it die in vain. Shot down in a blaze of glo -



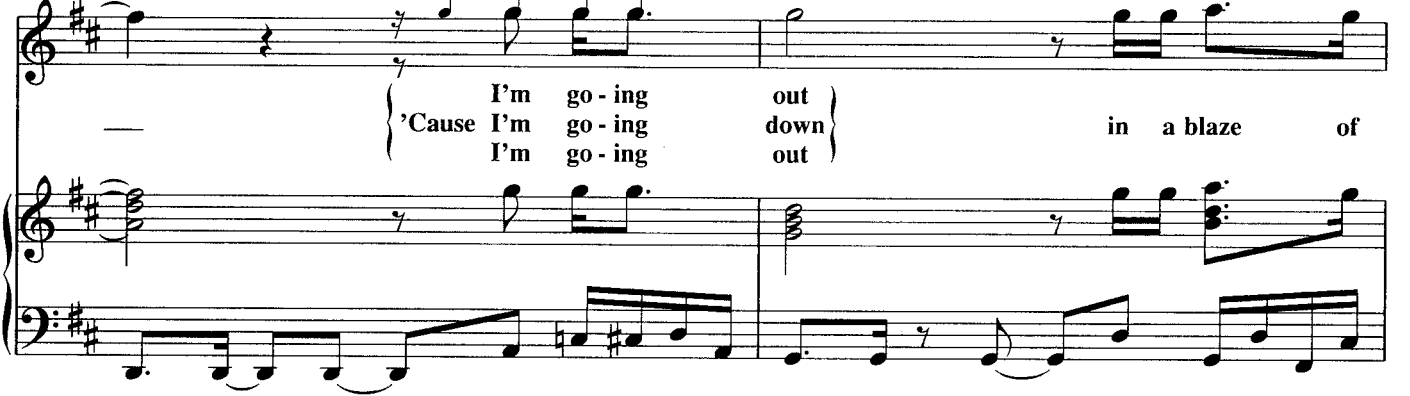
D  G 

- ry. Take me now but know the truth...



D  G 

'Cause I'm go-ing out  
I'm go-ing down  
I'm go-ing out } in a blaze of



D  C 


glo - ry. Lord, I nev-er drew first but I drew first blood, and I'm  
I'm the  
and I'm

To Coda II ⊕ ⊕



G  1 




no-one's son. Call me young - gun.  
de-vil's son. Call me young -



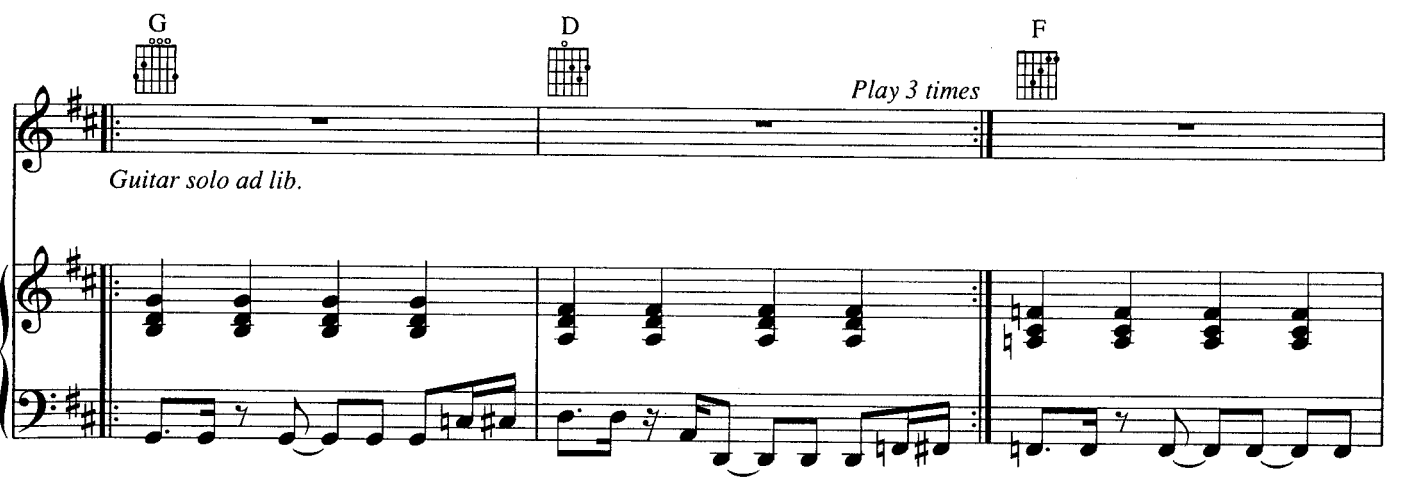
2 

You gun.



G  D  F  Play 3 times

Guitar solo ad lib.





G  no chord  D5



*Solo ends*




D.S. al Coda



Each



CODA  G  Dm

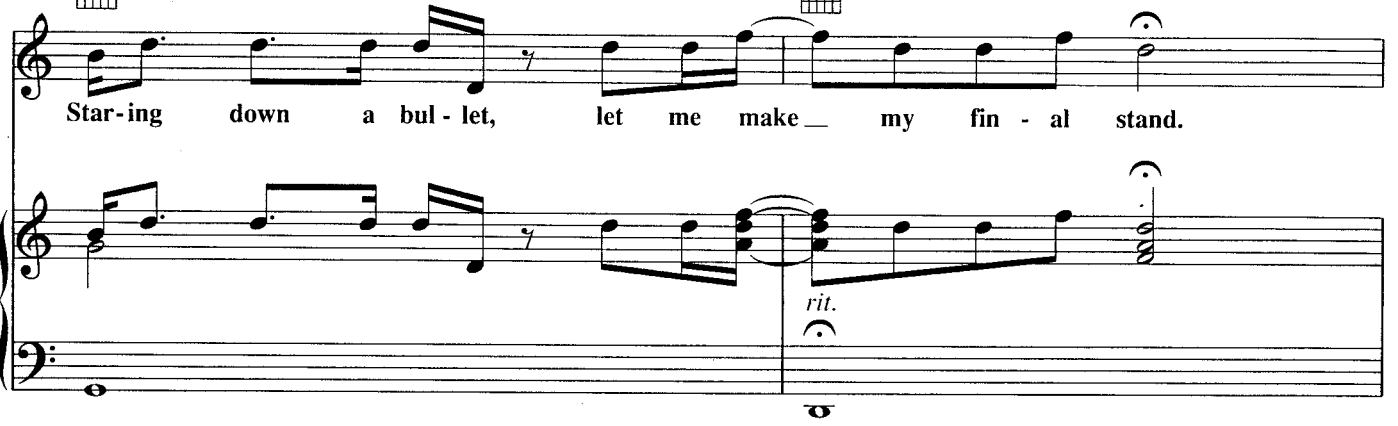
lived life to the full-est let this boy \_ die like a man.



 G  Dm

Star-ing down a bul - let, let me make \_ my fin - al stand.

*rit.*



D.S.S. al Coda II

CODA II



Shot

*a tempo* **f**

no - one's son, call me young



gun. *3* I'm a young gun.



Young



gun, yeah, — yeah, yeah, — young

G

D5

gun.

*Additional Lyrics (Album version)*

2. When you're brought into this world  
 They say you're born in sin.  
 Well, at least they gave me something  
 I didn't have to steal or have to win.  
 Well, they tell me that I'm wanted  
 Yeah, I'm a wanted man.  
 I'm a colt in your stable,  
 I'm what Cain was to Abel.  
 Mister, catch me if you can.

# BURNING LOVE

Words and Music by  
DENNIS LINDE

Fast

Eb7

Eb

Eb                      Ab                      Bb

Lord a - might - y,                      I feel my tem - p'ra - ture ris - ing  
Ooh hoo hoo,                              I feel my tem - p'ra - ture ris - ing.

Ab 4fr      Bb

high - er and high - er; it's burn - ing through - to my soul. -  
 Help me; I'm flam - ing. I must be a hun - dred and nine. -

Eb 3fr

Ba - by, ba - by, ba - by,  
 Burn - ing, burn - ing,

Ab 4fr      Bb      Eb 3fr

you're gon - na set me on fi - re, yeah. My  
 burn - ing; noth - ing can cool me, mm. I

Ab 4fr      Bb      Eb 3fr

brain is flam - ing and I don't know which way to go, yeah, -  
 just might turn to smoke, but I feel fine. (Burn - ing, burn -

Cm 3fr Bb Ab 4fr

ing, burn - ing,) 'cause your kiss - es lift me high - er like the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature (two flats). It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'ing, burn - ing,) 'cause your kiss - es lift me high - er like the' are written below the notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for Cm (3rd fret), Bb, and Ab (4th fret) are shown above the staff.

Cm 3fr Bb Ab 4fr Cm 3fr Bb Ab 4fr Bb7sus

sweet song of a choir. — You light my morn - ing sky — with burn - ing love. —

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note C5, followed by quarter notes Bb4, A4, and G4. The lyrics 'sweet song of a choir. — You light my morn - ing sky — with burn - ing love. —' are written below. The piano accompaniment continues with similar harmonic support. Chord diagrams for Cm (3rd fret), Bb, Ab (4th fret), Cm (3rd fret), Bb, Ab (4th fret), and Bb7sus are shown above the staff.






1 Eb 3fr 2 Eb 3fr


(Burn - ing love.) —

Detailed description: This system contains the third line of music, which is a repeat section. It is divided into two first endings. The first ending (marked '1') has a vocal melody of a half note Eb4. The second ending (marked '2') has a vocal melody of quarter notes Eb4, G4, and F4. The lyrics '(Burn - ing love.) —' are written below. The piano accompaniment features a more active bass line with eighth notes. Chord diagrams for Eb (3rd fret) are shown above the staff.

Cm 3fr Bb Ab 4fr Cm 3fr Bb Ab 4fr

Detailed description: This system contains the final line of music, which is a piano solo. The right-hand part features a melodic line with eighth notes and chords. The left-hand part has a rhythmic accompaniment of eighth notes. Chord diagrams for Cm (3rd fret), Bb, Ab (4th fret), Cm (3rd fret), Bb, and Ab (4th fret) are shown above the staff.

Cm  3fr      Bb       Ab  4fr      Bb7sus       Eb  3fr



(Burn - ing love.) —

Ab  4fr      Bb 







It's com - ing close; — the flames are now lick - ing my bod -

Eb  3fr



- y.      Won't you help — me? I

Ab  4fr      Bb       Eb  3fr



feel like I'm slip - ping a - way, — hey. —

Ab 4fr      Bb      Eb 3fr

It's hard to breathe — and my chest — is just a - heav - ing. —

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'It's hard to breathe' and continues with 'and my chest is just a - heav - ing'. Above the vocal staff, three guitar chord diagrams are provided: Ab 4fr, Bb, and Eb 3fr. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

Ab 4fr      Bb

Lord have mer - cy, burn - ing a hole — in me, —

The second system continues the musical score. The vocal line has the lyrics 'Lord have mer - cy, burn - ing a hole — in me, —'. Above the vocal staff, two guitar chord diagrams are shown: Ab 4fr and Bb. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Eb 3fr      Cm 3fr      Bb      Ab 4fr

— yeah, — 'cause your kiss - es lift me high - er like the

The third system of the score features the vocal line with lyrics '— yeah, — 'cause your kiss - es lift me high - er like the'. Above the vocal staff, four guitar chord diagrams are provided: Eb 3fr, Cm 3fr, Bb, and Ab 4fr. The piano accompaniment continues with its characteristic accompaniment.

Cm 3fr      Bb      Ab 4fr      Cm 3fr      Bb      Ab 4fr      Bb7sus

sweet song of the choir. — You light my morn - ing sky — with burn - ing love —

The fourth and final system on this page shows the vocal line with lyrics 'sweet song of the choir. — You light my morn - ing sky — with burn - ing love —'. Above the vocal staff, seven guitar chord diagrams are provided: Cm 3fr, Bb, Ab 4fr, Cm 3fr, Bb, Ab 4fr, and Bb7sus. The piano accompaniment concludes the piece with sustained chords in the treble and a final bass note.



E $\flat$  3fr

(burn - ing love), a - burn - ing love (burn - ing love).

E $\flat$  3fr Ab 4fr





I'm just a hunk, a hunk of burn - ing love. I'm just a

E $\flat$  3fr Ab 4fr E $\flat$  3fr Ab 4fr

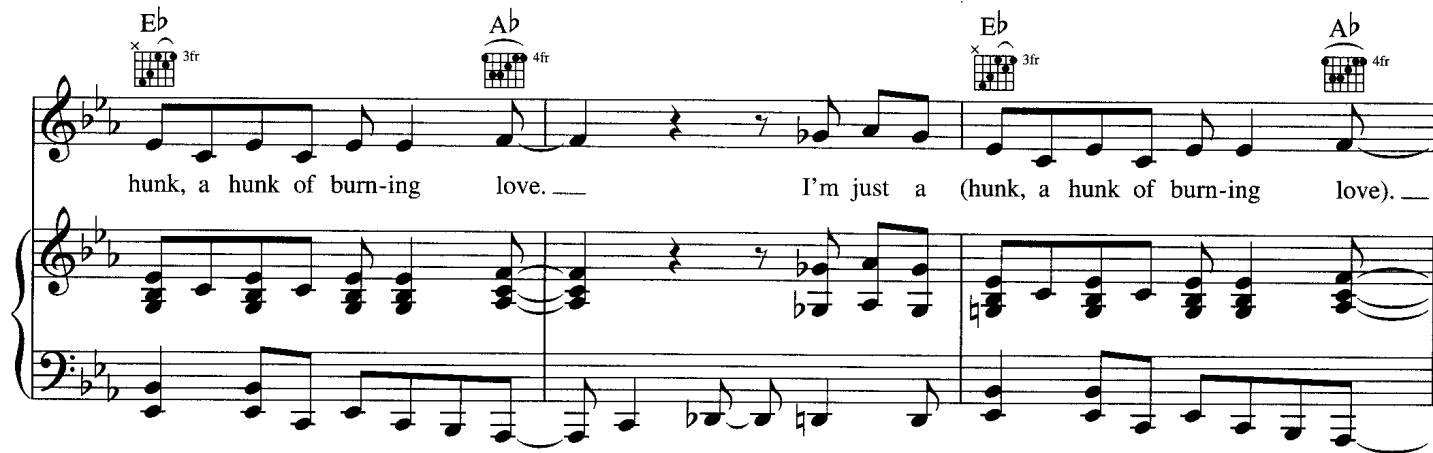
hunk, a hunk of burn - ing love. I'm just a hunk, a hunk of burn - ing love.




E $\flat$  3fr Ab 4fr

I'm just a hunk, a hunk of burn - ing love. I'm just a

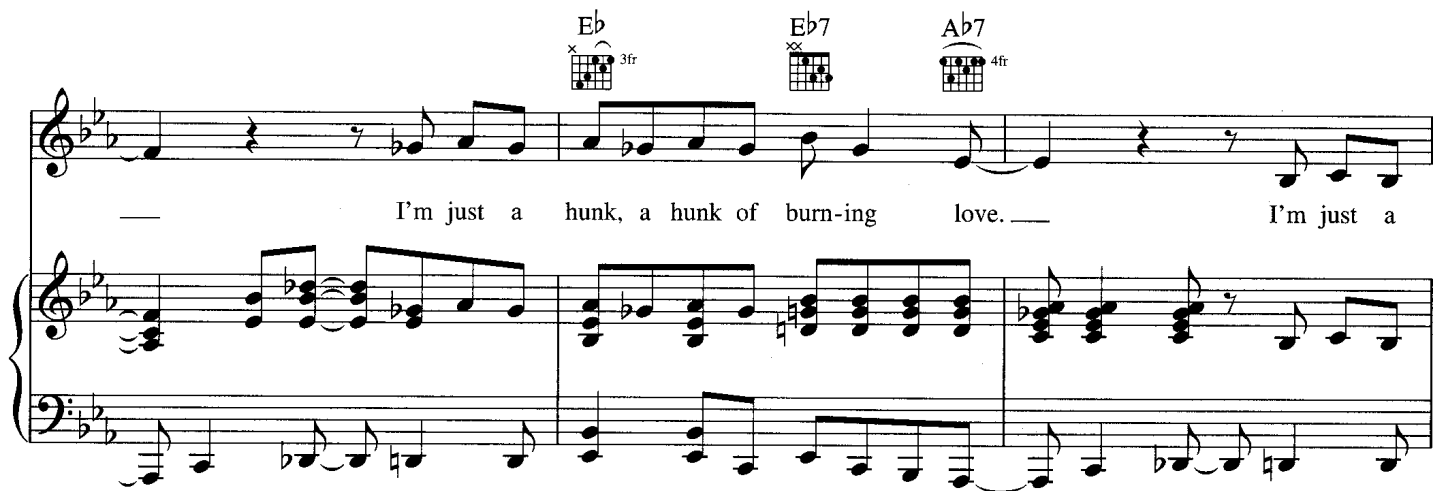









hunk, a hunk of burn-ing love. — I'm just a (hunk, a hunk of burn-ing love). —



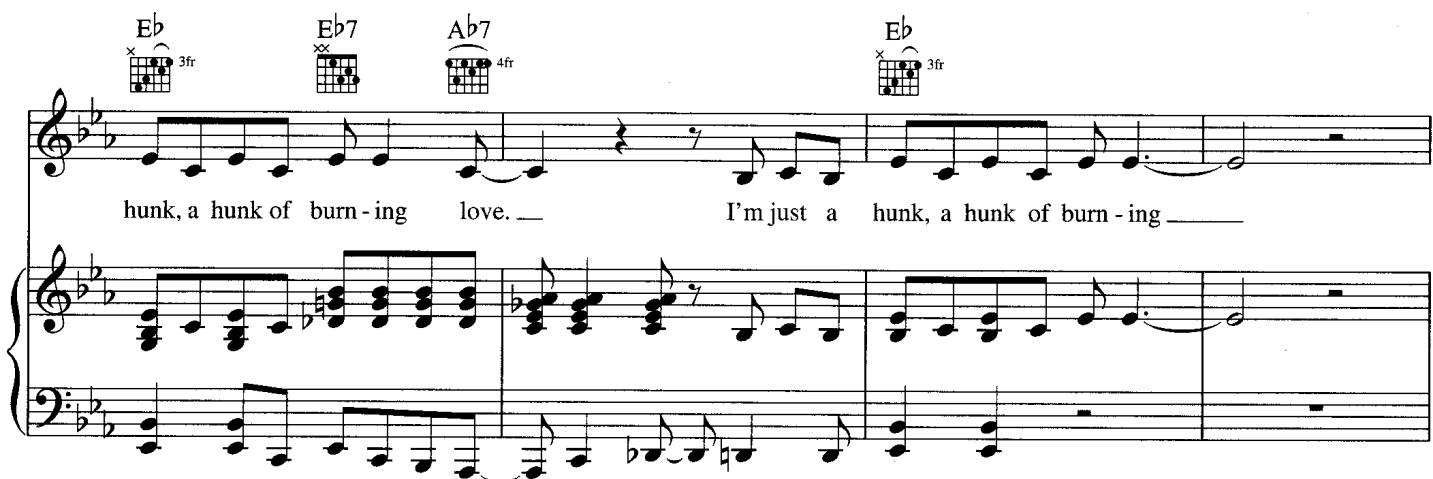




— I'm just a hunk, a hunk of burn-ing love. — I'm just a



hunk, a hunk of burn -ing love. — I'm just a hunk, a hunk of burn -ing —



Very slowly, freely




love. — Spoken: Oh, that's good.



# CALL ME THE BREEZE

Words and Music by  
JOHN CALE

Medium - fast rock

*mf*

They call me the breeze I keep blow-in' down the road.

*mp-mf*

Well now they call me the breeze, ba-by,

I keep blow - in' down the road.

**Bb**

**Bb7**

**Eb7**

**Eb7**

**Bb**

B $\flat$  F7 E $\flat$ 7

I ain't get me no - bod - y I don't car - ry me no

Detailed description: This system contains the first two lines of the song. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. Chord diagrams for B $\flat$ , F7, and E $\flat$ 7 are shown above the vocal line. The lyrics are: "I ain't get me no - bod - y I don't car - ry me no".

B $\flat$  Fine

load.

1. Ain't no change in the  
2. 3. (See additional lyrics)

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "load." and then has two alternative endings. The piano accompaniment continues. A "Fine" marking is present above the vocal line. The lyrics for the alternatives are: "1. Ain't no change in the" and "2. 3. (See additional lyrics)".

B $\flat$

weath - er Ain't no chang - es in me.

Detailed description: This system contains the fourth line of the song. The vocal line has the lyrics "weath - er Ain't no chang - es in me." The piano accompaniment continues. A chord diagram for B $\flat$  is shown above the vocal line.

B $\flat$  B $\flat$ 7 E $\flat$ 7

There ain't no change in the weath - er, ain't no

Detailed description: This system contains the fifth line of the song. The vocal line has the lyrics "There ain't no change in the weath - er, ain't no". The piano accompaniment continues. Chord diagrams for B $\flat$ , B $\flat$ 7, and E $\flat$ 7 are shown above the vocal line.

**Eb7** **Bb**

chang - es in me And I ain't

**F7** **Eb7** **Bb**

hid - in' from no - bod - y, no - bod - y's hid - in' from me.

**Bb**

**1** This may be repeated **2,3** **4**  
*ad lib. for instr.* (To Verses) *D. S. al Fine*  $\text{\textcircled{S}}$

2. I got that They

### ADDITIONAL LYRICS

#### Verse 2.

Well, I got that green light, baby  
 I got to keep movin' on  
 Well, I got that green light, baby  
 I got to keep movin' on  
 Well I might go out to California  
 Might go down to Georgia, I don't know.

#### Verse 3.

Well, I dig you Georgia peaches  
 Makes me feel right at home  
 Well, I dig you Georgia peaches  
 Makes me feel right at home  
 But I don't love me no one woman  
 So I can't stay in Georgia long.

# COME SAIL AWAY

Words and Music by  
DENNIS DEYOUNG

Moderately slow, with feeling

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and is accompanied by guitar chords indicated above the staff. The tempo and mood are specified as 'Moderately slow, with feeling'. The score is divided into four systems, each with a vocal line and piano accompaniment. The first system shows the beginning of the piece with a *mf* dynamic. The second system contains the first line of lyrics: 'I'm sail - ing — a - way;'. The third system contains the second line of lyrics: 'set an o - pen course for the vir - gin sea. 'Cause I've got to — be'. The fourth system contains the third line of lyrics: 'free, free to face the life that's a - head of me.' The guitar chords are: C, Dm, Em, Dm, C, G, C, Em/B, Am, Am/G, F, G, C, Em/B, Am, Am/G, F, G.

Am G Am

On board I'm the cap - tain, — so climb a - board. We'll search for to - mor - row, —

G C Em/B Am Am/G

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

F G C Dm Em Dm

to car - ry on.

C G7 C Em/B Am Am/G

I look to — the sea.

**F** **G**

Re - flec-tions in the waves spark my mem - o - ry,

**C** **Em/B** **Am** **Am/G** **F**

some hap - py, some sad. I think of child-hood friends and the

**G** **Am** **G**

dreams we had. We lived hap - p'ly for - ev - er so the sto - ry goes.

**Am** **G**

But some - how we missed out on the pot of gold. But we'll



C Em/B Am Am/G F G

try best that we can, to car - ry

This system contains the first line of music. The vocal line starts with a C chord, followed by Em/B, Am, Am/G, F, and G. The lyrics are "try best that we can, to car - ry". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C F/C G5/C F/C C F/C

on.

This system contains the second line of music. The vocal line has a whole rest for the first two measures, then the word "on." in the third measure. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

G5/C F/C C F/C G5/C F/C

A gath - er - ing of an - gels ap - peared a - bove my head. They

*ff*

This system contains the third line of music. The vocal line begins with a whole rest, followed by the lyrics "A gath - er - ing of an - gels ap - peared a - bove my head. They". A forte (*ff*) dynamic marking is placed above the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

C F/C G5/C F/C

sang to me this song of hope and this is what they said. They said

This system contains the fourth line of music. The vocal line has the lyrics "sang to me this song of hope and this is what they said. They said". The piano accompaniment maintains the same eighth-note bass line and chordal accompaniment as the previous systems.

C F/C G5/C F/C

come sail a - way, come sail a - way, come sail a - way with me, lads.

C F/C G5/C F/C

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C F/C To Coda

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C Ab

Come sail a - way, come sail a - way, come sail a - way with me.

C F/C G5/C F/C

I

C F/C G5/C F/C

thought that they were an - gels - but much to my - sur - prise, - we

C F/C G5/C F/C

climbed a - board - their star - ship - and head - ed for - the skies. - Sing - in'

D.S. al Coda

CODA

C F/C G5/C F/C

Optional Ending

Repeat and Fade

C

Come sail a - way, come - sail a - way, come sail a - way - with me. -

# COME TOGETHER

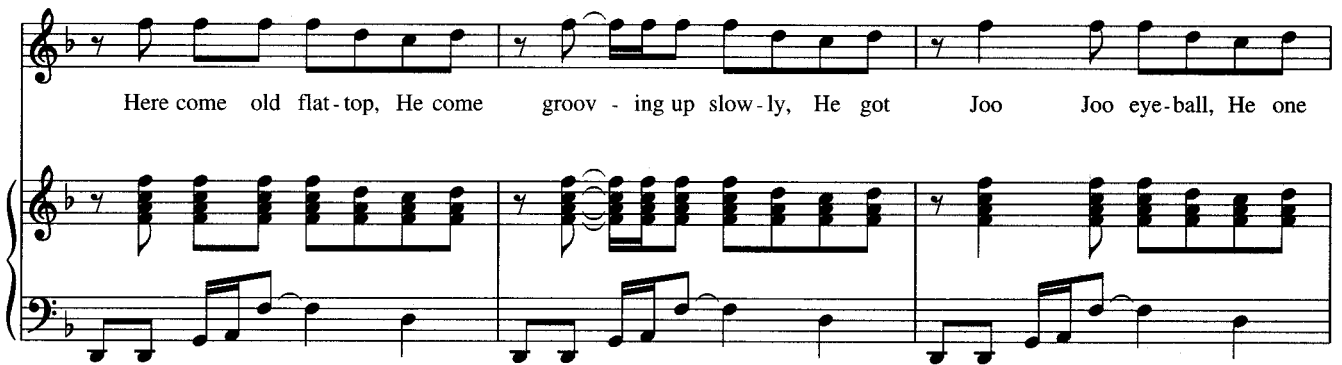
Words and Music by JOHN LENNON  
and PAUL McCARTNEY


Moderately slow, with a double-time feeling

Dm7 






Here come old flat-top, He come groov - ing up slow - ly, He got Joo Joo eye-ball, He one



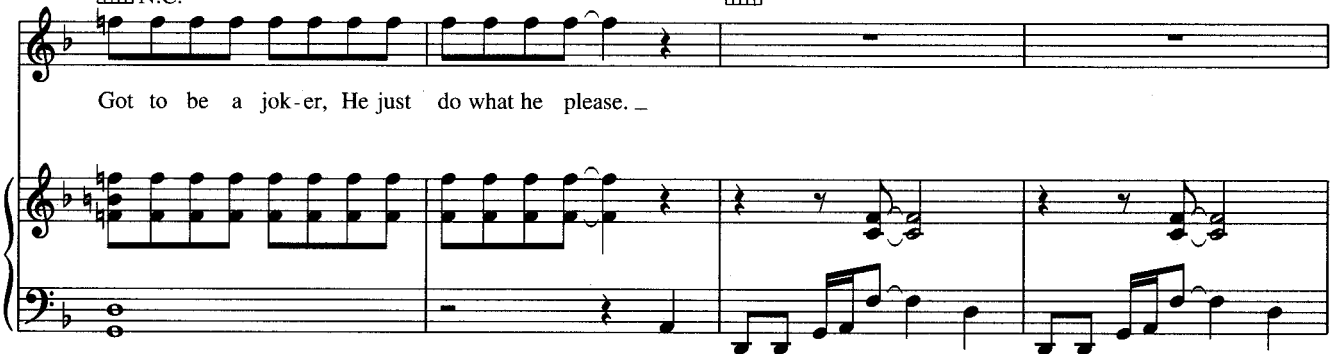
A 

ho - ly roll - er, He got hair down to his knee. \_



G7  N.C. Dm7 

Got to be a jok - er, He just do what he please. \_



Dm7



He wear no shoe-shine, He got  
 He Bag Pro - duc - tion, He got  
 He roll - er coast - er, He got

toe - jam foot-ball, He got      mon - key fin - ger, He shoot      Co - ca Co - la, He say,  
 wal - rus gum-boot, He got      O - no side-board, He one      spi - nal crack-er, He got  
 ear - ly warn-ing, He got      Mud - dy Wa - ter, He one      Mo - jo fil - ter, He say,

A

G7

N.C.

"I know\_ you,                      you know me." \_  
 feet            down            be - low            his knee. \_  
 "One    and one            and one            is three."

One thing I can tell you is you  
 Hold you in his arm-chair, you can  
 Got to be good look - ing 'cause he



got to be free. — }  
feel his dis - ease. — } Come to-geth - er, — right now, — o - ver me. —  
so hard to see. — }



1,2

3

Repeat and Fade

Come to-geth - er, —

Optional Ending

Yeah!

Come to-geth - er, — Yeah!

# DON'T DO ME LIKE THAT

Words and Music by  
TOM PETTY

Moderately

G Fmaj9

C D G

Fmaj9 C D

G Fmaj9

(1.) I was talk-in' with a friend of mine, said a wom-an had hurt his pride...  
(2.,D.S.) Lis-ten hon-ey, can you see? Ba-by, it would bur-y me...

C D

told him that she love him so and turned a - round and let him go.  
if you were in the pub - lic eye — giv - in' some - one else a try.

G Fmaj9

Then he said, "You bet - ter watch your step or you're gon - na get hurt your - self. —  
And you know you bet - ter watch your step or you're gon - na get hurt your - self. —

C D To Coda

Some - one's gon - na tell you lies, cut you down to size." }  
Some - one's gon - na tell you lies, cut you down to size." }

G Fmaj9

Don't do me like that. Don't do me like that.



Em C D

What if I loved you, ba - by? { Don't do me like that. Don't, don't, don't, don't. }

G Fmaj9

Don't do me like that. Don't do me like that.

1 Em C D

Some - day I might need you, ba - by. Don't do me like that.

2 Em C D

What if I need you, ba - by? Don't do me like that, 'cause

G7 C7

some - where deep, down in - side, — some - one is say - in', "Love —

G7 C7

— does - n't last — that — long." —



G7 C7

I've had this feel - in' in - side — night out and day — in, and


Cm D




ba - by I can't take — it no more. —

D.S. al Coda

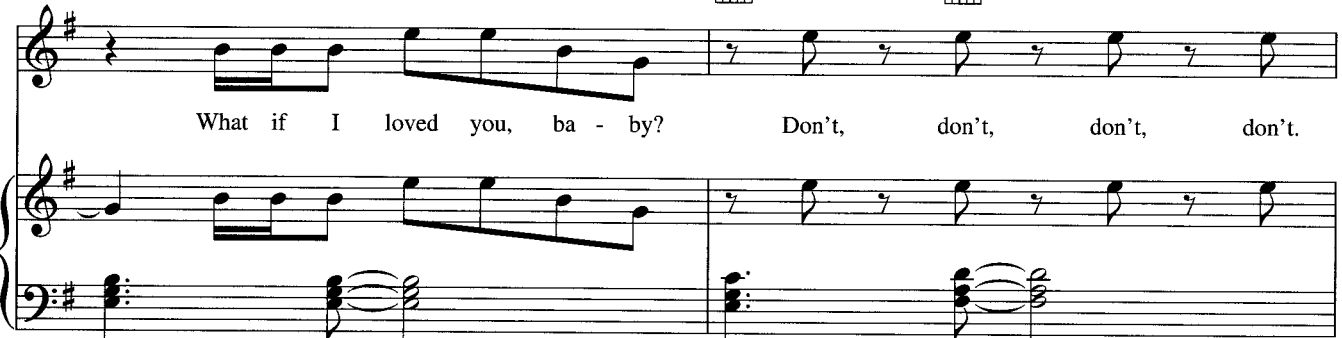
**CODA**  


Don't do me like that. Don't do me like that.



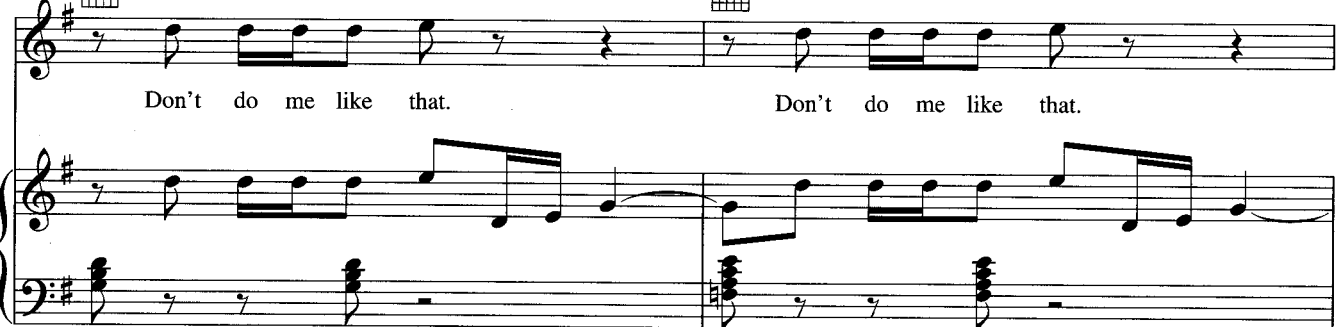
  

What if I loved you, ba - by? Don't, don't, don't, don't.



Don't do me like that. Don't do me like that.



   **Optional Ending** 

**Repeat and Fade**

I just might need you, hon - ey. Don't do me like that.



# DAY TRIPPER

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderate Rock

*f*

**E7**



Got a good rea - son for  
She's a big tea - ser,  
Tried to please her,

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A7



tak - ing the eas - y way out, — Got a good rea - son  
 she took me half — the way there. — She's a big teas - er,  
 she on - ly played — one - night stands. — Tried — to please — her,

E7



for tak - ing the eas - y way out, — now. She was a  
 she took me half — the way there, — now. She was a  
 she on - ly played — one - night stands, — now. She was a

F#



Day _____	Trip - per,	one - way	tick - et,	yeah; —
Day _____	Trip - per,	one - way	tick - et,	yeah; —
Day _____	Trip - per,	Sun - day	driv - er,	yeah; —



It took me so long to find out,  
 It took me so long to find out,  
 It took me so long to find out,



To Coda

and found out.  
 and found out.  
 and found out.

no chord



Ah

*cresc.*

F#m/B



B6



A/B



B7



D.S. al Coda

The first system of music features a vocal line with a long note in each of the four measures, corresponding to the chords F#m/B, B6, A/B, and B7. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords.

CODA

B



no chord

out.

The CODA section begins with a vocal line that has a whole rest in the first measure, followed by a melodic line in the second measure. The piano accompaniment continues with a bass line and treble line.

E7



Play 3 times

The second system features a vocal line with a double bar line and repeat sign, followed by the lyrics "Day Trip - per,". The piano accompaniment includes a bass line and treble line with chords.

Repeat and Fade

The third system features a vocal line with the lyrics "Day Trip- per, yeah!\_" and a double bar line with repeat sign. The piano accompaniment continues with a bass line and treble line.

# DON'T FEAR THE REAPER

Words and Music by  
DONALD ROESER

Medium Rock beat

The musical score is written in 4/4 time with a medium rock beat. It consists of four systems, each with a guitar chord line, a piano accompaniment, and a vocal line. The piano accompaniment starts with a *mf* dynamic. The guitar chords are: Am, G, F, G, Am, G in the first system; F, G, Am, G, F, G in the second; Am, G, F, G, Am, G in the third; and F, G, Am, G, F, G in the fourth. The vocal line lyrics are: "All our times have come. Here, but now they're gone."



F G Am F E

Sea - sons don't fear the reap - er, nor do the wind, the sun or the rain. \_

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "Sea - sons don't fear the reap - er, nor do the wind, the sun or the rain. \_".

Am G F G Am G

(We can be like they \_ are.) Come on, ba - by. (Don't fear the reap -

The second system continues the vocal line and piano accompaniment. The lyrics are: "(We can be like they \_ are.) Come on, ba - by. (Don't fear the reap -".

F G Am G F G

- er.) Ba - by, take my hand. \_ (Don't fear the reap - er.) We'll be a - ble to fly. \_

The third system continues the vocal line and piano accompaniment. The lyrics are: "- er.) Ba - by, take my hand. \_ (Don't fear the reap - er.) We'll be a - ble to fly. \_".

Am G F G Am G F G

(Don't fear the reap - er.) Ba - by, I'm your man. \_

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "(Don't fear the reap - er.) Ba - by, I'm your man. \_".

Am G F G Am G

Val - en - tine is done.  
Love of two is one.

F G Am G F G

Here, but now they're  
Here, but now they're

Am G F G F G

gone. gone. Come the last night of sad -  
Ro - me - o and Ju -

Am F E

- li - et - ness, and are to - geth - er in e - ter - ni - ty. —  
- ness, and it was clear that she could - n't go on. —

Am G F G Am G

Then the For - ty thou - sand men and wom - en ev - 'ry day. The  
 door was o - pen, and the wind ap - peared.

Ro - me - o and Ju - li - et. Like Ro - me - o and Ju -

F G Am G

For - ty thou - sand men and wom - en ev - 'ry day. An -  
 can - dles blew and then dis - ap - peared. The

li - et. Re - de - fine hap -

F G Am G F G

oth - er for - ty thou - sand com - in' ev - 'ry day. Come on, ba -  
 cur - tains flew, and then he ap - peared. Come on, ba -

pi - ness. We can be like they are.  
 Say - ing, don't be a - fraid.

Am G F G

- by. Ba - by, take my hand. —  
- by. And she ran to him. —

Don't fear the reap - er.  
And she had no fear. —

Am G F G

We'll be a - ble to fly. —  
They looked back - ward and said —

Don't fear the reap - er.  
Then they start - ed to fly. —

Am G F G To Coda

— good - bye. Ba - by, I'm your man. —  
— She had tak - en his hand. —

She Don't fear the reap - er.  
had be - come like they are.

Am G F G Am

This system features a guitar part with five measures, each with a chord diagram above it: Am, G, F, G, and Am. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first measure has a long note in the treble and a whole note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a whole note in the treble and a whole note in the bass.

NC.  
mp

This system shows a piano accompaniment. The treble clef staff has a melodic line starting with a half note, followed by eighth notes. The bass clef staff has a bass line with quarter notes and rests. The dynamic marking *mp* is present. The notation is labeled "NC.".

This system continues the piano accompaniment from the previous system, with a melodic line in the treble clef and a bass line in the bass clef.

Fm G7  
f

This system features a guitar part with two measures, each with a chord diagram above it: Fm and G7. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The dynamic marking *f* is present.

Fm G7

This system features a guitar part with two measures, each with a chord diagram above it: Fm and G7. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The notation includes slurs and ties in the bass line.



# DON'T LOOK BACK IN ANGER

Words and Music by  
NOEL GALLAGHER

$\text{♩} = 84$



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a common time signature. It features four measures of chords: C major, F major, C major, and F major. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "1. Slip in - side— the eye of your mind, don't you know you might— find—". Below the first line of lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "a bet - ter place to play.". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



You said that you'd ne - ver been but all the things that you've seen



slow - ly fade a - way.



(instr. on %)




So I start a re - vo - lu - tion from my bed. 'Cause you




said the brains I had went to my head. Step out - side, - sum - mer - time's - in



C G



bloom, stand up be - side the fi - re - place, —




A<sup>b</sup>dim Am G




take that look from off — your face, — you ain't ev - er gon - na burn — my —



F G

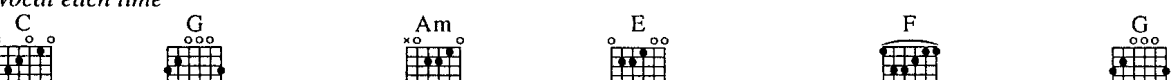


— heart — out. —

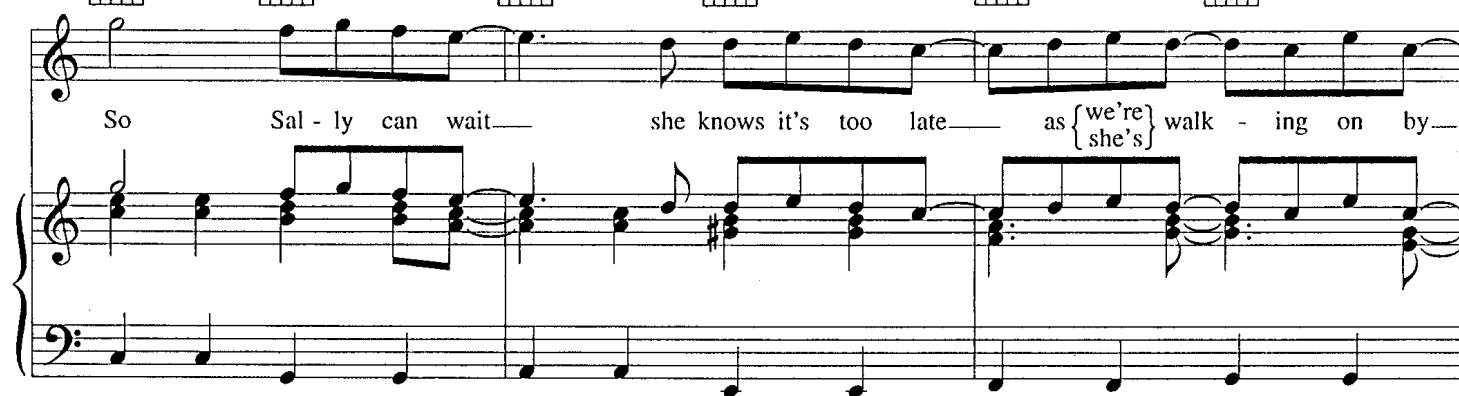


Vocal each time

C G Am E F G



So Sal - ly can wait — she knows it's too late — as {we're / she's} walk - ing on by —



C Am G C G Am E

{ her } soul slides a - way. — But don't — look back —  
 { my }

F G 1. C G

in an - ger, I heard you say. —

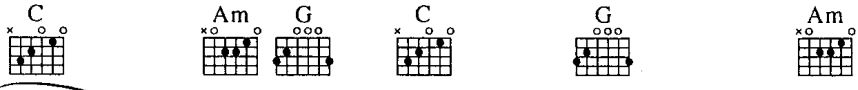
2, 3. *D.%. al Coda*  
*To Coda* ⊕

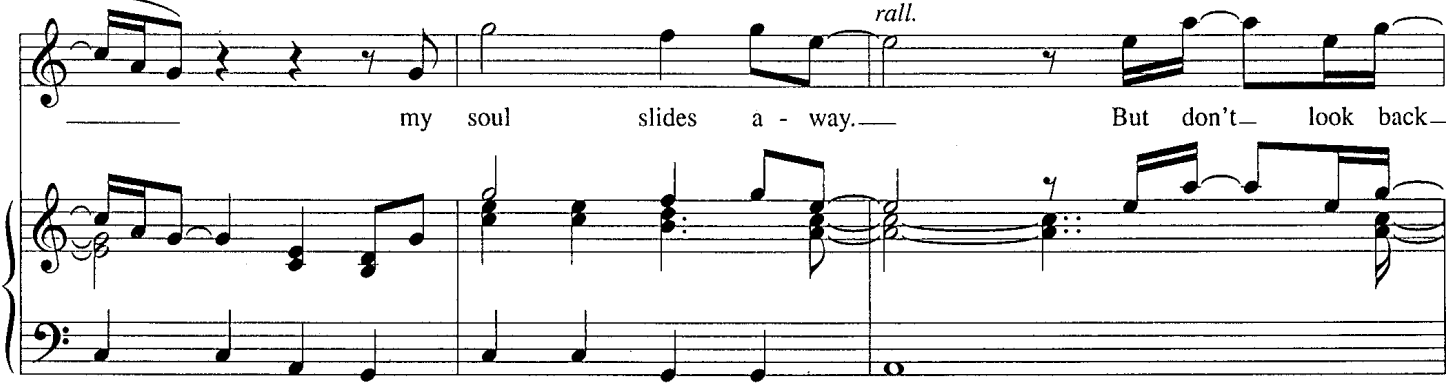
Am E F G C Am G C Am G

⊕ *Coda*

C G Am E F G

So Sal - ly can wait — she knows it's too late — as she's walk - ing on by —






my soul slides a - way. — But don't — look back —


*rall.*





— in an - ger, don't look back in an - ger, I heard you say —

*a tempo*




it's not too late.

*Verse 2:*

Take me to the place where you go  
 Where nobody knows if it's night or day  
 Please don't put your life in the hands  
 Of a rock 'n' roll band who'll throw it all away.

I'm gonna start a revolution from my head  
 'Cause you said the brains I had went to my head  
 Step outside, the summertime's in bloom  
 Stand up beside the fireplace, take that look from off your face  
 'Cause you ain't never gonna burn my heart out.

# DON'T STAND SO CLOSE TO ME

Written and Composed by  
STING

**Steadily**

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

Young tea - cher the sub - ject of school - girl fan - ta - sy—

*mf*

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

she wants him so bad - ly, knows what she wants to be—

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

In - side her there's long - ing, This girl's an op - en page

Eb
F/Eb
Eb
Eb
F/Eb
Eb
Gm
F/G
Gm
F/G

book mark - ing she's so close now. This girl is half his age.—

D A D A Bm A D7/A Em/A D A

Don't stand don't stand so don't stand so close to me— don't stand

D A Bm A D7/A Em/A D7/A Em/A

don't stand so don't stand so close to me.

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

Her friends are— so jea - lous you know how bad girls — get—  
 Loose talk in— the class - room to hurt they try and— try—  
 % = Instrumental

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

Some - times it's not so ea - sy to be the tea - cher's pet.—  
 Strong words in the staff room the ac - cu - sa - tions— fly,—

E♭ F/E♭ E♭ E♭ F/E♭ E♭ Gm F/G Gm F/G

Temp - ta - tion frus - tra - tion so bad it makes him— cry—  
 it's no use he sees her he starts to shake and— cough—

E $\flat$  F/E $\flat$  E $\flat$  E $\flat$  F/E $\flat$  E $\flat$  Gm F/G Gm F/G To Coda

wet bus stop she's wait ing in his car is warm and dry, just like the old man in that book by Nab - a kov.

CHORUS

D A D A Bm A D7/A Em/A

Don't stand don't stand so don't stand so close to me.

D A D A Bm A D7/A Em/A

don't stand don't stand so don't stand so close to me.

1 D7/A Em/A 2 D7/A Em/A D7/A Em/A D7/A Em/A

*D.S. al Coda*

CODA D A D A Bm A D7/A Em/A

Don't stand don't stand so don't stand so close to me. (Please don't stand so close to me)

Repeat to Fade

Repeat to Fade

# DON'T STOP

Words and Music by  
CHRISTINE McVIE

Moderate Rock shuffle

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

*mf*

3

E A/E E D

If you wake up and  
Why not think a - bout  
All I want is to

3

A E D

don't want to smile; —  
times — to come, —  
see you — smile, —

and if it takes just a  
not a - bout the —  
if it takes just a

A E D

lit - tle while, o - pen your eyes and  
 things that you've done. — If your — life was  
 lit - tle while. I know you don't be -

A B

look at the day. — You'll see things in a  
 bad to — you, — just think what to —  
 lieve that it's true. — I nev - er meant an - y

E D/E

dif - f'rent — way. Don't stop  
 mor - row will do. —  
 harm to — you. —

A E D/E

think - ing a - bout to - mor - row. Don't stop



A E D/E

It - 'll soon be here. It - 'll be

A B

bet - ter than be - fore. Yes - ter - day's gone. Yes -

1,2 3 E D/E

- ter - day's gone. - ter - day's gone. Ooh,

A E D/E A Repeat and Fade

don't you look back.

# DREAM ON

Words and Music by  
STEVEN TYLER

Moderately slow

**Chord Diagrams:**  
 Fm:   
 Cm/F:   
 Fm6:   
 Bbm6/F:   
 Fm:   
 C7sus/F:   
 Fm:   
 Fm7:   
 Fm6:   
 Bbm6/F:

*mp*  
*mf*

Ev'ry time that I look in the mir - ror,  
 all these lines on my face get-tin' clear - er.  
 The past \_ is gone; \_

Fm Fm7 Fm6 Bbm6/F

it went by like \_\_\_\_\_ dusk to dawn. \_\_\_\_\_

Dm7b5 C Dm7b5 Bbm6/Db

Is-n't that the way \_\_\_\_\_ ev-'ry-bod-y's got \_\_\_\_\_ their dues \_\_\_\_\_ in life \_\_\_\_\_ to pay? \_\_\_\_\_

C Dbmaj7/C D7/C C7 Fm Eb

I know no-bod - y knows

*cresc.* *f*

Db Eb Fm Eb

where \_\_\_\_\_ it comes and where \_\_\_\_\_ it goes. \_\_\_\_\_ I know it's ev-'ry-bod-y's sin;

Db Eb Fm Fm7

you got to lose to know \_\_\_\_\_ how to win. \_\_\_\_\_

*mp*

Fm6 Bbm6/F Fm Fm9 Fm

Fm Fm7 Fm6 Bbm6/F Fm Fm7

Half\_ my life's in books' writ-ten pag - es, lived and learned from

*mf*

Fm6 Bbm6/F Fm Fm7

fools and from sag - es. You know\_ it's



Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bb C

Dream on, — dream on, —

Db Eb 3fr Fm

dream on, — dream your-self a dream come true.

Bb C

Dream on, — dream on, —

Db Eb 3fr Fm

dream on — and dream un-til your dream comes true.

Bb C

Dream on, — dream on, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex eighth-note pattern in the right hand. Chord diagrams for Bb and C are shown above the vocal staff.

Db Eb Fm G

dream on, — dream on, — Dream on, — dream on, —

Detailed description: This system contains measures 3-6. The vocal line continues with quarter notes G4, A4, Bb4, G4, A4, Bb4, G4, and A4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Db, Eb, Fm, and G are shown above the vocal staff. An 8va line is indicated above the G chord diagram.

Ab Bb Bbm/C C Bbm/C C Bbm/C C Bbm/C C

dream on, — ah. Ah. —

Detailed description: This system contains measures 7-10. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note G4-A4-Bb4-G4. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. Chord diagrams for Ab, Bb, and a sequence of Bbm/C and C are shown above the vocal staff. An 8va line is indicated above the first Bbm/C chord diagram.

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Fm Eb

Sing with me, sing for the years, —

Detailed description: This system contains measures 11-14. The vocal line has a half note G4-A4-Bb4-G4, followed by a repeat sign and a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. Chord diagrams for Bbm/C, C, Fm, and Eb are shown above the vocal staff. An 8va line is indicated above the first Bbm/C chord diagram, and the word 'loco' is written above the vocal staff for the final measure.

Db Eb Fm Eb

sing for the laugh - ter-'n' sing \_\_\_ for the tears. \_\_\_ Sing with me if it's just for to - day, \_

1 2

Db Eb Dm7b5 Db

may-be to-mor - row the good Lord will take you a-way. may be to-mor - row the good Lord \_ will take you a-

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

way.

Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C Bbm/C C

**Repeat and Fade**

*mf*



# DREAMER

Words and Music by RICK DAVIES  
and ROGER HODGSON

Moderately fast

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Moderately fast' and the dynamic is 'mf'.

**System 1:** The piano part begins with a D major chord. The vocal line starts with the lyrics 'Dream - er, you know you are a'. The piano accompaniment includes A7sus and A7 chords.

**System 2:** The piano part continues with D, A7sus, A7, and C chords. The vocal line continues with 'dream - er. Well, can you put your hands in your head, oh'. The piano accompaniment includes A7sus and A7 chords.

**System 3:** The piano part concludes with Fmaj7, G, D, A7sus, and A7 chords. The vocal line ends with 'no! I said dream - er, you're noth - ing but a'. The piano accompaniment includes A7sus and A7 chords.

D A7sus A7 C

dream - er. Well, can you put your hands in your head, oh

Fmaj7 G Fmaj7 G Ab 4fr

no! I said "Far \_\_\_\_\_

Bb(add9) Gm C

out, what a day, a year, a laugh it is."

Ab 4fr Bb(add9) 6fr Gm 3fr

You \_\_\_\_\_ know, well you know you had it

C Gm C

com - in' to you, now there's not a lot I can do.

D A7sus A7(add4) D

Dream - er, you stu - pid lit - tle dream - er;

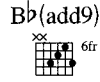
A7sus A7(add4) C Fmaj7 G

so now you put your head in your hands, oh no. Who!

D A7sus A7 D



I said



"Far out, what a day, a year, a



laugh it is." You know, well you



know you had it com - in' to you, now there's not a

C  
x 0 0 0

lot I can do.

*mp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics "lot I can do." are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords and moving lines, while the left hand plays a bass line. A dynamic marking of *mp* (mezzo-piano) is present. A guitar chord diagram for C major (x 0 0 0) is shown above the staff.

Bb/C  
x x

*b.d.*

Detailed description: This system contains the next two measures. The piano accompaniment continues in the grand staff. The right hand features a melodic line with a *b.d.* (basso continuo) marking. The left hand provides harmonic support. A guitar chord diagram for Bb/C (x x) is shown above the staff.

C  
x 0 0 0

(Work it out some - day.)

Detailed description: This system contains the next two measures. The piano accompaniment continues. The lyrics "(Work it out some - day.)" are written below the notes. A guitar chord diagram for C major (x 0 0 0) is shown above the staff.

Bb/C  
x x

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord and melodic phrase. A guitar chord diagram for Bb/C (x x) is shown above the staff.

If

I could see some - thing... (You can see an - y - thing you want, boy.)

If I could be some - one. — (You can be an - y - one.

Cel - e - brate, boy.) Well, if I can do some - thing... (Well,

you can do some - thing.) If I could do an - y - thing... — (But can you do some - thing

out \_\_\_\_\_ of this world?) \_\_\_\_\_

C

Take a dream on a Sun - day.

*cresc. little by little*

I'll take a life, take a

hol - i - day.

Take a lie, take a dream - er.

Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a - long...

*mf*



C F/C C F/C C

The first system of music features a guitar part with five measures of chords: C, F/C, C, F/C, and C. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Bbmaj7 C/Bb Bb C/Bb Bb C/Bb

The second system continues the guitar part with chords: Bbmaj7, C/Bb, Bb, C/Bb, Bb, and C/Bb. The piano accompaniment maintains the same rhythmic pattern as the first system.

Bb C/Bb Bb C

Dream - er. (Dream - er, dream - a - long.

The third system introduces a vocal line in the treble clef. The guitar part has chords: Bb, C/Bb, Bb, and C. The piano accompaniment continues. The lyrics are: "Dream - er. (Dream - er, dream - a - long."

Bbmaj7

Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,

The fourth system continues the guitar part with a Bbmaj7 chord. The piano accompaniment continues. The lyrics are: "Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,"

dream - a - long. — Come on, you dream - er, dream - a - long.) —

*cresc.*

D A7sus A7 D

Dream - er, you know you are a dream - er.

*f*

A7sus A7 C Fmaj7 G

Can you put your hands in your head, oh no! I said,

D A7sus A7 D

dream - er, you're noth - ing but a dream - er.

A7sus      A7      C      Fmaj7      G

Can you put your hands in your head, oh no! Oh

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a guitar line with chord diagrams for A7sus, A7, C, Fmaj7, and G, and a piano accompaniment with treble and bass staves.

Fmaj7      G      N.C.

no!

*gva*

Detailed description: This system contains measures 4-6. It includes guitar chords for Fmaj7, G, and N.C. (Natural Chord). The piano accompaniment features a *gva* (glissando) marking in the treble clef. The vocal line has the lyric 'no!'.

*(gva)*

*Fade out*

Detailed description: This system contains measures 7-9. It shows the continuation of the piano accompaniment with a *(gva)* marking. The piece concludes with the instruction 'Fade out'.

**Optional Ending**

*(gva)*

*rit.*

Detailed description: This system provides an 'Optional Ending' for the piece. It includes a *(gva)* marking and a *rit.* (ritardando) instruction. The piano accompaniment is shown in both treble and bass clefs.

# DRIVE MY CAR

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Moderately, with a beat

N.C. D7

Asked a girl what she  
I told the girl that my  
I told that girl I could

*mf*

G D7 G

want - ed to be. \_\_\_\_\_ She said, "Ba - by, can't you see? \_\_\_\_\_  
pros - pects were good, \_\_\_\_\_ And she said, "Ba - by, it's un - der - stood. \_\_\_\_\_  
start right a - way, \_\_\_\_\_ And she said, "Lis - ten babe, I got some - thing to say.

D7 G Dm(sus)/A

I wan - na be fa - mous, a star of the screen, \_\_\_\_\_ But you can do some - thing  
Work - ing for pea - nuts is all ver - y fine, \_\_\_\_\_ But I can show you a  
I got no car and it's break ing my heart, \_\_\_\_\_ But I found a driv - er, and

Bm G7

in be - tween: \_\_\_  
bet - ter time: \_\_\_  
that's a start: \_\_\_

Ba - by, you can drive my car, \_\_\_

Bm G7 Bm

Yes, I'm gon - na be a star, \_\_\_

Ba - by, you can drive my car, \_\_\_

E7 Am D G To Coda 1 A

and may - be I'll love \_\_\_ you."

2 A D7 G D7

Beep, beep, mm beep, beep. Yeah. \_\_\_

G D7 G Dm7/A

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The guitar part includes chord diagrams for G, D7, G, and Dm7/A.

Bm G7 Bm

Ba - by, you can drive my car, — Yes, I'm gon - na be a star, —

Musical notation for the second system, including guitar chord diagrams for Bm, G7, and Bm. The lyrics are: "Ba - by, you can drive my car, — Yes, I'm gon - na be a star, —".

G7 Bm E7 Am D G

Ba - by, you can drive my car, — and may - be I'll love — you."

Musical notation for the third system, including guitar chord diagrams for G7, Bm, E7, Am, D, and G. The lyrics are: "Ba - by, you can drive my car, — and may - be I'll love — you."

A

D.S. al Coda

Musical notation for the D.S. al Coda section, including a guitar chord diagram for A.

CODA

Repeat and Fade

A D G

Beep, beep, mm beep, beep. Yeah. —

Musical notation for the CODA section, including guitar chord diagrams for A, D, and G. The lyrics are: "Beep, beep, mm beep, beep. Yeah. —".

# EVERY BREATH YOU TAKE

Written and Composed by  
G.M. SUMNER

Moderate Rock

G

*mf*

Em

C

D

G

Ev - 'ry breath you —

Em

take, ev - 'ry move you — make,

ev - 'ry bond — you break, ev - 'ry step — you take, I'll be watch-ing you.

Chord diagrams: C, D, Dsus

Ev - 'ry sin - gle — day,

Chord diagrams: Em, D7sus, G

ev - 'ry word you — say, ev - 'ry game — you play,

Chord diagram: Em

ev - 'ry night — you stay, I'll be watch-ing you.

Chord diagrams: C, D, Dsus, G



Oh, can't you — see you be - long to

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Oh, can't you — see you be - long to". Above the vocal line are three guitar chord diagrams: C (x02321), C/Bb (x02321), and Am7 (x02021). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

me? How my poor heart — aches —

This system contains the second line of music. The vocal line continues with the lyrics "me? How my poor heart — aches —". Above the vocal line are two guitar chord diagrams: G (000321) and A7 (x02021). The piano accompaniment continues with the same bass line and right-hand accompaniment.

with ev - 'ry step — you take. Ev - 'ry move you —

This system contains the third line of music. The vocal line has the lyrics "with ev - 'ry step — you take. Ev - 'ry move you —". Above the vocal line are two guitar chord diagrams: D (xx0232) and D7sus (xx0232). The piano accompaniment continues with the same bass line and right-hand accompaniment.

make, ev - 'ry vow you — break,

This system contains the fourth line of music. The vocal line has the lyrics "make, ev - 'ry vow you — break,". Above the vocal line are two guitar chord diagrams: G (000321) and Em (022021). The piano accompaniment continues with the same bass line and right-hand accompaniment.

C D Dsus

ev - 'ry smile \_ you fake, ev - 'ry claim \_ you stake, I'll be watch - ing you.

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. Chord diagrams for C, D, and Dsus are provided above the staff. The lyrics are: "ev - 'ry smile \_ you fake, ev - 'ry claim \_ you stake, I'll be watch - ing you."

Em To Coda ⊕ Eb

Since you've gone, \_ I been lost \_

Detailed description: This system contains measures 4-6. Measure 4 is a whole rest for the vocal line. Measure 5 is a double bar line with a Coda symbol. Measure 6 begins in a new key signature of two flats (Bb). Chord diagrams for Em and Eb are provided. The lyrics are: "Since you've gone, \_ I been lost \_"

F


\_ with - out \_ a trace, I dream at night I can on - ly see \_ your face.

Detailed description: This system contains measures 7-9. The key signature remains Bb. Chord diagrams for F are provided. The lyrics are: "\_ with - out \_ a trace, I dream at night I can on - ly see \_ your face."


Eb F

I look a - round, but it's you I can't \_ re - place. I feel so cold and I

Detailed description: This system contains measures 10-12. Chord diagrams for Eb and F are provided. The lyrics are: "I look a - round, but it's you I can't \_ re - place. I feel so cold and I"



E $\flat$   3fr


long for your \_ em-brace. I keep cry - ing, ba - by, ba - by, please \_



G  Em 






C  D 





<sup>1</sup> Em  D 

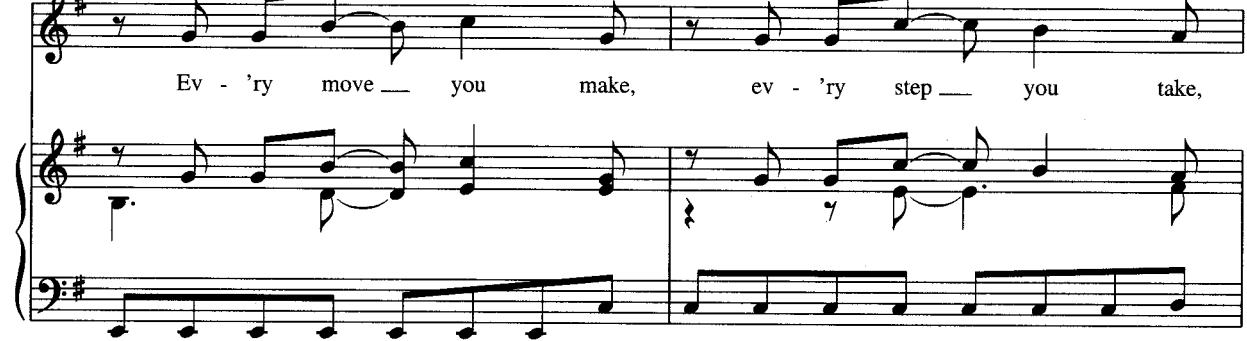


G  | 2 G  D.S. al Coda



Oh, can't you —

CODA  



Ev - 'ry move — you make, ev - 'ry step — you take,

D  Dsus  Em 



I'll be watch-ing you.

D7sus 



I'll be watch - ing

G Em

you. Ev - 'ry breath\_ take, ev - 'ry move\_ you make, ev - 'ry bond\_ you break,  
 you. (Ev - 'ry move\_ you make, ev - 'ry vow\_ you break, ev - 'ry smile\_ you fake,

C G

ev - 'ry step\_ you take, } ev - 'ry sin - gle day,  
 ev - 'ry claim\_ you stake, }  
 I'll be watch - ing you.

Em

ev - 'ry word\_ you say, ev - 'ry game\_ you play,

<p><b>Repeat and Fade</b></p> <p>C</p> <p>ev - 'ry night_ you stay.) I'll be watch - ing</p>	<p><b>Optional Ending</b></p> <p>C <span style="float: right;">G</span></p> <p>I'll be watch - ing you. _____</p>
--	---

# EYE IN THE SKY

Words and Music by ALAN PARSONS  
and ERIC WOOLFSON

Moderately

*mp*

D(add9)

D

D(add9)

D



1. Don't think — sor - ry's eas - i - ly said. —  
2.,3. (See additional lyrics)

*mf*

Bm9 D(add9) D

don't try —

D(add9) D Bsus Bm9

turn - ing ta - bles in - stead. — You've

G Gm Bm9

tak - en lots of chanc-es be - fore. — but I ain't gon - na give an - y more..

*8va 2nd & 3rd time* -----

E9 D

— Don't ask — me, that's how it goes; — 'cause



part of me knows what you're think - ing.

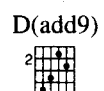
1

2,3

I am the



eye in the sky, — look - ing at you; —



I can read your mind. — I am the mak - er of rules —



D(add9)

D

F#m7



deal-ing with fools; \_\_\_\_\_ I can cheat - you blind. \_\_\_\_\_ And

G

Gm

Bm7



I don't need to see an - y more \_\_\_\_\_ to know - that I can read \_\_\_\_\_ your mind. \_\_\_\_\_

G

(Look-ing at you. \_\_\_\_\_ I can read \_\_\_\_\_ your mind. \_\_\_\_\_ Look-ing at you. \_\_\_\_\_

Bm7

G



I can read \_\_\_\_\_ your mind. \_\_\_\_\_ I can read \_\_\_\_\_ your mind. \_\_\_\_\_  
 Look-ing at you. \_\_\_\_\_)

1 D.S. 2

I am the

3 Bm9

*(Begin instrumental solo, ad lib.)*

G Repeat ad lib. and Fade

*Additional Lyrics*

- |  |   |
|--|---|
| <p>2. Don't say words you're gonna regret.<br/>         Don't let the fire rush to your head.<br/>         I've heard the accusation before,<br/>         And I ain't gonna take any more,<br/>         Believe me.<br/>         The sun in your eyes<br/>         Made some of the lies worth believing.<br/> <i>(To Chorus:)</i></p> | <p>3. Don't leave false illusions behind.<br/>         Don't cry 'cause I ain't changing my mind.<br/>         So find another fool like before,<br/>         'Cause I ain't gonna live anymore believing<br/>         Some of the lies, while all of the signs are deceiving.<br/> <i>(To Chorus:)</i></p> |
|--|---|

# GIVE A LITTLE BIT

Words and Music by RICK DAVIES  
and ROGER HODGSON

Moderately

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part features a steady accompaniment with chords and moving bass lines. The vocal part includes lyrics and melodic lines. Guitar chords are indicated above the vocal line.

**System 1:** Chords: A7, D, A7, D, G. Lyrics: Give a lit - tle bit, \_\_\_\_\_

**System 2:** Chords: A7, G, A7, G, D, A7. Lyrics: give a lit - tle bit \_\_\_ of your love \_\_\_ to me.

**System 3:** Chords: D, G, A7, G, A7, G. Lyrics: I'll give a lit - tle bit, \_\_\_\_\_ I'll give a lit - tle bit \_\_\_ of my { love - life -

**System 4:** Chords: D, A7, D, G. (No lyrics shown for this system)

A7 G A7 G Bm

— to you. There's so much — that we need —  
 — for you. Now's the time — that we need —

Esus E To Coda G Bm/A A7

— to share, — so send a smile — and show — you care. —  
 — to share, — so

D/A A7 D A7

I'll give a lit - tle bit, —

D G A7 G

I'll give a lit - tle bit — of my life — for you.

A7 G D A7

So, give a lit - tle bit, \_\_\_\_\_

D G A7 G

oh, give a lit - tle bit \_\_\_\_\_ of your time \_\_\_\_\_ to me.

A7 G Bm Esus E

See the man \_ with the lone - ly eyes? \_ Oh,

G Bm/A A7 D/A A7

take his hand; \_ you'll be \_\_\_\_\_ sur - prised. \_

F#m7 Bm F#m7

Sax solo ad lib.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a saxophone solo with a melodic line of eighth notes. Above the staff are three guitar chord diagrams: F#m7, Bm, and F#m7. The lower staff is a bass clef with a key signature of one sharp, containing a piano accompaniment of eighth notes.

Bm F#m7 G

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp, containing piano accompaniment chords. Above the staff are three guitar chord diagrams: Bm, F#m7, and G. The lower staff is a bass clef with a key signature of one sharp, containing piano accompaniment eighth notes.

C G A D/A A D/A

(Ah. \_\_\_\_\_)

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp, containing a vocal line with a long note and a slur. Above the staff are six guitar chord diagrams: C, G, A, D/A, A, and D/A. Below the staff is the text "(Ah. \_\_\_\_\_)". The lower staff is a bass clef with a key signature of one sharp, containing piano accompaniment chords and eighth notes.

A D/A A D/A A D/A

Ah. \_\_\_\_\_ Ah.) \_\_\_\_\_

The fourth system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp, containing a vocal line with a long note and a slur. Above the staff are six guitar chord diagrams: A, D/A, A, D/A, A, and D/A. Below the staff is the text "Ah. \_\_\_\_\_ Ah.) \_\_\_\_\_". The lower staff is a bass clef with a key signature of one sharp, containing piano accompaniment chords and eighth notes.

A A7

D.S. al Coda

Solo ends

CODA G

find your - self; we're on

C G A D/A A D/A

our way back home. Oh, go - in' home.

A D/A A D/A A D/A

Don't you need, don't you need to feel at home?

A D/A D G/D A/D G/D D

Oh, yeah, we got - ta sing.

# FAITHFULLY

Words and Music by  
JONATHAN CAIN

Slow Rock

**B** **G#m**  
x 4fr

*mf*

**B/F#** **E**

High - way,

**B** **G#m**  
x 4fr

run life in - to the mid - night sun. un - der the big top world;

**E** **B**

Wheels go 'round and 'round; you're on my mind. we all need the clowns to make us smile.



Through Rest - less hearts sleep a -  
 space and time al - ways an -

G#m

E

lone to - night, - send - in' all my love - a - long the  
 oth - er show. Won - d'ring where I am; lost with -

B/F#

F#

E

G#m

wire. They say that the road ain't no place to start a fam -  
 out you. And be - ing a - part ain't eas - y on this

B

Emaj7

G#m

- 'ly. Right down the line it's been you and me. -  
 love af-fair; two strang - ers learn to fall in love a - gain. -

B E

And lov - in' a mu - sic man\_ ain't al - ways what it's  
I get the joy\_ of re - dis-

B F# D#m 6fr

s'posed to be. \_ }  
cov - 'ring you. \_ }

Oh girl, you stand\_ by

F# C#m 4fr

me. I'm for - ev - er\_ yours, \_

E B

faith - ful - ly. \_

*mp*

G#m 4fr

B/F#

1 E

2 E

Cir - cus

B

G#m 4fr

1. Oh, oh,

2.-5. (Vocal ad lib.)

*f*

B/F#

1-4 E

5 E

oh.

# FOOLS GOLD

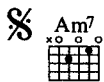
Words and Music by JOHN SQUIRE  
and IAN BROWN

$\text{♩} = 112$



1. || 2.

1. 2. The



Gold road's sure a long — road, —  
(% see block lyric)

winds on through the hills— for fif - teen days.

The pack on my back is ach - ing, the

*To Coda* ⊕

straps seem to cut me like a knife.—



1.

2.

2. The

I'm no clown I won't back down, I don't need you to tell— me what's go - ing

down. Down down— down—

— down, da down, down, down.

The first system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "— down, da down, down, down." The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

Down, down,— down,— down, da down, down, down.

The second system continues the vocal and piano parts. The vocal line has the lyrics "Down, down,— down,— down, da down, down, down." The piano accompaniment maintains the same rhythmic texture.

Am C

The third system shows the piano accompaniment continuing. Above the staff, two guitar chord diagrams are provided: an Am chord (x02020) and a C chord (x32310). The vocal line is mostly silent in this system.

G Am

I'm stand - ing a - lone,

The fourth system features the piano accompaniment and the vocal line. Above the staff, two guitar chord diagrams are provided: a G chord (320033) and an Am chord (x02020). The vocal line has the lyrics "I'm stand - ing a - lone,". The piano accompaniment continues with the established rhythmic pattern.



I'm watch-ing you all, I'm see-ing you sink-ing.



I'm stand-ing a-lone, you're weigh-ing your gold, I'm watch-ing you sink-



- ing. Fool's gold.

*D.%. al Coda*

3. These



♠ Coda



The first system of the Coda section. The vocal line consists of three whole rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of one flat (B-flat major or D minor).

Some-times you have to try — to get a - long dear,

The second system of the Coda section. The vocal line contains the lyrics "Some-times you have to try — to get a - long dear,". The piano accompaniment continues with the same rhythmic pattern.

I know the truth and I — know what you're think - ing.

The third system of the Coda section. The vocal line contains the lyrics "I know the truth and I — know what you're think - ing.".

Down, down, — down, — down, da down, down.

The fourth system of the Coda section. The vocal line contains the lyrics "Down, down, — down, — down, da down, down.".

N.C.

down.

Drums

Drums

Am

C

G

Am

C

I'm stand - ing a - lone, — I'm watch - ing you all, —

G

Am

— I'm see - ing you sink - ing. I'm stand - ing a - lone, —



# FREE BIRD

Words and Music by ALLEN COLLINS  
and RONNIE VAN ZANT

Slowly

*mf*



If I leave here to mor  
Bye, bye ba - by, it's been a sweet row,  
love



Would you still re - mem - ber me?  
though this feel - ing I can't change.

**G** **D/F#** **Em**

For I must be trav - 'ling on now  
 But please don't take it so bad ly

**F** **C** **D**

'cause there's too man - y plac - es I've got to see.  
 'cause the Lord knows I'm to blame.

**G** **D/F#** **Em**

But if I stayed here with you, girl,

**F** **C** **D**

things just could - n't be the same.



'Cause I'm as free — as a bird now,



And this bird you'll nev - er change,



And this bird you can - not change,



And this bird you can - not change.

To Coda

**F** **C** **D**

Lord knows I can't change...

**G** **D/F#** **Em**

(Instrumental)

**F** **C** **1 D** **2 D**

D.C. al Coda

**CODA** **F** **C** **D**

Lord, help me, I can't change.

# GLORIA

Words and Music by  
VAN MORRISON

Steady Rock

C B $\flat$  F C B $\flat$  F C B $\flat$  F  
 Like to tell you 'bout my ba - by. here, You know she comes 'round. just a - bout mid - night.

C B $\flat$  F C B $\flat$  F C B $\flat$  F  
 Just 'bout five feet four - from her head to the Makes me feel so good Lord, makes me feel al -

C B $\flat$  F C B $\flat$  F C B $\flat$  F C B $\flat$  F  
 ground. right. Well, she comes a - round here just a - bout mid - Walk-in' down my street, comes up to my



C Bb F C Bb F C Bb F C Bb F

night. She makes me feel so good, Lord, makes me feel al -  
house. She knocks up - on my door, — makes me feel al -

C Bb F C Bb F C Bb F C Bb F

right. — } Her name is G l  
right. — }

C Bb F C Bb F C Bb F C Bb F

o r i a,

C Bb F C Bb F C Bb F

G l o r i a, (Glo - ri - a.) G l o r i

C Bb F C Bb F C Bb F

a. (Glo - ri - a.) G l o r i a. (Glo - ri -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F. The bottom two staves are piano accompaniment.

C Bb F C Bb F C Bb F C Bb F

a.) Al - right, one time. (Glo - ri - a.) (Glo - ri -

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The bottom two staves are piano accompaniment.

C Bb F C Bb F C Bb F C Bb F

a.)

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F, C, Bb, F, C, Bb, F. The bottom two staves are piano accompaniment, featuring triplets in the right hand.

1 C Bb F C Bb F 2 C Bb F C

Yeah, she comes a - round

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Bb, F, C, Bb, F in two measures. The bottom two staves are piano accompaniment, featuring triplets in the right hand.

# GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately slow, in 2

Piano introduction in G minor, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb and Eb).

**Gm** **C** **F**

When are you gon - na come down then When are you going to land  
What do you think you'll do then I bet that -'ll shoot down your plane

Vocal line with piano accompaniment. The piano part features chords in Gm, C, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

**Bb** **Eb** **C7** **F**

I should have stayed on the farm Should have list - ened to my old man  
It -'ll take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain

Vocal line with piano accompaniment. The piano part features chords in Bb, Eb, C7, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

**Gm7** **Bb** **C7** **F**

You know you can't hold me for - ev - er I did - n't sign up with you  
May - be you'll get a re - place - ment there's plen - ty like me to be found

Vocal line with piano accompaniment. The piano part features chords in Gm7, Bb, C7, and F. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

**Bb** **Eb** **C7** **F**

I'm not a present for your friends to open this boy's too young to be  
mon-grels who ain't got a penny Sniff-ing for tit-bits like

**Db** **Eb7** **Ab**

sing-ing you On the blues ground Ah

**Db** **Bbm** **C7** **F**

Ah So good-bye yel-low brick

**A7** **Bb** **F** **D7**

road Where the dogs of so-ci-et-y howl You can't plant me in your pent-

**Gm** **C7** **F** **Dm**

house I'm go - ing back to my plough Back to the howl - ing old owl

**A** **Bb** **Db** **Eb**

in the woods Hunt - ing the hom - y back toad Oh I've fin -

**F** **Am** **Dm** **Bb** **C7** **Db**

- 'ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

**Eb** **Ab** **Db** **Bbm**

Ah Ah

**C7** **F** **F**

Ah Ah

# GREEN-EYED LADY

Words and Music by JERRY CORBETTA,  
J.C. PHILLIPS and DAVID RIORDAN

Moderate rock

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano introduction marked *mp*. The first system contains the initial piano accompaniment. The second system includes first and second endings for the piano part. The third and fourth systems continue the piano accompaniment. The fifth system marks the beginning of the vocal entry, with lyrics: "Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly". Above the vocal line, chords are indicated: Em, Em7, A9, and C6. The piano accompaniment for the vocal section is marked *mf*. The sixth system continues the vocal line with lyrics: "towards the sun. Green-Eyed La - dy, o - cean la -". Above this line, chords Em and Em7 are indicated. The piano accompaniment continues throughout the vocal section.

A9 C6 Em

dy, Sooth-ing ev-ry rag-ing wave that comes.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a grand staff with treble and bass clefs. The lyrics are: "dy, Sooth-ing ev-ry rag-ing wave that comes." There are three-measure triplets in the vocal line and piano accompaniment.

Em Em7 A9 C6

Green-Eyed La-dy, pas-sion's la-dy, dressed in love she lives

This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a grand staff with treble and bass clefs. The lyrics are: "Green-Eyed La-dy, pas-sion's la-dy, dressed in love she lives".

Em Em7

for life to be. Green-Eyed La-dy feels

This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a grand staff with treble and bass clefs. The lyrics are: "for life to be. Green-Eyed La-dy feels".

A9 C6 Em

life I nev-er see set-ting sons and lone-ly lov-ers free.

This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a grand staff with treble and bass clefs. The lyrics are: "life I nev-er see set-ting sons and lone-ly lov-ers free." There are three-measure triplets in the vocal line and piano accompaniment.

This system contains the ninth and tenth staves of music, which are piano accompaniment staves. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a grand staff with treble and bass clefs.

Em                  Em7                  A9                  C6

Green-Eyed La - dy, wind-swept la - dy, \_\_\_\_\_ rules the night, \_\_\_\_\_ the waves, \_\_\_\_\_ the sand..

Em                  Em7                  A9

\_\_\_\_\_ Green-Eyed La - dy, o-cean la - dy, \_\_\_\_\_ child of

C6                  Em                  D.S. al Coda

na - ture \_\_\_\_\_ friend of man. \_\_\_\_\_

Coda                  Em9(maj7)



# HEART AND SOUL

Words and Music by MIKE CHAPMAN  
and NICKY CHINN

Moderate Rock

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). Chord diagrams for A6, G6, and D are provided above the piano parts. The lyrics are as follows:

**System 1:** *f* (piano) **A6** **G6** **A6** **G6**

**System 2:** **A6** **G6** **D**

**System 3:** **A6** **G6** **A6**

**System 4:** **G6** **A6** **G6**

**Lyrics:**

Two o'clock this morn - ing. If she should come a - call -  
Can't you see her stand - ing there? See how she looks, see how

ing she cares. I would-n't dream of turn - ing her a - way.  
I let her steal the night a - way from me.

D/G A6 G6

And if it got hot and hec - tic,  
Nine o'clock this morn - ing,

A6 G6 A6

I know she'd be e - lec - tric  
She left with - out a warn - ing.

I'd let her take her chanc -  
I let her take ad - van -

G6 G

- es with me. You see she gets what she wants  
- tage of me. You see she got what she want-ed

A G'

} 'cause she's heart and soul, she's hot and cold.

A G A

She's got it all, hot lov-ing ev-'ry

This system contains the first three measures of the piece. It features guitar chords A, G, and A above the staff. The lyrics are 'She's got it all, hot lov-ing ev-'ry'. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

A6 G6 A6 G6

night.

night.

This system contains measures 4 through 7. It features guitar chords A6, G6, A6, and G6 above the staff. The word 'night.' is written below the first measure. The music continues with a piano accompaniment.

A6 G6 D

This system contains measures 8 through 11. It features guitar chords A6, G6, and D above the staff. The piano accompaniment includes a double bar line and repeat signs in measures 9 and 10.

A E9 A

This system contains the final three measures of the piece. It features guitar chords A, E9, and A above the staff. The piano accompaniment continues with a steady rhythm.



First system of musical notation, including guitar chord diagrams for E9, A, and E9, and piano accompaniment.



Second system of musical notation, including guitar chord diagrams for A, E9, and G, and piano accompaniment. Lyrics: "Yeah, she's heart and soul, \_"



Third system of musical notation, including guitar chord diagrams for A, G, and A, and piano accompaniment. Lyrics: "she's hot and cold, \_"



Fourth system of musical notation, including guitar chord diagrams for G, A, and G, and piano accompaniment. Lyrics: "she's got it all. She's\_ heart and"

A G A G

soul, \_ Yeah!

This system shows the first four measures of a musical phrase. The guitar part is indicated by chord diagrams for A and G. The vocal line has lyrics 'soul, \_' and 'Yeah!'.

The piano accompaniment for the first system, featuring a treble and bass clef with various notes and rests.

A G A G

A G A G

This system shows the guitar chord diagrams for the second system, which are A, G, A, and G.

The piano accompaniment for the second system, continuing the musical texture with chords and melodic lines.

A G A6

She's got lov-in' ev-'ry night.

This system introduces the lyrics 'She's got lov-in' ev-'ry night.' and includes a guitar chord diagram for A6.

The piano accompaniment for the third system, corresponding to the lyrics.

G6 A6 G6

Repeat and Fade

This system shows guitar chords G6, A6, and G6, along with the instruction 'Repeat and Fade'.

The piano accompaniment for the fourth system, concluding the piece with a final melodic and harmonic statement.

# HEAT OF THE MOMENT

Words and Music by GEOFFREY DOWNES  
and JOHN WETTON

Moderately bright

Ab Bbm Gb Ab Db

mf

Ab Bbm Gb Ab Db

Ab Bbm Gb Ab Db

I nev - er meant to be so bad\_\_ to you,

Ab Bbm Gb Ab Db

one thing I said that I would nev - er do.

Detailed description: This is a musical score for guitar and piano. It consists of three systems of music. Each system has a guitar part at the top with five chords: Ab, Bbm, Gb, Ab, and Db. The piano part is written in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The first system starts with a piano (mf) dynamic. The second system includes the lyrics 'I nev - er meant to be so bad\_\_ to you,'. The third system includes the lyrics 'one thing I said that I would nev - er do.' The score uses treble and bass clefs for the piano part and a single staff for the guitar part.

Ab Bbm Gb Ab Db

A look from you and I would fall from grace,

Ab Bbm Gb Db/F Gb

and that would wipe the smile right from my face.

Ab Bbm Gb Ab Db

Do you re-mem-ber when we used to  
 And now you find your-self in eight - y -  
 And when your looks have gone and you're a -

Ab Bbm Gb Ab Db

dance two. lone,  
 and in - ci - dents a - rose from cir - cum  
 Those dis - co hot - spots hold no charm for  
 how man - y nights you'd sit be - side the

Ab Bbm Gb Ab Db

stance?  
you.  
phone.

One thing led to an - oth - er. We \_ were  
You can con - cern your - self with big - ger  
What were the things you want - ed for \_ your -

Ab Bbm Gb Db/F Gb

young.  
things.  
self?

And we would scream to - geth - er songs . un -  
You catch the pearl and ride the drag - on's  
Teen - age am - bi - tions you re - mem - ber

Db Ab

sung. \_\_\_\_\_  
wings. \_\_\_\_\_  
well. \_\_\_\_\_

It was the heat \_ of the mo -  
'Cause it's the heat \_ of the mo -  
It was the heat \_ of the mo -

Gb Ab Db Ab Bbm Gb

- ment,  
- ment,  
- ment,

tell - ing me what \_ my heart \_ meant. \_ The  
heat of \_ the mo - ment. \_ The  
tell - ing you what \_ your heart \_ meant. \_ The



Db Ab/C 1 Bbm Ebm Absus

To Coda

heat of the mo - ment showed in your eyes.  
heat of the mo -  
heat of the mo -

Detailed description: This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). Above the vocal line are guitar chord diagrams for Db, Ab/C, Bbm, Ebm, and Absus. A '1' above the Bbm chord indicates the first ending. The lyrics are 'heat of the moment showed in your eyes.' with three lines of text below the first line.

Ab 2 Bbm Ebm Absus

- ment shows in your eyes.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line are guitar chord diagrams for Ab, Bbm, Ebm, and Absus. A '2' above the Bbm chord indicates the second ending. The lyrics are '- ment shows in your eyes.' with a circled '3' and '4' above the notes.

Ab/Gb Db/F Ab7/Eb Ab/Bb

Detailed description: This system contains the third line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line are guitar chord diagrams for Ab/Gb, Db/F, Ab7/Eb, and Ab/Bb. The piano accompaniment includes a Bbm6 chord diagram below the bass line.

Bbm6

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line is a guitar chord diagram for Bbm6. The piano accompaniment includes a circled '3' and '4' above the notes.

Ab/Bb



Bbm6



Ab/Bb



Bbm6



Ab/Bb



Gb



D.S. al Coda

CODA

Bbm Ebm Absus Ab/Gb

- ment shows in your eyes.

Db/F Ab7/Eb Db Ab

Heat of the mo -

Gb Ab Db Ab Bbm Gb

- ment. Heat of the mo - ment.

Db Ab/C Bbm Ebm Absus Ab

Heat of the mo - ment. Repeat and Fade

# HEAVEN

Words and Music by BRYAN ADAMS  
and JIM VALLANCE

## Slow Rock

**C** **Am** **C/G** **F5**

*mf*

**C** **Am** **C/G**

**F(add2)** **C** **Am7**

Oh, think - in' a - bout \_\_\_ all our  
Oh, once in your life \_\_\_ you will

**G** **Dm** **Am**

young - er years; - there was on - ly you \_\_\_ and me; \_\_\_ we were  
find some - one \_\_\_ who will turn your world \_ a - round; - bring you

Bb(add2)



Gsus



G



C



Am7



young and wild \_\_\_ and free. \_\_\_  
up when you're feel - ing down. -

Now noth - ing can take \_\_\_ you a -  
Yeah, noth - ing could change - what you

G



Dm



Am



way from me. \_\_\_  
mean to me. -

We've been down that road be - fore, - but that's  
Oh, there's lots that I could say. - Just

Bb(add2)



F/A



Gsus



G



o - ver now. -  
hold me now, -

You keep me com - in' back for more. -  
'cause our \_\_\_ love will light the way. - And

F



G



Am



C



F



Ba - by, } you're all \_\_\_ that I want

when you're ly - in' here - in my arms. I'm

G Am G

find - ing it hard\_ to be - lieve we're in heav - en. And

F G Am C F

love is all\_ that I need, and I found it there\_ in your heart. It

G Am

is - n't too hard\_ to see\_ we're in heav - en.

1  
G5 3fr




C Am C/G F(add2)

2

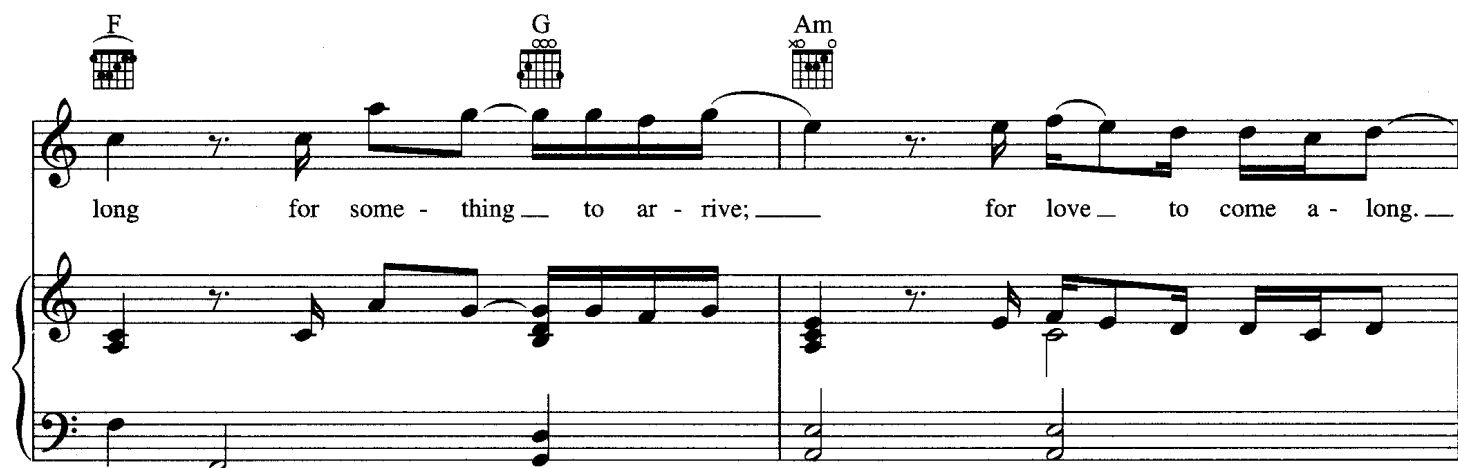
G  Dm  C/E 





heav - en. I've been wait - ing for — so



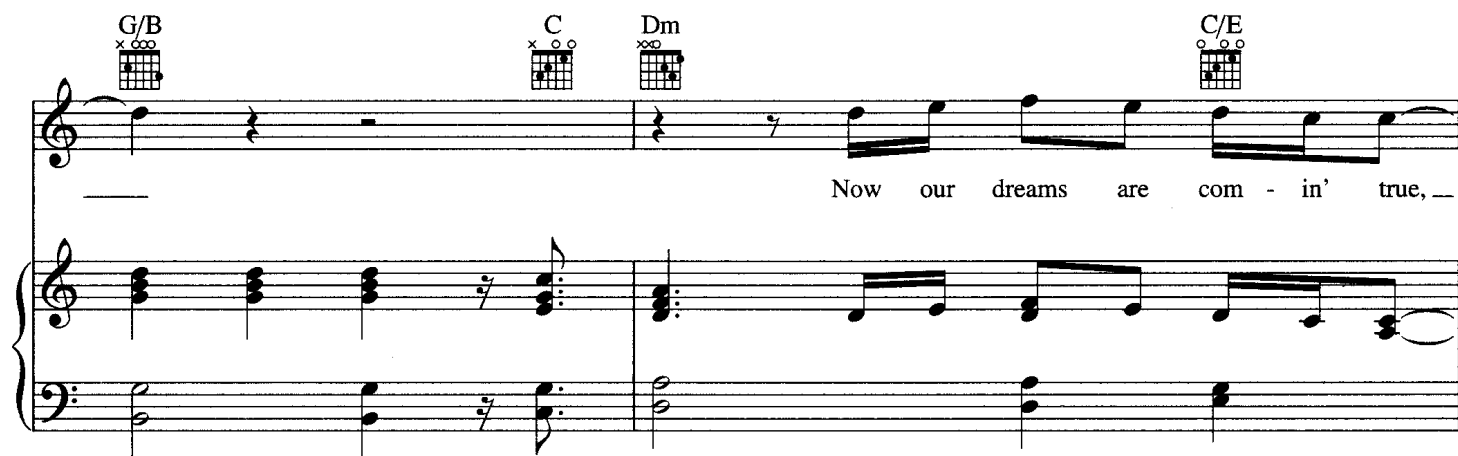
F  G  Am 


long for some - thing — to ar - rive; — for love — to come a - long. —



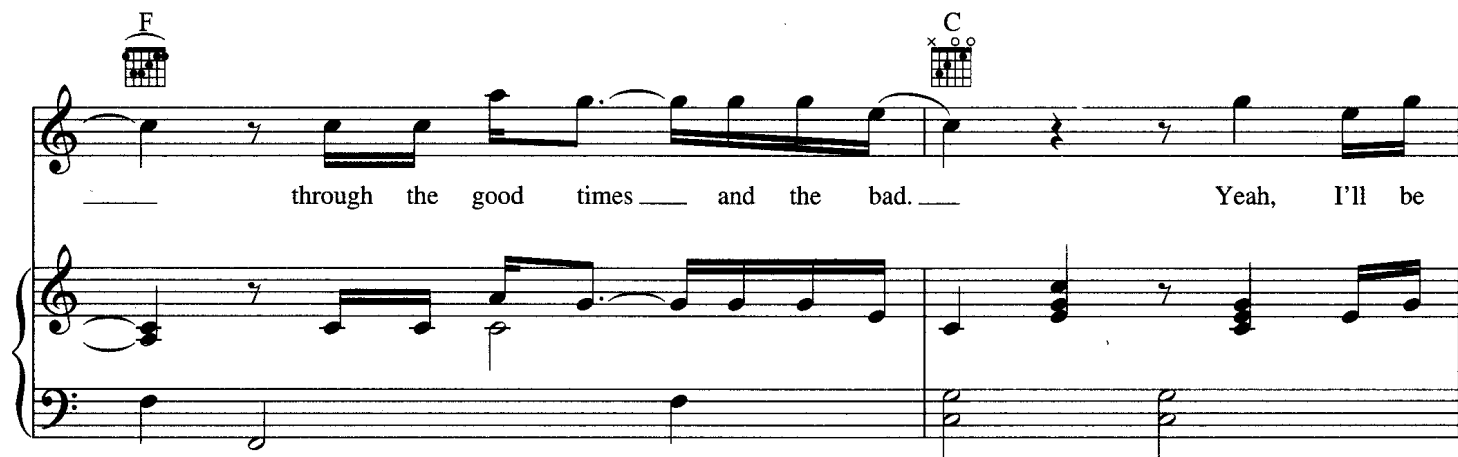
G/B  C  Dm  C/E 

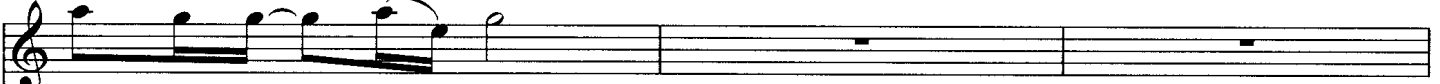
— Now our dreams are com - in' true, —



F  C 

— through the good times — and the bad. — Yeah, I'll be





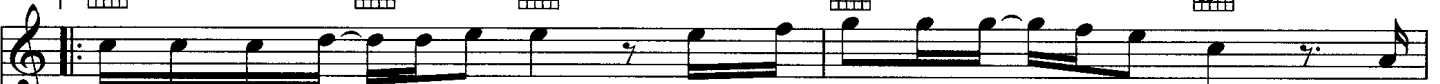
stand - in' there \_ by \_ you.



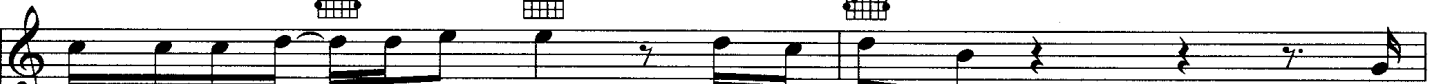
And



Repeat and Fade



ba - by, you're all \_ that I want when you're ly - in' here \_ in my arms. I'm



find - ing it hard \_ to be - lieve we're in heav - en. And





F G Am C F

love is all \_\_\_ that I need, and I found it there \_ in your heart. It

G Am G

is - n't too hard \_ to see \_ we're in heav - en, heav - en. \_\_\_\_\_

**Optional Ending**

F G Am C F

ba - by, you're all \_\_\_ that I want when you're ly - in' here \_ in my arms. I'm

G Am G

find - ing it hard \_ to be - lieve we're in heav - en.

# I FEEL FINE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Bright Rock

**G7**

Ba - by's good to me, — you know, — she's hap - py as can be, —  
Ba - by says she's mine, — you know, — she tells me all the time, —  
Ba - by says she's mine, — you know, — she tells me all the time, —

**D**

— you know, — she said so.  
— you know, — she said so.  
— you know, — she said so.

C Bb/C G7

I'm in love with her and I feel fine.  
 I'm in love with her and I feel fine.  
 I'm in love with her and I feel fine.

2,3 G7 G Bm

I'm so glad that

C D G Bm

she's my lit - tle girl. She's so glad she's

C D G7

tell - ing all the world that her ba - by buys her things, you know, he

D



buys her dia - mond rings — you know, — she said so.

C



To Coda

G7



D.S. al Coda

She's in love — with me and I — feel — fine. —

CODA

G7



D



C



— She's in love — with me and I — feel — fine. —

G7



no chord

Repeat and Fade

# IF YOU LEAVE ME NOW

Words and Music by  
PETER CETERA

Moderately slow

C G/C C G/C C G/C C G/C C G/C C

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The chords are C, G/C, C, G/C, C, G/C, C, G/C, C, G/C, C.

Cmaj7 Am7

If you leave me now, — you'll take a - way the big - gest part —  
 leave me now, — you'll take a - way the ver - y heart —

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The chords are Cmaj7 and Am7.

Em7 Am7 D7

— of me. — Ooh, — no, — ba - by, please —  
 — of me. — Ooh, — no, — ba - by, please —

The second line of the song continues the vocal melody and piano accompaniment. The chords are Em7, Am7, and D7.

G 1 C G C 2 C

— don't go. — And if you — Ooh, —  
 — don't go. —

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The chords are G, C, G, C, and C.

Am7 D7 G C G C

girl, I just want you to stay.

F9sus Bbm/F

A love like ours is love  
We've come too far to leave

F Am7

that's hard to find. How could we let  
it all be hind. How could we end

F G 1,3 C Am7 E7 2,4 C

it slip a-way? When to-mor-  
it all this way?

Em7 Am7 Dm Em

- row comes, — then we'll both — re - . gret — the things we said — to - day. —

Fm Cmaj7

To Coda ⊕

Am7 Em7

Am7 D G C



D.S. al Coda  
(with repeats)

The first system of music features a vocal line with a whole rest followed by a half rest, and a piano accompaniment. The piano part includes three triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. The time signature changes from 2/4 to 4/4.

CODA



The CODA section begins with a key signature change to one flat (Bb). The vocal line contains the lyrics "If you leave me now, you'll". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a Cmaj7 chord diagram shown above the staff.



The second system of music continues the vocal line with the lyrics "take a - way the big - gest part of me. Ooh,". The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand, with Am7 and Em7 chord diagrams shown above the staff.



The third system of music concludes the vocal line with the lyrics "no, ba - by, please don't go.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with Am7, D7, and G chord diagrams shown above the staff.



C Am7 D7 G

This system shows the first four measures of the piece. The guitar part has chords C, Am7, D7, and G. The piano accompaniment features a bass line and a treble line with triplets in measures 2 and 4.

C G C G C G C Am7 D7

Ooh, — girl, — just  
Ooh, ma - ma, — I just

This system contains the first vocal entry. The guitar part includes chords C, G, C, G, C, G, C, Am7, and D7. The piano accompaniment is marked 'p' and features a steady bass line. The vocal line enters in measure 8 with the lyrics 'Ooh, — girl, — just' and 'Ooh, ma - ma, — I just'.

G C Am7 D7

got to have - you by my side. —  
got to have - your lov - in'. —

This system continues the vocal line. The guitar part has chords G, C, Am7, and D7. The piano accompaniment continues with triplets in measures 10 and 12. The vocal line has lyrics 'got to have - you by my side. —' and 'got to have - your lov - in'. —'.

G C G C G C G C Repeat and Fade

Ooh, —

This system concludes the piece. The guitar part has chords G, C, G, C, G, C, G, C. The piano accompaniment is marked 'p' and features a steady bass line. The vocal line has the lyric 'Ooh, —' and ends with a repeat sign and 'Repeat and Fade'.

# I WANT TO KNOW WHAT LOVE IS

Words and Music by  
MICK JONES

Moderately

The musical score is arranged for guitar and piano. It features a guitar part with chord diagrams and a piano accompaniment with right-hand (R.H.) and left-hand parts. The tempo is marked 'Moderately'. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system shows the beginning of the piece with guitar chords Em, D, G, and C. The second system includes the vocal line with the lyrics 'I've got - ta take a lit - tle time,'. The third system includes the vocal line with the lyrics 'a lit - tle time to think things o - ver.' and guitar chords G, C, and Em. The piano accompaniment provides harmonic support for both the guitar and the vocal lines.

Em 0 000      D 0      G x000      C 0 0

R.H. *mf*

Em 0 000      Em 0 000      D 0

G x000      C 0 0      Em 0 000

I've got - ta take a lit - tle time,

a lit - tle time to think things o - ver.



Em 0 000      D 0      G x000

ders. me.      Through the clouds I see love shine.      It keeps me  
I've got no-where left to hide.      It looks like

C 0 0      Em 0 000

warm as life grows cold er.      In my  
love has fi - n'ly found me.

C/A 0 3fr.      Am 0 0      D/A 00      Am 0 0      C/A 0 3fr.      Am 0 0

life \_\_\_\_\_ there's been heart-ache and pain...      I don't know \_\_\_\_\_ if I can

D/A 00      Am 0 0      C/A 0 3fr.      Am 0 0      D/A 00      Am 0 0

face \_\_\_\_\_ it a - gain. \_\_\_\_\_ Can't stop now. \_\_\_\_\_ I've trav - eled so far \_\_\_\_\_ to

C  $\begin{matrix} 0 & 0 \\ \bullet & \bullet \end{matrix}$  G/B  $\begin{matrix} x & 0 \\ \bullet & \bullet \end{matrix}$  Am  $\begin{matrix} 0 & 0 \\ \bullet & \bullet \end{matrix}$  G  $\begin{matrix} x & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  C/D  $\begin{matrix} 0 & 0 & 0 \\ \bullet & \bullet & \bullet \end{matrix}$

G  $\begin{matrix} x & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  Em  $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

change this lone - ly life. I want to know what love is.

D  $\begin{matrix} 0 \\ \bullet \end{matrix}$  Am  $\begin{matrix} 0 & 0 \\ \bullet & \bullet \end{matrix}$  Em  $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  D  $\begin{matrix} 0 \\ \bullet \end{matrix}$

I want you to show me.

G  $\begin{matrix} x & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  Em  $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  D  $\begin{matrix} 0 \\ \bullet \end{matrix}$  Am  $\begin{matrix} 0 & 0 \\ \bullet & \bullet \end{matrix}$  Em  $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  1. D  $\begin{matrix} 0 \\ \bullet \end{matrix}$

I want to feel what love is. I know you can show me.

D7  $\begin{matrix} 0 \\ \bullet \end{matrix}$  Em  $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  2. D  $\begin{matrix} 0 \\ \bullet \end{matrix}$

*D.S. and fade*

me.

# IN THE SUMMERTIME

Words and Music by  
RAY DORSET

With a steady beat

§ E

Ch - ch - ch, uh! Ch - ch - ch, uh!

*mf*

A




Ch - ch - ch, uh! Ch - ch - ch, uh! Ch - ch - ch, uh!

E


Ch - ch - ch, uh! Ch - ch - ch, uh! Ch - ch - ch, uh!


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B  A  E 


Ch - ch - ch, uh! Ch - ch - ch, uh! Ch - ch - ch, uh!



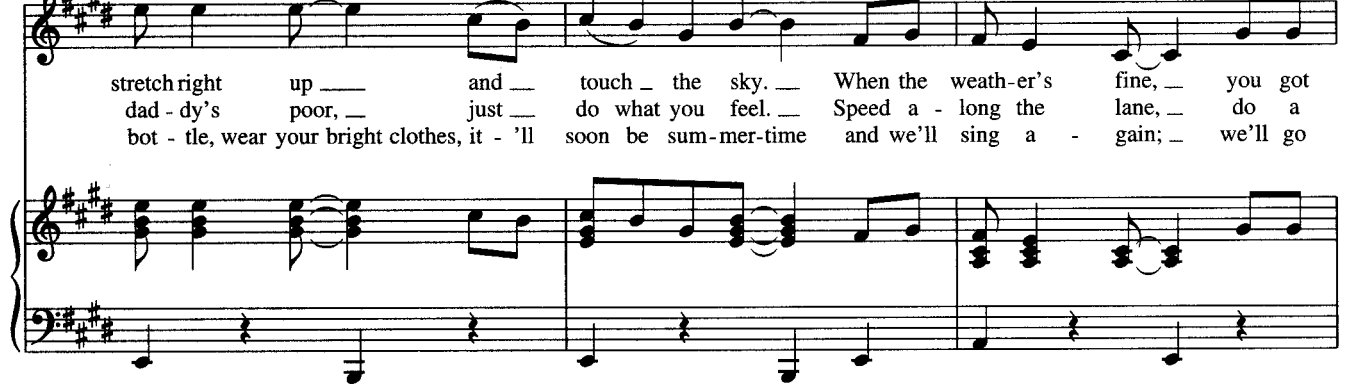
E 


Ch - ch - ch. In the sum-mer - time — when the weath-er is high, — you can  
 dad-dy's rich, — take her out for a meal. — If her  
 (D.S.) When the win-ter's here, — yeah, it's par - ty - time. — Bring a



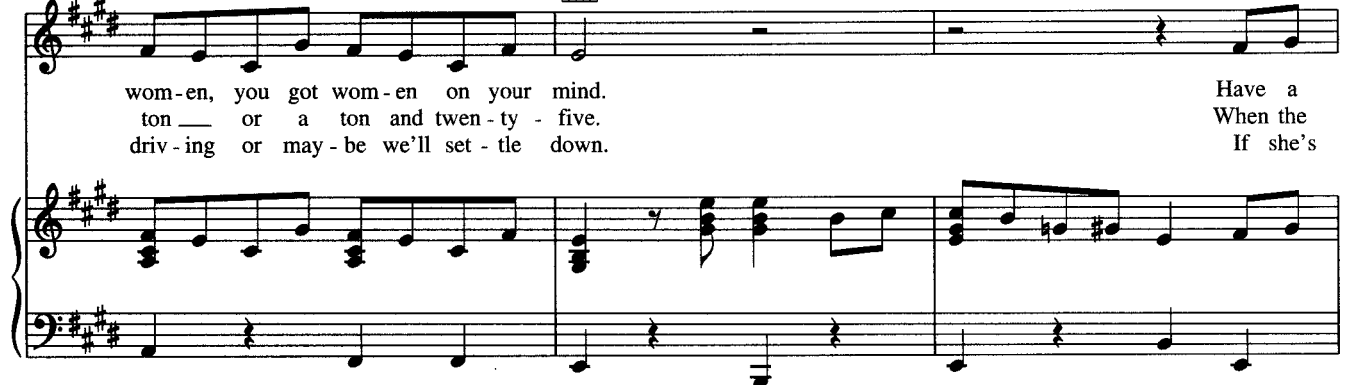
A 




stretch right up — and — touch — the sky. — When the weath-er's fine, — you got  
 dad - dy's poor, — just — do what you feel. — Speed a - long the lane, — do a  
 bot - tle, wear your bright clothes, it - 'll soon be sum-mer-time and we'll sing a - gain; — we'll go



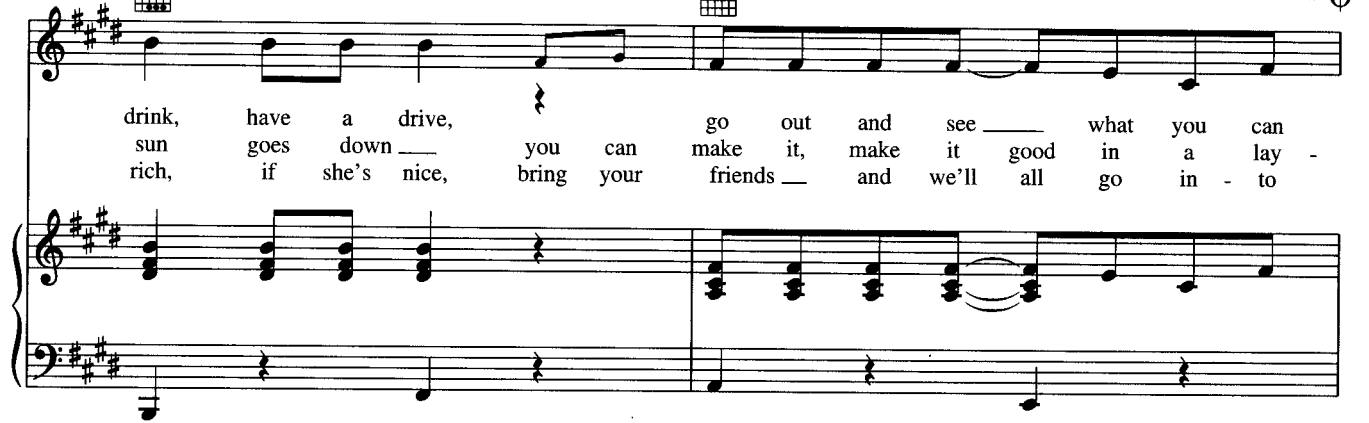
E 

wom-en, you got wom-en on your mind. Have a  
 ton — or a ton and twen - ty - five. When the  
 driv - ing or may - be we'll set - tle down. If she's



B  A  To Coda 

drink, have a drive, you can go out and see — what you can  
 sun goes down — you can make it, make it good in a lay -  
 rich, if she's nice, bring your friends — and we'll all go in - to

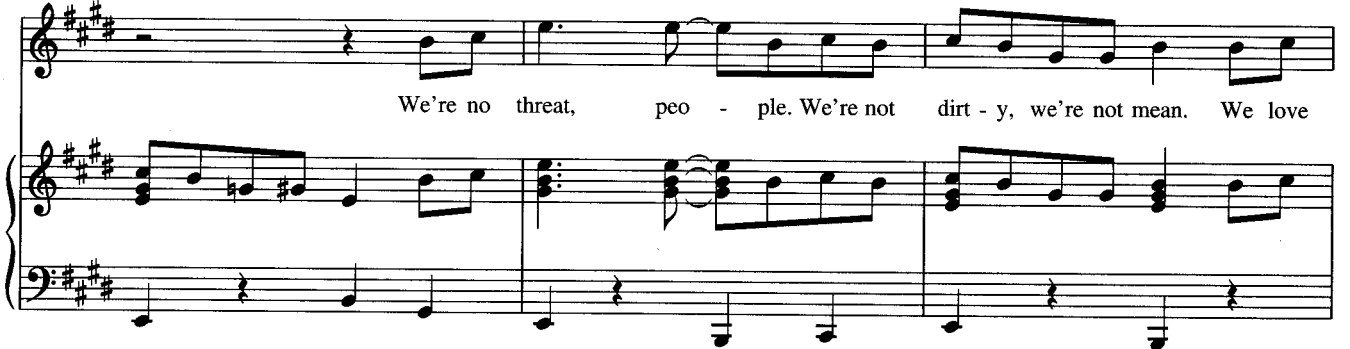


1  2 

find. If her by.



We're no threat, peo - ple. We're not dirt - y, we're not mean. We love



ev - 'ry - bod - y, but we do as we please. — When the







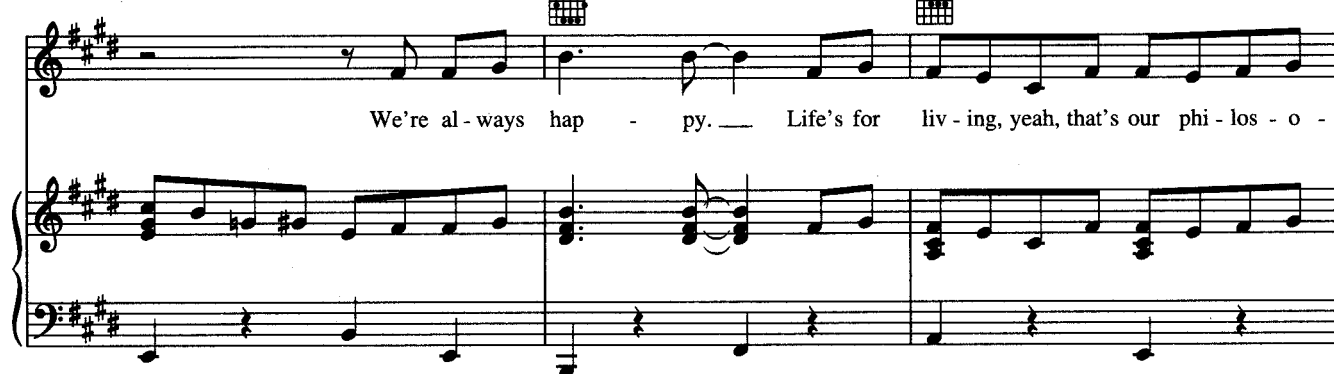
A  

weath-er's fine, — we go fish-ing or go swim-ming in the sea.



B  A 

We're al-ways hap - py. — Life's for liv-ing, yeah, that's our phi - los - o -




E 

phy. Sing a - long with us, — dee dee



dee dee dee. — Dah do dah dah dah. — Yeah, we're hap - hap - py. —



A E

Dah dah — dah, dee dah do dee do do dah do dah.

This system contains the first two measures of the piece. The vocal line starts with a half note 'Dah' followed by a quarter rest, then a quarter note 'dah', a quarter rest, and another quarter note 'dah'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

B A

Dah do dah dah dah — dah dah dah — do dah dah. —

This system contains the next two measures. The vocal line continues with 'Dah do' (half note), 'dah dah' (quarter notes), a quarter rest, 'dah —' (quarter note), 'dah dah' (quarter notes), a quarter rest, and 'dah — do dah dah. —' (quarter notes).

E

D.S. al Coda

This system shows the piano accompaniment for the third measure. The vocal line is silent. The piano accompaniment continues with the same rhythmic pattern.

CODA E

town.

This system is the coda. It begins with a 'CODA' symbol (a circle with a cross) and an 'E' chord diagram. The vocal line has a whole note 'town.' followed by a whole rest. The piano accompaniment concludes with a final chord.

# LIKE A ROLLING STONE

Words and Music by  
BOB DYLAN

Moderately

C F/C C F/C C F/C



*mf*

C F/C C Dm

1. Once up - on \_\_\_ a time you dressed so fine, \_\_\_  
 2. gone \_\_\_ to the fin - est school, \_ al -  
 3. nev - er turned a - round to see the frowns  
 4. See additional lyrics

Em F G

threw the bums a dime in your prime, did - n't you?  
 right, Miss Lone-ly, but you know you on - ly used to get juiced in it. No-  
 on the jug-glers and the clowns - when they all \_ did tricks for you.

C  Dm  Em  F 




Peo - ple call, say, — “Be - ware, — doll, you’re bound to fall.” — You thought they were all  
 bod - y’s ev - er taught you how to live out — on the street — and now — you’re gon - na have to get  
 Nev - er un - der - stood that it ain’t no good — you should - n’t let — oth - er peo - ple get your —



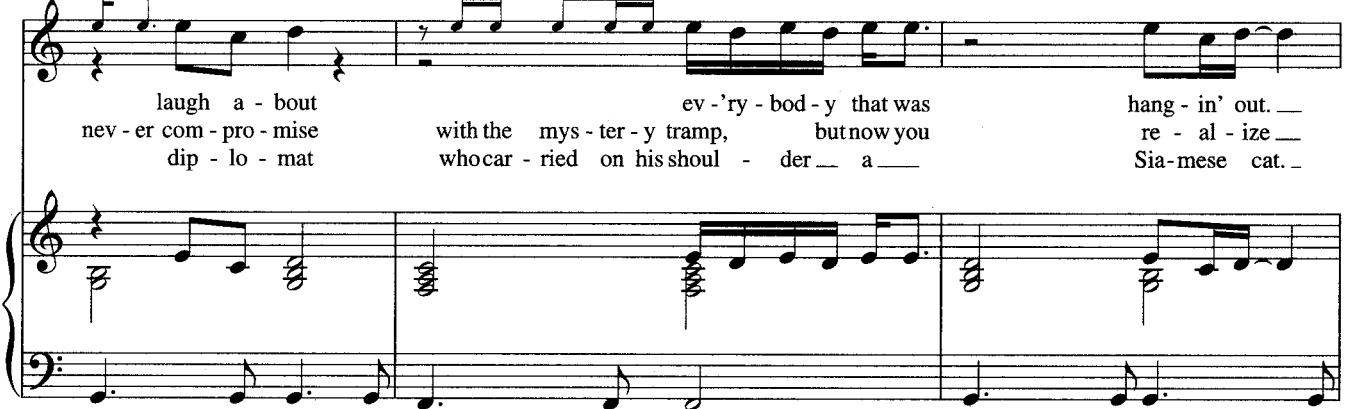
G  F 

a - kid - din’ you. You used to  
 used to it. You say you  
 kicks for you. You used to ride on a chrome horse with your



G  F  G 

laugh a - bout ev - ’ry - bod - y that was hang - in’ out. —  
 nev - er com - pro - mise with the mys - ter - y tramp, but now you re - al - ize —  
 dip - lo - mat who car - ried on his shoul - der — a — Sia - mese cat. —



F Em Dm C F Em

But now you don't talk so loud. Now you don't  
 he's not sell - ing an - y al - i - bis as you stare in - to the vac - uum  
 Ain't it hard when you dis - cov - er that he real - ly was - n't

Dm C Dm F

seem so proud a - bout hav - in' to be scroung - ing for your next  
 of his eyes and say, "Do you want to make a  
 where it's at af - ter he took from you ev - 'ry - thing he could

G C F G

**Chorus**

meal. \_\_\_\_\_ How does it feel? \_\_\_\_\_ How does it feel \_\_\_\_\_  
 deal?" \_\_\_\_\_ How does it feel? \_\_\_\_\_ How does it feel \_\_\_\_\_  
 steal. \_\_\_\_\_

C F G C F

to be with - out a home,  
 to be on your own,

G C F | 1 G C F

like a com - plete un - known, like a roll - ing stone? \_  
with no di - rec - tion home,

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a 7/8 time signature. The guitar chords are G, C, F, and then a first ending marked '1' with G, C, and F. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

G C F G

Oh, you've

The second system continues the piano accompaniment from the first system. The vocal line has a rest for the first three measures, followed by the lyrics 'Oh, you've'. The guitar chords are G, C, F, and G.

2, 3 G C F G C F

a com - plete un - known, — like a roll - ing stone? \_

The third system continues the piano accompaniment. The vocal line has a rest for the first measure, followed by the lyrics 'a com - plete un - known, — like a roll - ing stone? \_'. The guitar chords are G, C, F, G, C, and F. A '2, 3' marking is present above the first G chord.

G C F G

Oh, you

The fourth system continues the piano accompaniment. The vocal line has a rest for the first three measures, followed by the lyrics 'Oh, you'. The guitar chords are G, C, F, and G.

4

G C F G C F

a com - plete un - known, \_ like a roll - ing stone? \_

Detailed description: This system contains the first four measures of the piece. The guitar part is shown in a single treble clef staff with chord diagrams for G, C, F, G, C, and F. The piano accompaniment is shown in two staves (treble and bass clefs). The lyrics are written below the guitar staff.

Repeat and Fade

Optional Ending

G C F G C

Detailed description: This system contains the final three measures of the piece. It features a 'Repeat and Fade' section with guitar chords G, C, and F, and an 'Optional Ending' section with guitar chords G and C. The piano accompaniment continues in two staves. The guitar part is shown in a single treble clef staff with chord diagrams.

*Additional Lyrics*

4. Princess on the steeple and all the pretty people  
 They're all drinkin', thinkin' that they got it made.  
 Exchanging all precious gifts,  
 But you better take your diamond ring,  
 You'd better pawn it, babe.  
 You used to be so amused  
 At Napoleon in rags and the language that he used.  
 Go to him now, he calls you, you can't refuse.  
 When you got nothin', you got nothin' to lose.  
 You're invisible now, you got no secrets to conceal.  
*Chorus*





D C(add9) A Bb F

world has shat - tered, ain't noth - in' else mat - ters. It ain't o - ver, Well, it's on - ly  
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly  
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly

To Coda D C(add9) A Bb

love, and that's all. Yeah. \_  
 love, love. \_  
 love, yeah, \_ that's all. \_

F

1 2

If your

D C(add9) A Bb F



You can live with - out the ag - gra - va - tion.



Ya got - ta wan - na win. \_ Ya got - ta wan - na win. \_



You keep look - in' back in des - per - a - tion



o - ver \_ and o - ver \_ and o - ver \_ a - gain.

A Bb F

1, 2

3

D.S. al Coda

When your world is

CODA

D C(add9) A Bb

F

D C(add9)

A Bb F

Yeah, it ain't eas - y, ba - by. It's on - ly love, and that's all.

# THE JOKER

Words and Music by STEVE MILLER,  
EDDIE CURTIS and AHMET ERTEGUN

Slowly

*mf*

A

N.C.

D(add2)

A5 5fr

D5 5fr

E5

Some peo - ple call me the space cow - boy, yeah.  
Peo - ple talk a - bout me, ba - by, yeah.

D5 5fr

D(add2)

A

D5 5fr

Some call me the gang -  
Say I'm do - in' you

E5

D5 5fr

D(add2)

A5 5fr

ster of love.  
wrong. do - in' you wrong. Some  
Don't you wor -

D5 5fr E5 D

peo - ple call me Mau - rice 'cause I  
 - ry, don't wor - ry. Please, ba - by, don't wor - ry, no, 'cause I'm

A D5 5fr E5





speak of the pom - pe - tus of love.  
 right here, right here, right here, right here at home.

D5 5fr D(add2) A5 5fr D5 5fr

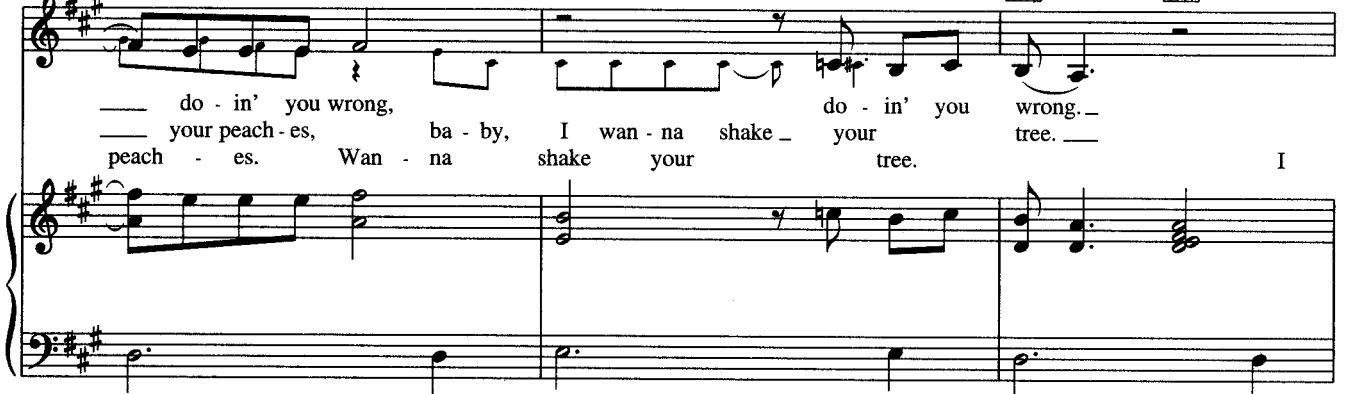
Peo - ple talk a - bout me,  
 You're the cut - est thing  
 You're the cut - est thing I ev - er did

E5 D5 5fr D(add2) A5 5fr

ba - by. I ev - er did see. They say I'm -  
 see. I real - ly love I real - ly love -  
 your

do - in' you wrong, do - in' you wrong.  
 your peach - es, ba - by, I wan - na shake your tree.  
 peach - es. Wan - na shake your tree. I








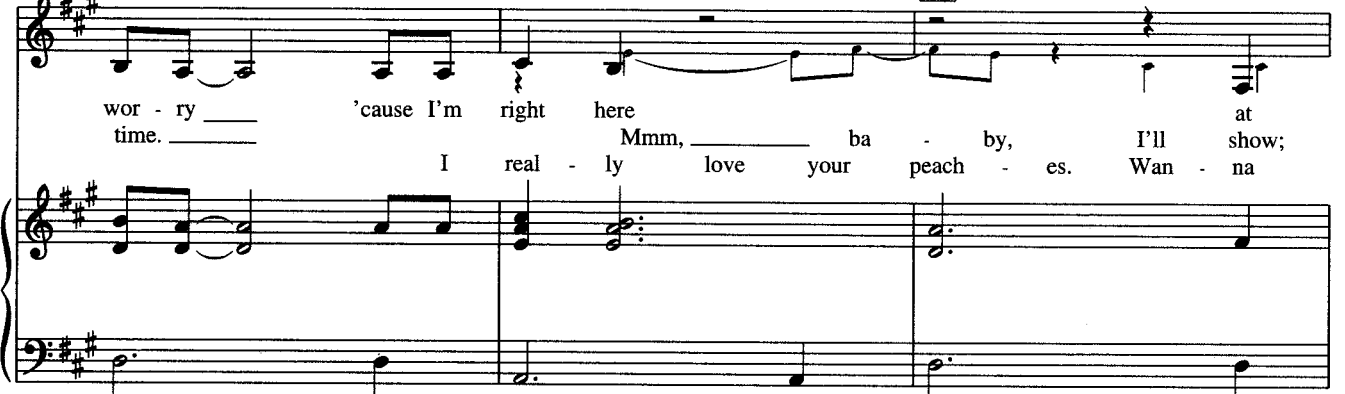


Lov - ey - dov Don't you wor - ry, don't wor - ry, ba - by. Please don't  
 real - ly love your ey, lov - ey - dov - ey all the  
 peach - es. Wan - na shake your tree.



wor - ry \_\_\_\_\_ 'cause I'm right here at  
 time. \_\_\_\_\_ Mmm, \_\_\_\_\_ ba - by, I'll show;  
 I real - ly love your peach - es. Wan - na



B5 To Coda D5 A

home. — you a good time. } 'Cause I'm a pick - er, I'm a  
shake your

D A D

grin - ner, I'm a lov - er, and I'm a sin - ner.

A D E D

I play my mu - sic in — the sun. — I'm a

A D A D

jok - er, I'm a smok - er, I'm a mid - night \_ tok - er.

A D E

I get my lov ing on the run.

1

Ooh, ooh.

2 A D5 5fr

Ooh.

Esus2 D A



D5 Esus D D.S. al Coda

This system contains three measures of music. The guitar part has chords D5 (5fr), Esus, and D. The piano accompaniment consists of chords and moving lines in both hands.

CODA D5 A D

tree. *Vocal - 1st time only*

This system is the CODA section. It features a vocal line with the lyrics "tree." and "Vocal - 1st time only". The guitar part has chords D5 (5fr), A, and D. The piano accompaniment continues with chords and moving lines.

E5 D A

This system contains three measures of music. The guitar part has chords E5, D, and A. The piano accompaniment consists of chords and moving lines in both hands.

D E5 D Repeat and Fade

This system contains three measures of music. The guitar part has chords D, E5, and D. The piano accompaniment consists of chords and moving lines in both hands. The section ends with the instruction "Repeat and Fade".

# KNOCKIN' ON HEAVEN'S DOOR

Words and Music by  
BOB DYLAN

Slowly



Ma - ma, take this badge off of me,  
Ma - ma, put my guns in the ground,



I can't use\_\_\_ it an - y more.\_\_\_\_  
I can't shoot\_ them\_\_\_\_\_ an - y more..



It's get - tin' dark,\_\_\_ too dark\_ for me to see,  
That long black\_ cloud is\_\_\_ com - in' down,\_\_\_



G D C

x000 xx0 x 0 0

I feel like I'm knock-in' on heav-en's door... }  
 I feel like I'm knock-in' on heav-en's door... }

G D Am7 G D C

x000 xx0 x0 0 0 x000 xx0 x 0 0

Knock, knock, knock-in' on heav-en's door, —      Knock, knock, knock-in' on heav-en's door, —

G D Am7 G D

x000 xx0 x0 0 0 x000 xx0

Knock, knock, knock-in' on heav-en's door, —      Knock, knock, knock-in' on heav-en's door. —

1. C C G D Am7

x 0 0 x 0 0 x000 xx0 x0 0 0

*Repeat and fade*

*mp*

# THE LOVECATS

Words and Music by  
ROBERT SMITH

$\text{♩} = 92$   $\text{♩} = \text{♩}$

The first two systems of piano accompaniment are in 2/2 time. The first system consists of four measures. The second system also consists of four measures. Chord diagrams are provided above the treble clef staff for each measure: Am (x02210), G (000233), F (113333), and G (000233). The bass line features a steady eighth-note accompaniment.

N.C.

The 'N.C.' (No Chords) section consists of four measures. The treble clef staff contains whole rests, while the bass clef staff continues with the eighth-note accompaniment.

The vocal line begins with the lyrics "1. We—". The piano accompaniment continues with the eighth-note accompaniment. The treble clef staff has whole rests for the first three measures, followed by a vocal line in the fourth measure.



move like ca - gey ti - gers, oh, we could-n't get clos-er than this. The  
*(Verses 2 & 3 see block lyrics)*



way we walk, the way— we talk,— the way we stalk, the way— we kiss.— We



slip through the streets while ev - 'ry-one sleeps get-ting big-ger and sleek-er and wid-er and bright - er. We



To Coda ◊

bite and scatch and scream— all night.— Let's go and throw— all the songs we know.



In - to the sea. You and me,— all these years and no - one heard.— I'll

show you in Spring it's a trea-cher-ous thing. We miss you hissed the

1.



love - cats. (Ba ba ba ba ba ba ba ba. We missed you hissed the ba ba.)



love - cats. (ba ba ba ba ba ba ba ba. Ba— ba ba ba ba ba 2. We're so ba ba.)

2.



love - cats.

We miss you hissed the

love - cats.

We miss you hissed the

love - cats.

(Ba ba ba ba ba ba ba We— Ba— miss ba you ba hissed ba ba the ba ba.)



love cats.

Yes. —

3. We're so

## ♣ Coda



Hand in hand is the on - ly way to land and al -



- ways the right - way round. — Not bro - ken in piec - es like

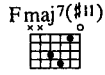


hat - ed lit - tle mee - ces. How could we miss some - one as dumb as



this. Missed you hissed the





love - cats. We miss



(Ba ba ba ba ba ba ba ba, ba — ba ba ba ba ba ba ba ba.)



(Ba ba ba ba ba ba ba ba, ba ba ba I ba ba love you let's go. —  
ba ba ba ba.)



Ooh. — So - lid gone.



*Repeat ad lib.*






# MATTHEW AND SON

By CAT STEVENS

♩ = 140

B  A 

B  A 

NC. 

1. Up at eight, you can't be late for

D  Em 

Mat-thew and Son, he won't wait.



2. Watch them run down to plat - form one and the eight thir - ty train\_ to Mat-thew and Son.  
*(Verse 3 see block lyric)*



Mat-thew and Son, the work's nev-er done, there's al-ways some-thing



new. The files in your head, you take them



to bed, you're nev - er ev - er through. And they've been

E A B E A B E

work - ing all day, - all day, - all day. -

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are seven guitar chord diagrams labeled E, A, B, E, A, B, and E. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

1 Em 2 Em

3. And there's a

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams labeled '1 Em' and '2 Em'. The piano accompaniment includes a treble clef with sustained chords and a bass clef with a rhythmic bass line.

A Em

He's got peo - ple who've been work - ing for fif - ty years. - No - one asked for more

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams labeled 'A' and 'Em'. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

A Em A

mo - ney 'cause no - bo - dy dares. - Ev - en though they're pret - ty low and the rent's in ar - rears. -

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams labeled 'A', 'Em', and 'A'. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

Em A Em D

The first system of music features a vocal line with a whole note rest in the first measure, followed by a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for Em, A, Em, and D are shown above the staff.

B A

Mat - thew and Son. \_ Mat - thew and Son. \_

The second system continues the vocal and piano parts. The vocal line has two phrases of "Mat - thew and Son. \_". Chord diagrams for B and A are shown above the staff.

B A

Mat - thew and Son. \_ Mat - thew and Son. \_

The third system continues the vocal and piano parts. The vocal line has two phrases of "Mat - thew and Son. \_". Chord diagrams for B and A are shown above the staff.

E A B E

And they've been work - ing all day, \_ all day, \_ all day. \_

The fourth system features a vocal line with the lyrics "And they've been work - ing all day, \_ all day, \_ all day. \_". The piano accompaniment provides a rhythmic accompaniment. Chord diagrams for E, A, B, and E are shown above the staff.

A B E Em

This system shows guitar chord diagrams for A, B, E, and Em. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first two measures are marked with a 'z' (zuccato), indicating a muted sound. The final two measures contain a sustained chord in the right hand and a rhythmic bass line in the left hand.

B A

(Mat - thew and Son.)

This system includes guitar chord diagrams for B and A. The piano accompaniment continues with the melody and bass line. The lyrics "(Mat - thew and Son.)" are written above the staff. The key signature and time signature remain consistent with the previous system.

B A

Mat - thew and Son. \_ Mat - thew and Son. \_

Repeat to fade

This system features guitar chord diagrams for B and A. The piano accompaniment includes the melody and bass line. The lyrics "Mat - thew and Son. \_" are repeated twice. The instruction "Repeat to fade" is placed at the end of the system. The key signature and time signature are consistent with the previous systems.

Verse 3:  
 And there's a five minute break  
 And that's all you take  
 For a cup of cold coffee  
 And a piece of cake.  
 Matthew and Son etc.

# OLIVER'S ARMY



Words and Music by  
ELVIS COSTELLO

Moderately


Chords: A, D, E, A, D, E, A

Lyrics:  
 Don't start me talk - ing;  
 There was a check - point Char - lie,  
 he I could talk all night. My mind goes  
 did - n't crack a smile. But it's no



D  C#7  4fr.






sleep - walk - ing while I'm put - ting the world — to right. —  
 laugh - ing par - ty when you've been on the mur - der mile. —




F#m  B  F#m 






— Called ca - reers — in - for - ma - tion. — Have you got your - self —  
 — On - ly takes one itch - y trig - ger, — one more wid - ow, one



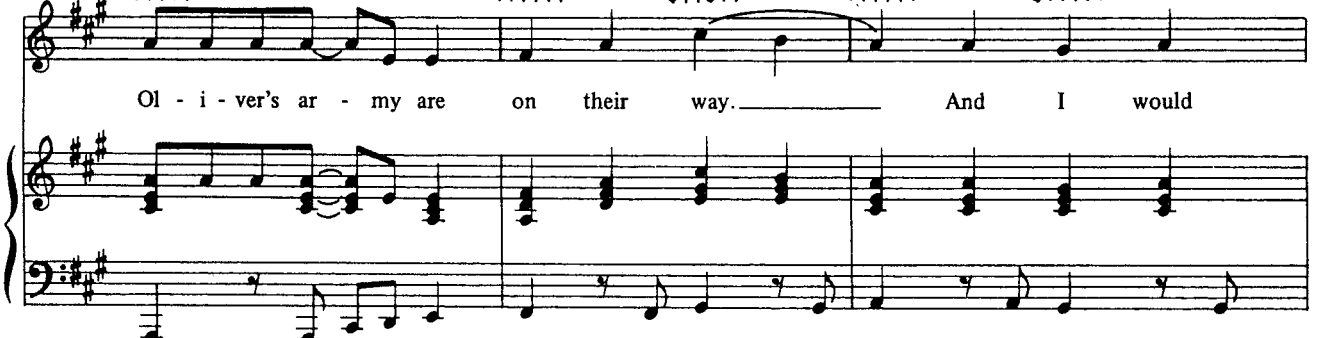
B  E  A  D  E 

— less an oc - cu - pa - tion?  
 white nig - ger. Ol - i - ver's ar - my is here to stay. —



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

Ol - i - ver's ar - my are on their way. — And I would



F#m A/E D D/C# E

rath - er be an - y - where else but — here to -

This system contains five guitar chord diagrams: F#m (x22321), A/E (002220), D (022210), D/C# (x22321), and E (022100). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "rath - er be an - y - where else but — here to -".

A

day.

This system contains three guitar chord diagrams: A (022210), D (022210), and D/C# (x22321). The piano accompaniment is in grand staff. The lyrics are: "day."

E6 E7 2. D E6 E

This system contains five guitar chord diagrams: E6 (022100), E7 (022100), D (022210), E6 (022100), and E (022100). The piano accompaniment is in grand staff. There is a double bar line in the middle of the system.

G#m 4fr. F# E/B

Hong Kong is up for grabs; — Lon - don is

This system contains three guitar chord diagrams: G#m 4fr. (322133), F# (022210), and E/B (022100). The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "Hong Kong is up for grabs; — Lon - don is".

D#/A# C# 4fr. F#

full of — Ar - abs. We could be in Pal - es - tine, —

This system contains the first three measures of the piece. The guitar part features three chord diagrams: D#/A# (x02232), C# (4fr.) (x02232), and F# (x02232). The vocal line begins with the lyrics 'full of — Ar - abs. We could be in Pal - es - tine, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

E F# E

o - ver - run — by a Chi - nese line with the boys from the Mer - sey and the

This system contains the next three measures. The guitar part features three chord diagrams: E (x02210), F# (x02232), and E (x02210). The vocal line continues with the lyrics 'o - ver - run — by a Chi - nese line with the boys from the Mer - sey and the'. The piano accompaniment continues with the same rhythmic pattern.

F# B



Thames and the Tyne. — But there's no dan - ger.

This system contains the next three measures. The guitar part features two chord diagrams: F# (x02232) and B (x02217). The vocal line continues with the lyrics 'Thames and the Tyne. — But there's no dan - ger.'. The piano accompaniment continues with the same rhythmic pattern.


E F# B




It's a pro - fes - sion - al — ca - reer, though it could

This system contains the final three measures. The guitar part features three chord diagrams: E (x02210), F# (x02232), and B (x02217). The vocal line continues with the lyrics 'It's a pro - fes - sion - al — ca - reer, though it could'. The piano accompaniment continues with the same rhythmic pattern.

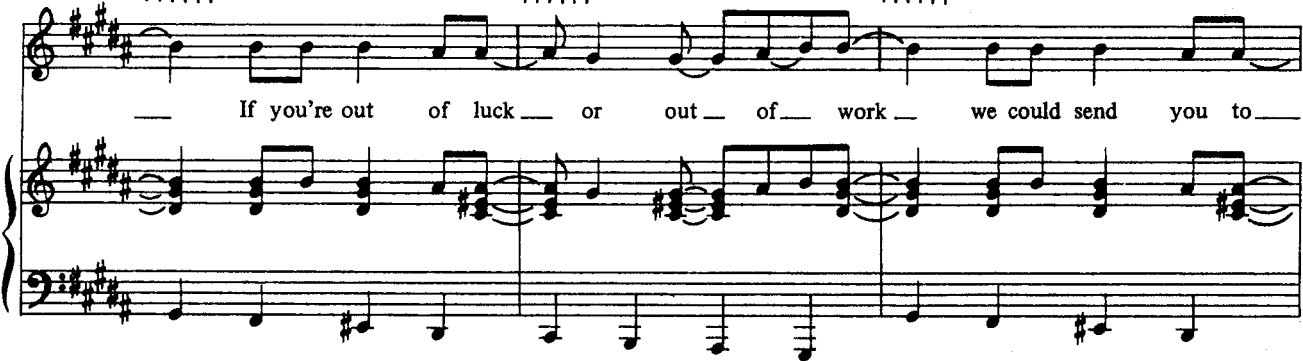
E  D#7 






be ar - ranged\_ with just a word\_ from Mis - ter Church - ill's ear. —



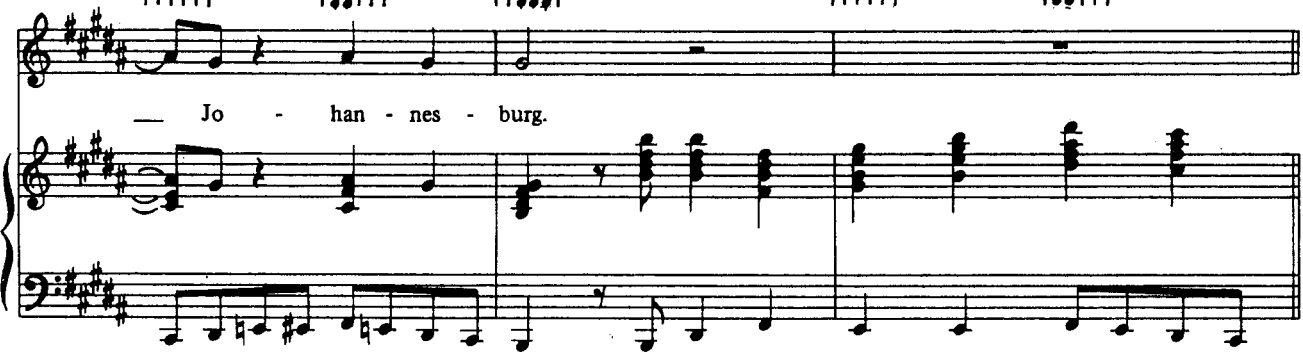
G#m 4fr.  C#  G#m 4fr. 

— If you're out of luck — or out — of — work — we could send you to —



C# 4fr.  F#  B  E  F# 

— Jo - han - nes - burg.



B  E  F#  B 

Ol - i - ver's ar - my is here to stay. — Ol - i - ver's ar - my are



E/G# F#/A# B B/A# 4fr. G#m B/F#

on their way. And I would rath - er be an - y - where

E E/D# F# B B/A# 4fr.

else but — here to - day. And I would

G#m 4fr. B/F# E E/D# F#

rath - er be an - y - where else but — here to -

*Repeat and fade*

B E E/D# F#

day. — } Oh, oh, oh, oh, — oh, oh, oh, —

# PAPERBACK WRITER

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

## Bright Rock

Pa - per- back wri - ter, pa - per- back wri - ter.

*mf*

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal line.

The second system of music continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains the primary melodic and harmonic material, while the treble clef staff contains chords and rests. The key signature remains one sharp (F#) and the time signature is common time (C).

Dear — Sir or Mad - am will you read my book? It took me  
It's a thou - sand pag - es, give or take a few; I'll be

**G7**

The third system of music includes a guitar chord diagram for G7 (three dots above the strings) and continues the piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues in the same key signature and time signature.

years to write, will you take a look? It's based on a novel by a  
 writ - ing more in a week or two. I can make it long - er if you

man like named the Lear style, and I can need change a job so I  
 like the style, I can change it round and I

**C**  
 want to be a pa - per - back writ - er, pa - per - back  
 want to be a pa - per - back writ - er, pa - per - back

**G7**  
 writ - er. It's the dir - ty sto - ry of a  
 writ - er. If you real - ly like it you can

dirt - y man, — and his cling - ing wife — does - n't un - der-stand. His  
 have the rights, — it could make a mil - lion for you o - ver-night. If you

son must is work - ing for the Dai - ly Mail; — It's a  
 re - turn — it you can send it here, — But I

stead - y job — but he wants to be a pa - per-back writ - er,  
 need a break — and I want to be a pa - per-back writ - er,

C

pa - per-back writ - er.  
 pa - per-back writ - er.

G7



no chord

Pa - per - back writ - er, pa - per - back

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'Pa', followed by a quarter note 'per', a quarter note 'back', a quarter note 'writ', a quarter note 'er,', a quarter note 'pa', a quarter note 'per', and a quarter note 'back'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a sequence of chords: a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand plays a bass line with a dotted quarter note G2, an eighth note A2, and a quarter note B2. A fermata is placed over the final G4 note in the right hand.

writ - er.

This system contains the next two measures. The vocal line continues with a quarter note 'writ' and a quarter note 'er.'. The piano accompaniment continues with the same right-hand melody and a more active left-hand bass line. The right hand plays a sequence of chords: a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand plays a bass line with a dotted quarter note G2, an eighth note A2, and a quarter note B2.

G7

Pa - per - back

This system contains the next two measures. The vocal line continues with a quarter note 'Pa', a quarter note 'per', and a quarter note 'back'. The piano accompaniment continues with the same right-hand melody and a more active left-hand bass line. The right hand plays a sequence of chords: a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand plays a bass line with a dotted quarter note G2, an eighth note A2, and a quarter note B2. A guitar chord diagram for G7 is shown above the piano part, indicating the chord structure for the final measure.

Repeat and Fade





writ - er.

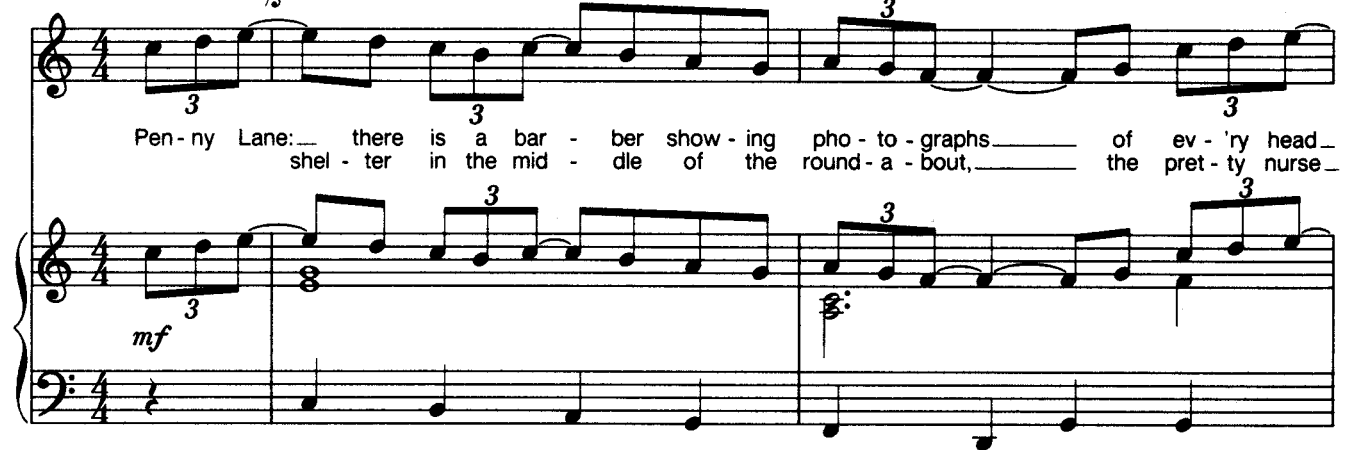
This system contains the final two measures. The vocal line continues with a quarter note 'writ' and a quarter note 'er.'. The piano accompaniment continues with the same right-hand melody and a more active left-hand bass line. The right hand plays a sequence of chords: a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand plays a bass line with a dotted quarter note G2, an eighth note A2, and a quarter note B2. The system ends with a double bar line and repeat dots.

# PENNY LANE





Words and Music by JOHN LENNON  
and PAUL MCCARTNEY


Medium Swing Tempo (♩ played as  $\frac{3}{4}$ )

**C**  

**Am7**  

**Dm7**  

**G7sus**  









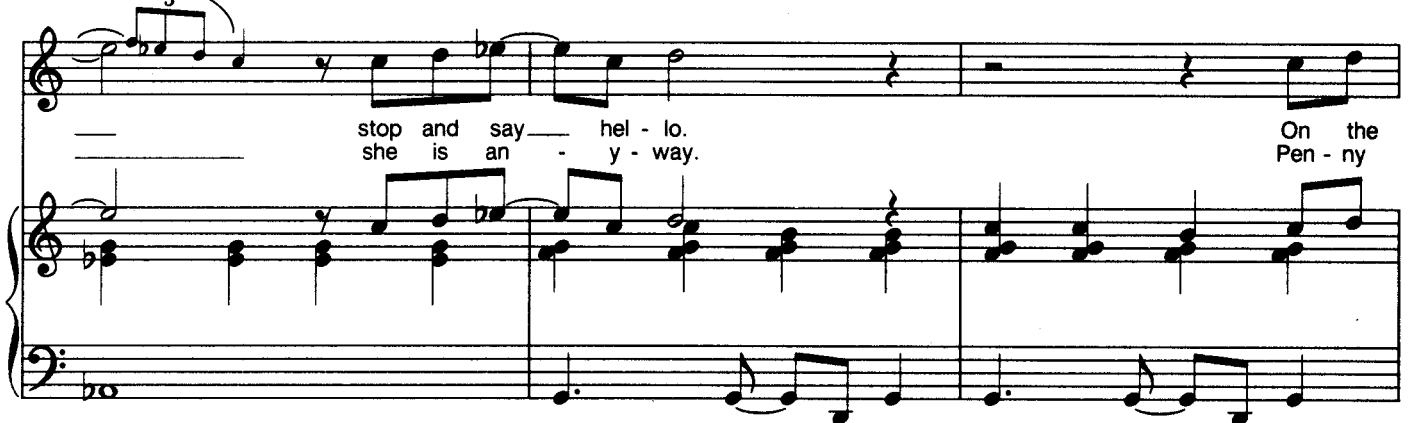
Pen-ny Lane: there is a bar - ber show - ing pho - to - graphs of ev - 'ry head  
shel - ter in the mid - dle of the round - a - bout, the pret - ty nurse

**C**  

**Am**  

**Cm7**  

**Am7-5**  




— he's had the plea - sure to know, — And all the peo - ple that come and go —  
— is sell - ing pop - pies from a tray. — And tho' she feels as if she's in a play —

**Abmaj7**  

**G7sus**  

**G7**  

**G7sus**  

**G7**  




— stop and say — hel - lo. On the  
— she is an - y - way. Pen - ny

C Am7 Dm7 G7sus C Am

cor - ner is a bank - er with a mo - tor - car; — The lit - tle chil - dren laugh at him be - hind his  
Lane: the bar - ber shaves an - oth - er cus - tom - er, — We see the bank - er sit - ting wait - ing for a

Cm7 Am7-5 Abmaj7

back. And the bank - er nev - er wears a mac — in the pour -  
trim. And then the fire - man rush - es in — from the pour -

G7sus G7 F Bb

- ing rain, ve - ry strange! Pen - ny Lane — is in my ears —  
- ing rain, ve - ry strange! Pen - ny Lane — is in my ears —

Bb/D Eb Bb

— and in my eyes, — wet be - neath the blue —  
— and in my eyes, — there be - neath the blue —

Bb/D

Eb

G

To Coda

sub - ur - ban skies | sit. And mean - while back in Pen - ny Lane

sub - ur - ban skies | sit. And

C

Am

Dm7

G7sus

C

Am

there is a fire - man with an hour - glass, And in his pock - et is a por - trait of the

Cm7

Am7-5

Abmaj7

Queen. He likes to keep his fire - en - gine clean; It's a clean

G7sus

G7

G7sus

G7

C

Am

ma - chine!

**Dm7** **G** **C** **Am** **Cm**

This system contains five guitar chord diagrams: Dm7, G, C, Am, and Cm. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand.

**Am7-5** **Abmaj7** **G7sus** **F**

Pen-ny Lane

This system contains four guitar chord diagrams: Am7-5, Abmaj7, G7sus, and F. The piano accompaniment continues with triplets and includes the lyrics "Pen-ny Lane".

**Bb** **Bb/D** **Eb**

is in my ears and in my eyes

This system contains three guitar chord diagrams: Bb, Bb/D, and Eb. The piano accompaniment supports the vocal line with chords and a bass line.

**Bb** **Bb/D**

Full of fish and fin - ger pies

This system contains two guitar chord diagrams: Bb and Bb/D. The piano accompaniment continues with chords and a bass line, supporting the lyrics "Full of fish and fin - ger pies".

E<sub>b</sub>

G

D.S. al Coda

CODA

G

in sum - mer. Mean - while back be - hind the

mean - while back... Pen - ny Lane

C

C/E

F

is in my ears and in my eyes.

C

C/E

There be - neath the blue sub - ur - ban skies

F

C

Pen - ny Lane.

# RENEGADE

Words and Music by  
TOMMY SHAW

Moderately  
N.C.

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

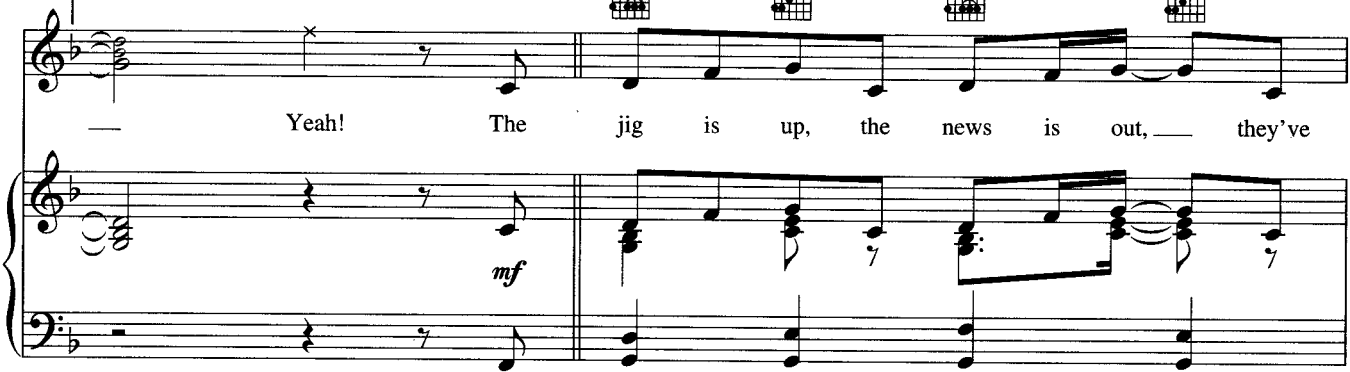
1 2  
Oh mam - ma I can  
Hang - man is com - ing

1  
hear you a - cry - ing, you're so scared and all a - lone.  
down from the gal - lows and I don't have ver - y long.

2

 Gm7    
  C/G    
  Gm7    
  C/G

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



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

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



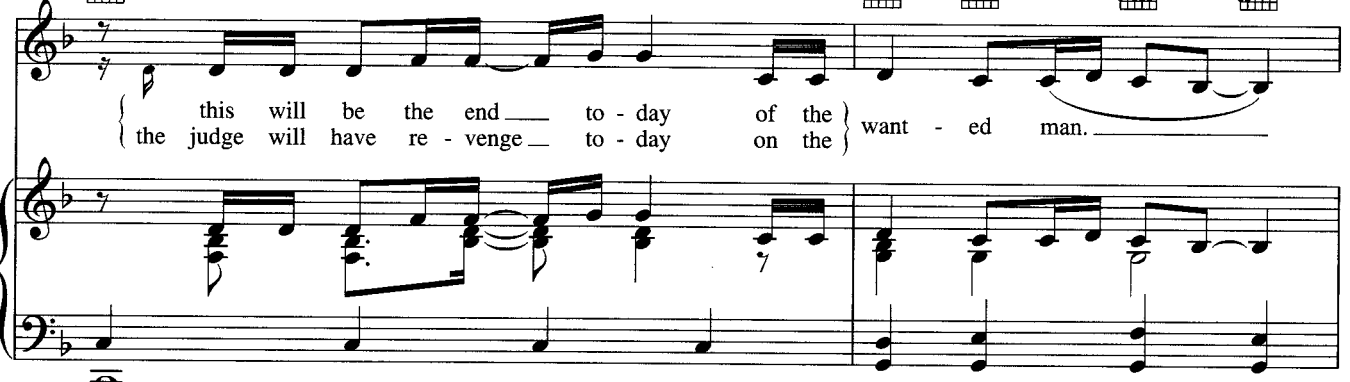
 Gm7    
  C/G    
  Gm7    
  Dm

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



 Gm7/C    
  Gm7    
  C/G    
  Gm7    
  C/G

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





To Coda  $\oplus$



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



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



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

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

Gm7/C

Gm7

scared and all a - lone.

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

Gm7/C

Gm7

D.S. al Coda

have ver - y long. The

CODA

N.C.

Ad lib. Guitar

3

Gm7



*Guitar solo ad lib.*

1-3

4

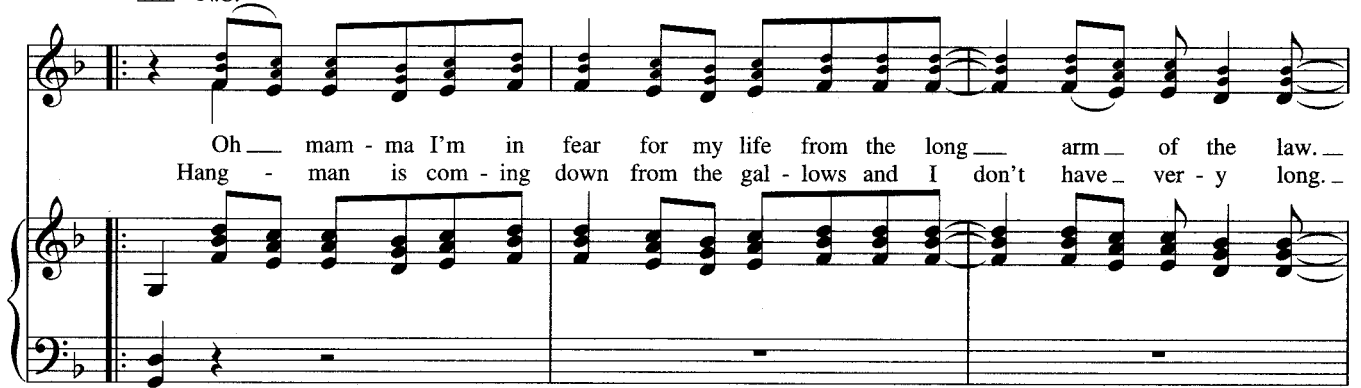
Cm7



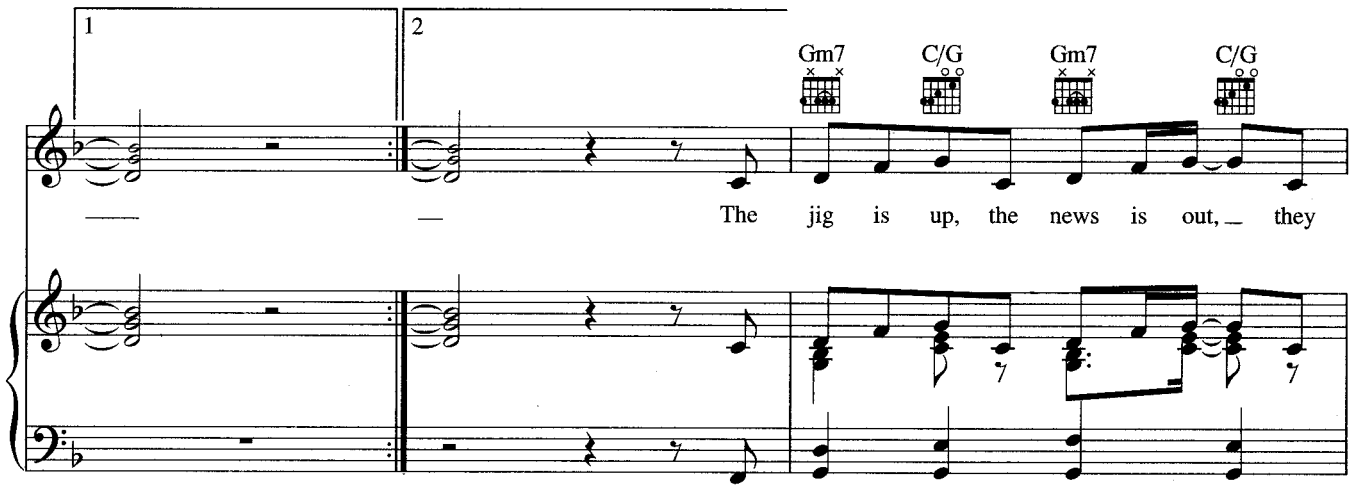
D



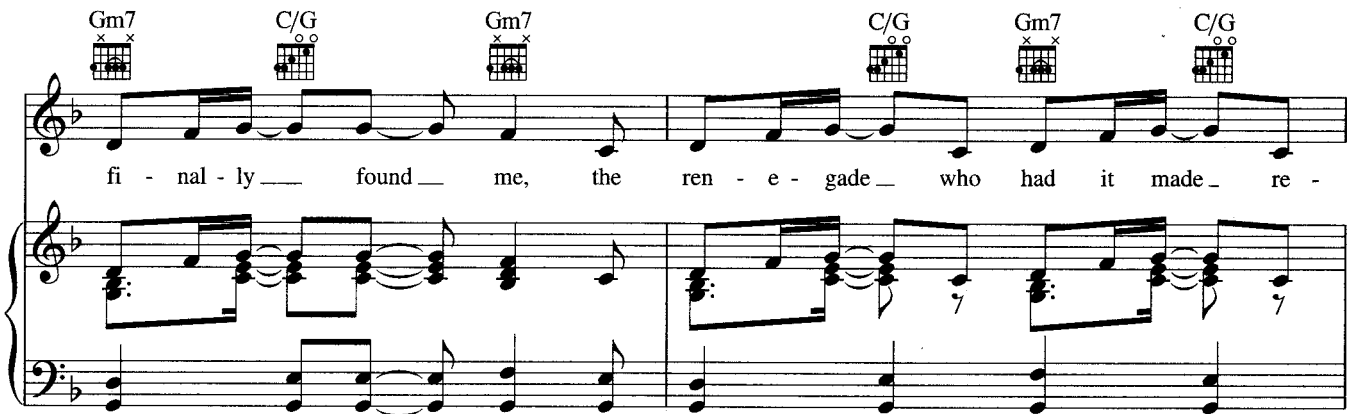
Gm  
 3fr N.C.



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



1 2  
 The jig is up, the news is out, they



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



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

Gm7/C

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

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

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 guitar chord diagrams above the staff. The chords are Gm7/C, Gm7, C/G, Gm7, C/G, Gm7, C/G, and Gm7. The lyrics are "this will be the end - to - day of the want - ed man, — want - ed man. —".

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with a long note, a piano accompaniment in treble and bass clefs, and a guitar line in bass clef. The piano accompaniment continues with a steady eighth-note pattern.

*Guitar solo ad lib.*

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with a long note, a piano accompaniment in treble and bass clefs, and a guitar line in bass clef. A section of the piano accompaniment is marked "Guitar solo ad lib." and is enclosed in a double bar line.

	Repeat and Fade	Optional Ending

Detailed description: This system contains the fourth line of music. It features a piano accompaniment in treble and bass clefs. The system is divided into three sections: a main section, a "Repeat and Fade" section, and an "Optional Ending" section. The piano accompaniment continues with a steady eighth-note pattern.

# PICTURES OF LILY

Words and Music by  
PETER TOWNSHEND





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-





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





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





some - thing." And stuck them on my wall  
 Twen - ty 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

This system contains the first line of music. The guitar part is on a single staff with chords F, Em, D, E, A, and Amaj7. The piano accompaniment is on two staves. The lyrics 'Pic-tures of Li - ly' are written below the vocal line.

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

solved my child-hood prob - lems

Pic-tures of Li - ly

This system contains the second line of music. The guitar part has chords F#m, A, D, C#m7, Bm, E, A, and Amaj7. The piano accompaniment continues. The lyrics 'solved my child-hood prob - lems' and 'Pic-tures of Li - ly' are present.

F#m A D E

helped me feel al - right

This system contains the third line of music. The guitar part has chords F#m, A, D, and E. The piano accompaniment features a long sustained chord. The lyrics 'helped me feel al - right' are written below the vocal line.

NC

Pic-tures of Li - ly

Li - ly of Li - lies

This system contains the fourth line of music. It starts with 'NC' (No Chords). The piano accompaniment features triplets. The lyrics 'Pic-tures of Li - ly' and 'Li - ly of Li - lies' are written below the piano part.



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

G

⊕ Coda

A Amaj7 F#m A D A Bm E

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

A Amaj7 F#m A D E

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



in - ter - state \_\_\_ run - nin' through \_\_\_ his front yard. \_\_\_ You know, he  
greas - y hair \_\_\_ and a greas - y smile \_\_\_ that says, "Lord,  
Go to work \_\_\_ in some high - rise and va - ca - tion down at

F C G

thinks he's got it so good. \_\_\_ And there's a  
this must be my des - ti - na - tion." 'Cause they  
the Gulf of Mex - i - co. \_\_\_ And there's

wom - an in the kitch - en clean - in' up the eve - nin' slop. \_\_\_  
told me when I was young - er, "Boy, you gon - na be Pres - i -  
win - ners and there's los - ers, but they ain't no big deal. \_\_\_

dent.”

And he looks at her and says, “Hey dar - lin’,  
 But just like ev - ‘ry - thing else, those old  
 ‘Cause the sim - ple man, ba - by, pays for the

F

I can re - mem - ber when you could stop a clock.”  
 cra - zy dreams just kind - a came and went.  
 thrills, the bills, the pills that kill.

C G

Oh, but ain't that A - mer - i - ca, for you and me! Ain't that A - mer -

C G

- i - ca some - thin' to see, ba - by! Ain't that A - mer - i - ca, home of the free!

C G C

D C

Yeah, lit - tle pink hous - es for you and me, oh

This system contains the first two lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for D (x02321). Above the second measure is a guitar chord diagram for C (x32010).

G C G

— yeah, for you and me.

This system contains the next two lines of music. The top line is a vocal melody. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for G (320033). Above the second and third measures are guitar chord diagrams for C (x32010) and G (320033).

1, 2 3

C G C G

{ There's a  
Well, there's

This system contains the next two lines of music. The top line is a vocal melody with a double bar line. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for C (x32010). Above the second measure is a guitar chord diagram for G (320033). Above the third measure is a guitar chord diagram for C (x32010). Above the fourth measure is a guitar chord diagram for G (320033). The lyrics are split across the double bar line.

C G C G

This system contains the final two lines of music. The top line is a vocal melody. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for C (x32010). Above the second measure is a guitar chord diagram for G (320033). Above the third measure is a guitar chord diagram for C (x32010). Above the fourth measure is a guitar chord diagram for G (320033).

# RADAR LOVE

Words and Music by GEORGE KOOYMANS  
and BARRY HAY

Slowly  
N.C.

Eb5



*mf*

Driving shuffle (♩ = ♪♩♩)

§ N.C.

1, 2, 3

Fm7



4

I've been driv - in' all night. My hand's wet on the wheel.  
ra - di - o was play-in' some for - got - ten song. -  
No more speed, I'm al - most there.


There's a voice \_ in my head \_ that  
Bren - da Lee \_ is  
I got - ta keep cool now, I

drives my heel. — It's my ba -  
 com-in' on strong. — The road -  
 got - ta take care. — Last -

- by call - in', said, "I need - you here." -  
 - has got - me hyp-no - tized. -  
 - car to pass, here - I go. -

And it's half past four and I'm shift - in' gear. —  
 And I'll be spit - ting in - to a new sun - rise. —  
 And the line of cars drove down real slow. —

To Coda I ⊕

E<sub>b</sub>  
 3fr

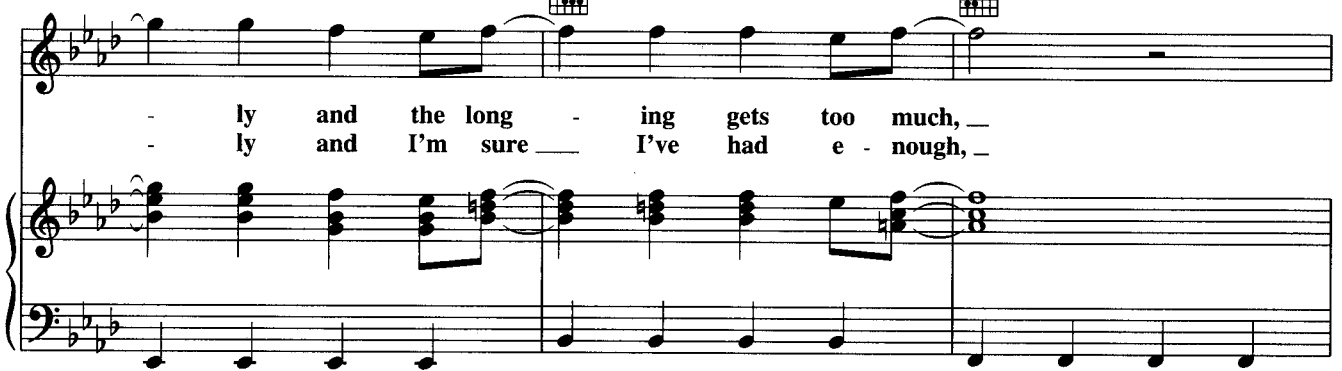
(1.) When she is lone -  
 (2., D.S.S.) When I get lone -



B<sub>b</sub>  


F  


ly and the long - ing gets too much, -  
 ly and I'm sure I've had e - nough, -



E<sub>b</sub>  
 3fr

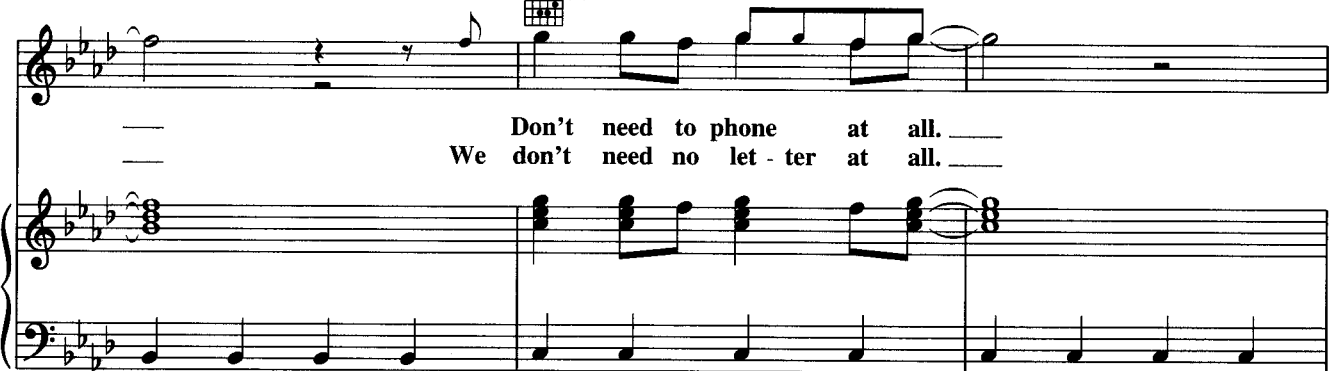
B<sub>b</sub>  


she sends a ca - ble com - ing in from a - bove. -  
 she sends a com - fort com - ing in from a - bove. -



C<sub>m</sub>  
 3fr

Don't need to phone at all. -  
 We don't need no let - ter at all. -





Db Ab Eb Fm

We've got a thing — that's called — ra - dar love. —  
 We've got a thing — that's called — ra - dar love. —

Db Ab Eb

To Coda II ⊕ ⊕

We've got a wave — in the air, —  
 We've got an eye — in the sky, —

1 N.C.

ra - dar love. —

2 N.C.

The ra - dar

love. \_

Play 4 times

N.C.

1

2 Eb5 D.S. al Coda I (with repeats)

CODA I ⊕ The

Fm7

ra - di - o played \_ that for - got - ten song. \_\_\_  
news - man sang \_ his same song. \_\_\_

Bren - da Lee \_ is com - in' on strong. \_\_\_  
One more ra - dar lov - er is gone. \_\_\_

1 2 **D.S.S. al Coda II**

And the

**CODA II** ⊕ ⊕

**E<sub>b</sub>** 3fr

in the sky.

**F<sub>m</sub>** **D<sub>b</sub>** **A<sub>b</sub>** 4fr

We've got a thing that's

**E<sub>b</sub>** 3fr **F<sub>m</sub>** **D<sub>b</sub>**

called ra - dar love. We've got a thing

E $\flat$  3fr

N.C.

that's called ra - dar love. \_

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase, followed by the lyrics "that's called ra - dar love." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A guitar chord diagram for E $\flat$  (3 fret) is shown above the vocal line. The instruction "N.C." (Natural Chord) is placed above the vocal line.

*p* *cresc. poco a poco*

The second system of music shows the piano accompaniment. The right hand has a melodic line with a fermata, and the left hand has a rhythmic pattern. The instruction *p* (piano) and *cresc. poco a poco* (crescendo poco a poco) are written above the right-hand staff.

Fm

*cresc.*

The third system of music continues the piano accompaniment. A guitar chord diagram for Fm is shown above the right-hand staff. The instruction *cresc.* (crescendo) is written above the right-hand staff.

*f*

The fourth system of music concludes the piano accompaniment. The right hand features a series of chords, and the left hand continues its rhythmic pattern. The instruction *f* (forte) is written above the right-hand staff.

# RHIANNON

Words and Music by  
STEVIE NICKS

Moderately


Am  F 



*mf*




Am 

Rhi - an - non rings — like a bell through the night, and  
She is ——— like a cat in the dark, and




F  Am 


would - n't you love to love — her? — Takes to the sky like a  
then she is the dark - ness. — She rules her life like a




F




bird in flight, and who will be her lov -  
 fine sky - lark and when the sky is




C




- er? }  
 star - less. } All your life you've nev - er seen a wom - an -




F



C



— tak - en by the wind. — Would you stay — if she prom -



F

- ised you heav - en? Will you ev - er win? \_\_\_\_\_

3

3

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are '- ised you heav - en? Will you ev - er win?'. There are two triplets marked with a '3' above the notes. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

Am

Will you ev - er win? \_\_\_\_\_

3

3

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'Will you ev - er win?'. There are two triplets marked with a '3' above the notes. The piano accompaniment continues with the same grand staff structure as the first system.

F Am

Rhi - an - non.

Play 4 times

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'Rhi - an - non.'. There are two triplets marked with a '3' above the notes. The piano accompaniment continues. The instruction 'Play 4 times' is written at the end of the system.

Am9 Am F

Dreams un - wind; love's \_\_\_\_\_ a state of mind. \_\_\_\_\_

Repeat and Fade

Detailed description: This system contains the final line of music. The vocal line has the lyrics 'Dreams un - wind; love's \_\_\_\_\_ a state of mind. \_\_\_\_\_'. There are two triplets marked with a '3' above the notes. The piano accompaniment continues. The instruction 'Repeat and Fade' is written at the end of the system.



# RIDERS ON THE STORM

Words and Music by  
THE DOORS

Easy Rock

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/style is 'Easy Rock'. The score includes guitar chord diagrams for Em and A, and piano dynamics such as *mf* and *8va*. The first system shows a long note in the treble clef with a *mf* dynamic. The second system features a melodic line in the treble clef with a slur. The third system includes an *8va* marking for the treble clef. The fourth system continues the melodic and harmonic development.

Em A Em A Em A

The first system of music features a guitar part with chords Em, A, Em, A, Em, and A. The piano accompaniment consists of a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is in a bass clef with a key signature of one sharp (F#). The melody in the treble clef includes a series of eighth notes and quarter notes, with some notes marked with a '7' indicating a natural harmonium.

Em A Em A Em A

Rid - ers on the storm. \_\_\_\_\_

The second system continues the guitar part with chords Em, A, Em, A, Em, and A. The piano accompaniment continues with the same rhythmic pattern. A vocal line is introduced in the treble clef, starting with the lyrics "Rid - ers on the storm." followed by a long horizontal line indicating a sustained note.

Em A Em A Am Bm/A

Rid - ers on the storm. \_\_\_\_\_ In - to this house we're born.

The third system features guitar chords Em, A, Em, A, Am, and Bm/A. The piano accompaniment continues. The vocal line continues with the lyrics "Rid - ers on the storm." followed by "In - to this house we're born." with a horizontal line under "In - to" indicating a sustained note.

C/A D/A Em A Em A

In - to this world we're thrown like a

The fourth system features guitar chords C/A, D/A, Em, A, Em, and A. The piano accompaniment continues. The vocal line continues with the lyrics "In - to this world we're thrown like a" with a horizontal line under "In - to" indicating a sustained note.

D C Em A To Coda

dog with - out a bone, an act - or out on loan. Rid - ers on the storm.

Em7 A Em A Em7 A

There's a kill - er on the road, his brain is  
got - ta love your man. Girl, you

Em A Em7 A Am Bm/A

squirm - ing like a toad. Take a long hol - i - day,  
got - ta love your man. Take him by the hand,

C/A D/A Em A Em7 A

let your chil - dren play. If you  
make him un - der - stand. The

D C Em A

give this man a ride, sweet fam - i - ly will die. Kill - er on the road.  
 world on you de-pends, our life will nev - er end. Got - ta love your man.

Em7 A Em A Em7 A

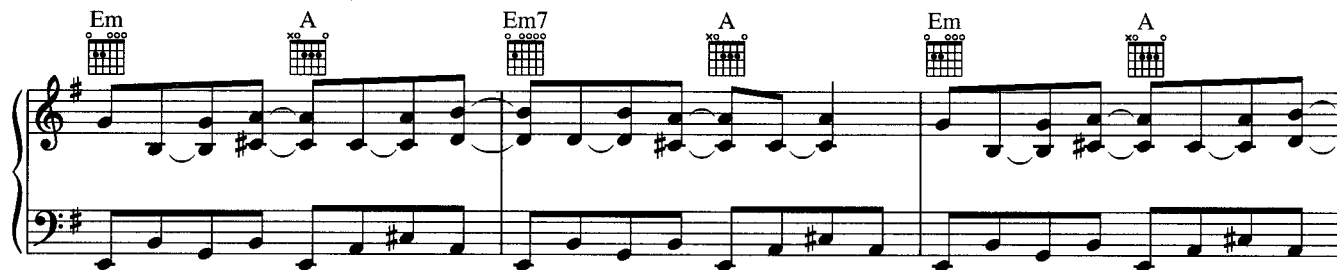
1 Em Em7 A 2 Em A

Girl, you

Em7 A D.S. al Coda

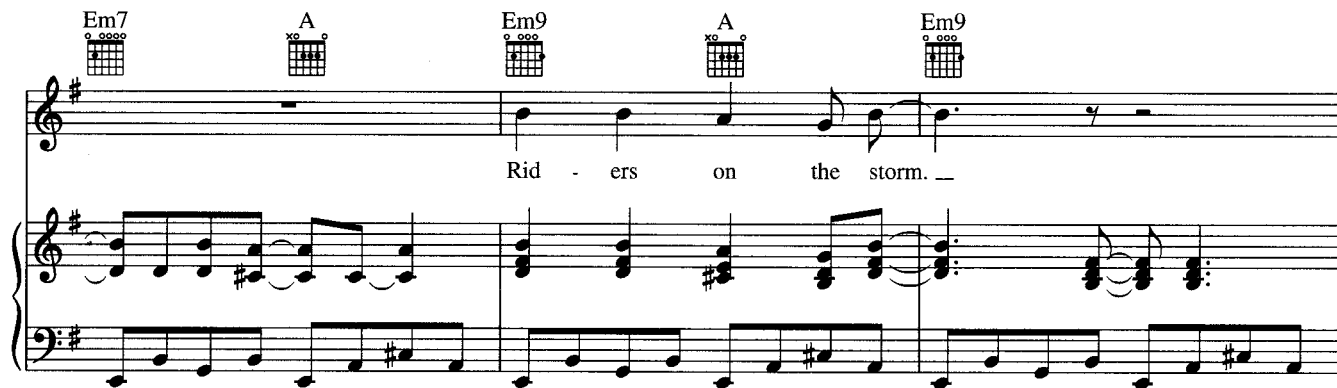
CODA Em7 A

Em A Em7 A Em A



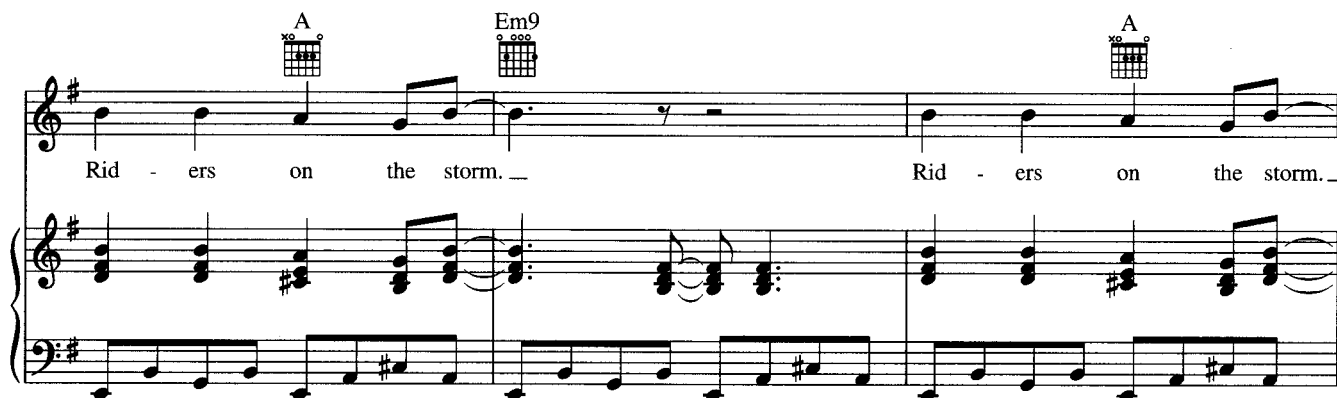
Em7 A Em9 A Em9

Rid - ers on the storm. —



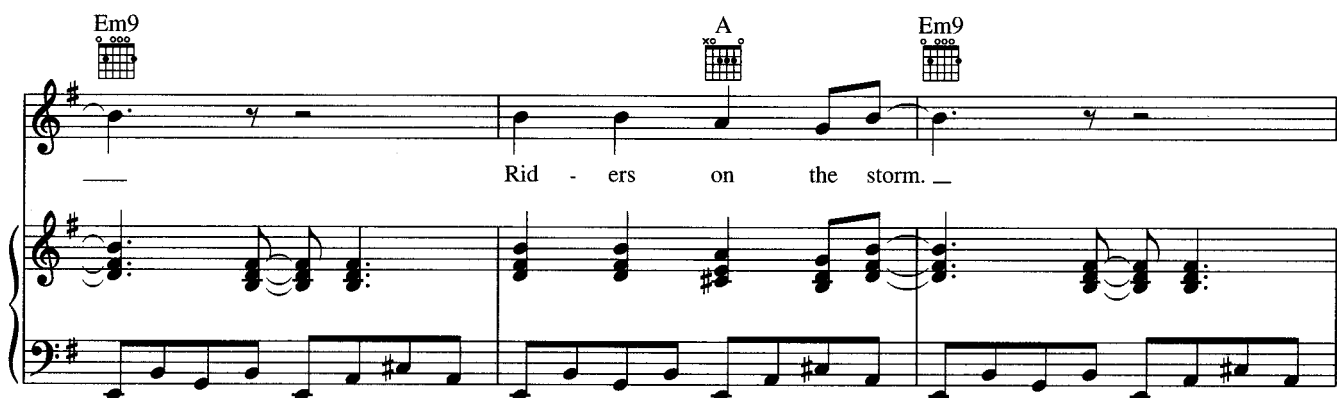
A Em9 A

Rid - ers on the storm. — Rid - ers on the storm. —



Em9 A Em9

Rid - ers on the storm. —



Repeat and Fade



# ROCK 'N' ROLL STAR

Words and Music by  
NOEL GALLAGHER

$\text{♩} = 138$

B E B

The first system of music features a guitar part with three measures. The first measure has a B chord diagram (x24232). The second measure has an E chord diagram (022100). The third measure has a B chord diagram (x24232). The piano accompaniment consists of a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef part has a steady eighth-note bass line.

E C#m7 A add9

The second system of music features a guitar part with three measures. The first measure has an E chord diagram (022100). The second measure has a C#m7 chord diagram with a first fret bar (fr4) and diagram (x23100). The third measure has an A add9 chord diagram (x02020). The piano accompaniment continues with the same treble and bass clef parts as the first system.

B E B




The third system of music features a guitar part with three measures. The first measure has a B chord diagram (x24232). The second measure has an E chord diagram (022100). The third measure has a B chord diagram (x24232). The piano accompaniment continues with the same treble and bass clef parts as the first system.

1, 2. I live my life in the ci -


E B E


The fourth system of music features a guitar part with three measures. The first measure has an E chord diagram (022100). The second measure has a B chord diagram (x24232). The third measure has an E chord diagram (022100). The piano accompaniment continues with the same treble and bass clef parts as the first system.

ty, there's no ea - sy way out. —


The day's mov - ing just — too fast — for me.





I need some time in the sun - shine,





I got - ta slow it right down. — The day's mov - ing just —





— too fast — for me. I



**G<sup>#</sup>m** fr4 **E**

live my life — for the stars that shine, —

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chord diagrams for G#m (fr4) and E are shown above the staff.

**B**

peo - ple say — it's just a waste of time. —

This system contains the next two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. A chord diagram for B is shown above the staff.

**G<sup>#</sup>m** fr4 **E** **B**

Then they said — I should feed my head, — that to me — was just a



This system contains the next two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chord diagrams for G#m (fr4), E, and B are shown above the staff.

**G<sup>#</sup>m** fr4

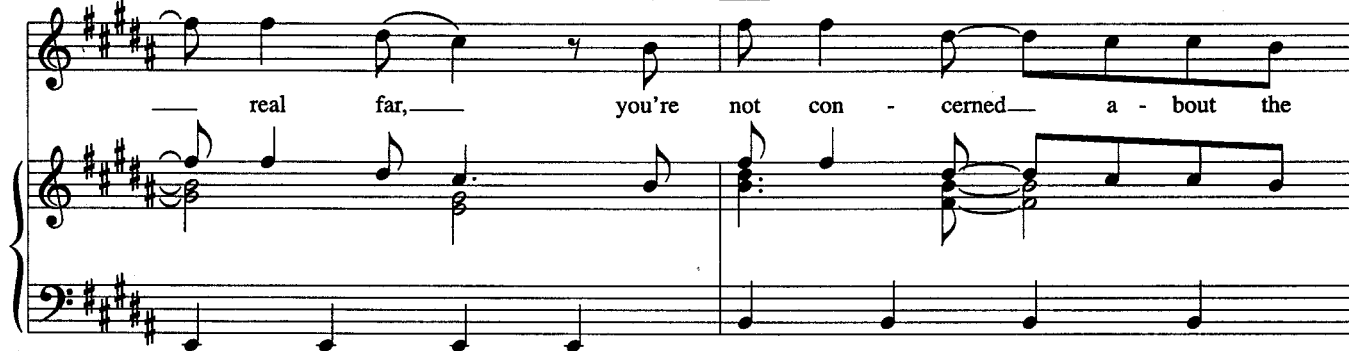
day in bed. — I'll take my car — and drive —


This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. A chord diagram for G#m (fr4) is shown above the staff.




E  B 


real far, — you're not con - cerned — a - bout the



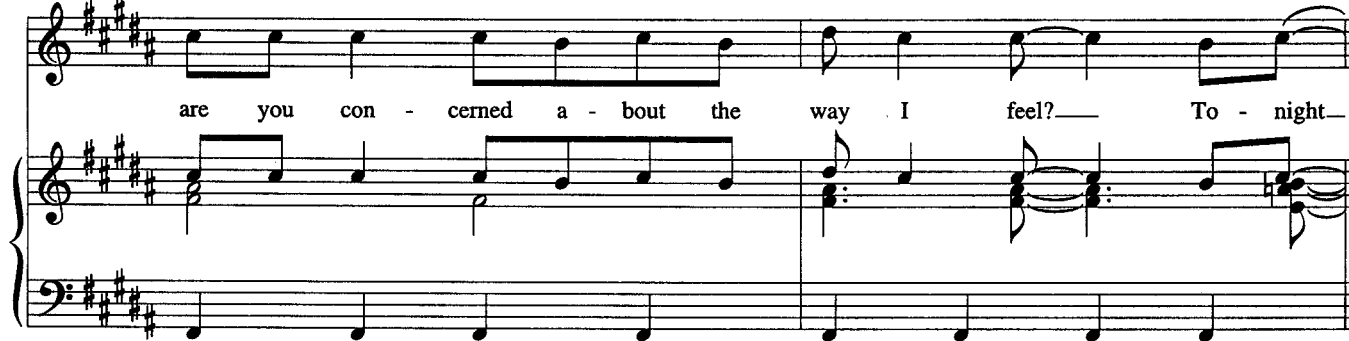
Aadd<sup>9</sup> 

way we are. — In my mind — my dreams — are real, —



F# 

are you con - cerned a - bout the way I feel? — To - night —



♩ Aadd<sup>9</sup>  E  B 

I'm a rock 'n' roll — star.



A add<sup>9</sup> E

To - night I'm a rock 'n' roll

B E

1. | 2, 3(%)

star. To - night

A add<sup>9</sup> E

I'm a rock 'n' roll

B A add<sup>9</sup>

To Coda ⊕

star. You're not down with who

E




I am, — look at you now, you're all in my hands— to - night.—



B




E




B





E




C#m7



A add9




B



*D.%. al Coda*

To - night.—



⊕ Coda



Repeat to fade

# SHOW ME THE WAY

Words and Music by  
PETER FRAMPTON

Moderately

D
Dmaj7
Bm
Bb6
C

*mf*

D
Dmaj7
Bm
Bb6
C

1

Bb6
C
D

2

I won - der how — you're feel - ing. — There's  
I can see — no rea - son. — You're

Dmaj7

Bm

ring - ing in my ears, and no one to re - late  
 liv - ing on your nerves, when some - one drops a cup,

Bb6

C

to 'cept the sea. I'm  
 and I sub - merge.

D

Dmaj7

Who can I be - lieve in? I'm kneel - ing on the floor.  
 swim - ming in a cir - cle; I feel I'm go - ing down.

Bm

There has to be a force; who do  
 There has to be a fool to play

Bb6



A7sus



I phone? — The stars a - round me shin -  
 my part. — Well, some - one thought of heal -

G



ing, } but all I real - ly want to know: — Oh, won't  
 ing, }

Bm



G



you — show me the way, ev - 'ry day? —

Bm



I want you; — show me the

1

G G/A D Dmaj7

way. \_\_\_\_\_

2

Bm Bb6 C G

Well, way. Oh, \_\_\_\_\_ I want

Bm G G/A

you \_\_\_\_\_ day af - ter day, \_\_\_\_\_ yeah. \_\_\_\_\_

D Dmaj7



Bm

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A guitar chord diagram for Bm is shown above the vocal line.

Bb6 C D

I won - der if I'm dream - ing.

The second system continues the musical piece. It features guitar chord diagrams for Bb6, C, and D. The vocal line includes the lyrics "I wonder if I'm dream-ing." The piano accompaniment continues with a steady rhythm.

Dmaj7

I feel so un - a - shamed; I

The third system features a guitar chord diagram for Dmaj7. The vocal line includes the lyrics "I feel so un-a-shamed; I". The piano accompaniment provides harmonic support.

Bm Bb6

can't be - lieve this is hap - pen - ing to me.

The fourth system features guitar chord diagrams for Bm and Bb6. The vocal line includes the lyrics "can't believe this is hap-pen-ing to me." The piano accompaniment concludes the system.

A7sus

I watch you when — you're sleep - ing; well then I —

G

— want to take — your love. — Oh, won't you —

Bm


G

show me the way, ev-'ry day? — I want you; —

Bm


G

show me the way. One more time! — I want


Bm  G 




you \_\_\_\_\_ day af - ter day. \_\_\_\_\_




Bm 


Yeah, I want you \_\_\_\_\_ day af - ter



G  G/A  D 

day, \_\_\_\_\_ hey, \_\_\_\_\_ hey. \_\_\_\_\_



Dmaj7  Bm  Bb6  C  D 

*rit.*





Gaug4 Cm Faug4 Gaug4

put on the red\_\_ light\_\_ Rox - anne\_\_ you don't have to put on the red\_\_ light\_\_

To Coda ♦ G7sus4 Cm Bb Eb F F Gm

Rox - anne (put on the red\_\_ light) Rox - anne (put on the red\_\_ light) Rox - anne

F/C Bb F/C Eb F Gaug4

(put on the red\_\_ light) Rox - anne (put on the red\_\_ light) Rox - anne (put on the red\_\_ light) Oh\_\_

D.% al Coda Cm Gm/F Gm Gm/F

I

CODA Bb

(-anne) (put on the red\_\_ light)

Repeat to fade Eb F F Gm F/C Bb

Rox - anne (put on the red\_\_ light) Rox - anne (put on the red\_\_ light) Rox - anne

# RUNNING ON FAITH

Words and Music by  
JERRY WILLIAMS

Slowly

*mf*

G D/F# Em7

G D/F# Em7 G7 C

D G C D

G D/F# Em7

Late-ly, I've been run-nin' on \_\_\_\_\_ faith. \_\_\_\_\_  
Late-ly, I've been talk - in' in \_\_\_\_\_ my sleep.

G D/F# Em7 G7/D

What else *3* can a poor boy do? But my  
 Can't im-ag - ine what I'd have - to say 'cept my

C D

world - will be right - when love comes o ver  
 world - will be right - when love - comes back - your

G C 1 D 2 G G7

you. -  
 way. -

C B7

I've *3* al - ways been  
 Well, I've *3* al - ways been



one to take each and ev - 'ry day. —  
 the one to take each and ev - 'ry day. —



Seems like 'bout now I'd find a love who  
 Seems like 'bout now I'd find a love who



cares just for me. —  
 cares just for me. —



Then we'd go run-nin' on faith. —  
 And then we'd go run-nin' on faith. —



G D/F# Em7 G7

*3* All of our dreams will come true  
 All of our dreams would come true

*3* and our  
 and our

C D To Coda ⊕

world would be right  
 world would be right

*3* when love comes o - ver me and  
 when love comes o-ver me and

G G7 C D

you.

G D/F# Em7



Musical notation system 1: Treble clef with a whole rest; Grand staff with piano accompaniment.



Musical notation system 2: Treble clef with a whole rest; Grand staff with piano accompaniment.



D.S. al Coda

Musical notation system 3: Treble clef with a whole rest; Grand staff with piano accompaniment.

CODA



Musical notation system 4: Treble clef with lyrics "you, — yes"; Grand staff with piano accompaniment.



Musical notation system 5: Treble clef with lyrics "it would, — when love comes o - ver"; Grand staff with piano accompaniment.

C F F

you. Said, "When love comes o - ver

C F G F

you." Love comes o - ver  
*(Lead vocal ad lib.)*

C F G F

you. Love comes o - ver

C F G F C

*Play 5 times*

you. Love comes o - ver you.



E7 A/E E7

who you think you know, — you won't get through.  
 room with-out a view — a — waits down - town.  
 place where sec - ond best — will nev - er do.

A D/A

It's a giv - en L. — A. law; — some-one's  
 You can shake me for — a while; —  
 It's O. K. to want — to shine, — but once you

A7sus G/A D/A E7 A/E

fast - er on the draw. No mat - ter where you hide — I'm com -  
 live it up in style. No mat - ter what you do — I'm going -  
 step a - cross that line, no mat - ter where you hide — I'm com -

To Coda ⊕

E7 A/E

- in' af - ter you. —  
 — to take you down. —  
 - in' af - ter you. —

E7

No mat-ter

This system shows the first line of music. It features a guitar chord diagram for E7 (0 2 2 1 0 0) above the first staff. The vocal line begins with a rest followed by a quarter 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 melody of eighth notes in the right hand.

2

E7

Shake - down, break down, take - down; eve -

This system starts with a measure rest marked with a '2'. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern as the first system.

- ry - bod - y wants in - to the crowd - ed light.

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

Break - down, take down; you're bust - ed.

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

G A E7 D

Let down your guard, hon - ey, just \_

This system contains the first two lines of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: G, A, E7, and D. The bottom two staves are piano accompaniment.

E7 D

\_ a - bout the time you think that it's al - right. \_

This system contains the second two lines of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: E7 and D. The bottom two staves are piano accompaniment.

E7 D E7

Break - down, take - down; you're bust - ed. \_

This system contains the third two lines of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: E7, D, and E7. The bottom two staves are piano accompaniment.

A/E E7 A/E E7

This system contains the final two lines of music. The top staff is a vocal line with a long rest. Above it are four guitar chord diagrams: A/E, E7, A/E, and E7. The bottom two staves are piano accompaniment.

A/E E7

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains two measures of rests. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for A/E and E7 are positioned above the vocal staff.

A/E E7 D.S. al Coda  
This is the

The second system continues the vocal and piano parts. The vocal line has two measures of rests followed by the lyrics "This is the". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A/E and E7 are shown above the vocal staff. The instruction "D.S. al Coda" is written at the end of the system.

CODA E7  
Shake-down, break down, take-down; eve-

The CODA section begins with a double bar line and a circled cross symbol. The vocal line has two measures of rests followed by the lyrics "Shake-down, break down, take-down; eve-". The piano accompaniment continues. A chord diagram for E7 is shown above the vocal staff.

- ry - bod - y wants in - to the crowd - ed light.

The final system continues the vocal and piano parts. The vocal line has two measures of rests followed by the lyrics "- ry - bod - y wants in - to the crowd - ed light.". The piano accompaniment continues with the same rhythmic pattern.



Break - down, take - down; you're bust - ed.

{ Shake - down, break down; } hon - ey, just -  
 { Let down your guard, }

— a - bout the time you think that it's al - right. Break - down, take -

down; you're bust - ed. —

**Repeat ad lib. and Fade**

(She's)  
**SOME KIND OF WONDERFUL**

Words and Music by  
 JOHN ELLISON

Moderate Rock Shuffle (♩ played as  $\overset{3}{\text{♩}}$ )



*mf*

I don't need \_\_\_\_\_ a whole lot's of mon - ey. I don't need \_\_\_\_\_  
 her in my arms \_\_\_\_\_ you know she

\_\_\_\_\_ sets my a big fine car. I got ev - 'ry - thing \_\_\_\_\_ that \_\_\_\_\_ a  
 soul on fire. \_\_\_\_\_ Ooh \_\_\_\_\_ when my ba - by kiss -

man es me could want. I got more my heart be - comes filled than I could de ask

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melody with eighth and quarter notes, including a triplet of eighth notes at the end. The bottom two staves are piano accompaniment in G major, with the right hand playing chords and single notes, and the left hand playing a steady eighth-note bass line. The lyrics are written below the vocal staff.

for. When she wraps her I, I don't have to

sire. a - round

G

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line. A guitar chord diagram for the G major chord is shown above the staff, with the notes G (open), B (2nd fret), D (3rd fret), G (3rd fret), B (2nd fret), and D (open). The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics are written below the vocal staff.

run a - round. I don't have to stay out all night.

me it 'bout drives me out of my mind.

Detailed description: This system contains the final two staves of music on the page. The top staff continues the vocal line, ending with a phrase. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.

D

'Cause I got me a sweet  
Yeah, when a sweet lov - in' -  
ba - by kiss -

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. A guitar chord diagram for D major is shown above the vocal staff. The lyrics are: 'Cause I got me a sweet Yeah, when a sweet lov - in' - ba - by kiss -

wo - man and she knows just how to treat me my right.  
es man me and she knows just how to treat me my right.  
me and she knows just how to treat me my right.  
chills run up and down my spine.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: wo - man and she knows just how to treat me my right. es man me and she knows just how to treat me my right. me and she knows just how to treat me my right. chills run up and down my spine.

A

Well my ba - by, she's al - right.

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. A guitar chord diagram for A major is shown above the vocal staff. The lyrics are: Well my ba - by, she's al - right.

G



Well, my ba - by she's clean out of

D



sight. Don't you { know know that she's, she is, } she's some kind of

G



D



won - der - ful. She's some kind of



G



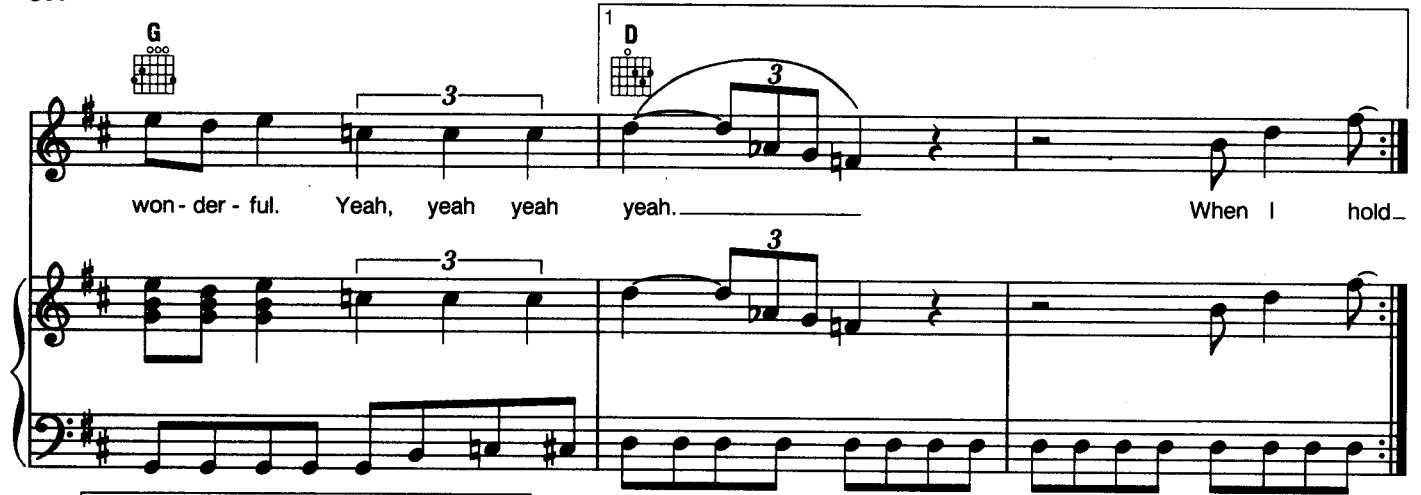
D




won - der - ful. Yeah, she is, she's, she's some kind of

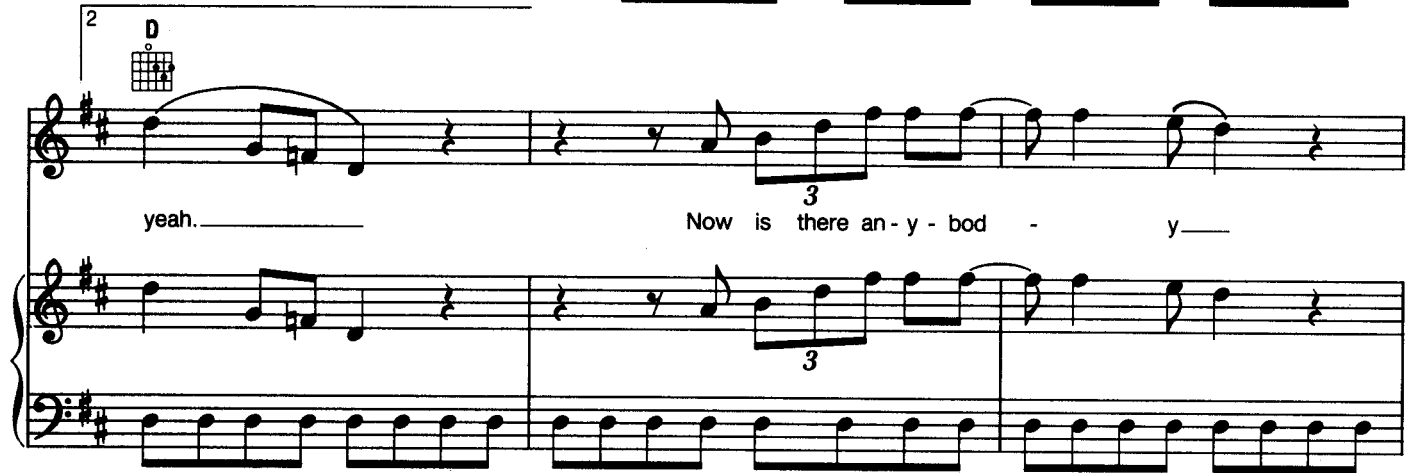
G  

won - der - ful. Yeah, yeah yeah yeah. When I hold\_

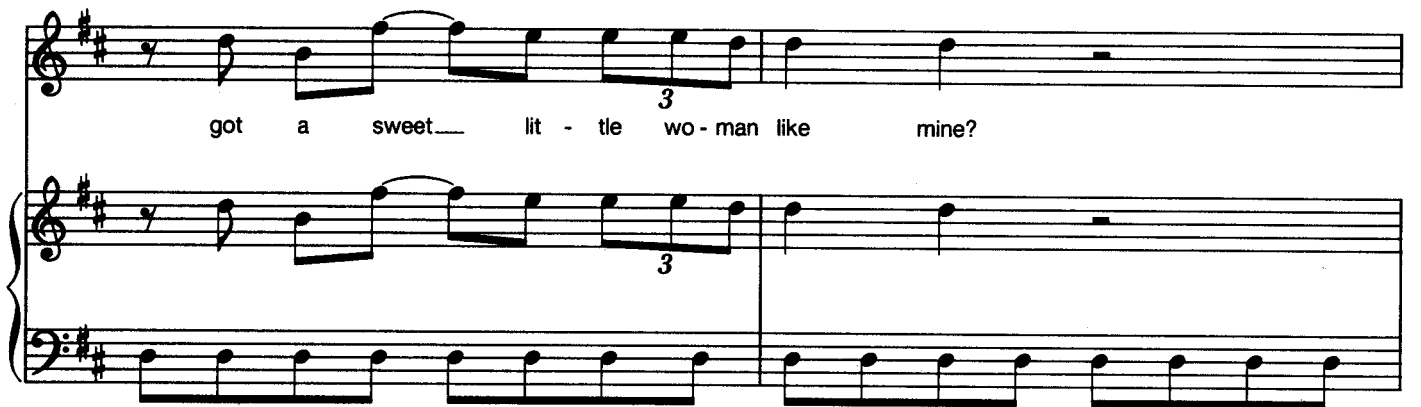


2 

yeah. Now is there an - y - bod - y



got a sweet lit - tle wo - man like mine?



There's got to be some - bod - y got



a, got a sweet... lit - tle wo - man like mine. Yeah.

3

3

Now can I get a wit - ness? Can I get a

wit - ness? Well, can I get a

Bm

wit - ness? Can I get a wit - ness?

D

Bm



Can I get a wit - ness? Can I get a

Bm



wit - ness I'm talk - in', talk - in' 'bout my



ba - by. She's some kind of won - der - ful. Talk - in' 'bout my

ba - by.



Repeat ad lib. and Fade

She's some kind of won - der - ful. Talk - in' 'bout my



# SOMETHING IN THE AIR

Words and Music by  
JOHN KEEN

$\text{♩} = 90$



Call out the in - sti - ga - tors be - cause - there's some - thing in the air, -



we got to get - to - geth - er soon - er or lat - er be - cause - the

B7sus4 E E/D E/C# E/B

re - vo - lu - tion's here and you know it's right.

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: B7sus4, E, E/D, E/C#, and E/B. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

E E/D E/C# E/B B7sus4

And you know that... it's right. We have got to

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: E, E/D, E/C#, E/B, and B7sus4. Below the vocal line is a piano accompaniment consisting of two staves.

get it to - geth - er, we have got to get it to - geth - er

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Below it is a piano accompaniment consisting of two staves.

E E/D E/C# E/B E E/D E/C# E/B

now. —

This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are eight guitar chord diagrams: E, E/D, E/C#, E/B, E, E/D, E/C#, and E/B. Below the vocal line is a piano accompaniment consisting of two staves.

F# C#7sus4/F# F# C#7sus4 fr4

The first system of music features a guitar part with four measures of chords: F#, C#7sus4/F#, F#, and C#7sus4 fr4. Below this is a piano accompaniment consisting of a treble and bass clef staff. The treble staff has a melodic line with eighth notes and rests, while the bass staff provides a steady accompaniment of eighth notes.

F# C#7sus4 fr4

Block off the streets and houses be-cause- there's some-thing in the air.-

The second system continues the guitar part with F# and C#7sus4 fr4 chords. The vocal line begins with the lyrics "Block off the streets and houses be-cause- there's some-thing in the air.-". The piano accompaniment continues with the same rhythmic pattern as the first system.

F#

We got to get- to- geth - er soon-er or lat - er be-cause- the

The third system features the F# guitar chord. The vocal line continues with the lyrics "We got to get- to- geth - er soon-er or lat - er be-cause- the". The piano accompaniment remains consistent with the previous systems.

C#7sus4 fr4 F# F#/E F#/D# F#/C#

re - vo - lu - tion's here and you know it's right.

The fourth system features a sequence of guitar chords: C#7sus4 fr4, F#, F#/E, F#/D#, and F#/C#. The vocal line concludes with the lyrics "re - vo - lu - tion's here and you know it's right.". The piano accompaniment continues with the same rhythmic pattern.

F# F#/E F#/D# F#/C# C#7sus4

And you know that\_ it's right. We have got to get it to-ge-th - er,

C#m/F# D#m/F# C#m/F# D#m/F#

we have got to get it to - geth - er now.---

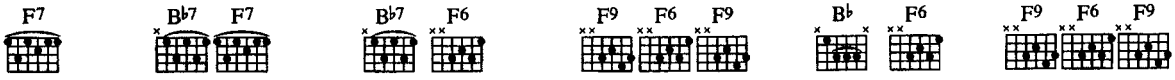
C#m/F# D#m/F# C#m/F# D#m/F# E7 E aug E7 E aug E7 E aug E7 E aug

F7 F13 F7 F13 F7 F13 F7 F13 G7 G13

C7 F7 Bb7 F7 Bb7 C7



F7 Bb7 F7 Bb7 F6 F9 F6 F9 Bb F6 F9 F6 F9



C7 G7 C% C



F13 F7 C% C F13 F7



Chord diagrams: C<sup>9</sup>, A<sup>b</sup> (fr<sup>4</sup>), G<sup>7</sup> (fr<sup>4</sup>), A<sup>b</sup> (fr<sup>4</sup>), G<sup>7</sup> (fr<sup>4</sup>), C<sup>9</sup> (fr<sup>4</sup>), F<sup>7</sup> (fr<sup>4</sup>), A<sup>b</sup> (fr<sup>4</sup>)

This system contains guitar chord diagrams for C<sup>9</sup>, A<sup>b</sup> (fr<sup>4</sup>), G<sup>7</sup> (fr<sup>4</sup>), A<sup>b</sup> (fr<sup>4</sup>), G<sup>7</sup> (fr<sup>4</sup>), C<sup>9</sup> (fr<sup>4</sup>), F<sup>7</sup> (fr<sup>4</sup>), and A<sup>b</sup> (fr<sup>4</sup>). The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Chord diagrams: A<sup>b</sup> (fr<sup>4</sup>), E<sup>b</sup>7sus<sup>4</sup> (xx), A<sup>b</sup> (fr<sup>4</sup>)

This system contains guitar chord diagrams for A<sup>b</sup> (fr<sup>4</sup>), E<sup>b</sup>7sus<sup>4</sup> (xx), and A<sup>b</sup> (fr<sup>4</sup>). The piano accompaniment continues with a similar rhythmic structure.

Chord diagrams: E<sup>b</sup>7sus<sup>4</sup> (xx), A<sup>b</sup> (fr<sup>4</sup>)

Hand out the arms and am - mo we're gon - na

This system contains guitar chord diagrams for E<sup>b</sup>7sus<sup>4</sup> (xx) and A<sup>b</sup> (fr<sup>4</sup>). The vocal line begins with the lyrics "Hand out the arms and am - mo we're gon - na".

Chord diagrams: E<sup>b</sup>7sus<sup>4</sup> (xx), A<sup>b</sup> (fr<sup>4</sup>)

blast our way through here, — we got to get — to - geth - er soon - er or lat -

This system contains guitar chord diagrams for E<sup>b</sup>7sus<sup>4</sup> (xx) and A<sup>b</sup> (fr<sup>4</sup>). The vocal line continues with the lyrics "blast our way through here, — we got to get — to - geth - er soon - er or lat -".



- er be-cause the re - vo - lu - tion's here and you know it's right.



And you know that— it's



right. We have got to get it to - geth - er,



we have got to get it to - geth - er now.

# SUMMER OF '69

Words and Music by BRYAN ADAMS  
and JIM VALLANCE

Moderately bright

D

I got my

A


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

D A


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




D




six - ty - nine. Me — and some guys from school  
 Ain't — no use in com - plain - in' —  
 And — now the times are chang - in'; —




A




D



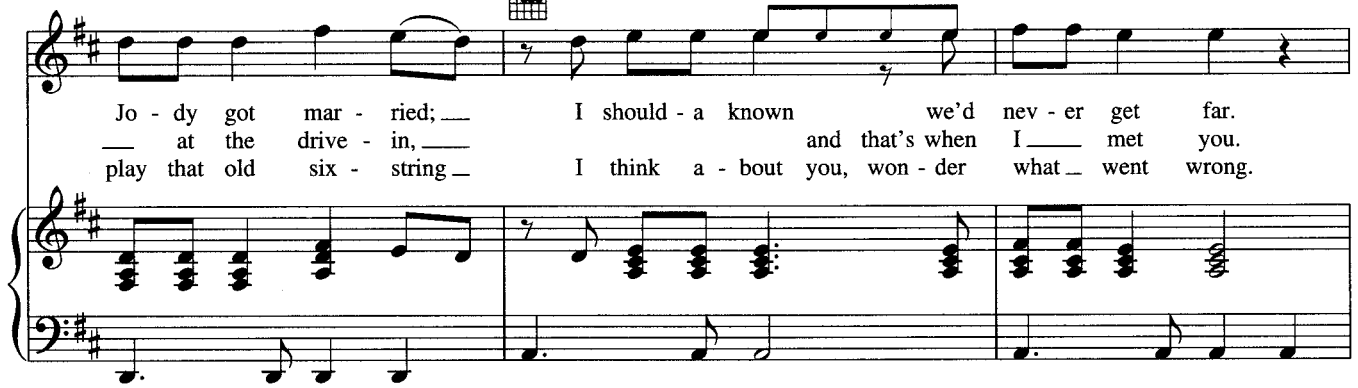
had a band and we tried real hard. Jim - my quit and  
 when you got a — job to do. Spend my eve - nin's down —  
 look at ev - 'ry - thing that's come and gone. Some - times when I




A




Jo - dy got mar - ried; — I should - a known we'd nev - er get far.  
 — at the drive - in, — and that's when I — met you.  
 play that old six - string — I think a - bout you, won - der what — went wrong.




Bm




A





D

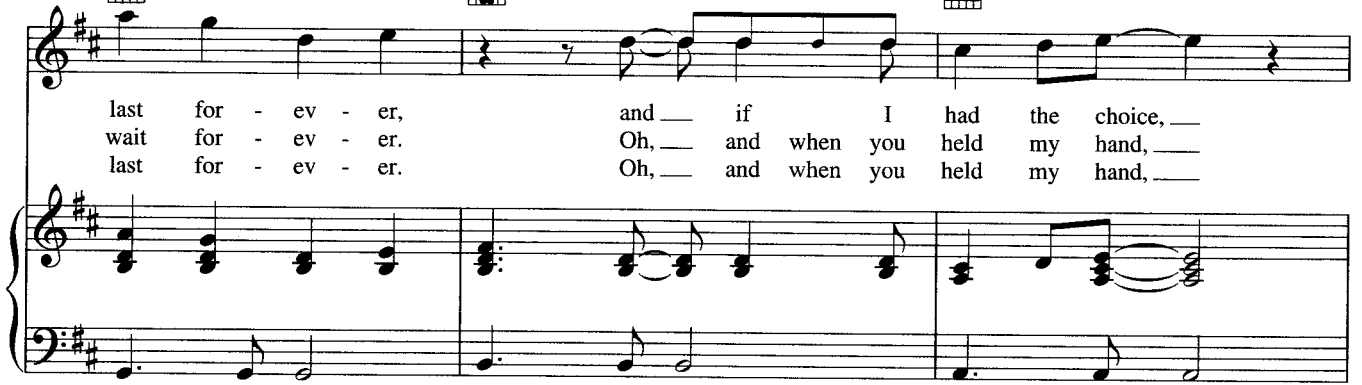





Oh, when I look back now, — that sum - mer seemed to  
 Stand - in' on your ma - ma's porch, — you told — me that you'd  
 Stand - in' on your ma - ma's porch, — you told — me that it'd



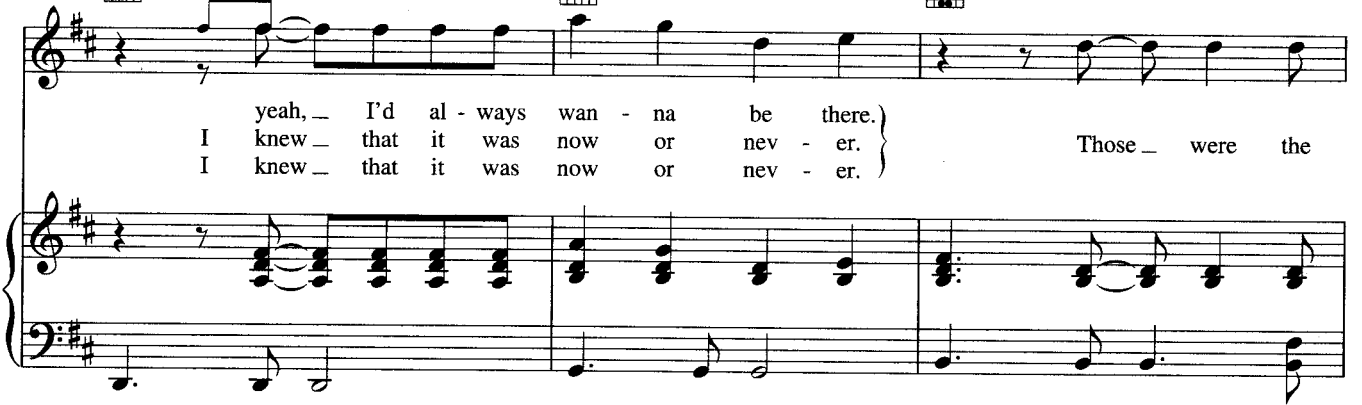
G  Bm  A 

last for - ev - er, and — if I had the choice, —  
 wait for - ev - er. Oh, — and when you held my hand, —  
 last for - ev - er. Oh, — and when you held my hand, —



D  G  Bm 

yeah, — I'd al - ways wan - na be there.)  
 I knew — that it was now or nev - er. } Those — were the  
 I knew — that it was now or nev - er. }



A  D 

best days of my — life.



A  To Coda  1 2

Back in the sum - mer of



D A

six - ty - nine. —

F Bb

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



C Bb/D F


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



Bb C


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

*cresc.*

D  A 




D  A 

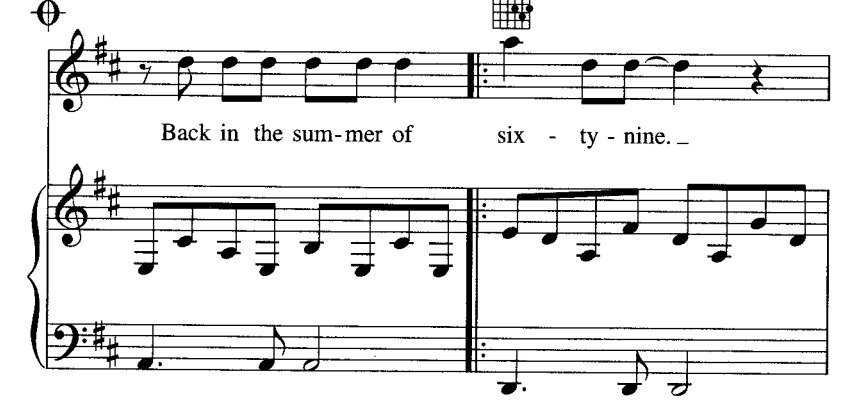



**D.S. al Coda**



**CODA** 

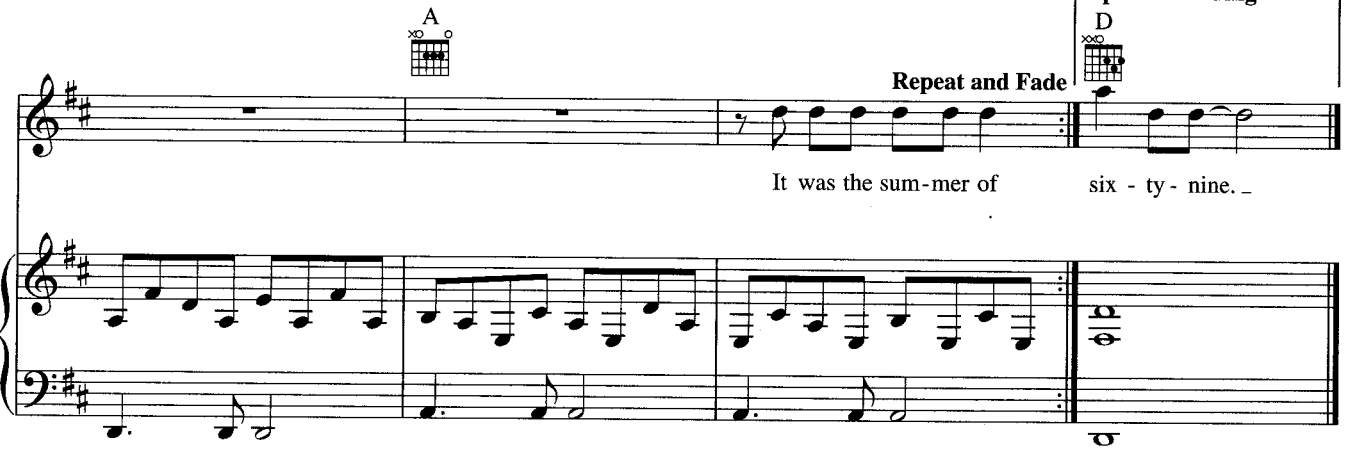
Back in the sum-mer of six - ty - nine. \_



**Optional Ending**  
D 

**Repeat and Fade**

It was the sum-mer of six - ty - nine. \_



# THROWING IT ALL AWAY

Words and Music by TONY BANKS,  
PHIL COLLINS and MIKE RUTHERFORD

♩ = 88

Db Gb/Db Db

*mf*

Ab/Db Fm/D

Db Gb/Db Db

Need I say I love you need I say I care  
 can-not live to- geth- er we cannot live a- part  
 Someday you'll be sor- ry someday when you're free

Db Gb/Db Fm

need I say that e- mo- tion's something we don't share  
 that's the sit- u- a- tion I've known it from the start  
 memories will re- mind you that our love was meant to be



I don't want\_ to be sit-ting here\_ try-ing to de-ceive\_ you cos  
 eve-ry time\_ that I look at you\_ I can't see the fu-ture cos  
 late at night when you call my name\_ the on-ly sound you'll hear\_ is the



you know I know ba-by that I don't wan-na go. We  
 you know I know ba-by  
 sound of your voice call-ing



I don't wan-na go.  
 call-ing af-ter me.



Just throwing it all a-way\_ throwing it all a-way\_  
 Just throwing it all a-way\_ throwing it all a-way\_

To Coda ♦ Gbadd9



Is there nothing that I can say  
And there's nothing that



make you change your mind \_\_\_\_\_ I watch the world — go



round and round — and you see — mine turn - ing up —



— side down oo oo oo — oo oo oo — oo oo

Ab/Db

Cb/Db

Db



oo ——— oo oo oo ——— oo oo oo ——— oo oo

throwing it all — a-way —

Gb/Db

Ab/Db

Cb/Db



oo ——— oo oo oo ——— oo oo oo. ——— Now

Db

Gb/Db

Db



who will light up the dark - ness and who will hold \_ your hand —

Gb/Db

Db

Fm



who will find you the ans - wers — when you don't un - der-stand —





why should I — have to be the one — who has to con - vince — you cos



*D.% al Coda*

you know I know ba - by that I don't wan - na go.

**♩ CODA**



I can say — ay ay — oo oo oo — Ad lib to FADE oo oo




oo — oo oo oo — oo oo oo — we're throwing it all a - way.. oo oo

# SWEET EMOTION

Words and Music by STEVEN TYLER  
and TOM HAMILTON



Moderately, in 2

N.C. Repeat 4 times 

Sweet \_\_\_\_\_

*mf*

e -

D/A  A 

mo tion, \_\_\_\_\_

sweet \_\_\_\_\_ e -

D/A A

mo \_\_\_\_\_ tion. \_\_\_\_\_ {You} I }

A

talk a - bout things that no - bod - y cares, \_\_\_\_\_  
 sweet talk - in' ma - ma with a face like a gent, \_\_\_\_\_  
 pulled in - to town in a po - lice car, \_\_\_\_\_  
 Stand in the front just a - shak - in' your ass; \_\_\_\_\_

you're wear - in' out things that no - bod - y wears. \_\_\_\_\_  
 said my get - up - and - go must have got up and went. \_\_\_\_\_  
 your dad - dy said I took you just a lit - tle too far. \_\_\_\_\_  
 I'll take you back - stage, you can drink from my glass. \_\_\_\_\_

You're call - in' my name but I  
 Well, I got good news, she's a  
 You're tell - in' her things but your  
 I'm talk - in' 'bout some-thin' you can

got - ta make clear. \_\_\_\_\_ I  
 real good li - ar, 'cause my  
 girl - friend lied; \_\_\_\_\_ you  
 sure un - der - stand, \_\_\_\_\_ 'cause a

can't say, ba - by, where I'll be in a year. \_\_\_\_\_  
 back - stage boo - gie set your pants on fire. \_\_\_\_\_  
 can't catch me 'cause the rab - bit done died. \_\_\_\_\_  
 month on the road and I'll be eat - in' from your hand. \_\_\_\_\_

N.C.

The first system of music features a vocal line in the upper staff with a whole rest, and piano accompaniment in the lower staves. The piano part consists of a steady eighth-note accompaniment in the bass and a melody in the treble.

To Coda ⊕

The second system continues the piano accompaniment from the first system. The vocal line remains silent.

1,3

2

D.C. al Coda  
(with repeats)

CODA

The third system shows a vocal line with two measures: the first measure contains the lyrics "Some" and the second measure contains a repeat sign. The piano accompaniment continues. To the right, the CODA section begins with a Coda symbol (⊕) and a short piano accompaniment.

E7

Repeat and Fade

Optional Ending

The fourth system features a vocal line with a whole rest and a guitar chord diagram for E7. The piano accompaniment includes a final chord and a fermata. The system concludes with a double bar line.

# TAKIN' CARE OF BUSINESS

Words and Music by  
RANDY BACHMAN

With a steady beat

C7 Bb7 F7

*mf*

1 C7 2 C7 C7

(1., D.S.) They get up ev - 'ry morn - in' from the  
eas - y as fish - in', you could

Bb7 F7

'Iarm be a clock's warn - in', take the eight you can fif - teen in - to the  
be a mu - si - cian if you can make sounds loud or

G7



ci - ty.  
mel - low.

There's a whis - tle up a - bove and peo - ple  
Get a sec - ond hand gui - tar chanc - es



Bb7



push - in', peo - ple shov - in' and the girls get in with who try to look  
are you'll go far. If you get in with the right bunch of fel -

F7



C7



pret - ty.  
lows.

And if your train's on hav - in' time, you can  
Peo - ple see you on hav - in' fun, just a



Bb7



F7



get to work by nine, and start your slav - in' job to get your  
 ly - in' in the sun. Tell them that you like it this way.

C7



pay. If you ev - er that get an - noyed look at  
 It's the work we a - void and we're

Bb7



F7



me, I'm self em - ployed, I love to work at noth - in' all day.  
 all self em - ployed. We like to work at noth - in' all day.



C7



And I've been tak - in' care of busi - ness,  
 And we been

Bb7



F7



ev - 'ry day. Tak - in' care of busi - ness,

C7



ev - 'ry way. (I've) We been tak - in' care of busi - ness.  
 (I've)

Bb7



F7



To Coda

It's all mine. Tak - in' care of busi - ness and

C7



{ work - in' o - ver - time, work - out. }  
{ work - in' o - ver - time. }

Bb7



F7



C7



Bb7



F7



1 C7



2 C7



There's work

no chord

Woo.---

Spoken: Alright!

Ow!

Spoken: Take good care of my

D.S. al Coda

business when I'm away every day. Woo. They

CODA

C7

no chord

work - in' o - ver - time.

Tak - in' care of busi - ness.

1-3 4

C(no3rd) Bb(no3rd)

Tak - in' care of busi - ness,

F(no3rd) C(no3rd)

ev - 'ry day. — Tak - in' care of busi - ness,

C(no3rd)

Bb(no3rd)

F(no3rd)

ev - 'ry way. — Tak - in' care of busi - ness. It's all mine. — Tak -

C(no3rd)

in' care of busi - ness and work - in' o - ver - time.

C7

Bb7

F7

Tak - in' care of busi - ness. Tak - in' care of busi - ness.

C7

Bb7

Repeat and Fade

We been tak - in' care of busi - ness. We been tak -

# THESE EYES

Written by BURTON CUMMINGS  
and RANDY BACHMAN

Moderately

**Dm7** **Cmaj7**

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a Dm7 chord (x2021x) and moving to a Cmaj7 chord (x02231). The left hand plays a simple bass line with a melodic line. The dynamic marking is *mf*.

**Dm7**

(1.) These eyes  
(2., D.S.) eyes

The first system shows the vocal line and piano accompaniment. The vocal line has two versions: a first ending and a second ending marked 'D.S.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A Dm7 chord (x2021x) is indicated above the second ending.

**Cmaj7**

cry ev - 'ry night for you. These  
watched you bring my world to an end. This

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a steady bass line and chords. A Cmaj7 chord (x02231) is indicated above the first measure of the second line.

Dm7  Cmaj7 

arms heart long — to hold you a —  
could not ac - cept and pre -



C  Am  C 



gain. The hurt-in's on me, —  
tend. The hurt-in's on me. —



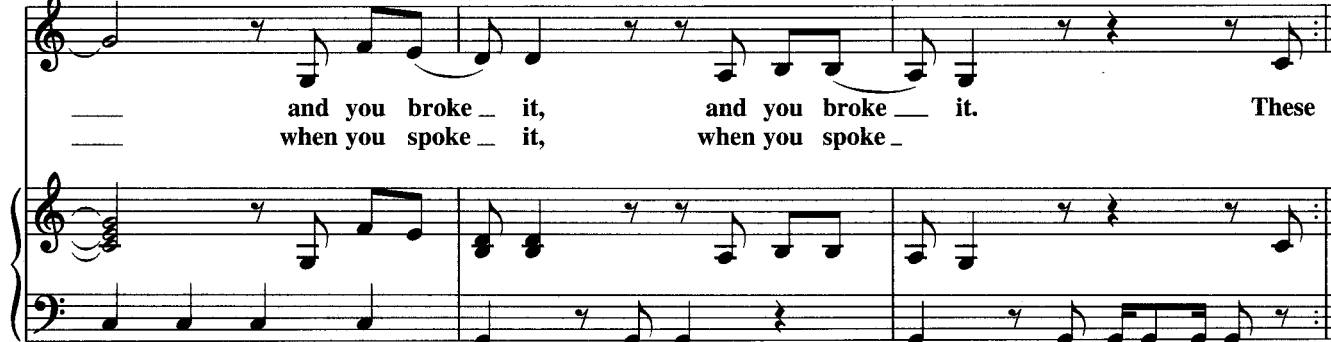
Am  C  Am 

but I will nev - er be free. — You gave a prom - ise to me —  
but I will nev - er be free. — You took the vow — with me —



C  G  To Coda ⊕ <sup>1</sup>

— and you broke — it, and you broke — it. These  
— when you spoke — it, when you spoke —



2

G7sus Cmaj7 G7sus

it. These eyes \_\_\_\_\_

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'it.' followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G7sus, Cmaj7, and G7sus are provided above the staff.

Cmaj7 G7sus Cmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

Detailed description: This system contains measures 3 through 6. The vocal line continues with 'are cry - in'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for Cmaj7, G7sus, and Cmaj7 are provided above the staff.

D Dmaj7 A7sus

one like I had with you. These eyes \_\_\_\_\_

Detailed description: This system contains measures 7 through 10. The vocal line has a whole note 'one like I had with you.' followed by a half rest. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for D, Dmaj7, and A7sus are provided above the staff.

Dmaj7 A7sus Dmaj7

are cry - in'. These eyes have seen a lot of love, but they're nev-er gon-na see an-oth-er

Detailed description: This system contains measures 11 through 14. The vocal line continues with 'are cry - in'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for Dmaj7, A7sus, and Dmaj7 are provided above the staff.

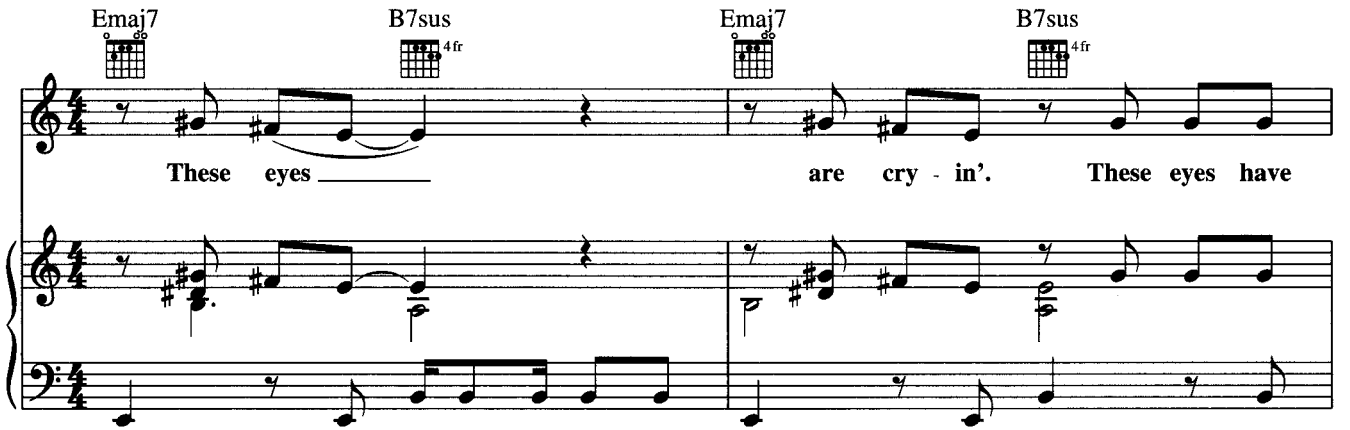


E



one like I had with you.

Emaj7      B7sus      Emaj7      B7sus



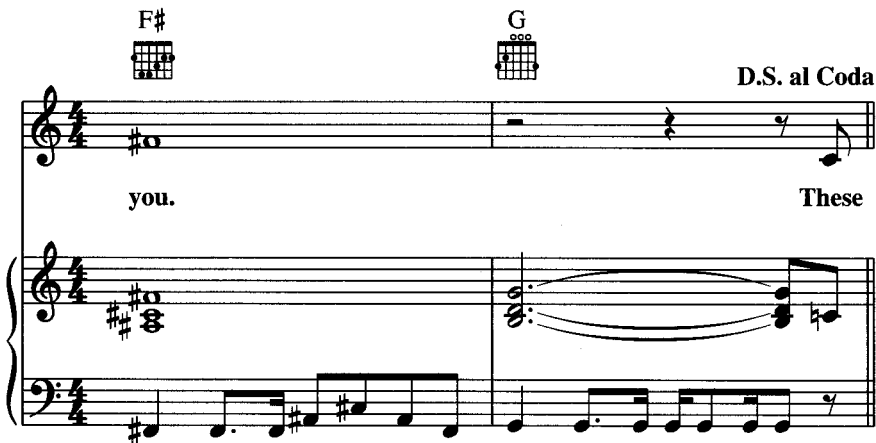
These eyes are cry-in'. These eyes have

Emaj7



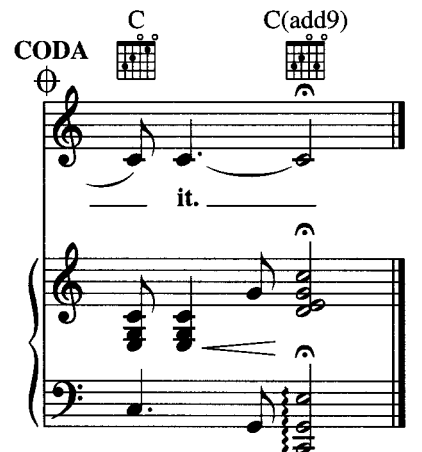
seen a lot of love, but they're never gonna see another one like I had with

F#      G      D.S. al Coda



you. These

CODA      C      C(add9)



it.

# TIME FOR ME TO FLY

Words and Music by  
KEVIN CRONIN

Moderately slow, in 2

Chord diagrams: D, G, A(add4), G

Chord diagrams: D, G/D, A(add4)/D, G/D

Chord diagrams: D, A/C#

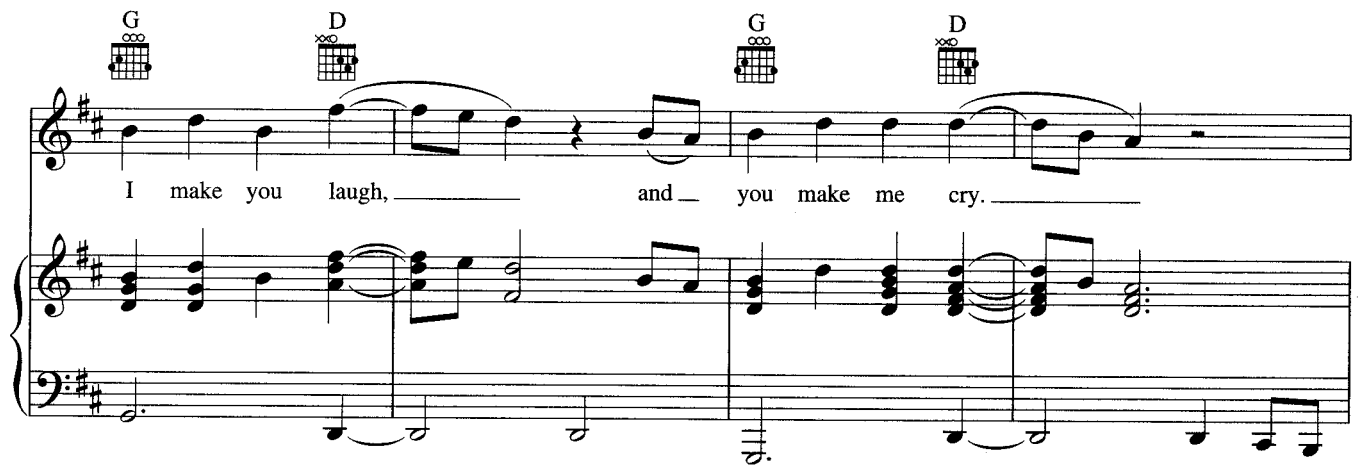
I've been a - round for you, been up and down for you; but  
You said we'd work it out. You said that you had no doubt that

Chord diagrams: G/B, D

I just can't get an - y re - lief. I've  
deep down we were real - ly in love. But




G D G D



I make you laugh, and you make me cry.

Asus D



I be - lieve it's time for me to fly.

1 Asus G 2 D NC.



A G D



Time for me to fly. I've got to set myself free.

A  G  D 

Time for me — to fly. ————— That's just how it's got to — be. —




G  Asus 


I know it hurts to say — good - bye, — but it's



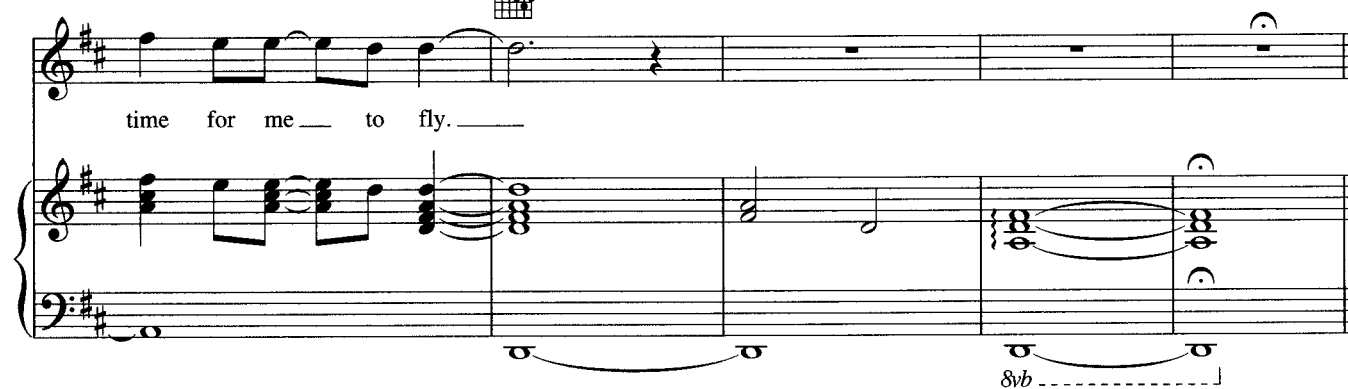
G  A 

time for me — to fly. ————— It's



D 

time for me — to fly. —————



8vb

# TWO OUT OF THREE AIN'T BAD

Words and Music by  
JIM STEINMAN

Moderately slow, with a beat

**Chord Diagrams:**  
 A: C#m/G# 4fr: D/F#:   
 Dmaj7/E: E: A: A/G#:   
 D: A: A/G#:   
 F#m: D/E: E:

**Lyrics:**  
 Ba - by, we can talk all night, —  
 but that ain't get - ting us no - where. I've told you ev - 'ry - thing I  
 pos - si - bly can; — there's noth - ing left in - side — of here. And

A A/G# D

may - be you can cry all — night, — but that - 'll nev - er change — the way —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: A (x02232), A/G# (x02232 with a sharp on the G string), and D (x0222). The bottom two lines are piano accompaniment in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

A A/G# F#m

— that I feel. — The snow is real - ly pil - ing up out - side; — I

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: A (x02232), A/G# (x02232 with a sharp on the G string), and F#m (232123). The bottom two lines are piano accompaniment in treble and bass clefs, continuing the eighth-note accompaniment.

D/E E D E

wish you would - n't make — me leave — here. I poured it on and I poured —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: D/E (x02232), E (02210), D (x0222), and E (02210). The bottom two lines are piano accompaniment in treble and bass clefs.

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

— it out, — I tried to show you just how much I care. —

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are eight guitar chord diagrams: A (x02232), Bm7 (x21232), A/C# (x02232 with a sharp on the C string), D (x0222), E (02210), A (x02232), Bm7 (x21232), and A/C# (x02232 with a sharp on the C string). The bottom two lines are piano accompaniment in treble and bass clefs.

D E A F#m G

I'm tired of words and I'm too hoarse to shout, — but you've been cold to

D E

me so long, — I'm cry - ing i - ci - cles in - stead of tears. — And

D/E E D/E E

all I can do — is keep on tell - ing you, I

A C#m/G# F#m D E

want you, — I need you, — but there ain't no way — I'm ev -



C#m 4fr      F#m      Bm

- er gon - na love \_ you. Now don't be sad, \_ (don't \_ be sad, 'cause)

D      Fdim 8fr      F#m      Bm      To Coda

two out of three \_ ain't bad. Now don't be sad, 'cause

D      Fdim 8fr      A      D      E

two out of three \_ ain't bad. \_ You'll nev - er find your gold \_ on a

A      Bm      A/C#      D      E      A      Bm      A/C#

sand - y beach. You'll nev - er drill for oil \_ on a cit - y street. I know you're

D E A D/A A

look - ing for a ru - by in a moun - tain of rocks, — but there

G E

ain't no Coupe de Ville hid - ing at the bot - tom of a Crack - er Jack box.

N.C. C#m 4fr

I can't lie, I can't tell you that I'm

D C#m 4fr

some - thing I'm not, — no mat - ter how I try. I'll nev - er be a - ble

to give you some - thing, some-thing that I just have-n't got. — There's

D E

on - ly one girl — that I will ev - er love, and that was so man - y years a - go. —

A A/C# D D/E

— And though I know I'll nev - er get her out of my heart, she nev - er

A A/G# F#m

loved me back, ooh, — I know. Well, I re - mem - ber how she left me on a

D/E E A

A/C# D E A

storm - y night, And she kissed me and got out of our bed. — And though I

A/G# F#m D/E

plead - ed and I begged her not to walk out that door, — she packed her bags and turned right a - way. —

E D/E E D/E E

And she kept on tell - ing me, she kept on tell - ing me, she

D/E E A C#m/G# F#m

kept on tell - ing me, — "I want you, — I need you, — but there

D E C#m F#m Bm

ain't no way\_ I'm ev - er gon - na love\_ you. Now don't be sad, \_

D Fdim A

D.S. al Coda

(don't be sad, 'cause) 'cause two out of three\_ ain't\_ bad." I

CODA D Fdim A

two out of three\_ ain't bad. \_ Ba - by we can talk all

A/C# D E A

night, \_ but that ain't get - ting us no - where.

*rit.*

# WALK OF LIFE

Words and Music by  
MARK KNOPFLER

Fast

**E** **A**

*f*

**B** **E/G#** **A** **B**

2, 3

1., 3. Here comes John - ny sing - ing old - ies, gold - ies  
2. Here comes John - ny and he'll tell you a sto - ry

be - bop - a - lu - la ba - by what I say — here comes John - ny sing - ing  
hand me down my walk - in' shoes — here comes John - ny with the

I got - ta wom - an down in the tun - nels trying to make it pay. }  
 power and the glo - ry back beat the talk - in' blues. }

He got the ac - tion he got the mo - tion yeah the

boy can play — de - di - ca - tion — de - vo - tion

turn - ing all the night time in - to the day — { 1. he do the song a - bout the sweet lov - in'  
 2. he do the song a - bout the sweet lov - in'  
 3. and af - ter all the vio - lence and

B E A

wom - an he do the song a - bout the knife \_\_\_\_\_ he do the  
 wom - an he do the song a - bout the knife \_\_\_\_\_ he do the  
 dou-ble talk there's just a song in all the trou-ble and the strife he do the

E7 B A

walk he do the walk of life yeah \_  
 walk he do the walk of life yeah \_  
 walk you do the walk of life mmm \_

B E

\_\_\_\_\_ he do the walk of life. \_\_\_\_\_  
 \_\_\_\_\_ he do the walk of life. \_\_\_\_\_  
 \_\_\_\_\_ you do the walk of life. \_\_\_\_\_

A B E/G# To Coda ⊕



1 **A** **B** 2 **A** **B** D.C. al Coda

This system contains two measures of music. The first measure is marked with a '1' and contains guitar chords A and B. The second measure is marked with a '2' and contains guitar chords A and B. The instruction 'D.C. al Coda' is written at the end of the system. The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

CODA **A** **B**

This system is labeled 'CODA' and contains two measures of music. The first measure features guitar chord A, and the second measure features guitar chord B. The music is written in treble and bass clefs with a key signature of three sharps.

**E** **A**

This system contains two measures of music. The first measure features guitar chord E, and the second measure features guitar chord A. The music is written in treble and bass clefs with a key signature of three sharps.

**B** **E/G#**

This system contains two measures of music. The first measure features guitar chord B, and the second measure features guitar chord E/G#. The music is written in treble and bass clefs with a key signature of three sharps.

**B** **Optional Ending** **E**  
Repeat and Fade

This system contains two measures of music. The first measure features guitar chord B. The second measure features guitar chord E and is enclosed in a box labeled 'Optional Ending'. Below the box is the instruction 'Repeat and Fade'. The music is written in treble and bass clefs with a key signature of three sharps.

# THE WEIGHT

By J.R. ROBERTSON

♩ = 72

N.C.



Introductory musical notation for guitar and piano.



1. I pulled in - to Na - za - reth, was feel - in' 'bout half - past dead.  
*(Verses 2-5. see block lyrics)*

First system of musical notation for guitar and piano.



I just need some place \_ where I can lay \_ my head. \_\_\_\_\_

Second system of musical notation for guitar and piano.

A C#m D A Asus4

“Hey, mis - ter can you tell me — where a man might find a bed?”

This system contains the first line of the song. It features a vocal line with lyrics, a guitar line with chords (A, C#m, D, A, Asus4), and a piano accompaniment with treble and bass staves.

A C#m D A

He just grinned and shook my hand, “No” was all — he said.

This system contains the second line of the song. It features a vocal line with lyrics, a guitar line with chords (A, C#m, D, A), and a piano accompaniment with treble and bass staves.

E D A E D

Take a load off Fan - ny, take a load for free.

This system contains the third line of the song. It features a vocal line with lyrics, a guitar line with chords (E, D, A, E, D), and a piano accompaniment with treble and bass staves. The piano part includes triplets in the right hand.

A E D Dmaj7 D

Take a load off Fan - ny and and and you

This system contains the fourth line of the song. It features a vocal line with lyrics, a guitar line with chords (A, E, D, Dmaj7, D), and a piano accompaniment with treble and bass staves. The system concludes with a 3/4 time signature.

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. Above the first staff, guitar chords are indicated: A, A/G#, F#m7, A/E, and D. A 'To Coda' symbol is placed above the end of the first system. The second system continues the piano accompaniment, with a 'D.S. al Coda' instruction at the end. Above the second staff, guitar chords are indicated: A, A/G#, F#m7, A/E, D, D/E, A, A/G#, F#m7, A/E, and D. The third system is the Coda, marked with a diamond symbol and the word 'Coda'. Above the third staff, guitar chords are indicated: A, A/G#, F#m7, A/E, and D. The piano accompaniment in the second and third systems features a steady bass line and a more active treble line.

Verse 2:  
 I picked up my bag, I went looking for a place to hide  
 When I saw Carmen and the Devil walking side by side  
 I said "Hey, Carmen, come on, let's go down town."  
 She said, "I gotta go but my friend can stick around."

Take a load off Fanny etc.

Verse 3:  
 Go down, Miss Moses, there's nothing you can say  
 It's just ol' Luke and Luke's waiting on the judgement day  
 "Well, Luke my friend, what about young Anna Lee?"  
 He said "Do me a favour son, won't you stay  
 and keep Anna Lee Company?"

Take a load off Fanny etc.

Verse 4:  
 Crazy Chester followed me and he caught me in the fog  
 He said "I will fix your rack if you'll take Jack, my dog."  
 I said "Wait a minute Chester, you know a peaceful man."  
 He said "That's O.K. boy, won't you feed him when you can."

Take a load off Fanny etc.

Verse 5:  
 Catch a cannonball now, to take me down the line  
 My bag is sinking low and I do believe it's time  
 To get back to Miss Fanny, you know she's the only one  
 Who sent me here with her regards for everyone.

Take a load off Fanny etc.

# YOU REALLY GOT ME

Words and Music by  
RAY DAVIES

Moderately

The musical score is arranged in four systems. Each system includes guitar chords at the top, a piano accompaniment in grand staff (treble and bass clefs), and a vocal line in a single treble clef. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately'. The guitar chords are: Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr), F, Eb (6fr).

**Vocal Lyrics:**

Girl, you real - ly got me go - ing, you got me  
 See, don't ev - er set me free, I al - ways  
 See, don't ev - er set me free, I al - ways

so I don't know what I'm do - ing.  
 wan - na be by your side.  
 wan - na be by your side.

Yeah, }  
 Girl, } you real - ly got me now. You got me  
 Girl, }

F Eb F Eb F Eb F Eb

so I can't sleep at night.

G F G F G F G F

Yeah, you real - ly got me now, you got me

G F G F G F G

so I don't know what I'm do - ing. — Oh

C Bb C Bb C Bb C Bb

yeah, you real - ly got me now. — You got me

C Bb C Bb C Bb C Bb

so I can't sleep at night. You real - ly got me. — You

Detailed description: This system contains the first two measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Bb, and C are provided above the vocal staff.

C Bb C Bb C Bb C Bb

real - ly got me. — You real - ly got me. —

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C, Bb, and C are provided above the vocal staff.

1 2 C

Oh, oh. —

Detailed description: This system contains the third measure, which is divided into two parts labeled 1 and 2. The piano accompaniment features a long sustained chord in the right hand and a moving bass line in the left hand. A chord diagram for C is provided above the vocal staff.

3 C

Detailed description: This system contains the fourth measure, divided into two parts labeled 3 and 4. The piano accompaniment features a moving bass line in the left hand and chords in the right hand. A chord diagram for C is provided above the vocal staff.

# YOU'RE THE DEVIL IN DISGUISE

Words and Music by BILL GIANT,  
BERNIE BAUM and FLORENCE KAYE

**Fast**

N.C. B $\flat$  C/B $\flat$

This system shows the beginning of the piece. The guitar part starts with a natural chord (N.C.) and then moves to B-flat and C/B-flat chords. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, starting with a forte (f) dynamic.

**Half time** (♩ = ♪)

F F

You look like an an - gel,

The second system introduces the vocal melody. The tempo is marked as half time, where a half note equals a quarter note. The guitar part plays a simple F chord. The piano accompaniment provides a steady bass line.

walk like an an - gel,

The third system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment with chords in the right hand.



Bb C

talk like an an - gel but I got wise:

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, starting with a B-flat chord (Bb) and moving to a C major chord (C). The lyrics are "talk like an an - gel but I got wise:". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

Double time (♩ = ♩)

F

You're the dev - il in dis - guise, oh yes you

Detailed description: This system contains the third line of music. The tempo is marked "Double time" with the instruction "(♩ = ♩)". The key signature changes to F major, indicated by an F chord above the staff. The lyrics are "You're the dev - il in dis - guise, oh yes you". The piano accompaniment continues with similar rhythmic patterns.

Dm F

are. — Dev - il in dis - guise, mm -

Detailed description: This system contains the fourth line of music. The key signature remains F major. The lyrics are "are. — Dev - il in dis - guise, mm -". The piano accompaniment features a more active right-hand part with eighth-note chords.

Dm F

hmm. You I fool thought me — that —

*Guitar solo ad lib.*

Detailed description: This system contains the fifth line of music. The lyrics are "hmm. You I fool thought me — that —". A bracket indicates a "Guitar solo ad lib." section between the words "I" and "fool". The piano accompaniment continues with the established style.

Dm  
x00

with your kiss - es. You cheat - ed was  
I was in heav - en, but I was

F

and sure you sur - spered. Heav - en knows how you  
sure sur - prised. Heav - en help me; I

Dm  
x00

1, 2  
Bb  
x00

lied to me; you're not the  
did - n't see the dev - il

C/Bb  
x00

F

way in you seem. You  
in your eyes. You

3

Bb C F N.C.

(Solo ends) You're the dev - il in dis -

F Dm

guise, oh yes you are. — Dev - il in dis -

Repeat and Fade

guise, mm. — Dev - il in dis -

Optional Ending

Bb C/Bb F

guise.



Alone  
Alone Again Or  
Authority Song  
Baba O'Riley  
Baby, I Love Your Way  
Back in the U.S.S.R.  
Badge  
Ballroom Blitz  
Beth  
Blaze of Glory  
Brown Eyed Girl  
Burning Love  
Call Me the Breeze  
Come Sail Away  
Come Together  
Day Tripper  
Don't Do Me Like That  
Don't Fear the Reaper  
Don't Look Back in Anger  
Don't Stand So Close to Me  
Don't Stop  
Dream On  
Dreamer  
Drive My Car  
Every Breath You Take  
Eye in the Sky  
Faithfully  
Fools Gold  
Free Bird  
Give a Little Bit  
Gloria  
Goodbye Yellow Brick Road  
Green-Eyed Lady  
Heart and Soul  
Heat of the Moment  
Heaven  
I Feel Fine  
I Want to Know What Love Is

If You Leave Me Now  
In the Summertime  
It's Only Love  
The Joker  
Knockin' on Heaven's Door  
Like a Rolling Stone  
The Lovecats  
Matthew and Son  
Oliver's Army  
Paperback Writer  
Penny Lane  
Pictures of Lily  
Pink Houses  
Radar Love  
Renegade  
Rhiannon  
Riders on the Storm  
Rock 'N' Roll Star  
Roxanne  
Running on Faith  
Shakedown  
Show Me the Way  
(She's) Some Kind of Wonderful  
Something in the Air  
Summer of '69  
Sweet Emotion  
Takin' Care of Business  
These Eyes  
Throwing It All Away  
Time for Me to Fly  
Two Out of Three Ain't Bad  
Walk of Life  
The Weight  
You Really Got Me  
You're the Devil in Disguise

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