

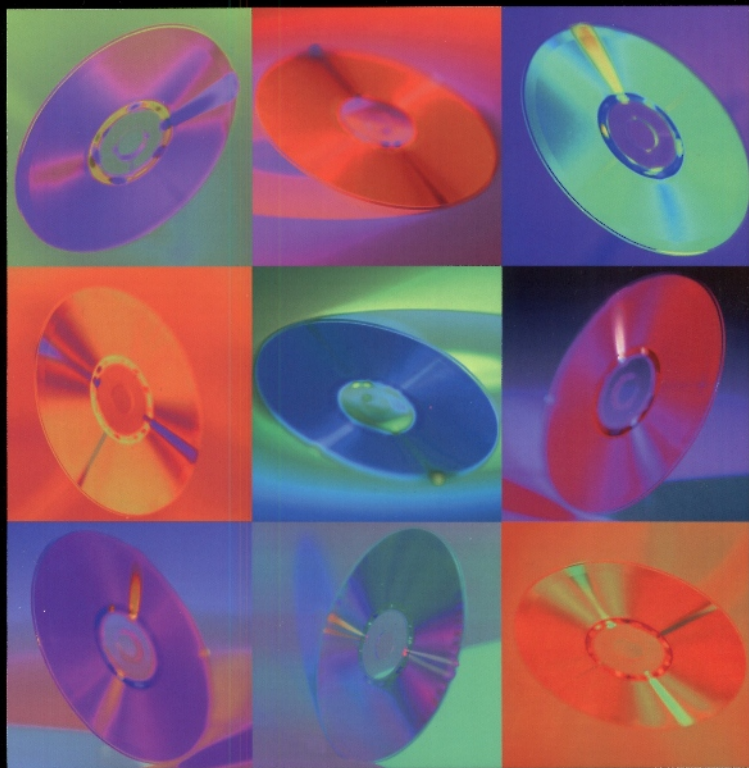
MELODY • LYRICS • CHORDS

2nd EDITION

FOR ALL "C" INSTRUMENTS

CLASSIC ROCK FAKE BOOK

OVER 250 GREAT SONGS OF THE ROCK ERA



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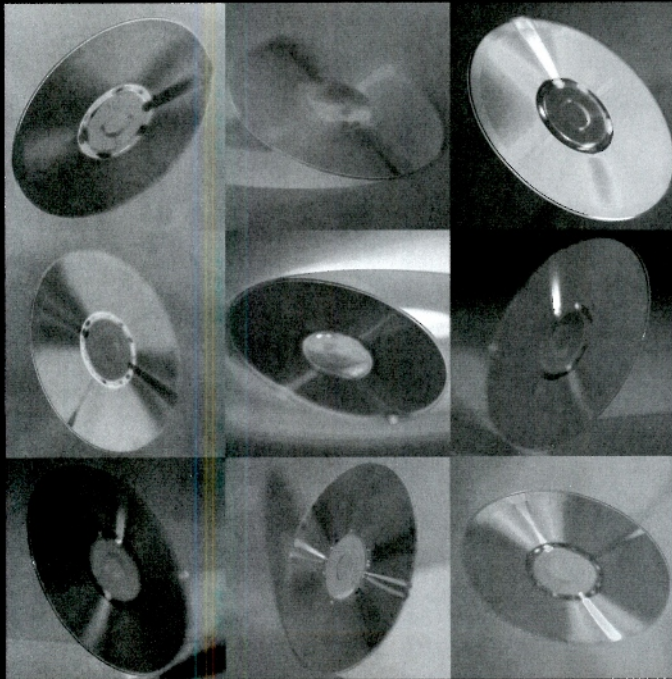
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ISBN 0-7935-7856-6



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CORPORATION

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THE AIR THAT I BREATHE

© 1966, 1973 (Renewed 2003, 2007) UMI APPEL MUSIC INC.

Words and Music by ALBERT HAMMOND
and MICHAEL HAZELWOOD

Moderately

The musical score is written in G major, 4/4 time, and consists of eight systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chord symbols. The tempo is marked 'Moderately'. The score includes various musical notations such as dynamics (p, f), articulation (accents), and performance directions like 'D.S. al Coda' and 'CODA'. The lyrics are: 'If No I could make a wish - cig - ar - ettes, no sleep, - I think no light, I'd pass; no sound, - can't think of noth - ing to an - y - thing - I need. - eat, no books - to read. - Mak - ing love with you - has left me peace - ful warm and tired, - what - more could I ask - there's noth - ing left to be de - sired. - Peace came up - on me and it leaves me weak, - sleep, si - lent an - gel go - to sleep. Some - times - all I need is The Air - That I Breathe - and to love you, - all I need is The Air - That I Breathe, - yes to love you, - all I need is The Air - That I Breathe. - Ah, ah, ah, ah, ah, ah, ah. sleep.' Chord symbols include B, D7, E, Ebm, Bb, Dm, F, and Coda.

If No I could make a wish - cig - ar - ettes, no sleep, - I think no light, I'd pass; no sound, - can't think of noth - ing to

an - y - thing - I need. - eat, no books - to read. - Mak - ing love with

you - has left me peace - ful warm and tired, - what - more could I ask - there's noth - ing

left to be de - sired. - Peace came up - on me and it leaves me weak, -

sleep, si - lent an - gel go - to sleep.

Some - times - all I need is The Air - That I Breathe - and to love you, - all I need is The Air -

- That I Breathe, - yes to love you, - all I need is The Air - That I Breathe. -

Ah, ah, ah, ah, ah, ah, ah.

1 F 2 p D.S. al Coda CODA sleep.

ALLENTOWN

13

W 1361, 982 JOEL SONGS

 Words and Music by
 BILLY JOEL

Moderately

Well, we're liv-ing here in Al-len - town, — and they're clos-ing all the fac-to-ries down, — Ont in
 wait-ing here in Al-len - town — for the Penn-syl-va-nia we nev-er found, — for the

Beth - le - hem they're kill - ing time, — fill - ing out forms, — stand-ing in line. — Well, our
 prou - is - es our teach-ers gave — if we worked hard, — if we be - hav-ed. — So the

fu - thers fought the Soc - ond World War, — spent their week-ends on the Jer - sey shore, — met our
 grad - u - a - tions hang on the wall, — but they nev - er real - ly helped us at all. — No they

moth - ers in the U S O, — asked them to dance, — danced with them slow. — And we're
 nev - er taught us what was real, — I - ron and coke, — and chro - mi - um steel. — And we're

liv - ing here in Al - len - town, — but the rest - less - ness was hand - ed — down — and it's
 wait - ing here in Al - len - town, — but they've tak - en all the coal from the ground. — and the

get - ting ver - y hard — to stay, —
 un - ion peo - ple crawled — a - way.

Well, we're — Ev - ry child had a pret - ty good shot — to get at

least as far as their old man got, — but some - thing hap - pened on the way to that place. — They threw an

A - mer - i - can flag in our face. — Well, I'm liv - ing here in Al - len - town — and it's

hard to keep a good man down, — but I won't be get - ting up — to - day.

— — — — —
 And it's get -

— — — — —
 - ting ver - y hard to stay, — and we're liv - ing here in Al - len - town. —

AMANDA

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Words and Music by
TOM SCHOLZ

Slowly

G C/G G Em Dm.

Babe, to-mor-row's so far_ a - way. There's some-thin' I just have to say. I don't

C G/B Am G Dsus D

think I could hide_ what I'm feel-in' in - side_ an - oth - er day know-in' I love_ you.

G C/G G Em

And I, I'm get-tin' too close_ a - gain. I don't wan - na see it

Bm C G/B Am G

end. If I tell you to - night, will you turn out the light_ and walk a - way know-in' I love_

D C/D G/D D Em Am7

you? I'm gon - na take you by sur - prise and make you re - al - ize, A -

D Em Am7 D

man - da. I'm gon - na tell you right a - way; I can't wait an - oth - er day, A - man - da. I'm gon - na

Em Am7 D Csus2

say it like a man and make you un - der - stand, A - man - da. I love_ you.

G C/G G Em Bm

And I feel like to - day's_ the day. I'm look-in' for the words to say. Do you

C G/B Am G D D7sus

wan na be free? Are you read y for me_ to feel_ this way? I don't wan na lose_ ya.

G C/G G Em Bm

So, it may be too soon, I know. The feel-in' takes so long to grow. If I

C G/B Am G D C/D

tell you to-day will you turn me a-way and let me go? I don't want to lose you. [Instrumental]

G/D D Bm Em Am7 D

Em Am7 D Em Am7

(End Instrumental) I'm gon-na take you by sur-prise and make you re-al-ize, A -

D Em Am7 D

man - da. I'm gon-na tell you right a-way; I can't wait an-oth-er day, A - man - da. I'm gon-na

Em Am7 D E

say it like a man and make you un-der-stand, A - man - da. Oh, girl. Instrumental

Bm7 E Bm7 E

(End Instrumental) You and I, I

Bm7 E Bm7

know that we can't wait. And I swear, I swear it's not a lie, girl. To-mor-row may be too late.

C D G D/F# Em Em/D C C/B Am Ac/G

You, you and I, girl, we can share a life to geth-er. It's now or nev-er, and to-mor-row may be too

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

late. Oh. And feel-in' the way I

G Em Bm Am Am/G D

do. I don't want to wait any whole life through to say I'm in love with you.

AMERICAN WOMAN

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Written by BURTON CUMMINGS, RANDY BACHMAN,
GARY PETERSON and JIM KALE

Moderately slow

G

A - mer-i - can wom - an, _ gon-na mess your mind. _ A - mer-i - can wom-an, she gon-na mess your mind. _

A - mer-i - can wom - an, _ gon-na mess your mind. _ A - mer-i - can wom-an, _ gon-na mess your mind. _ I say, A, _

I say M, _ I say E, _ I say R, _ say I, _ see C, _

say A, _ N. _ A - mer-i - can wom - an, _ gon-na mess your mind. _

G G7 Gdim Cm/G G(#9)

A - mer-i - can wom-an, _ gon-na mess your mind. _ A - mer-i - can wom-an, _ gon-na mess your mind. _

E

(Instrumental)

(End instrumental) A mer-i can wom -

E

- an, _ stay a-way from me, _ A mer-i can wom - an, _ ma-na let me be. _

(2,3.) (See additional lyrics)

Don't come hang-in' a - round _ my door, _ I don't wan - na see your face _ no more.

I got more im - por-tant things to do _ than spend my time _ grow in' old with you. _ Now

wom an, I said stay a-way. A-mer-i-can wom-an, lis-ten what I say.

(Instrumental) (End instrumental) A-mer-i-can wom-an,

lis-ten what I say. A-mer-i-can wom-an, ma-ma let me be. Go, got-ta get a-way, got-ta get a-way, now go go go. I'm gon-na leave you, wom-an, gon-na leave you wom-an. Bye bye, Bye bye, Bye, bye, Bye, bye. You're no good for me. I'm no good for you. Gon-na look you right in the eye, tell you what I'm gon-na do. You know I'm gon-na leave. You know I'm gon-na go. You know I'm gon-na leave. I know I'm gon-na go, wom-an. I'm gon-na...

(Guitar solo)

Repeat and Fade

(ad lib. vocal)

Additional Lyrics

2. American woman, get away from me
 American woman, mama let me be
 Don't wanna see your shadow no more
 Colored lights can hypnotize
 Sparkle someone else's eyes
 Now woman, I said get away
 American woman, listen what I say.

3. American woman, said get away
 American woman, listen what I say
 Don't come hangin' around my door
 Don't wanna see your face no more
 I don't need your war machines
 I don't need your ghetto scoons
 Colored lights can hypnotize
 Sparkle someone else's eyes
 Now woman, get away from me
 American woman, mama let me be.

AND WHEN I DIE

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Words and Music by
LAURA NYRO

Firstly
N.C.

(Instrumental)

Slow Two-Beat

A6 D6 A6 D6 A6 D6 A6 D6

(End Instrumental) I'm Now

A6 D6 A6 D6 A6 D6 A6 D6

not trou - scured of dy - in' and I don't real - ly care. If it's
bles are man - y, and they're as deep as a well. I can

A6 D6 A6 D6 Bm7/E D6 A6

peace you find in dy - in', well, then let the time he near. If it's
swear there ain't no heav - en but I pray there ain't no hell.

Faster
G D G D E7sus

peace you find in dy - in' and if dy - in' time is near, just
Swear there ain't no heav - en and I pray there ain't no hell. But I'D

Bm7 C#m7 D D/E A D A D

bon - dle up my cof - fin 'cause it's cold way down there. I hear that it's
over know by liv - ing on - ly my dy - in' will tell. Yes, on - ly my

A D A Dmaj7 C#m7 Bm7 D/E

cold way down there. Yeah. Cra - zy cold way down
dy - in' will tell. Yeah. On - ly my dy - in' will

A D A D A Bm7 C#m7

there. And when I die and when I'm

F#m7 A7 N.C. Dmaj7 N.C. C#m7 N.C. Bm7 D/E

gone, there'll be one child born in this

To Coda

A D A D

world to car - ry on, to car - ry on. (Instrumental)

A D A D D.S. al Coda

CODA

A D A D A

on. Yeah, yeah. (Instrumental)

Slow Two-Beat

A6 D6 A6 D6 A6 D6 A6 D6

Give me my free - dom for as long as I be.

A6 D6 A6 D6 Bm7/E D6 A6

All I ask of liv - in' is to have no chains on me.

Faster

G D G D E7sus

All I ask of liv - in' is to have no chains on me. And

Bm7 C#m7 D D/E A D A D

all I ask of dy - in' is to go nat - 'ral - ly. I on - ly wan - na

Half-tempo Rock

A D A A7

go nat - 'ral - ly. Here I go ha! Hey - hey. Here comes the

dev - il right be - hind. *(Spoken:) Look out, children!* Here he come.

Here he come. Hey.

Two-Beat

A

Don't wan - na go by the dev - il. Don't wan - na go by the de - mon.

Don't wan - na go by Sa - tan. Don't wan - na die un - eas - y.

Freely

N.C. Slowly Bm C#m

Just let me go nat - 'ral - ly. And when I die,

D/A E/G# F/A N.C. Bb/D F#C# D

and when I'm dead, dead and gone, there'll be one child born in our

N.C. Fast A D A D

world to car - ry on, to car - ry on. Yeah, yeah. *(instrumental)*

A D A D A

ANGIE

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Slowly
Aria

E7 G Bb/F F C Dm C Em/B

An - gie, An - gie, when will those clouds all dis - ap - pear? _____

Am E7 G Bb/F F C Dm C

An - gie, _____ An - gie, where will it lead us from here? _____ With ou

G Dm Am C F G

In - v - ing in our souls _ and no mon - ey in our coats, _ you can't say we're sat - is - fied, _____ but

Am E7 G Bb/F F C Dm C Em/B

An - gie, _____ An - gie, you can't say we nev - er tried. _____

Am E7 G Bb/F F C Dm C Em/B

An - gie, _____ you're beau - ti - ful, but ain't it time we said good - bye? _____

Am E7 G Bb/F F C Dm C

An - gie, I still love _ you, re - mem - ber all _ those nights we cried? _____ All the

G Dm Am C F G

drums we held _ so close _ seemed to all _ go up in smoke, _ let me whis - per in your ear; _____

Am E7 G Bb/F F C Dm C Em/B

"An - gie, _____ An - gie, where will it lead us from here?" _____

Am E7 G Bb F C Dm C Em/B

(Intermezzo)

A:m E7 G Bb F C Dm C

(End instrumental) Oh, _

G Dm Am C F G

An - gle, don't you weep, all your kiss - es still taste sweet, I hate that sad-ness in your eyes, _____ but

A:m E7 G Bb/F F C Dm C Em/B

An - gie, An - gie, ain't it time we said good - bye? _____ (Oh,

A:m E7 G Bb F C Dm C

yes.) (instrumental) (End instrumental) With no

G Dm Am C F G

lov-ing in our souls and no mon-ey in our coats, you can't say we're sat-is-fied, _____ but

Dm Am Dm Am

An - gie, I still love you, ba - by, ev-'ry-where I look I see your eyes. _____

Dm Am C F G

There ain't a wom-an that comes close to you. come on, ba - by, dry your eyes. _____ But

A:m E7 G Bb/F F C Dm C Em/B

An - gie, An - gie, ain't it good to be a live? _____

A:m E7 G Bb/F F Em Dm C

An - gie, An - gie, they can't say we nev-er tried. _____

ANOTHER ONE BITES THE DUST

Words and Music by
JOHN DEACON

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Steady Rock

Em Am

Steve walks va - ri - ly down the street with the brim pulled way down low. — You
How do you think I'm going to get a - long with out you, when you're gone? — You can
plen - ty of ways you can hurt a man, and bring him to the ground. —

Em Am

Ain't no sound but the sound of his feet; — ma - chine guns read - y to go. — Are you
took me for ev - 'ry - thing that I had — and kicked me out on my own. — Are you
beat him you can cheat him you can treat him bad — and leave him when he's down. — But I'm

C G C G

read - y, hey! — Are you read - y for this? — Are you hang - ing on the edge of your seat? —
hap - py? — Are you sat - is - fied? — How long can you stand the heat? —
read - y, — yes, I'm read - y for you. — I'm stand - ing on my own two feet. —

C G Am B

Out of the door - way the bul - lets rip — to the sound of the beat. —
Out of the door - way the bul - lets rip — to the sound of the beat. —
Out of the door - way the bul - lets rip, — re - peat - ing the sound of the beat. —

Em Am Em

An - oth - er One Bites The Dust. — An -

Am Em

oth - er One Bites The Dust. — And an - oth - er one gone, and an - oth - er one gone. An -

Am F#m To Coda

oth - er One Bites The Dust. — Hey! — I'm gon - na get you too. An -

1 2 B B

oth - er One Bites The Dust. — oth - er One Bites The Dust. —

Em N.C.

(Hand Clapping) An -

Em

oth - er One Bites The Dust. — An - oth - er One Bites The Dust. — An -

D.C. at Coda

oth - er One Bites The Dust. — An - oth - er One Bites The Dust. — There are

CODA

Em F#m B Em Am

oth - er One Bites The Dust. — (Instrumental)

C G C G 2 Am B Em

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Moderately, with a strong beat

There she stood in the street smiling from her head to her feet. I said, "Hey, what is
home to my place watching every move on her face. She said, "Look, what's your
this?" Now ha-by, may-be may-be she's in need of a kiss. I said, "Hey, what's your name ha-by,
game ha-by, are you tryin' to put me in shame?" I said, "Slow, don't go so fast,
may-be we can see things the same. Now don't you wait or hes-i-tate, let's move
don't you think that love can last?" She said, "Love, Lord a-hove, now
be-fore they raise the park-ing rate." } All right now ba-by, it's all
you're tryin' to trick me in love." }
right now. All right now ba-by, it's all right
now. I took her now. All right now ba-by, it's all right now.

Repeat
and Fade

ATLANTIS

Words and Music by
DOROVAN LEITCH

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Moderately

Spoken: The continent of Atlantis was an island which lay before the great flood in the area we now call the Atlantic Ocean.
Kings colonised the world. All the gods who play in the mythological dramas in all legends from all lands were from four Atlants.

So great an area of land, that from her western shores, those beautiful sailors journeyed to the south and the North Americas with ease, in their
Knowing her fate, Atlantis sent out ships to all corners of the earth. On board were the twelve, the poet,
ships with painted sails.
To the east, Africa was a neighbour across
the physician, the farmer, the scientist, the magician, and the other so called gods of our legends. The gods they were and as the elders of our time

a short strait of sea outlet. The great Egyptian eye is but a remnant of the Atlantean culture. The antediluvian
choose to remain blind, let us rejoice and let us sing and dance and sing in the new. Hail Atlantis! Why

down be-low the o-c-ean where I wan-na be, she may be. Way

Repeat and Fade
Optional Ending

BABY, I LOVE YOUR WAY

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Words and Music by
PETER FRAMPTON

Moderately



Shad-ows grow — so long — he - fore my eyes and they're mov - ing — a —
 Sud - den - ly — the day — turns in - to night far a - way — from the
 Moon ap - pears — to shine — and light the sky with the help — of some
 Won - der how — they have — the pow'r to shine. I can see them — un -



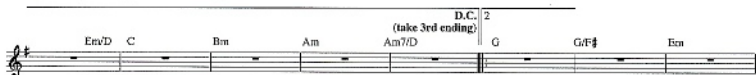
cross the page. — But don't hes - i - tate —
 cit - y. —
 fire fly. —
 der the pine. —



'cause your love — won't wait. — Oh,
Wan - na
Wan - na



ba - by, I love — your way. —
 tell you I love — your way. —
 be with you night — and day. — (Instrumental solo ad lib.)



(Instrumental solo ad lib.)



CODA
 I can see — the sun - set in your eyes, — **But**
 brown and gray



and blue be sides. Clouds are stalk - ing is - lands in the sun. —



I wish I could buy one out of sea - son.



Don't hes - i - tate 'cause your love won't



wait. — Repeat and Fade.
 Oh, ba - by, I love — your way.
 Wan - na tell you I love — your way.
 Wan - na be with you night — and day.

BACK IN THE U.S.S.R.

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderate Rock tempo

A D C

Flew in from Mi - a - mi beach, B. O. A. C., did - n't get to bed last night,
 Been a - way so long I hard - ly knew the place, ___ gee ___ it's good to get back home,
 Show me 'round your snow-puaked moun - tains way down south, ___ take ___ me to your dad - dy's farm, ___

D A D

___ On ___ the way the pa - per bag was on my knee, ___ man
 ___ Leave ___ it 'til to - mor - row to un - pack my case, ___ hon -
 ___ Let ___ me hear your bal - a - tai - kas ring - ing out, ___ come ___

C D A

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

To Coda ⊕

C D N.C. A D E7 E

you don't ___ know how luck - y you are, ___ boy, ___ Back in the U. S. S. R., ___ (Instrumental)

2 D7 Em7

Back in the U. S., back in the U. S., back in the U. S. S. R., ___

A A Bm Cdim A/C# D

___ (Instrumental) Well, the U - kraine girls real - ly knock me out, ___ they leave ___

A A Bm Cdim A/C# D F#m/C# Am/C B

___ the ___ West he - hind, ___ And Mos - cow girls make me sing and shout, ___ that

E7 D7 A B D.C. al Coda E7

Geor - gia's al ways on my mi - mi - mi - mi - mi - mi - mi - mi - mind, ___ (Instrumental)

CODA

N.C.

A

D

F#m

A

Play 6 times

Back in the U. S. S. R., ___

(Instrumental)

BACK IN THE SADDLE

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Words and Music by STEVEN TYLER
 and JOE PERRY

Moderately hard Rock beat

E♭7
 I'm back, (Instrumental) I'm back in the sad-dle a-gain. —

1 (Instrumental) I'm (Instrumental) *Ab7* Rid-in' in-to town a-lone. — *Db7*

by the light of the moon, (Instrumental) *Ab7* *Db7* I'm

Ab7 look-in' for old Su-kie Jones, *Db7* she cra-zy horse sa-lon. (Instrumental) *Ab7* *Db7*

Ab7 Bar keep gim-me a drink, — *Db/Ab* that's when she caught my
 turned to gim-me a wink, — that'd make a grown man

1 *Ab* eye. (Instrumental) *Db/Ab* She cry. (Instrumental) *Ab* *Db/Ab* I'm

8 *E♭* back in the sad-dle a-gain. (Instrumental) I'm back. (Instrumental)

2 I'm back. (Instrumental) To Coda ♩

Ab7 *Db7* *Ab7* *Db7*
 Come eas-y, go eas-y, al-right till the ris-in' sun. (Instrumental)

*Ab*7 *D \flat 7* *Ab*7 *D \flat 7*

I'm call-in' all the shots to night, — I'm like a load - ed gun. _____ *(Instrumental)*

B \flat 7 *E \flat /B \flat*

Peel - in' off my boots and chaps, — I'm sad - die sore.

B \flat 7 *E \flat /B \flat* *B \flat 7* *E \flat /B \flat*

Four bits gets you time in the rack; — I scream for more. Fool's gold out of their mines, —

B \flat 7 *E \flat /B \flat*

the girls are soak - in' wet. — No tongue's dri - er than mine, — I'd come when I get

E \flat 7

back. *(Instrumental)* I'm back in the sad-die a - gain, _____ *(Instrumental)* I'm

Ab sus *Ab* *B \flat /A \flat* *E \flat m/Ab*

(Instrumental) I'm rid - in', I'm load - in' up my
I'm rid - in', I'm shin - in' up my

B \flat m7 *Ab* *Ab* sus *Ab* *B \flat /A \flat* *E \flat m/A \flat*

pis - tol. — I'm rid - in', I real - ly got a
sad - die. — I'm rid - in', the snake is gon - na

B \flat m7 *1* *A \flat* *2* *Ab* *D.S. al Coda (with repeat)*

list - en. — I'm
rat - the. —

CODA \oplus *Ab* sus *Ab* *B \flat /A \flat* *E \flat m/A \flat* *B \flat m7*

Rid - in' high. _____

1. 2 *Ab* *A \flat* *N.C.*

(Instrumental)

BAD, BAD LEROY BROWN

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Words and Music by
JIM CROCE

Moderate Boogie-Rock tempo

G A7

Well, the South - side of Chi - ca - go is the bad - dest part of town.
 roy, he a gam - bler and he like his tan - cy clothes.
 day 'bout a week a - go, Le - roy shoot - in' dice.

B7 C D7

and if you go down there you bet - ter just be - ware of a man name of Le - roy Brown.
 und he like to wave his dia - mond rings in front of ev - 'ry - bod - y's nose.
 und at the edge of the bar sat a girl name of Dor - is and oh, that girl looked nice.

G A7

Now Le - roy more than trou - ble, you see he stand 'bout six - foot - four. All the down.
 He got a cus - tom Con - li - men - tal, he got a El - do - ra - do, too. He got a
 Well, he cast his eyes up - on her, and the trou - ble soon be - gan, and Le -

B7 C D7 G

- town la - dies call him "tree-top lov - er," all the men just call him "Sir." } And he's bad,
 thic - ty - two gun in his pock - et for fun, he got a ra - zor in his shoe. }
 - roy Brown, he learned a les - son 'bout mess - in' with the wife of a jeal - ous man.

G A7

bad Le - roy Brown, the bad - dest man in the whole damned town.

To Coda 1, 2

B7 C D C G

bad - der than old King Kong and mean - er than a junk - yard dog. Now, Le - Well, Fri - Well, the two

A7

men took to fight - in', and when they pulled them from the floor

B7 C D7 G D.S. al Coda

Le - roy looked like a jig - saw puz - zle with a cou - ple of pic - es gone. And he's bad,

CODA

G B7 C D C G

Yes, you were bad - der than old King Kong, and mean - er than a junk - yard dog.

BEAST OF BURDEN

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Words and Music by MICK JAGGER
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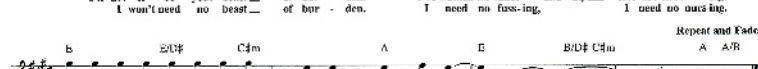
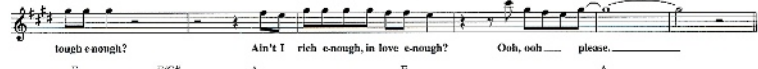
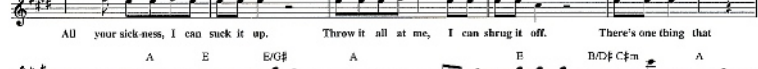
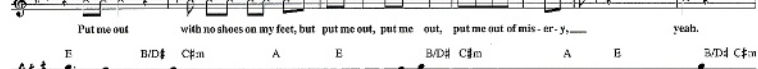
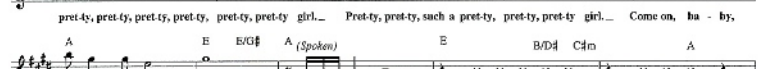
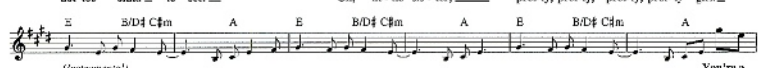
Slow beat

E B/D# C#m A E B/D# C#m A E B/D# C#m

I'll nev - er be your beast of bur - den. My back is broad, but it's a - hurt - ing. All I want is for
 I'll nev - er be your beast of bur - den. I've walked for miles, my feet are hurt - ing. All I want is for

A E B/D# C#m 1 A 2 A

you to make love to me.
 you to make love to me. Am I hard e - nough? Am I



Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er be.
All I want is you to make love to me.
Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er be.

BAD MEDICINE

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RICHIE SAMBORA and JON BON JOVI

Moderate Rock

E5 A5 G5 F#5 E5 A5 G5 F#5 E5

Your love — is like bad med - i - cine, bad med - i - cine is what I — need, — whoa. —

G5 E5 A5 G5 F#5 E5 A5 G5 F#5 E5

Shake it up — just like bad med - i - cine. There ain't no doc - tor that can cure my dis - ease. —

E5 N.C. E5

(Instrumental) *(End instrumental)* Bad med - i - cine. I —

— ain't got a fe - ver, got a per - ma - nent dis - ease and it - 'll take more than a doc - tor to pre -
— don't need no need - le to be giv - ing me a thrill and I don't need no an - es - the - sia or a

A5

scribe a rem - e - dy. I — got lots of mon - ey but it is - n't what I need; gon - na
nurse to bring a pill. I got a dir - ty down ad - dic - tion that does - n't leave a track; I got a

E5 B5

take more than a shot to get this poi - son out of me. And I got all the symp - toms, count 'em
Jones for your af - fec - tion like a mon - key on my back. There ain't no par - a - med - ic gon - na

E Esus Esus2 E

1, 2, — 3. First you need, — (that's what you get for fall - fug in love.) I be - you
save this heart at - tack. When you need, —

Esus Esus2 F# F#sus

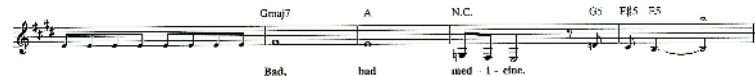
bleed, (you get a lit - tle but it's nev - er e - nough.) On your knees, (that's what you get for

F#sus2 F# D B E5

fall - ing in love. —) Now — this boy's ad - dict - ed 'cause your kiss is the drug, — whoa. —

A5 G5 F#5 E5 A5

Your love — is like bad med - i - cine, bad med - i - cine is



BALLROOM BLITZ

Copyright © 1984 by B&W Songs, Inc.

Words and Music by MIKE CHAPMAN
and NICKY CHINN

Kat (♩ = ♪)

Oh, it's been get-ting so hard, liv-ing with the things you do to me.
reach - ing out for some - thing; touch-ing noth - ing's all I ev - er do.

E E6 E7 E6 E E6 E7 E6 E A

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

E E6 E7 E6 E E6 E7 E6 E

like to tell you ev - 'ry - thing I see. Mm. Oh, I see a
you ap - pear, there's noth - ing left of you. Uh huh. Now a

N.C.

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

girl in the cor - ner let no - one ig - nore her, 'cause she thinks she's the pas -
girl in the cor - ner is ev - ry - one's mourn - er; she could kill you with a wink of her eye.

E E7 F#

sion - ate oac. Oh, yeah. It was like light - ning.
Oh, yeah. It was e - lee - tric.

A C

Ev - 'ry - bod - y was fright - 'ning and the mu - sic was sooth - ing
so fright - ful - ly hee - tie. And the band start - ed leap - ing

und they all start-ed groov-ing, 'cause they all stopped breath-ing, yeah. Yeah, yeah, yeah, yeah. And the

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

(gh) in the cor-ner said, boy- I wan-n warn ya, it-'ll turn in-to a ball-room blitz, ball-room

blitz, ball-room blitz, ball-room blitz, ball-room

blitz, (Instrumental) I'm

blitz, (Instrumental)

Oh, yeah. It was like

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

ball-room blitz. Yeah, it's a ball-room blitz. (Instrumental)

BARRACUDA

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Of The Rose Music

Words and Music by ROGER FISHER, NANCY WILSON,
ANN WILSON and MICHAEL DELOSIER

Moderately fast

So this ain't the end, I saw you a - gain to - day. I had to

turn my heart a - way. Smile like the sun, kiss - es

for ev - 'ry - one, and tales it nev - er fails.

You ly - ing so low in the weeds. I bet you gon - na am - bush me.

You'd have me down, down, down, down on my

knees now would-n't ya, Bar - ra - cu - da? Oh! (Instrumental)

Back o - ver time we were

all try - ing for free. You met the por - poise and me. Uh huh!

No right, no wrong sell - ing a song. A name _____

whis - per game. And if the real thing don't do the trick you bet-ter

make up some-thing quick You gon - na burn, burn, burn, burn, burn to the wick.

Ooh Bar - ra - cu - da. Oh yeah!

"Sell me, sell you," the par - poise said. Dive down, deep

to save my head. You, I think that you got the blues too.

All that night and all the next swam with - out look - ing back. Made for the west-ern

pools. Sil - ly, sil - ly fools. The

CODA

 Oh Bar - ra, Bar - ra - cu - da. Yeah!

BELL BOTTOM BLUES

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Words and Music by
ERIC CLAPTON

Slow Rock Beat

C E/B Am C/G

Bell bot - tom blues, you made me cry, I don't want to
wrong, but it's all right, way that you
blues, don't say good - bye. I'm sure we're gon - na

F G F C G7

lost this feel - in'. (Instrumental) If I could
treat me, ba - by. Once I was
meet a - gain. And if we

C E/B Am C/G

choose a place to die, it would be in
strong, but I lost the fight. You won't find a
do, don't ya be sur - prised if you find me with an

F G A B/G#

your arms. } Do you wan - na see me crawl a - cross the floor
bet - ter las - er. }
oth - er lov - er. }

F#m D E A E/G#

to you? Do you wan - na hear me beg you to take me back? -

F#m D E A Amaj7/C# A7 D

I'd glad - ly do it be-cause I don't want to fade a - way. Give me one more day, -

E A Amaj7/C# A7 D

please. I don't want to fade a - way. In your heart I wan -

2 9

E F G7 B

- na stay. (Instrumental) It's all - na stay.
Bell bot - tom

A Amaj7/C# A7 D E

I don't want to fade a - way. Give me one more day, please.

A Amaj7/C# A7 D E F G7

I don't want to fade a - way. In your heart I wan - na stay. (Instrumental)

BEST OF MY LOVE

Words and Music by JOHN DAVID SOUTHALL,
DON HENLEY and GLENN FREY

Moderately slow

C Dm7

Ev - er y night... I'm ly - in' in bed, ... hold - in' you close... in my drem's; ...
 Beau - ti - ful fac - es and loud emp - ty plac - es, ... look at the way that we live; ...

C Dm7

think - in' a - bout all the things that we said and com - in' a - part at the seams. ...
 wast - in' our time on cheap talk and wine left us so lit - tle to give. ...

Em7 Dm7 Dm7/G Em7 F#G

We try to talk it o - ver but the words come out too rough; ... I
 That same old crowd was like a cold dark cloud that we could nev - er rise a - bove; ... hut

C Dm7 Dm7/G C

know you were try - in' to give me the best of your love. Oh, ...
 here in my heart I give you the best of my love.

C Dm7 C

sweet dar - lin', you get the best of my love, oh, sweet dar -

Dm7 Fm7

- lin', you get the best of my love. I'm go - in' back in time and it's a

C Fm7 Dm Dm(d4)

sweet dream; it was a quiet night and I would be all right if I could go on

G7 C Dm7

sleep - ing. But ev - 'ry morn - in' I wake up and wor - ry what's gon - na hap - pen to - day. ...

C Dm7

You see it your way and I see it mine, but we both see it slip - pin' a - way. ...

Em7 Dm7 Em7 Dm7 G7

You know we al - ways had each oth - er, ba - by, I guess that was - n't a - nough; oh, but

C Dm7 C G7

here in my heart I give you the best of my love. Oh, ...

Repeat and Fade

C Dm7 Dm7/G

sweet dar - lin', you get the best of my love. Oh, ...

BIRTHDAY

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately fast Rock

(Instrumental)

(End instrumental) You say it's your birth - day,
It's my birth-day too, — yeah; They say it's your birth - day,
We're gon - na have a good time; I'm glad it's your birth - day,
Hap - py birth - day to — you. Yes, we're go - in' to a par - ty, par - ty.
Yes, we're go - in' to a par - ty, par - ty. Yes, we're go - in' to a par - ty, par - ty.
I would like you to dance, — (birth - day) — Take a cha - cha - cha - chance, —
(birth - day) — I would like you to dance, — (birth - day) — Dance! — **To Coda** Coda
(Instrumental)
D.C. Coda
(End instrumental)
CODA
You say it's your birth - day. It's my birth - day too, — yeah;
They say it's your birth - day. We're gon - na have a good time; I'm
glad it's your birth - day, Hap - py birth - day to — you. *(Instrumental)*

A7 **D7**

A7 **E7**

A7 **D7**

A7 **E7**

A7 **E**

C **G** **C** **G** **E**

A7 **A** **D/A** **A** **A7** **A** **D/A** **A** **D7**

D **C/D** **D** **A7** **A** **D/A** **A** **E7** **E** **A/E** **E**

A7 **A** **D/A** **A** **N.C.** **D.S. al Coda**

A7 **D7** **A7** **E7**

A7 **N.C.**

THE BITCH IS BACK

Words and Music by ELTON JOHN
and BERNIE TAUPINCopyright © 1977 by Big T, Music Ltd.
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With a driving beat

I was jus - ti - fied when I was five, rais - in' enne, I spit in
 your eye. Times are chang - in' now, the poor get fat, but the fev - er's gon - na catch you when the
 bitch gets back. *(Instrumental)*
(End instrumental) Eat meat on Fri - day that's al - right, I ev - en like steak on a
 Sat - ur - day night. I can bitch the best at your so - cial do's, I got
 high in the eve - ning sniff - ing pots of glue. *(Instrumental)* I'm a
 bitch, I'm a bitch, oh the bitch is back; stone - cold so - ber as a mat - ter of fact. I can
 bitch, I can bitch 'cause I'm bet - ter than you. It's the way that I move and the
 things that I do, oh. *(Instrumental)*
To Coda ♯
(End instrumental) I en - ter - tain by pick - ing brains,
 sell my soul by drop - ping names. I don't like those! My God, what's that! Oh, its
 full of nas - ty hub - its when the bitch gets back. *(Instrumental)* I'm a
CODA ♯
(End instrumental) Bitch, bitch, the bitch is back.
(Instrumental) Bitch, bitch, the bitch is back. *(Instrumental)* Repeat and Fade

BLUE COLLAR MAN

(Long Nights)

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Words and Music by
TOMMY SHAW

Moderately

Give me a job, — give me se - cur - i - ty, — give me a chance to sur - vive. —
moth - er and fa - ther my wife and my friends, — you've seen them laugh in my face. —

I'm just a poor soul in the un - em - ploy - ment line.
But I've got the pow - er and I've got the will.

My God, I'm hard - ly a - livel. — My — I'll take — those
I'm not a char - i - ty case. —

long nights, — im - pos - si - ble — odds, — keep - ing my eye — on the key -
- bole. If it takes all that, — to be just what I am, — well I'm

gon - na be a blue col - lar man. — (Instrumental)

Make me an of - fer that

I can't re - fuse. — Make me re - spect - a - ble, man. This is my last time in the un - em -
ploy - ment — line. So like it or not, I'll take — those long nights, — im -
pos - si - ble — odds, — keep - ing my back — to the wall. If it takes

Chords: Dm, C, Gm, C, C, Dm, Bb, C, Dm, Gm/D, C/D, Dm, Bb, C, Dm, Gm/D, C/D, Dm, N.C., D5, G7sus/D, D5, A7sus/D, G7sus/D, D5, G7sus/D, D5, A7sus/D, G7sus/D, N.C., D5, Dm, Gm, C, Dm, Gm, C, Gm, C, A, Dm, Gm/D, C/D, Dm, Dm, C, Dm

Gm7/D C/D Dm N.C.

all night... to be just who I am, well I'd rather be a blue col-lar man.

Dm C F/C C

Par - a - dis, Keep - ing my mind_ on a bet - ter life, where_ I _
can it be all_ I _ heard it was?

B7 Dm N.C.

hap - pl - ness is on - ly a heart - beat a - way. (Instrumental)
close my eyes and

Asus A Dm Gm7/D

may - be I'm al - read - y there, I'll take those long nights, in -

C/D Dm Bb C Dm Gm7/D

pos - si - ble_ odds, keep - ing my back_ to the wall. If it takes all that, to be

C/D Dm N.C. Bb

just what I am, well I'm gon - na be a blue col - lar man.

C7/Bb Bb C7/Bb Dm Gm7/D

Do do do_ do do_ do do do, I'll take those long nights, in -

C7/D Dm Bb C Dm

pos - si - ble_ odds, keep - ing my eye_ on the key - hole. If it takes

Gm7/D C/D Dm N.C.

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

Dm

- to be a blue col - lar, gon - na be a blue col - lar man.

BLUE SKY

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Words and Music by
D'ICKEY BETTS

Moderate Rock

E B A E B

Walk a - long - the riv - er, _____ sweet full - a - by. _____ It just keep - on flow - in', _____

A E D/G#

it don't wor - ry 'bout where - it's go - in', _____ no, no. _____ (Instrumental)

B/A A E B A E

Don't fly, Mis - ter Blue - bird, I'm just walk - in' down - the road. _____
Good old Sun - day morn - in', bells are ring - in' ev - 'ry - where. _____

B A

Ear - ly morn - in' sun - shine _____ tell me all _____ I need _____ to know. _____
Go - in' to Car - o - li - na, _____ it won't be long _____ and I'll _____ be there. _____

E Amaj7 B A

_____ } (Instrumental) You're my - blue sky, _____

To Coda ♪

E A B A

you're my sun - ny day. _____ Lord, you know it makes _____ me high _____ when you

E A B7sus/F#

turn your love - my way, _____ turn your love - my way, _____ yeah. _____

D.S. al Coda

CODA

O E A B7sus/F#

turn your love - my way, _____ turn your love - my way, _____ yeah, _____ yeah.

B A D/A A E A

(Instrumental)

D/A A E D(nod2) A A5sus2 E

BRAIN DAMAGE

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 Words and Music by
 ROGER WATERS

Moderately slow

The lu - na-tic is on the grass... The lu - na-tic is on the grass...
 re-mem - b'log games and dai-sy chains and laughs... Got to keep the loon-les on the path...
 The lu - na-tic is in the hall... The lu - na-tics are in my hall...
 The pa - per holds their fold-ed fac-es to the floor... and ev-'ry day the pa-per boy brings more...
 And if the dam breaks o-pen man-y years too soon... and if there is no room up on the hill...
 and if your head ex - plodes with dark fore-bod - ings too... I'll
 see you on the dark side of the moon... (Oh)... The lu - na-tic is in my head...
 The lu - na-tic is in my head... You raise the blade... You make the change...
 You re - ar-range me till I'm sane... You lock the door and throw a-way the key... There's
 some-one in my head but it's not me... And if the cloud bursts
 thun-der in your ear... you shout and no one seems to hear... and if the band you're in starts
 play-ing dif-'rent tunes... I'll see you on the dark side of the moon... (Oh)...

BREAKDOWN

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Words and Music by
TOM PETTY

Moderate Shuffle (♩ = ♩♩)

Am G Am G Am G Am G

It's all right... if you love me. It's all right... if you don't...
There is no sense... in pre - tend - ing. Your eyes give... you a - way...

Am G Am G Am G Am G

I'm not a - afraid of you run - ning a - way hon - ey, I get the feel - ing you
Some - thing in - side you is feel - ing like I do... We've said all there is to...

Fmaj7 G7/F Fmaj7 G7/F Am G F G

won't... Ba - by, break down. Go a-head give... it to me.
say...

Am G F G Am G

Break down, hon - ey take... me through... the night... Break down, now I'm

F G Am G Fmaj7 G7/F Fmaj7 G7/F

stand-in' here, can't you see? Break down, it's all right... it's all

Fmaj7 Am G To Coda Am G Am G Play 5 times

right, it's all right. Solo ad. lib.

F G7/F Fmaj7 G7/F D.S. al Coda CODA Am G Am G Repeat and Fade Solo ad. lib.

BURNING FOR YOU

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All Rights Admin. Int'l. by Sony/ATV Music Publishing, 6 Music Square West, Nashville, TN 37203Words and Music by DONALD ROESER
and RICHARD MELTZER

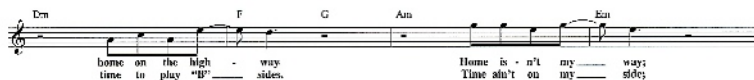
Moderate Rock

Am Em Dm F G Am

Home in the val - ley; home in the cit - y. Home is - n't pret -
Time is the es - sence; time is the sea - son. Time ain't no ren -
Instrumental solo

Dm Dm F Em Am Em

ly: ain't no home for me... Home in the dark - ness;
son: got no time to slow... Time ev - er - last - ing;



















BUS STOP

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Words and Music by
GRAHAM GOULDMAN

Moderately

Bus Stop wet day she's there I say please share my um - brel - la. Bus comes bus goes she
 stays love grows un - der my um - brel - la. All that sum - mer we en - joyed it
 wind and rain and shine. That um - brel - la we em - ployed, it by An - gust she was mine.
 Ev - 'ry morn - ing I would see her wait - ing at the stop some - times she'd
 shop and she would show me what she'd bought. Oth - er peo - ple stared as if we
 were both quite in - sane. Some day my name and hers are go - ing to be the same.
 That's the way the whole thing start - ed sil - ly but it's true. Think - ing of a sweet - ro - mance be -
 gin - ning in that queue. Came the sun the ice was melt - ing no more shel - 'ring now.
 Nice to think that that um - brel - la led me to a vow.

CALIFORNIA GIRLS

47

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Words and Music by BRIAN WILSON
and MIKE LOVE

Moderate Shuffle Rock

Bb *Ab/Bb*

Well, east coast girls are hip; I real - ly dig those styles they wear. And the
west coast has the sun-shine and the girls all get so tan. I dig a

Eb *F7*

south - ern girls with the way they talk, they knock me out when I'm down there. The
French bi - ki - ni on Ha - wal - ian is - lands, dolls by a palm tree in the sand. I

Bb *Ab/Bb*

mid - west farm - er's daugh - ters real - ly make you feel at - right, and
been all a - round this great big world, and I've seen all kinds of girls, but I

Eb *F7*

north - ern girls with the way they kiss, they keep their boy - friends warm at night. I
could - n't wait to get back in the states back to the cut - est girls in the world.

Bb *Cm7* *Ab* *Bbm*

wish they all could be Cal - i - for - nia, I wish they all could be Cal - i - for - nia, I

Gb *Abm* *Bb*

wish they all could be Cal - i - for - nia girls. The

Bb *N.C.*

girls. (Instrumental) I

Bb *Eb* **Repeat and Fade**

wish they all could be Cal - i - for - nia, I wish they all could be Cal - i - fur - nia, I

CALL ME THE BREEZE

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Words and Music by
JOHN CALE

Moderately fast

A5

Call | me the breeze; ... I keep blow - in' down_ the road_

D5

Well, now, they call me the breeze; ...

C#5 C5 B5 A5

I keep blow - in' down_ the road_

E5 D5 *To Coda*

I ain't got me_ no - bod - y; I don't car - ry me_ no load_

A5

Ain't no change in the weath - er,

ain't no chang - es for me_

D5 C#5 C5 B5

Well, there ain't no change in the weath - er, ain't no chang - es for me_

A5 E5

And I ain't hid - in' from no - bod - y;

D5 A5

no - bod - y's hid - in' from me. Olu_ that's the way_ it's s'posed to

be. Well, I got that green light_ ha -



Spoken: Mister Breeze.

CAN'T YOU SEE

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Words and Music by
TOY CALDWELL

Moderately fast

Gon - na take a freight train down at the sta - tion, Lord...
I'm gon - na buy a ticket as far as I can; _____

I don't care where it goes, _____
gon - na crawl in side and die, _____
I ain't - a nev - er com - in' back. _____

Gon - na climb a moon - tain, the high - est moun - tain, Lord...
I'm gon - na take me 'cause my la - dy, now a mean old wou - an, Lord...
I'm gon - na take me that south - bound, ride it all the way to Geor - gia, Lord...

and jump off, ain't no - bod - y gon - na know. _____
nev - er told me good - bye. _____
till the train, it run out of track. _____ } Can't you see, ...

oh, _____ can't you see what that

wom - an, _____ what she been do - in' to me?

(Instrumental)

G D7

CAUGHT UP IN YOU

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Words and Music by FRANK SULLIVAN,
JIM PETERIK, JEFF CARLISI and DON BARNES

Moderately

I nev - er knew there'd come a day _____ when I'd be say - in' to you,
It took so long to change my mind. _____ I thought that love was a game.

"Don't let this good love slip a - way, _____ now that we know that it's true."
I played a - round e - nough to find _____ no two are ev - er the same.

Don't, don't you know the kind of man I am? No? Said I'd nev-
 You made me re-al-ize the love I'd missed. So lut; love...

er fall in love a-gain. But it's real, and the feel-ing comes-shin-ing through...
 I could-n't quite re-sist. When it's right, the light just comes-shin-ing through...

I'm so caught up in you, lit-tle girl, and I nev-
 I'm so caught up in you, lit-tle girl, you're the one...

er did sus-pect a thing; } so caught up in you, lit-tle girl,
 that's got me down on my knees; }

that I nev-er want to get my-self free. And, ba-by, it's true. You're the one...

who caught me, ba-by. You taught me how good it could be.

Fill your days... and your nights, no need to ev-er ask me twice...

oh, no, when-ev-er you want me. And if ev-

er comes a day when you should turn and walk a-way, oh

no. I can't live with-out you. I'm so caught up to you...

D.S. (Lyric 2) and Fade

CARRY ON WAYWARD SON

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Words and Music by
KERRY LIVGREN

Moderately

N.C.

Car-ry on, my way - ward son; _____ there'll be peace when you are done. Lay your wea-ry head

to rest; _____ don't you cry no more. *(Instrumental)*

(End Instrumental) Am G F G Am G F G
Once I rose a-bove the noise and con-fu-sion just to get a glimpse be-yond this il-lu-sion.
Mas-quer-ad-ing as a man with a rea-son, my cha-rade is the e-vent of the sea-son.

Dm C Bb Dm C G Am G
I was soar-ing ev-er high-er, but I flew too high. Though my eyes could see, I
And if I claim to be a wise man, it sure-ly means that I don't know. On a storm-y sea of

F G Am G F G Dm C Bb
still was a blind man. Though my mind could think, I still was a mad-man. I hear the voi-ces when I'm dream-ing.
mov-ing e-mo-tion, tossed a-bout, I'm like a ship on the o-cean. I set a course for winds of for-tune,

Dm C G Am C G F Am C
I can hear them say; _____ Car-ry on, my wa - ward son; _____ there'll be peace when you
but I hear the voi-ces say; _____

Am C F N.C.
are done. Lay your wea-ry head to rest; _____ don't you cry no more. *(Instrumental)*

Am G F Am G
(End Instrumental) Car-ry on; you will al-ways re-mem-ber. Car-ry on; noth-ing

F Dm C Bb Dm C G
e-quals the sple-nor. Now your life's no long-er emp-ty; _____ sure-ly heav-en waits for you.

Am C G F Am C G Am C
Car-ry on, my way - ward son; _____ there'll be peace when you are done. Lay your wea-ry head.

G F N.C. Repeat and Fade
to rest; _____ don't you cry no more. *(Instrumental)*

COME SAIL AWAY

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Words and Music by
DENNIS DE YOUNG

Moderately slow

C E7b9 Am Am/G F G

I'm sail - ing a - way. Set an o - pen course for the vir - gin sea. Cause
I've got to be free, free to face the life that's a - head of me.

Acu G Am

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

G C E7b9 Am Am/G F G C F/C

on ev - 'ry shore, and I'll try, oh Lord, I'll try to ear - ry on.

C C(add2) F/C C F/C

gath - er - ing of an - gels ap - peared a - bove my head. They hung to me this song of hope and
thought that they were an - gels but much to my sur - prise, we climbed a - board their star - ship and

C(add2) F/C To Coda C F/C C(add2) F/C

this is what they said. They said, "Come sail a - way, come sail a - way, come sail a - way with me, lads.
head - ed for the skies, sing - in', "Come sail a - way, come sail a - way, come sail a - way with me.

C F/C 1 C(add2) F/C 2 C(add2) F/C D.S. al Coda

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

CODA C F/C C(add2) F/C Repeat and Fade

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

COMIN' HOME

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Words and Music by ERIC CLAPTON
and BONNIE BRAMLETT

Moderately

A

(Instrumental)

Been out on the road 'bout six months too long,
Hitch - hi - kin' on the turn - pike all day long.

I want you so bad, I can hard - ly stand it I'm so tired
No - bod - y seemed to no - tice just pass me o - ver. To keep from go - in' cra - zy,

and I'm all a lone, We'll soon be to - geth - er, and that's it,
I got - ta sing my song, Got a whole lot of lov - in' in' and ba by that's

1 G D/F# 2 G D/F#

I'm com - in' home to your love. (Instrumental)

A G D/F# 2 A N.C.

to your love. (Instrumental)

CUTS LIKE A KNIFE

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Words and Music by BRYAN ADAMS
 and JIM VALLANCE

Moderate Rock

D G C(add2) D

Driv - in' house_ this eve - nin' I could-n sworn_ we had it all worked out_

G C(add2) D G C(add2)

You had this boy_ be - liev - in' way be - yond_ the shad - ow of a doubt_

D G C(add2) D

Well, I heard it on_ the street_ I
 times I've been_ mis - tak - en, there's

G C(add2) D G C(add2)

heard you might_ have found_ some - bod - y new_ Well,
 times I thought_ I've been_ mis - un - der - stood_ So

D G C(add2) D

who_ is he, ba - by? Who is he_ and tell me what he means to you,
 wait a min - ute dar - lin', can't you see_ we did_ the_ best we could?

♩ A Rm

I took it all_ for grant - ed, but how was I_ to know_ that
 This would - n't be_ the first_ time that things have gone_ a - stray_ Now you've

C(add2) G To Coda D G C(add2)

you'd be let - ting go? } Now it cuts like a knife, but it feels so }
throwa it all a - way. }

D G C(add2) D G C(add2) D

right. Oh, it cuts like a knife, but it feels so right..

G C(add2) 2 D G C(add2) D

There's right. (Na na na na na na na na) Oh, and it cuts like a knife..

G C(add2) D G C(add2) D

And it feels so right, ba - by. (Na na na na na na na na) Oh, and it cuts like a knife..

G C(add2) D G C(add2) D G C(add2)

(Instrumental)

D.S. (lyric 1) al Coda I CODA D

knife, but it feels so right..

And it cuts like a knife, but it feels so right..

D G C(add2) D G C(add2) Repeat and Fade

Na na na na na na na na. (Instrumental)

DARK HORSE

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By GEORGE HARRISON

Moderately

E7 B7

You thought that you knew where I was and when _____ (Instrumental)
 thought that you'd got me in your grip _____
 thought that you knew it all a long _____

E7 B7 F#7

Ba-by it looks like you're fool-in' you a gain _____ (Instrumental) You thought that you had got _____
 Ba-by, looks like you was not so smart _____ And I be-came too slip _____
 on-til you start - ed get-tin' me not right _____ Seems as if you heard _____

B7 F#7

tea me all staked out _____ (Instrumental) Ba by, it looks like I've been brunk - in' out _____
 p'ry for you _____ But let me tell you, that was not in' new _____
 a lit - tle late, _____ I warned you when we both was at the start _____

B B7 F B7 C G

_____ I'm a dark _____ horse
 _____ I'm a dark _____ horse
 _____ I'm a dark _____ horse

D A F C

run - nin' on a dark race - course _____ I'm a blue _____
 run - in' on a dark race - course _____ I'm a blue _____
 run - nin' on a dark race - course _____ I'm a blue _____

G D A

since I stepped out _____ of the womb _____
 since I picked up _____ my first spoon _____
 since I stepped out _____ of the womb _____

F C G D

I've been a cool _____ jerk, { (1,2.) Just look - ing for _____ the source _____
 (3.) Just look - ing for _____ his perks _____
 (4.) Just cook - ing at _____ the source _____

A F C To Coda ⊕ G

_____ I'm a dark _____ horse.

E7 B7 E7 B7 G

(Instrumental) (End instrumental) You horse _____

E7 B7 E7 B7

(Instrumental) (End instrumental) I _____

G F7 B7

horse _____ (Instrumental)

E7 B D.S.(Lyric 1) at Coda

(End instrumental)

CODA

G

horse _____

DON'T DO ME LIKE THAT

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 Words and Music by
TOM PETTY

Moderately

G Fmaj9

(1.) I was talk-in' with a friend of mine, — said a wom-an had hurt his pride, —
 (2., D.C.) Lis-ten, hon-ey, can't you see? — Ba-by it would bur-y me —

C D

told him that she loved 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 }

C D G

Some-one's gon-na tell you lies, cut you down to size." Don't do me like that.

Fmaj9 Em C D

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

G Fmaj9 To Coda ⊕ 1 Em

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

C D 2 Em C D

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

G7 G7 G7

some where deep, down in-side, — some-one is say-in', "Love — does-n't last — that —

G7 G7 G7

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

C7 D D.C. al Coda

ba-by I can't take — it no more. —

⊕ CODA C D

I just might — need you, hon-ey. Don't do me like that. D.S. and Fade (Vocals ad lib.)

DON'T BRING ME DOWN

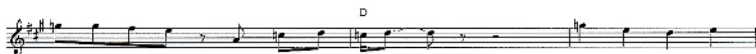
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Words and Music by
JEFF LYNNE

Moderately



You got me run - ning, go - ing out of my mind. You got me think - ing that I'm
You want to stay out with your fan - cy friends. I'm tell - ing you it's got to



vast - ing my time. he be the end. Don't bring me down. No, no, no, no,



no. Oo, ee, hoo. I'll tell you once more he - fore I



get off the floor. Don't bring me down. get off the floor. Don't bring me



down. Don't bring me down. Grooos.



Don't bring me down. Grooos. Don't bring me down.



Grooos. Don't bring me down. To Coda



What hap - pened to the girl I used to know? You're al - ways talk - ing 'bout your cra - zy nights. You let your mind out some - where down the road. One of these days your gon - na get it right. Don't bring me

D A C

do-vo. No, no, no, no, no. Oo, ee, hee. I'll tell you once more be-fore I

G D A

get off the floor. Don't bring me down. Don't bring me down.

1 2 U.S. at Coda

CODA

N.C. A C

You're look-ing good, just like a snake in the grass. One of these days you're gon - on
You got me shak - ing, got me run-ning a - way. You got me crawl - ing up to

D A

break your glass. } Don't bring me down. No, no, no, no, no, no, no. Oo, ee, hee.
you ev-'ry day. }

1

C G D A

I'll tell you once more be-fore I get off the floor. Don't bring me down.

A C

No, no, no, no, no. Oo, ee, hee. I'll

2

C G D A

tell you once more be - fore I get off the floor. Don't bring me down, down, down,

C G D A

down, down, down. I'll tell you once more be - fore I get off the floor. Don't bring me down.

DON'T FEAR THE REAPER

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Words and Music by
DONALD ROESER

Moderately

A5 G F6/9 G A5 G F6/9 G A5 G5
All our times have come... Here but now...

F6/9 G A5 G F6/9 G F G A5
...they're gone... Seasons don't fear the reaper, nor do the

F E5 A5 G F6/9 G A5 G
wind, the sun or the rain. We can be like they are. Come on ha-by, don't fear the reap-

F6/9 G A5 G F6/9 G A5 G F6/9 G
-er. Ba-by take my hand. Don't fear the reaper. We'll be able to fly. Don't fear the reaper. Ba-by, I'm your man.

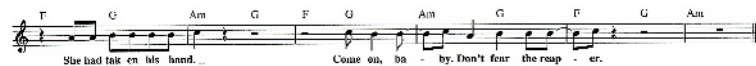
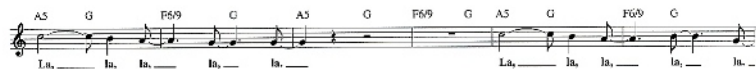
A5 G F6/9 G A5 G F6/9 G A5 G F6/9 G
La, la, la, la, la.

A5 G F6/9 G A5 G F6/9 G A5 G
La, la, la, la, la. Val-en-tine.

F6/9 G A5 G F6/9 G A5 G F6/9 G
... is done. Here but now they're gone.

A5 G F6/9 G F G A5 F E5
... Romeo and Juliet are to-gether in eter-nal-ty.

A5 G F5 G5 A5 G5 F5 G5 A5 G5
... For thy thousand men and wom-en ev-'ry day. For thy thousand men and wom-en ev-'ry day. A5



DON'T LET THE SUN GO DOWN ON ME

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow beat

I can't light no more of your darkness. All my pictures seem to fade to black and white. I'm growing tired and time stands still before me. Frozen here, on the ladder of my life. Too late to save myself from falling. I took a chance and changed your way of life. But you misread my meaning when I met you, closed the door and left me blinded by the light. Don't let the sun go down on me. Although I search myself, it's always some-time else I see. I'd just allow a fragment of your life to wander free. But lux-ing ev-'ry-thing is like the sun go-ing down on me. (Instrumental)

To Coda

C/B^b F/A C/G F

G C/G G7 C

I can't find oh the right ro - man - tic line. (Instrumental)

C/E F G7 C/G G7 F/G

But see me once and see the way I feel.

G7 C/G G7 C C/E

Don't dis - card me just be - cause you think I mean you harm.

F C/G G7

But these cuts I have, oh, they need love to help them heal.

CODA

C C/B^b F/A A^b B^b C

me. (Instrumental)

D.S. al Coda
G7

DON'T STOP

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Words and Music by
CHRISTINE McVIE

Medium Rock beat (♩ ♪ ♪ ♪)

E D A E D A E D

If you wake up and don't want to smile, If it takes just a lit - tle while, o - pen your eyes and
Why not think a - bout times to come, and not a - bout the things that you've done, If your life was
All I want is to see you smile, if it takes just a lit - tle while, I know you don't be -

A B E D/E A

look at the day, You'll see things in a dif - ferent way, } Don't Stop think ing a bout to - mor - row.
bud to you, just think what to - mor - row will do.
love that it's true, I nev - er meant an - y harm to you.

E D/E A E^b D/E A B

Don't Stop. It'll soon be here, It'll be but - ter than he - fore, Yes ter - day's gone, Yes -

1. 2. 3. E D/E A E D/E A

ter - day's gone, ter - day's gone, Ooh, don't you look back.

Repeat and Fade

DON'T STAND SO CLOSE TO ME

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Written and Composed by
 STING

Steadily

Eb F7/E5 Eb F7/E5 Eb Gm F7/G Gm F7/G Eb F7/Eb Eb
 Young teach - er, the sub - ject of school - girl fan - ta - sy. She wants him
 F7/Eb Eb Gm F7/G Gm F7/G Eb F7/Eb Eb F7/Eb Eb
 so bad - ly, knows what she wants to be. In - side her there's long - ing.
 Gm F7/G Gm F7/G Eb F7/Eb Eb F7/Eb Eb Gm F7/G
 This girl's an o - pen page. Book mark - ing, she's so close now. This girl is
 Gm F7/G D A D A Bm A D/A Em/A D A
 half his age. Don't stand, don't stand so, don't stand so close to me. Don't stand,
 D A Bm A D/A Em/A D/A Em/A Eb F7/Eb Eb
 don't stand so, don't stand so close to me. Her friends are in
 F7/Eb Eb Gm F7/G Gm F7/G Eb F7/Eb Eb F7/Eb Eb
 so jea - lous, you know how bad girls get. Some - times it's not so cas - y
 the class - room, to hurt they try and try. Strong words in the staff room,
 Gm F7/G Gm F7/G Eb F7/Eb Eb F7/Eb Eb Gm F7/G
 to be the teach - er's pet. Temp - ta - tion, frus - tra - tion so bad it
 the ac - cu - sa - tions fly. It's no use, he sees her. He starts to
 Gm F7/G Eb F7/Eb Eb F7/Eb Eb Gm F7/G Gm F7/G To Coda ⊕
 makes him cry. Wet his stop, she's wait - ing, his car is warm and dry. |
 shake and cough. just like the old man in that book by Nab - a - kov. |
 D A D A Bm A D/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 D/A Em/A D/A Em/A 1. D/A Em/A 2. D/A Em/A
 don't stand so, don't stand so close to me.
 D/A Em/A D/A Em/A CODA ⊕ Repeat and Fade
 D A D A Bm A D/A Em/A
 Don't stand, don't stand so, don't stand so close to me.

DOO DOO DOO DOO DOO

(Heartbreaker)

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderate Rock

Fm7 *Am7* *Em7*

The po lice in New York Cit-y, they chased a boy right through the park.

Am7 *Em7*

And in a case of mis-tak-en i - den-ti ty they put a bul - let through his heart.

Em *G* *C* *Em*

Heart - break - ers with your for - ty - four, I wan - na tear your world a - part, you

G *C* *Em*

heart - break - er with your for - ty - four, I wan - na tear your world a - part.

Em7 *Am7* *Em7*

A ten-year-old girl on a street cor - ner. Stick - ing nee - dles in her arm. She

Am7 *Em7*

died in the dirt of an al - ley - way, her moth - er said she had no chance, no chance!

Em *G* *C* *Em*

Heart - break - er, heart - break - er, she stuck the pins right in her heart.

G *C* *Em*

heart - break - er, pain mak - er, stole the love right out of your heart.

G *C* *Em*

Heart - break - er, heart - break er, you stole the love right out of my heart.

C *C* *Em*

Heart - break - er, heart - break er, I wan - na tear your world a - part.

G *C* *Fm* **Repeat and End**

Doo doo, doo doo doo doo doo, doo doo doo doo doo doo, doo doo doo doo doo doo.

DRAW THE LINE

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Words and Music by STEVEN TYLER
and JOE PERRY

Moderate Rock beat

A A7 A A7 E

(Instrumental) Check mate hon ey; beat.

A A7 E

— you at your own damn game. — No dice, hon-ey; I'm liv-in' on the as - tral plane. —

A A7 E A

— Feet's... on the ground, and your head's go-in' down the drain. —

A7 D E G

Oh, heads — I win, tails you lose — to the nev-er mind, — when to draw the line. —

A A7 A A7 E

— An In-di-an sum-mer, Ker-

A E

— ry was all o-ver the floor. — She was a wet-nap win-ner and rare-ly ev-er left the store. —

A E A

— She'd sing and dance all night and wrong all the right out of me. —

D E G

Oh, — pass — me the vial and cross your fin-gers; it don't take time. — No-where to draw the line. —

A

(Instrumental)

E

(End instrumental) Hi - ho, Sil-ver, we was slog-in' all your cow-boy songs.

A E A

Oh, you _ told Ker-ry and prom-ised her you would-n't be long.

A7 D E G

Heds_ I win, tails you lose;_ Lord, it's such a crime. _____

D E G E D

No dice, hon-ey, you're the salt, you're the queen of the brine. _____ Check-mate, hon-ey; you're the

E A A7

on - ly one who's got to choose _____ when I draw the line.
(Instrumental)

A A7 A A7

DREAM ON

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Words and Music by
 STEVEN TYLER

Moderately slow

Ev'ry time that I look in the mir - ror, all these lines on my
 face get-tin' clear - er. The past is gone; it went by like
 dusk to dawn. Is-n't that the way ev'ry bod-y's got their dues in life to pay?
 I know no-bod-y knows where it comes and where it goes.
 I know it's ev'ry-bod-y's sin; you got to lose to know how to win.
 Half my life's in books' writ-ten pag - es,
 lived and learned from fools and from sag - es. You know it's true,
 all these things come back to you. Sing with me, sing for the years,
 sing for the laugh - ter 'n sing for the tears. Sing with me if it's just far to - day,
 may - be to - mor - row the good Lord will take you a - way.
 Dream on, dream on, dream on, dream your self a dream come
 true. (Instrumental) Dream on, dream on,

D^b E^b Fm

dream on — and dream un - til your dream comes true. (Instrumental)

B^b C D⁹ E⁹

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

F G A^b B^b

Dream on, — dream on, — dream on, — ah.

B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C

A^b.

Fm C E^b D^b E^b Fm E^b

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

1 D⁹ E^b 2 Dm7^b5 D^b

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 -

Repeat and Fade

B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C B^bm/C C

way.

EIGHT MILES HIGH

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Words and Music by ROGER McQUINN,
 DAVID CROSSBY and GENE CLARK

Moderately

Em G D C G

Eight miles high and when you touch down you'll find that
 Signs in the street that say where you're go - ing are some - where
 No - where is there warmth to be found a - mong those

D C 1,2 3 Em

it's strang - er than known. —
 a frid of los - ing their own. —
 their ground. — Rain gray

G D C G D

town, — known for its sound in plac - es suall fac es un -

C Em G D C

bound. — 'Round the walk squares, hud - dled in storms,
 Side - walk scenes and black tim - ou - slates,

G D 1 2 C C

some lugh - ing, some just shape - less forms. — lone. —
 some liv - ing, some stand ing a -

DREAMER

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Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately fast



Dream - er,

{ you know you are a dream - er.
you're noth - ing but a dream - er.
you stu - pid lit - tle dream - er.

Well, can you put your hands in your head, oh
Well, can you put your hands in your head, oh
So now you put your head in your hands, oh



no: I said no! 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 lot I can do.

CODA



now there's not a



lot I can do. 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?) _____ (Ah.) _____

C Gm7/C

Take a dream on a Sun - day. *(Instrumental)*

C

I'll take a life, take a hol - i - day. *(Instrumental)* Take a lie, take a

Gm7/C C F/C C F/C

dream - er. *(Instrumental)* Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a - long...

C F/C C F/C C Bbmaj7 C/bb Bb C/bb Bb C/bb Bb C/bb Bb

C

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

Bbmaj7 D A7sus A7

(Come on, you dream - er, dream - a - long. Dream - er, you know you are a

D A7sus A7 C

dream - er. Can you put your hands in your head, oh no! I said,

1

2 Fmaj7 G Fmaj7 G N.C.

not Oh no! *(Instrumental)*

Fade out

DREAMS

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Words and Music by
STEVE NICKS

Moderately, with a beat

F G F G F

Now, here you go — a - gain. — You say you want — your free - dom. Well who am I —
Now, here I go — a gain. — I see the crys - tal vi - sions. I keep my vi -

G F G F G F

— to keep you down? It's on - ly right — that you — should play the way — you feel —
— sions to — my - self. It's on - ly me — who wants — to wrap a - round — your dreams —

G F G F G

— it. But lis - ten care - ful - ly — to the sound — of your lone - li - ness, like a
— And have you an - y dreams, you'd like to sell. — Dreams of lone - li - ness, like a

F G F G F

heart - beat, drives you mad, — in the still - ness of re - mem - ber - ing — what you had —
heart - beat, drives you mad, — in the still - ness of re - mem - ber - ing — what you had —

G F G F G

and what you lost — and what you had — and what you lost. —
and what you lost — and what you had — and what you lost. —

F G Fmaj7 G6 Fmaj7

— | Oh, thun - der on - ly hap - pens when it's rain - ing.

G6 Fmaj7 G6 Fmaj7 G6 Fmaj7

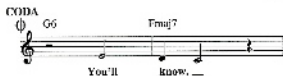
Play - ers on - ly love — you when they're play - ing. — Say, wom - en, they will come —

G6 Fmaj7 G6 Fmaj7 G6 Fmaj7 To Codr ♯

— and they will go. — When the rain wash - es — you clean, you'll know. —

G6 Fmaj7 G F Acc G

You'll know. — (Instrumental)

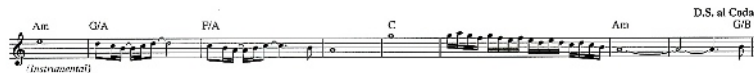
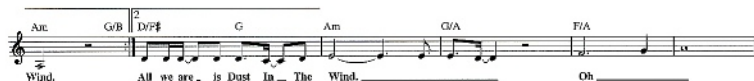
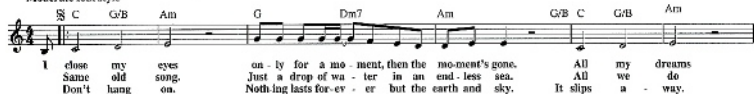


DUST IN THE WIND

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Words and Music by
KERRY LIVGREN

Moderate folk style



EMOTIONAL RESCUE

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately

Bb

Is there noth-ing I can say, noth-ing I can do to change your mind? I'm so in love with you.

You're too deep in, you can't get out. You're just a poor girl in a rich man's house.

Oo oo oo oo oo oo oo oo. Oo oo oo oo oo oo oo oo.

G **Am** **N.C.**

Yeah, ba-by, I'm cry-ing o-ver you.

Bb

Don't you know prom-is-es were nev-er meant to keep? Just like the night, they dis-solve up in sleep.
You think you're one of a spe-cial breed. You think that you're his pet Pe-kin-esc.
I come to you so si-lent in the night, so stealth-y, so an-i-mal quiet.

I'll be your sav-ior, stead-fast and true. I'll come to your e-mo-tion-al res-cue.

I'll come to your e-mo-tion-al res-cue. Oo oo oo oo oo oo oo oo.

To Coda **G**

Oo oo oo oo oo oo oo oo. Yeah, the oh-er-er night, cry-
I was dream-ing last night,

F **G** **F**

cry, last night. yeah, I'm cry-ing.
I was dream-ing.

G **F**

Yes, I'm cry'n, babe, I'm like a child, babe. Like a child,
how you'd be mine. But I was cry-ing.

G **F** **G**

yeah, I was cry-ing, cry-ing like a child,

N.C. **G** **F**

on. child. You will be mine, mine, mine, mine, mine, all

G **F** **G** **N.C. D.S. al Coda**

mine. You could be mine, could be mine, mine all mine.

CODA **G** **Am** **N.C.** **Bb** **Repeat and Fade**

Yeah, you should be mine, mine, no. You will be mine, you will be mine, all mine.

EVERY BREATH YOU TAKE

77

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Written and Composed by
STING

Medium Rock

(Instrumental)

Ev-'ry Breath You Take ev-'ry move you _

make, ev-'ry bond_ you break ev-'ry step_ you take, I'll be watching you.

Ev-'ry sin - gle _ day ev-'ry word you _ say, ev-'ry game_ you play

ev-'ry night_ you stay, I'll be watch-ing you. Oh, can't you _ see

you be - long to me. How my poor heart _ aches _

with ev-'ry step_ you take. Ev-'ry move you _ make ev-'ry vow you _

break, ev-'ry smile_ you take ev-'ry claim_ you stake, I'll be watch-ing you.

Since you've gone_ I been lost _ with - out _ a trace. I dream at night I can on - ly see _ your face.

I look a-round but it's you I can't_ re-place, I feel so cold and I long for your _ em-brace.

I keep cry - ing ha - by ha - by please. *(Instrumental)*

Oh can't you _

Ev-'ry move you make ev-'ry step_ you take, I'll be watch-ing you. *(Instrumental)*

I'll be watch ing you. *(Repeat and Fade)*

EVERY LITTLE THING SHE DOES IS MAGIC

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 J&M BLACKWOOD MUSIC INC. in the USA and Canada

Written and Composed by
 STING

1. Though I've tried be-fore to tell her of the feel-ings I have for her in my
 2. (See additional lyrics)

heart ev-'ry time that I come near her I just lose

my nerve as I've done from the start. Ev-'ry Lit-tle

CHORUS

Thing She Does is Mag-ic ev-'ry-thing she does just turns me on e-ven though my

life be-fore, was trag-ic now I know my love for her goes on. Do I

To Coda

CODA

I re-solved to call her up a thou-sand times a day

and ask her if she'd mar-ry me in some old-fash-ioned way. But my si-lent fears have gripped me long be-fore.

I reach the phone long be-fore my time has tripped me must I al-ways be a-lone. Ev-'ry Lit-tle

Repeat Chorus to end

Additional Lyrics

2. Do I have to tell the story
 Of a thousand rainy days since we first met.
 It's a big enough umbrella
 But it's always me that ends up getting wet.
 Chorus: (Repeat)

EYE IN THE SKY

79

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Words and Music by ALAN PARSONS
and ERIC WOOLFSON

Moderately, with a steady beat

D Bm

(Instrumental)

D(add9) D D(add9) D Bm9 D(acd9) D

Don't think sor-ry's eas-i-ly said. Don't fry
Don't say words you're gon-na re-gret. Don't let
Don't leave false il-lu-sions be-hind. Don't cry 'cause

D(acd9) D G Gtr

turn-ing tu-hles in-stead. You've tak-en lots of chance-s be-fore.
the fire rush-to your hand. I've heard the ac-cu-sa-tion be-fore.
I ain't chang-ing my mind. So find an-oth-er fool like be-fore.

Bm9 E9 D

Two 2nd & 3rd time

but I ain't gon-na give an-y more. Don't ask me, that's how it goes; 'cause
and I ain't gon-na take it an-y more. Be-lieve me, the sun in your eyes made
'cause I ain't gon-na live an-y more be-liev-ing some of the lies while

G D7 1 2,3 D(acd9) D

part of me knows what you're think-ing.
some of the lies worth be-liev-ing.
all of the signs are de-ceiv-ing. I am the Eye In The Sky.

D(acd9) D F#m7 D(acd9) D

look-ing at you; I can read your mind. I am the mak-er of roles.

D(acd9) D F#m7 G

deal-ing with fools; I can cheat you blind. And I don't need to see an-y more.

Gtr Bm7 G

to know that I can read your mind. I can read your mind.

Bm7 G To Coda ()

I can read your mind. I can read your mind.

1 2 D.S. al Coda CODA

I am the

Bm9 G Repeat and Fade

(Instrumental)

EVIL WOMAN

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Words and Music by
 JEFF LYNNE

Rubato

C F9 F#dim C

You made a fool of me — but them broken dreams — have got to end. —

Strongly rhythmic

C Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

(Instrumental) (End instrumental)

Am Eci7 Dm7 Em7 Am Em7

Hey wom-an, — you got the blues 'cause you ain't got no — one else —

Dm7 Em7 Am Em7 Dm7 Eci7

— to use. There's an o - pen road — that leads — no - where, — so just

Am Em7 Dm7 Em7 Am Em7

make some miles — be - tween here and there. There's a hole in my head — where the rain —

Dm7 Em7 Am Em7 Dm7 Em7 Am Em7

— come in. You took my bod - y and played — to win. Ha ha wom - an, it's a

Dm7 Em7 Fmaj7 G C

cry - in' shame, but you ain't got no - bod - y else — to blame.

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am Em7

E - vil wom - an. E - vil wom - an. E - vil wom -

Dm7 Em7 Am Em7 Dm Em7 Am Em7

an. E - vil wom - an. — Rolled in — from an - oth -

Dm7 Em7 Am Eci7 Dm7 Em7 Am Eci7

- er town, hit some gold too hard to set - tle down. But a fool and his mon - ey soon go

Dm7 Em7 Am Em7 Dm7 Em7 Am Em7

sep - arate ways, — and you found a fool ly - in' in a daze. — Hu ha wom - an, what you gon -

Dm7 Em7 Am Em7 Dm7 Em7

- na do, you de - stroyed all the vir - tues that the Lord gave you.

Am Em7 Dm7 Em7 Fmaj7 G

It's so good — that you're feel - in' pain, but you bet - ter get your face on board the

C D.S. al Coda

ver - y next train. _____

CODA

Am Em7

E - vil wom - an how you

Dm7 Em7 Am Em7 Dm7 Em7

done me wrong, — but now you're try - in' to wail a dif - ferent song,

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

Ha ha fun - ny, how you broke me up. You made the wine, now you drink a cup.

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

I came run - nin' ev - 'ry time you cried, thought I saw love smil - in' in your eyes.

Am Em7 Dm7 Em7 Fmaj7 G C

Ha hu — ver - y nice to know, that you ain't got no — place left — to go. —

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

E - vil wom - an. E - vil wom - an.

Repeat and Fade

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

E - vil wom - an. E - vil wom - an. _____

FAME

Words and Music by JOHN LENNON,
DAVID BOWIE and CARLOS ALAMAR

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Solid Rock beat



Fame ___ makes a man ___ take things o - ver. ___
Fame, ___ what you like ___ is in the li - mo. ___

Fame ___ lets him loose, hard to swat - low. ___
Fame, ___ what you get is no la - mer - row. ___



Fame ___ puts you there _ where things are hol - low, ___
Fame, ___ what you need _ you have to bor - row, ___

fame. ___ | (Instrumental)



Fame, _ it's not your brain, _ it's just a flame _ that burns your change to keep you in -



sane. ___ (Instrumental)

Fame. ___ (Instrumental)



Fame, _ it's mine, it's mine, _ it's just his line _ to bind your time, it drives you to ___ crime, ___



(Instrumental)

fame. ___ (Instrumental)



(End instrumental)

Is it an - y won - der _



I re - ject you first, _ fame, _ fame, fame, fame. ___

Is it an - y won - der you



are too cool to fool,

fame. ___ (Instrumental)

Fame, _ bul - ly for you,



chill - y for me, got to get a rain check on

pain. ___

(Instrumental)



Fame.

(Instrumental)



(End instrumental)

Fame, ___ fame, ___ fame, ___ fame, ___ fame, ___ fame, fame,



lative. Fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame.

Fame,

what's your name?



(Instrumental)

Repeat and Fade

FIELDS OF GOLD

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Written and Composed by
 G.M. SUMNER

Flowing, moderately

Bus2
G
D
Bus2

You'll re-mem-ber me when the west wind moves up on the fields of bar-ley. You'll for-get the sun in his
 stay with me, will you be my love a-mong the fields of bar-ley? We'll fur-get the sun in his

G
D
G/B
A
Em7
G
D

jeal-ous sky as we walk in Fields Of Gold.
 jeal-ous sky as we lie in Fields Of Gold.

Bus2
G
D

So she took her love for to gaze a-while up on the fields of bar-ley. In his
 See the west wind move like a lov-er so up on the fields of bar-ley. Feel her

Bus2
G
D
G/B
A
D
D

arms she fell as her hair came down a-mong the Fields Of Gold. Will you
 hod-y rise when you kiss her mouth a-mong the Fields Of Gold.

G
D
G
D
G

I nev-er made prom-is-es light-ly and there have been some that I've bro-ken, but I swear to the

D
G/B
A
D
G/B
A
D

days still left we'll walk in Fields Of Gold. We'll walk in Fields Of Gold. *(Instrumental)*

Bus2
G
D
Bus2
G
D

G/B
A
D
Bus2
G

Man-y years have passed since those sum-mer days a-mong the fields of bar-
 mem-ber me when the west wind moves up on the fields of bar-

D
Bus2
G
D
G/B
A
D

-ley. See the child drea run as the sun goes down a-mong the Fields Of Gold. You'll re-
 -ley. You can tell the sun in his jeal-ous sky when we walked in Fields Of Gold.

D
G/B
A
D
G/B
A

when we walked in Fields Of Gold, when we walked in Fields Of Gold.

D
G/D
D
G/D
D
G/D
D

(Instrumental)

FIRE AND ICE

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Words and Music by TOM KELLY,
 SCOTT SHEETS and PAT BENATAR

Moderately slow



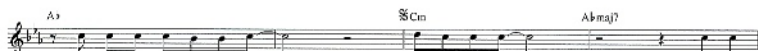
Once, you're giv - in' me the fe - ver to - night, I don't wan - na give in, I'd be
 Mov - in' in for the kill to - night, you got ev - 'ry ad - van - tage when they



play - in' with fire. You for - get, I've seen you work he - fore, take 'em
 put out the lights. It's not so pret - ty when it fuses a - way, 'cause it'a



straight to the top, leave 'em cry - in' for more. just an il - lu - sion
 in this pas - sion play.



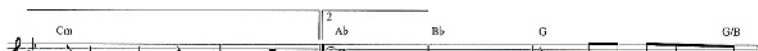
I've seen you burn 'em be - fore. Fire and ice, you come



on like a flame, then you turn a cold shoul - der. Fire and ice, I wan - na



give you my love, but you'll just take a lit - tle piece of my heart. You'll just tear it a - part.



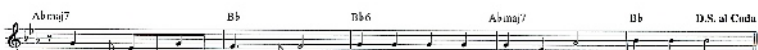
(Instrumental) So you think you got it



all fig - ured out, you're an ex - pert in the field with - out a doubt. But I know your methods



in side and out and I won't be tak - en in by fire and ice. (Guitar solo)



(End solo)

CODA

You come on like a flame, — then you turn a cold shoul - der.

Fire and ice, — I wan - na give you my love, — but you'll just

take a lit - tle piece of my heart. — You come

FOR YOUR LOVE

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 GRAHAM GOULDMAN

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Bright Rock

For your love —

For your love —

I'd give you ev - 'ry - thing — and more and that's for sure. — } (For your love.)
 I'd give the moon — if it were and mine to give. — }

I'd give you dia - mond rings — and things right to your door. — } (For your love.)
 I'd give that star — and the sun 'fore I live. — }

To thrill you with — de - light, — I'd give you dia - monds bright. —

There'll be things that will — ex - cite, — to make you dream of me — at night. — For your

love, — For your

For your love, — for your love, — I would give the — stars — a — love. —

For your love, — for your love — I would give you all I could. —

CODA

 love, — For your — *(Instrumental)*

FOOLING YOURSELF

(The Angry Young Man)

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Words and Music by
TOMMY SHAW

Moderately

D5 D5

(Instrumental)

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

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

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

D C/D D

You see the world_ through your cya - i - cal_ eyes;_ you're a trou - bled young man_ I can
Why must you be_ such an an - gry young man_ when your fu - ture looks quite_ bright to

C/D D C/D

tell
me? You've got it all_ in the palm_ of your hand;_ but your
And how can there be_ such a sin - is - ter plan_ that could

B \flat C7(b9) B \flat C7(b9) § D7/A

hand's wet with sweat, and your head needs a rest._) And you're fool - ing your - self_ If you don't be - lieve_
hide such a lumb, such a ear - ing young man?_

G/A D/A G/A

It. You're | kid - ding your - self ___ if you don't be - lieve ___ it. ___ Get
| kill - ing your - self ___ if you don't be - lieve ___ it. ___

D E \flat /D D C/D D C/D D E \flat /D D C/D D C

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

D E \flat /D D C/D D C/D D E \flat /D D C/D D C

on! (Come on!) Let's see what you've got. ___ Just take your best shot ___ and don't blow ___ it. ___ Oh. ___

G B \flat C Gm7 C

To Coda ↻

To Coda ↻

B \flat C \flat /B \flat Play 3 times B \flat C \flat /B \flat D.S. (lyric 2) al Coda

(Instrumental) You're

CODA ↻

D5 (Instrumental)

C3

B \flat 5

Acx1

D Em/D Dmaj7 C/D Dmaj7 Em/D D G A

Repeat and Fade

FOREVER YOUNG

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Words and Music by ROD STEWART,
 JIM CREGAN, KEVIN SAVIGAR, and BOB DYLAN

Driving beat

(Instrumental) May the

good Lord be with you down ev - er - y road you roam. (Instrumental) And may

sun - shine, and hap - pi - ness sur - round you when you're far from home. (Instrumental) And may you

grow to be proud, dig - ni - fied and true. (Instrumental) And build a
 for - tune he with you, may your guid - ing light be strong. For all the
 fi - nally by a - way, I'll be hoping that I served you well. For all the

do un - to oth - ers as you'd have done to you. (Instrumental) Be cou -
 stair - way to heav - en with a prince or a vag - a - bond. And may you
 wis - dom of a life - time, no one can ev - er tell. But what

ra - geous and be brave. And in my heart you'll al - ways stay
 nev - er love in vain. And in my heart you will re - main. } for - ev - er
 ev - er road you choose. I'm right be - hind you win or lose. }

young, (for - ev - er young) for - ev - er young, (for - ev - er young,) May good young,)

For ev - er young. (Instrumental)

To Coda

For ev - er young. (Instrumental)

D.S. al Coda

(End instrumental) And when you

CODA

For For - ev - er young.

For ev - er young.

FREEZE FRAME

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Words and Music by SETH JUSTMAN
and PETER WOLF

Bright Reel: (♩ - ♩[♯])



D.S. al Coda
(no repeat)



FORTRESS AROUND YOUR HEART

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Written and Composed by
G.M. SUMNER

Medium fast

Gm9



Un-der the ruins of a walled cit-y, crum-bling towers in beams of yel-low light.



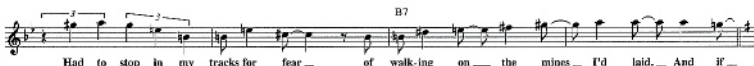
No flugs of truce, no cries of pit-y; the seige guns had been pound-ing through the night.



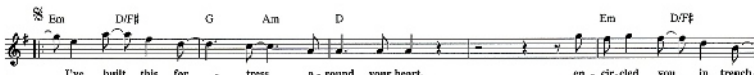
It took a day to build the cit-y. We walked through its streets in the af-ter-noon.



As I re-turned a-cross the fields I'd known, I re-cog-nized the walls that I once made.



Had to stop in my tracks for fear of walk-ing on the mines I'd laid. And if.



I've built this for-tress a-round your heart, en-cir-cled you in trench.



es and barbed wire, then let me build a bridge, for I can.



not fill the cha-sm, and let me set the bat-tle-ments on.



fire. (Intermusical)

(End instrumental)

Then I wear off to fight.
This pri-son has now be-come.



some but-tle that I'd in-vent-ed in-side my head.
your home, a sen-tence you seem pre-pared to pay.

A-way so long for years.
It took a day to build.

— and years, you pre-hab-ly thought or e-ven wished that I was dead. While the ar-mies are
 the cit-y. We walked through its streets in the af-ter-noon, as I re-lur-ed a cross the

all sleep-ing be-neath the tat-tered flag we'd made. I had to stop in my tracks,
 lands I'd known, I rec-og-nized the fields where I once played.

— for fear of walk-ing on the mines I'd laid. And if I'd laid. And if

CODA
 (Instrumental)

Repeat and Fade

FREE RIDE

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Words and Music by
 DAN HARTMAN

With energy

The moun-tain is high, the val-ley is low, and you're con-fused on
 o-ver the coun-try I've seen it the same; no-bod-y's win-ning at
 (Instrumental)

which way to go. So, I've come here to give you a hand and lead you in-to the
 this kind of game. We've got-fa do bet-ter, it's time to be-gin. You know all the an-swers must

prom-ised land. } So, come on and take a free ride, (free ride...) Come on and sit here
 come from with-in.

To Coda
 N.C.

by my side. Come on and take a free ride.
 (Instrumental)

All, Yeah, yeah, yeah, yeah.

CODA
 (Instrumental)

Come on and take a free ride. Yeah, yeah, yeah, yeah.

GET BACK

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately



Jo Jo was a man who thought he was a lon - er, but he knew it could-n't last. Jo -
Instrumental
 Sweet Lor - et - ta Mar - tin thought she was a wom-an, but she was an - oth - er man. All -
Instrumental



— Jo left his home in Tuc - sun, Ar - i - zo - na, for some Cal - i - for - nia grass. — Get back!
 — the girls a - round her say she's got it com - ing, but she gets it while she can. —

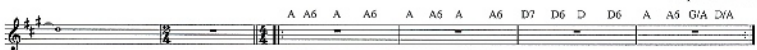


— Get back! — Get back — to where you once be - longed. — Get back! — Get back!



— Get back — to where you once be - longed — (Get back, Jo Jo) — (Instrumental)

Repeat and Fade



Spoken: Get back, Loretta, your mamma's waitin' for you
 Wearin' her high heel shoes and a low-neck sweater.
 Get back home, Loretta.

GIVE ME LOVE

(Give Me Peace on Earth)

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By GEORGE HARRISON

Moderately slow



Give me love, — give — me love, — give — me love, — } peace — on earth. — Give me light,
 (D.S.) give me love — give — me love, — give me }



— give — me life, — keep — me free — from birth. — Give — me



hope, help me cope with this heav - y load. — Try - ing to — touch — and reach — you — with

To Coda (♩)

heart and soul, Oh, my Lord.

Please take hold of my hand that I

might understand you. Won't you please. Oh, won't you

Lord. *(Instrumental)*

(End Instrumental)

D.S. al Coda

Won't you please. Oh, won't you Give me love, give me love, give me

peace on earth. Give me light, give me life, keep me keep me free from birth. Now give.

me hope, help me cope with this heav-y load. Try-ing to touch and

reach You with heart and soul. Oh,

my Lord. *(Instrumental)*

(Instrumental)

GIVE A LITTLE BIT

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Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately slow Rock Ballad



CODA



GLORIA

95

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Words and Music by
 VAN MORRISON

With a heavy beat

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

just 'bout five feet so four from her head to the ground. Makes me feel so good Lord makes me feel al-right.

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

Well she comes a-round here just a-bout mid-night. Walk-in' down my street comes up to my house,

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

she makes me feel so good Lord, makes me feel al-right. she knocks up-on my door, makes me feel al-right.

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

Her name is G L O R

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

I A G-L-O-R-I-A (Glo-ri-

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

a) G-L-O-R-I-A (Glo-ri-a) G-L-O-R-I-A (Glo-ri-

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

a) ni-right one time. (Glo-ri-a) (Glo-ri-

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

a) (Instrumental)

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

Yeah, she comes a-round.

GODZILLA

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Words and Music by
DONALD ROESER

Moderately

F#5 B5 C#5 G#5 A5 D#5 E5 B5 F#5 B5 C#5 G#5

With a pur- pose ful gri mace and a ter- ri- ble sound he pulls the spin-ning high ten- sion wires _ down.

A5 D#5 E5 B5 F#5 B5 C#5 G#5 A5 D#5 E5 B5 F#5 B5 C#5 G#5

Help- less peo- ple on sub- way trains scream bug- eyed _ as he looks in on them.

A5 D#5 E5 B5 F#5 B5 C#5 G#5 A5 D#5 E5 B5

He picks up a bus and he throws it back down, as he wades through the build-ings toward the cen- ter of town _

F#5 B5 C#5 G#5 A5 D#5 E5 B5 E5

Oh, no, they say he's got to go. Go, go God -

F#5 E5

zil - la. Whoo. _____ Oh, no

F#5

there goes To - kyō. Go, go God - zil - la. Whoo. _____

F#5 B5 C#5 G#5 A5 D#5 E5 B5 F#5 B5 C#5 G#5 A5 D#5 E5 B5

His-to-ry shows, a gain and a gain, how na- ture points out the fol- ly of man. _____ God zil la.

Play 3 times

F#5 B5 C#5 G#5 A5 D#5 E5 B5 F#5

His to ry shows, a - gain and a - gain, how na- ture points out the fol- ly of man. _____ God - zil - la.

GO NOW

97

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Words and Music by MILTON BENNETT
and LARRY BANKS

Jazz Waltz (♩ = 3/4)

N.C.

We've al - read - y said: _____ (instrumental)

Chords: Eb, Ebmaj7

Good - bye, _____ Since you got - ta go,
So long. _____ I don't wan - na see you go,

Chords: Eb6, Eb, Abmaj7, Fm7, Bb7

by, you had bet - ter Go Now. _____ Go Now! Go Now! _____ Go Now!
by, you had bet - ter Go Now. _____ Go Now! Go Now! _____ Go Now!

Chords: Eb, Ebmaj7, Eb6, Eb, Abmaj7

Be - fore you see me cry. _____
Don't you e - ven try. _____

Chords: Fm7, Bb7, Bdim, Cm

I don't want you to tell me just what you in - tend way. _____ to do
Tell - in' me that you real - ly don't want it to end this way. _____

Chords: Cm

now. _____ 'Cause how man - y times _____ do I have to
'Cause dar - lin', dar - lin',

Chords: Cm

tell you, dar - lin', dar - lin' I'm still in love to with you now. _____ Oh. _____
can't you see I want you to stay. _____ Oh. _____

Chords: Gm

We've al - read - y said: _____

Chords: Fm7, Bb7, N.C., Fm7, Bb7

(instrumental) I don't

Chords: Eb, Ebmaj7, Eb6, Eb

wan - na see you go, but dar - lin' you'd bet - ter Go Now! _____

Chords: A7, Fm7, Eb

GOT MY MIND SET ON YOU

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Words and Music by
RUDY CLARK

Brightly

I Got My Mind Set On You. I Got My Mind Set on you.

I Got My Mind Set On You. Got My Mind Set on you.

But it's gon-na take mon-ey, a whole lot-ta spend-ing mon-ey.

It's gon-na take plen-ty of mon-ey to do it right, child.

It's gon-na take time, a whole lot-ta pre-cious time. It's gon-na take

pa-tience and time, mm, to do it, to do it, to do it, to do it, to

do it, to do it right, child. I Got My Mind Set On You.

I Got My Mind Set On You. I Got My Mind Set On You.

I Got My Mind Set On You. And this time I know it's real.

the feel-ing that I feel. I know if I put my mind

B \flat F C *D.S. al Coda 1*

to it, I know that I real ly can do it. I Got My Mind

CODA 1

F B \flat F Dm A7 Dm

do it, to do it right. *(Instrumental)*

F C7 F Dm A7 Dm

F C7 F Dm A7 Dm

I Got My Mind Set On You.

F C7 F Dm A7 Dm

I Got My Mind Set On You. I Got My Mind Set On You.

F C7 F

I Got My Mind Set On You. And this time I know it's real.

B \flat F B \flat F

the feel - ings that I feel. I know if I put my mind

B \flat F C *D.S.S. al Coda 2*

to it. I know that I real ly can do it. But it's gon - na take mon -

CODA 2

F B \flat F

do it, to do it right.

Dm A7 Dm F C7 F *Repeat and Fade*

Set on you. Set on you.

GOT TO GET YOU INTO MY LIFE

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Very steady (♩ = ♩♩)

G F/G N.C. G

(Instrumental)

I was a - lone, _ I took a ride, _
 You did n't run, _ you did n't lie, _
 What can I do, _ what can I be, _

F/G G

— I did n't know what I would find _ there, _ An - oth - er road, _ where may he I _
 — you know I want ed just to hold _ you, _ And had you gone _ you knew in time _
 — when I'm with you _ I want to stay _ there, _ If I'm true _ I'll nev - er leave _

F/G Bm Bm/A♯

— could see an - oth - er kind of mind _ there, _ Ooh, _ then I sud -
 — we'd meet a - gain _ for I'd have told _ you, _ Ooh, _ you were meant -
 — and if I do _ I know the way _ there, _ Ooh, _ then I sud -

D/A G♯m7b5 Bm Bm/A♯ D/A G♯m7b5 C C/B

- den - ly see _ you, Ooh, _ did I tell _ you I need - you ev - 'ry sin - gle
 - to be near _ me, Ooh, _ and I want _ you to hear _ me say we'll be to -
 - den - ly see _ you, Ooh, _ did I tell _ you I need - you ev - 'ry sin - gle

A:m7 D G To Coda 1 2 G

day of my life? _____
 gether ey - 'ry day, _____ Got to get you in - to my life! _
 day of my life? _____

C C/D G D.S. al Coda

(Instrumental) (End instrumental)

CODA

⊕ G C C/D G

— Got to get you in - to my life! _ (Instrumental)

F C G

(End instrumental) Go to get you in - to my life! _

C C/D G G

(Instrumental) Repeat and Fade FG

GREEN-EYED LADY

101

D 1070 (Revised) CLARIDGE MUSIC COMPANY, A Division of MFI Communications, Inc.

Words and Music by JERRY COBBE, TA,
J.C. PHILLIPS and DAVID RIORAN

Moderate Rock

Green-eyed la - dy, love-ly la - dy, stroll-ing slow-ly towards the sun...

Chords: Em, Em7, A9/E, C6/E

Green-eyed la - dy, o - cean la - dy, south-ing

Chords: Em, Em7, A9/E

ev - 'ry rug - ing wave that comes. Green-eyed la -

Chords: C6/E, Em, Em

- dy, pas - sion's la - dy, dressed in love she lives for life to be -

Chords: Em7, A9/E, C6/E

Green-eyed la - dy feels life I nev - er see, set - ting

Chords: Em, Em7, A9/E

sons and lone-ly lov - ers free.

Chords: C6/E, Em, NC.

(Instrumental)

(Instrumental)

To Coda

Green-eyed la - dy, wind-swept la - dy, rules the

Chords: Em, Em7, A9/E

night, the waves, the sand. Green-eyed la -

Chords: C6/E, Em

- dy, o - cean la - dy, child of na - ture friend of man...

Chords: Em7, A9/E, C6/E

Em D.S. al Coda

CODA

Em9(x7)

A HARD DAY'S NIGHT

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately, with a beat

It's been A Hard Day's Night — and I've been work-ing like a dog. — It's been A
 work all day — to get you mon-ey to buy you things. — And it's

Hard Day's Night — I should be sleep-ing like a log. — But when I
 worth it just to hear you say — you're gon-na give me ev-ry-thing. — So why I

get home to you — I find the things that you do — will make me feel — al-right. — You know I
 love to come home — 'cause when I get you a-lone — you know I'll be — O. — K. —

2
 When I'm home — ev-ry-thing seems — to be al-right. — When I'm home —
 feel-ing you hold - ing me tight, tight, yeah, it's been A Hard Day's Night — and I've been
 work-ing like a dog. — It's been A Hard Day's Night — I should be sleep-ing like a log. —
 But when I get home to you — I find the thing that you do — will make me feel — al-right. —

(Instrumental)

So why I love to come home 'cause when I
 get you a-lone — you know I feel — O. — K. — When I'm home — ev-ry-thing seems — to be al-
 right — When I'm home — feel-ing you hold - ing me tight, tight, yeah. It's been A

D.S. al Coda
 (Verse 1)

CODA
 You know I feel — al-right, — you know I feel al-right. — (Instrumental)

Repeat and Fade

HEART AND SOUL

103

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Words and Music by MIKE CHAPMAN
and NICKY CHINN

Moderate Rock

A6 G6 A6 G6

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

A6 G6 D/G

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

A5 G5 A6 G6

And if it got hot and hee - tie, _____ I know she'd be e - lec - tric. _____
 Nine o' - clock this morn - ing, _____ she left with - out a warn - ing. _____

A6 G6 G

I'd let her take her chanc - es _____ with me. _____ You see _____ she gets _____
 I let her take ad - van - tage _____ of me. _____ You see _____ she got _____

A G

_____ what she _____ wants _____ } 'cause she's heart and soul, _____ she's hot and cold. _____
 _____ what she want - ed _____ }

A G A A6 C6

_____ She's got it all, _____ hot lov - ing ev - ry night. *(Instrumental)*

A6 G6 A6 G5 D

N.C.

G A

Yeah, she's heart and soul, _____

C A G A G

she's hot and cold, _____ she's got it all. She's _____ heart and

A G A G A **Play 3 times**

soul. _____ Yeah! *(Instrumental)*

C A6 G6 A6 G6 **Repeat and Fade**

She's got lov - in' ev - ry night. *(Instrumental)*

HEARTACHE TONIGHT

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 THE CLOUD MUSIC and GEAR PUBLISHING CO.

Words and Music by JOHN DAVID SOUTHER,
 DON HENLEY, GLENN FREY and BOB SEGER

Moderate Blues beat (♩ ♯ ♯)

Some-bod-y's gon-na hurt some one — be-fore the night is through. — Some-bod-y's gon-na
 come out — done; — there's noth-in' we can do. — Ev-'ry-bod-y wants to touch some-bod - y,
 if it takes all night. — Ev-'ry-bod-y wants to take a lit-tle chance, — make it come out right. —
 There's gon-na be a heart-ache to-night, a heart-ache to-night, I know. —
 There's gon-na be a heart-ache to-night, a heart-ache to-night, I know. — Lord, I know. —
 Some peo-ple like to stay out late. — Some folks can't hold out that long. — But no - bod - y wants to
 go home now; — there's too much go - in' on. — The night is gon-na
 last for - ev - er. Last all, last all sum-mer long. Some-time be-fore the sun comes up —
 the ra-di-o is gon-na play that song. — There's gon-na be a heart-ache to-night, a heart-ache to-night, I know. —
 There's gon-na be a heart-ache to-night, a heart-ache to-night, I know. — Lord, I
 know. There's gon-na be a heart-ache to-night, the moon's shin-in' bright, so turn out the light, and we'll get it right. — There's gon-na be a
 heart-ache to night, a heart-ache to-night, I know. — (Instrumental)

G D.C. al Coda

CODA A D G

Let's go. — We can beat a round the bush-es; we can

C C#dim G

get down to the bone; we can leave it in the park-in' lot, but either way, there's gon na be a heart-ache to - night, ___ a

D G C7 G

heart-ache to-night, I know. ___ Oh, I know. ___ There'll be a heart - ache to - night, ___ a

G G Bb F C F# G

heart-ache to-night, I know. ___ (Instrumental)

Play 4 times

HAIR OF THE DOG

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Words and Music by DAN McCAFFERTY, DARRELL SWEET,
PETE AGNEW and MANUEL CHARLTON

Rock

E

I'll break the soul-shak-er. I've been told _ a-bout you. She rode up, then _ I showed her,
Talkin' to her with poi-son i - vy, you ain't gon-na cling to me. Man talk - er, bone , fin - ger,

what they've been sayin'. must be true. ___ } Red hot ma-ma, love that charm-er;
I ain't so blind _ I can't see. ___ }

just got to pay your dues. ___ (Instrumental) (End Instrumental)

E5 G5 A5 E5 D5 E5 G5

Now you're mess-in' with a, a son of a bitch. ___ Now you're mess-in' with a son of a bitch. Now you're mess-in' with a,

A5 E5 D5 E5

a son of a bitch. ___ Now you're mess-in' with a son of a bitch. (Instrumental)

E5 G5 A5 E

Play 5 times

E5 G5 A5 E5

(End Instrumental) Now you're mess in' with a, a son of a bitch. ___ Now you're mess-in' with a

E5 G5 A5 E5 D5 E5

son of a bitch. Now you're mess in' with a, a son of a bitch. ___ Now you're mess-in' with a son of a bitch.

Repeat and Fade

HEAT OF THE MOMENT

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Words and Music by GEOFFREY DOWNER
 and JOHN WELTON

Moderately bright



I nev - er meant to be so bad - to you, one thing I said that I would nev - er



do, A look from you and I would fall - from grace, and that would wipe the



smile right from - my face. 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 -



dance two, And in - ci - dents a - rose from cir - cum - stance? One thing led to an -
 lone, These dis - co hot - spots hold no charm for you. You can con - cern your -
 lone, how man - y nights you'd sit be - side the phone. What were the things you



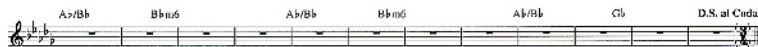
oth - er. We - were young, And we would scream to - geth - er songs - un - sung.
 self with big - ger things. You catch the pearl and ride the drag - on's wings.
 want - ed for - your - self? Teen - age am - bi - tions you re - mem - ber well.



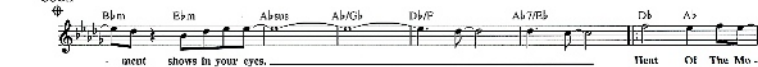
It was the Heat - Of The Mo - ment, tell - ing me what - my heart - meant -
 'Cause it's the Heat - Of The Mo - ment, Heat Of The Mo - ment - } The
 It was the Heat - Of The Mo - ment, tell - ing you what - your heart - meant - }



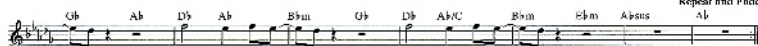
Heat Of The Mo - ment showed in your eyes. - ment shows in your eyes.



CODA



- ment shows in your eyes. Heat Of The Mo -



- ment. Heat Of The Mo - ment. Heat Of The Mo - ment.

Repeat and Fade

HEAVEN

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Slow Rock Ballad

C Am7 G

Oh, think - in' a - bout all our young - er years, there was
Oh, once in your life you will find some - one who will

Dm Am Bb(add2) Gsus G

on - ly you and me. We were young and wild and free.
turn your world a - round. bring you up when you're feel - ing down.

C Am7 G

Now, noth - ing can take you a - way from me. We've been
Yeah, noth - ing could change what you mean to me. Oh, there's

Dm3 Am Bb(add2) F/A Gsus G

down that road be - fore, but that's o - ver now. You keep me com - in' back for more.
lots that I could say. Just hold me now. '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
ba - by.)

G Am G F G Am

find - ing it hard to be - lieve we're in heav - en. And love is all that I need, and I

C F G Am

found it there in your heart. It is - n't too hard to see we're in

1 G5 C Am C/G F(add2) D.C.

heav - en. (Instrumental)

2 G To next strain 3 (Vocal ad lib. and fade on repeat) Dm C/E

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

F G Am G/B C

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

Dm C/E F C

Now our dreams are com - in' true, through the good times and the bad. Yeah, I'd be

Gsus G F G Am C F G Am G

stand - in' there by you. (Instrumental solo) And

D.S.
(take 3rd ending)

HELLO, GOODBYE

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

F C G7 Am G7

You say yes — I say no — You say stop — and I say go — go — go —

♩ A7 G7 F/G C C/B

Oh — no — You say good-bye — and I say hel-lo, — hel-lo, — hel-lo, —

C/A C/G F Ab C C/B C/A C/G

— I don't know why you say good-bye, — I say hel-lo, — hel-lo, — hel-lo, — I don't know

F Bb C F C G7

why you say good-bye, — I say hel-lo. — { I say high — You say low — You say why — and
You say yes — I say no — You say stop — and

Am G7 Am G G7

I say I don't know — | Oh — Oh — no — You say good-bye — and
I say go — go — go —

F/G C C/B C/A C/G F Ab

I say hel-lo — hel-lo — hel-lo — I don't know why you say good-bye, — I say hel-lo, —

C C/B C/A C/G F Bb To Coda ♯C

— hel-lo, — hel-lo, — I don't know why you say good-bye, — I say hel-lo, —

F C G7 Am

(Instrumental) Why why why why why why — do you say — good-bye — good-bye —

G D.S. al Coda

CODA C C/B C/A C/G F Ab

— hel-lo, — hel-lo, — I don't know why you say good-bye, — I say hel-lo, —

Ab/G Ab/F Ab/F C Repeat and Fade

— hel-lo, — Hey — lo — he — ba hel — lo — a

HELLO, IT'S ME

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Words and Music by
TODD RUNDGREN

Moderately slow

Hel-lo, — It's me, — I've thought a-bout us for a long, long time...
 See — ing you, — or see-ing-an-y-thing as much as I do, —

May-be I think too much but some-thing's wrong... There's some-thing here that does-n't last too long...
 I take for grant-ed that you're al-ways there... I take for grant-ed that you just don't care...

May-be I should-n't think of you as mine... } (Instrumental) } (End instrumental!}
 Some-times I can't help see-ing all the way through...

It's im-por-tant to me — that you know you are free, — 'cause I

nev-er want to make you change — for me. (Instrumental) Think of

me. You know that I'd be with you if I could... I'll come a-round to see you once in a-while, —

or if I ev-er need a ren-son to smile, — and spend the night — if you think I should, —

(Instrumental)

CODA

 Some-times I thought it was-n't so bad, —

HELLO OLD FRIEND

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Words and Music by
ERIC CLAPTON

Moderately fast

As I was stroll - ing down the gar - den path, — I
saw you walk - ing un - der the stars; — I
old man passed me on the street to - day; — I

saw a flow - er glow - ing in the dark. — II
could - n't stop 'cuse I was in a car. — I'm
thought I knew him, but I could - n't say. — I

looked so pret - ty and it was a - nique; — I
sure the dis - tance would - n't be too far; — I
stopped to think if I could place his frame, — but

had to bend down just to have a peek. — }
got out and walked to where you are. — } Hel - lo old friend, —
when he tipped his hat I knew his name. — }

it's real - ly good to see you once a - gain. — Hel - lo old friend, —

it's real - ly good to see you once a - gain. —

1, 2 3 D.S. al Coda
I Hel - lo old friend, —
An

CODA
G D C G

HEY JOE

© 1962 (Revised) by THPE PALM MUSIC

Words and Music by
BILLY ROBERTS

Moderately slow Rock

Hey, Joe, — uh where you goin' with that gun in your hand? — Hey, Joe, —

I said where you goin' with that gun in your hand? — All - right. — I'm goin' down to shoot my old la - dy, —

you know I caught her messin' 'round with an oth - er man. — Yeah. — I'm goin' down to shoot my old la - dy, —

D A E C G



you know I ought her mess-in' round with an-oth-er man. Huh! And that ain't too cool. Ub, hey. — Joe, —

D A E C G



I heard you shot your wunt-an down, you shot her down now. — Ub, hey, — Joe.

D A E C G



I heard you shot your old la-dy down, you shot her down in the ground. Yeah. — Yes, I — did, I shot her.

D A E C G



You know I caught her mess-in' round mess-in' round town. — Ub, yes I did, I shot her.

D A E C G D A



You know I caught my old la-dy mess-in' round town. — And I gave her the gun. I shot her.

E C G D A E



Al - right. — Shoot her one more time a - gain. ba-by. Yeah.

C G D A E



Ah dig it. Ah! Ah! Al-right.

C G D A E



Hey. — Joe, said now uh where you gon-na run to now? — Where you gon-na run to? — Yeah.

275

C G D A E



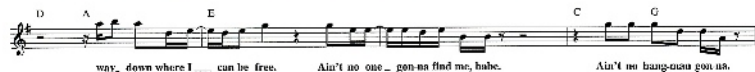
Hey. — Joe, — I said where you gon-na run to now? Where you, where you gon-na go? Well, dig it.

C G D A E C G



I'm go-in' way down south, — way down to Mex-i-co way. — Al - right. — I'm go-in' way down south. —

D A E C G



way. down where I can be free. Ain't no one gon-na find me, babe. Ain't no bang-uan gon na.

D A E



He ain't gon-na put a rope a-round me. You bet-ter be lieve — it right — now. — I got-ta go — now. Repeat ad lib. and Fade

HELP!

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately, with a driving beat

Help! I need some-bod - y, Help! Not just an - y - bod - y, Help! You know I
 need some - one, — Help! ——— 1,3. When I ——— was young - er, so ——— much
 2. And now ——— my life has changed — in,
 young - er than — to - day, ——— I nev - er need - ed an - y - bod - y's
 oh, so man - y ways, ——— my in - de - pen - dence seems — to
 Help in an - y way. ——— But now these days are gone, — I'm not so self - as - sured, ———
 you - lob in the haze. ——— But ev - 'ry now and then — I feel so in - se - cure, ———
 now I find I've changed my mind, I've o - pened up the doors. ——— Help me if you
 I know that I just need you like I've nev - er done be - fore. ———
 cnn, — I'm feel - ing down, ——— and I do — ap - pre - ci - ate — you be - ing 'round, ———
 ——— Help me get — my feet — back on the ground. ——— Won't you please
 please, — Help — me? ——— ——— Help me, Help me! ——— Oo.

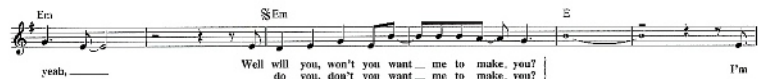
HELTER SKELTER

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderate Rock

When I get to the bot - tom I go back to the top of the slide. ——— Where I stop and I turn, and I go for a ride. —
 ——— fill I get to the bot - tom and I see you a - gain. ——— Yeah, yeah, yeah, ——— yeah.
 But do you, don't you, want — me to love — you? ——— I'm coming down fast but I'm



CODA



Ad lib.

(Shout): Look out! Helter, skelter! She's coming down fast. Yes, she is. (etc.)

HIT ME WITH YOUR BEST SHOT

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Words and Music by
 EDDIE SCHWARTZ

Medium Rock

T A C#m B E A C#m 1 B A B 2 B A B

(Guitar)

Well, you're a

E B/D# C#m A B

real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me.
 come on with a come on. You don't fight fair. But that's O. K. See if I care.

Guitar solo

real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me. Be-fore I

E B/D# C#m A B

That's O. K. Let's see how you do it. Put up your dukes, let's get down to it.
 Knock me down. It's all in vain. I'll get right back on my feet a gain.

put an oth-er notch in my lip-stick case, you bet-ter make sure you put me in my place.

Solo ends

E A C#m B E A C#m

Hit Me With Your Best Shot. Why don't you Hit Me With Your Best Shot?

B A B E C#m B

(Guitar)

Hit Me With Your Best Shot. Five a

To Coda

E A C#m 1-3 B A B 4 B D.S. al Coda

way.

(Guitar)

You (to Guitar solo)
 Well, you're a (Guitar)

CODA

E A C#m B A B E A C#m B A B E7

way. (Guitar)

Play 3 times

HONESTY

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 Words and Music by
BILLY JOEL

Moderately

B \flat Eb F F \sharp Eb Dm7
 If you search for ten - der - ness, It is - n't hard to find.
 I can al - ways find some one to say they sym - pa - thize.

Eb Gm Am Cm7 F7 B \flat Csus C
 You can have the love you need to live. And if you look for truth - ful - ness you might
 if I wear my heart out on my sleeve. But I don't want some pret - ty face to

FAC A/C \sharp Dm Eb A7 Dsus D
 just as well be blind; it al ways seems to be so hard to give.
 tell me pret - ty lies. All I want is some one to be - lieve.

Eb F D/F \sharp Gm7 F Eb F B \flat D
 Hon - es - ty is such a lone - ly word. Ev - ry - one is so un - true.

Eb F D/F \sharp Gm7 F Eb F Cm/F Cm/B \flat
 Hon - es - ty is hard - ly ev - er heard, but most - ly what I need from you.

To Coda

1 B \flat Eb/F 2 B \flat B \flat m/A \flat Gbmaj7 F7 Gm
 I can find a lov - er,

D/G Fm6 C/E
 I can find a friend, I can have se - cur - i - ty un - til the bit ter end.

Eb F F7 Eb/B \flat B \flat C7sus C7 F D Eb Eb/F
 An - y - one can com - fort me with prom - is - es a - gain - I know I know.

B \flat Eb F F \sharp Eb Dm Eb Gm
 When I'm deep in - side of me don't be too con - cerned. I won't ask for noth - ing while I'm

Am Cm7 F7 B \flat Csus C FAC A/C \sharp Dm
 gues. When I want sin - cer - i - ty, tell me, where else can I turn? Cause

Eb A7 D7sus D.S. al Coda CODA
 D7 you're the one that I de - pend up - on.

HOT LEGS

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Words and Music by
ROD STEWART

Moderate Rock

G

Who's that knock-in on my door? It's got - ta be a quar - ter to four. Is it
got a must - per - na - sive tongue? you prom - ise all kinds of fun. But what you

C

you a - gain, com - in' 'round for more? Well, you can
don't un - der - stand, I'm a work - ing man. I'm gon - na

D

love me to - night if you want, but in the morn - ing make sure you're gone. I'm talk - in' to you,
need a shot of vi - ta - min E by the time you're fin - ished with me. I'm talk - in' to you.

G

Hot legs, you're wear - in' me out. Hot legs, you can scream and shout.
Hot legs, you're an al - ley cat. Hot legs, you scratch my back.

N.C.

Hot legs, are you still in school? I love you, hon - ey. You I.
Hot legs, bring your moth - er too. I love you, hon - ey.

G

mag - ine how my dad - dy felt, in your jet - black sus - pend - er belt. Sev - en - teen years old,

G

he's trudg - ing six - ty - four. You got legs right up to your neck. You're mak - in'

C

me a phys - i - cal wreck. I'm talk - in' to you: Hot legs, in your sat - in shoes.
Hot legs, you're mak - in' your mark.
Hot legs, you're wear - in' me out.

C

Hot legs, are you still in school? Hot legs, you're mak - in' me a fool.
Hot legs, keep my pen - cil sharp. Hot legs, keep your hands to your - self.
Hot legs, you can scream and shout. Hot legs, you're still in school.

1,2 N.C. 3 N.C. G

I love you, hon - ey. I love you, hon - ey. Hot legs. Hot legs.

1,2 3 N.C.

Hot legs. I love you, hon - ey.

HURDY GURDY MAN

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Words and Music by
 DONOVAN LEITCH

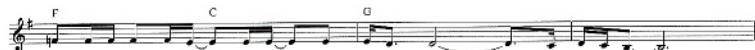
Slowly



Thrown like a star in my vast sleep I open my eyes to take a peep to find that I was by the sea the
 His-tor-ies of ages past un-en-light-ened shad-ows cast down through all eter-nal-ty, the



gazing with tranquility 'Twas then when the hur-dy gur-dy man, came singing songs of love,
 crying of human-ity 'Tis then when the hur-dy gur-dy man, comes singing songs of love,



then when the hur-dy gur-dy man came sing-ing songs of love,
 then when the hur-dy gur-dy man comes sing-ing songs of love.



Hur-dy gur-dy hur-dy gur-dy hur-dy gur-dy, gur-dy he sang Hur-dy gur-dy hur-dy gur-dy hur-dy



gur-dy, gur-dy he sang Hur-dy gur-dy hur-dy gur-dy hur-dy gur-dy, gur-dy he sang.



(Instrumental) Hur-dy gur-dy hur-dy gur-dy hur-dy



gur-dy, gur-dy he sang Here comes the ro-ly po-ly man and he's



sing-ing songs of love. Ro-ly po-ly ro-ly po-ly po-ly ro-ly po-ly he sang.

Repeat and Fade

HUSH

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Words and Music by

JOE SOUTH

Driving Rock

A^b E^b B^b F C7(no3rd)

(Na, na na na, na na na, na na na na.) (Instrumental)

2

C7(no3rd) B^b/C F/B^b

I got a cer - tain lit - tle girl, she's on my my mind.
She got lov - in' like quick - sand.

C7(no3rd) B^b/C F/B^b C7(no3rd) B^b/C F/B^b

No doubt a - bout it, she looks so fine. She's the best girl that I ev - er had.
On - ly took one touch of her hand to blow my mind, and I'm in so deep, that

C7(no3rd) B^b/C F/C A^b E^b B^b F

Some - time, she gon - na make me feel so bad. (Na, na na na, na na na, na na na.)
I can't eat, y'all, and I can't sleep.)

C7(no3rd) B^b/C F/B^b C7(no3rd) B^b/C F/C A^b E^b B^b F

(Instrumental) (Na, na na na, na na na, na na na.)

C7(no3rd) C7

(Instrumental) Hush... hush... I

F B^b F C7 F B^b F

thought I heard her call - in' my name - now. Hush... hush... She broke my heart, but I love her just the same... now.

C7 F Bb F C7

Hush... hush... I thought I heard her call - in' my name, now. Hush... hush. I

F Bb F C7#9 N.C.

need her lov - in' and I ain' not to blame, now. (Love, love...) We got it ear - ly in the morn - ing.

C7#9 N.C. C7#9 N.C.

(Love, love...) We got it late in the eve - ning. (Love, love... Uh well, I want and need it.

C7#9 N.C.

(Love, love...) Oh, I got - ta got - ta have it. *(Instrumental)*

C7#9 N.C. Ab Eb Bb F

(Love, love...) Oh, I got - ta got - ta have it. (Na, na na na, na na na, na na na.)

C7(no2,3) Ab Eb

(Instrumental) (Na, na na na, na na na)

Bb F C7(no3rd)

na. na na na.) *(Instrumental)*

A7 Eb Bb F N.C./C

(Na, na na na, na na na, na na na.)

HURTS SO GOOD

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Words and Music by JOHN MELLENCAMP
and GEORGE GREEN

Moderate Rock

A E F#m D

When I was a young boy, said, put a-way those young boy ways.
Don't have to be so ex-cit-ing. Just try'n' to give my-self a lit-tle bit of fun, yeah.

A E F#m D

Now that I'm get-tin' old-er, so much old-er, I love all those young boy days.
You al-ways look so in-vit-ing. You ain't as green as you are young.

A E A E

With a girl like you, with a girl like you,
Hey ba-by, it's you. Come on, girl, now, it's you.

F#m D E

Lord knows, there are things we can do, ba-by, just me and you.
Sink your teeth right through my bones, ba-by. Let's see what we can do.

§ A E A

— Come on and make it } hurt so good. — Come on, ba-by, make it
— Come on and make it }

E D F#m D E To Coda

hurt so good. Some-times love don't feel like it should. You make it hurt so good.

A5

(Instrumental)

D A D F#m

I ain't talk-in' no big deals; I ain't made no plans

A D A

— my-self. I ain't talk-in' no high heels. May-be we could

F D.S. al Coda

walk a-round all day long, walk a-round all day long,

CODA

A5 Repeat and Fade

(Instrumental)

I CAN SEE FOR MILES

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Words and Music by
 PETER TOWNSHEND

Bright Rock

Bright Rock

Chorus:
 I know you've deceived me, now here's a sur-prise. I know that you have, 'cause there's
 mag-ic in my eyes. I can see for miles and miles and miles and
 miles and miles. Oh yeah. If you think that I
 Oh yeah. You took advantage of my
 The Eiffel Tower and the

Verse 1:
 don't know about the little tricks you play, and never see you when de-
 trust in you when I was so far away. I saw you holding lots of
 Taj Mahal are mine to see on clear er days. You thought that I would need a

Verse 2:
 lib-er-ate ly you put things in my way. Well, here's a poke at you. You're gon-na
 oth-er guys and now you got the nerve to say me. Well,
 crys-tal ball to see right through the haze. Well, here's a poke at you. You're gon-na

Verse 3:
 choke on it too. You're gon-na lose that smile. be-cause all the while, I could see for
 that's as may be. but you got ta stand trial. lose that smile. I could see for

Bridge:
 miles and miles. I could see for miles and miles. I could see for miles and

To Coda:
 miles and miles and miles and miles. Oh yeah.

CODA:
 miles and miles and miles and

Repeat and Fade:
 miles. I could see for miles and miles. I could see for

I CAN'T STAND IT

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Words and Music by
ERIC CLAPTON

Slowly

You've been told, _____ so may-be it's time... you learned... You've been sold; _____
I feel like I'm be - in' used... Make it plain...
time for me to let you know... Ain't no crib...

_____ may be it's time - that you earned... I can't stand - it. Your
_____ so you don't get _____ con fused... I can't stand - it. Your
no crime to let your feel-ings show... I can't stand - it. Your

fool-ing a - round, I can't stand - it. Your run-ning a - round, I won't stand - it. You're
fool-ing a - round, I won't stand - it. Your run-ning a - round, I can't stand - it. You're
run-ning a - round, I can't stand - it. Your play-ing a - round, I can't stand - it. Your

To Coda

fool-ing a - round with my heart. I'll ex - plain... (Instrumental)
fool-ing a - round with my heart. _____
fool-ing a - round, I can't stand - it.

Am G7 Dm7 Am7

(End instrumental) I can't stand - it. Your fool-ing a - round, I won't stand - it. Your

run-ning a - round, I can't stand - it. You're fool-ing a - round with my heart. It was time...

CODA

_____ it. Your run-ning a - round, I won't stand - it. Your
fool-ing a - round, I won't stand - it. Your
play-ing a - round, I won't stand - it. Your run-ning a - round, I won't stand it. Your're
run-ning a - round with my heart. Your

I FOUGHT THE LAW

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Words and Music by
SONNY CURTIS

Driving Rock

A break - in' _____ rocks in the hot sun. }
need _____ mon-ey 'cause I had none. }
rob - bin' _____ peo-ple with a six gun. }
miss my _____ ba-by and the good fun. }

I fought the law _____ and the law won.

I fought the law _____ and the law _____ won. I I

left my ba-by and I feel so bad. _____ I guess my race is run. Well, she's the best _____ girl

G C G D To Coda (D) G

I've ev-er had... I fought the law_ and the law won. I fought the law_ and the law_ won.

C D G D G (take 3rd ending)

A

CODA

G C D G D G

won.

I LOVE ROCK 'N ROLL

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Words and Music by ALAN MERRILL
 and JAKE HOOKER

Moderately

E5 N.C. E5

I saw him danc-ing there_ by the re-cord ma-chine. I knew he must have been_

smiled, so I got up_ and asked_ for his name. "That don't mat-ter," he

B5 N.C. A5 B5 E5

— a - bout sev-en - teen. The beat was go - ing strong_ play - ing my fa - v'rite

said, "cause it's all the same." I said, "Can I take you home_ where we can be a -

A5 N.C.

song, and I could tell it would - n't be long_ till he was with me, yeah,

lone?" And next, we were mov-ing on, and he was with me, yeah,

B5 E5

me. And I could tell it would - n't be long_ till he was with me, yeah, me, sing - in', } I Love

me. And next, we were mov-ing on, and he was with me, yeah, me, sing - in', }

A5 B5 E5

Rock 'N' Roll_ So put an - oth - er dime in the juke - box ba - by. I Love Rock 'N' Roll_ So

A5 B5 E5

come and take your time and dance with me. He I

A5 B5 E5 A5

said, "Can I take you home_ where we can be a - lone?" Next we were mov - in' on_

N.C.

and he was with me, yeah, me. And we'll be mov - in' on_ and sing - in' that some old

E5 A5

song, yeah, with me, sing in', I Love Rock 'N' Roll_ So put an oth er dime in the

B5 E5 A5 B5 B5

juke - box. ba by. I Love Rock 'N' Roll_ So come and take your time and dance with me.

I WANT YOU TO WANT ME

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Words and Music by
 RICK NELSEN

Bright Two-beat

A A(add2) A A/G# F#m

I want you to want me. I need you to need.

A/B D D(add2) D A/C# A

me. I'd love you to love me. I'm beg - gin'

Asus A To Coda A/G# F#m A/B

you to beg me. (Coda) I'll I want you to want me. I

D D(add2) D A/C# A Asus

need you to need me. I'd love you to love

A A/G# F#m7 B7 G A A/G#

me. I'll shine up my old brown shoes. I'll put on a brand new shirt. I'll

F#m7 B7 G F#m

get home ear - ly from work if you say that you love me.

A E

(Instrumental) Did - n't I, did - n't I, did - n't I see you cry - in' (cry - in', cry - in'). Oh,

F#m7 D7 C A

did - n't I, did - n't I, did - n't I see you cry - in' (cry - in', cry - in'). (Instrumental) Feel - in' all a - lone with out a

E F#m

friend you know you feel like dy - in' (dy in', dy - in'). Oh, did - n't I, did - n't I, did - n't I see you

D7 D.S. al Coda CODA F#m7 B7 G

cry - in' (cry in', cry - in'). I shine up my old brown shoes. I'll put on a brand new

A A/G# F#m7 B7 G

shirt. I'll get home ear ly from work. If you say that you love

F#m A E

me. (Instrumental) Did - n't I, did - n't I, did - n't I see you cry - in' (cry - in',

F#m D7 C

cry - in'). Oh, did - n't I, did - n't I, did - n't I see you cry - in' (cry - in', cry - in'). (Instrumental)

A E F#m

Feel - in' all a - lone with - out a friend you know you feel like dy - in' (dy - in', dy - in'). Oh, did - n't I, did - n't I,

D7 A B

did - n't I see you cry - in' (cry - in', cry - in'). (Guitar solo)

F#m D7 C 1 A

(End solo) { 1 Feel - in' all a - lone with - out a friend you know you feel like

E F#m

dy - in', Oh, did - n't I, did - n't I, did - n't I see you

D7 2 A A(add2) A

cry - in' (cry - in', cry - in'). want you to want me.

A/G# F#m A/E D

I need you to need me. I'd love

D(add3) D A/G# A Asus A

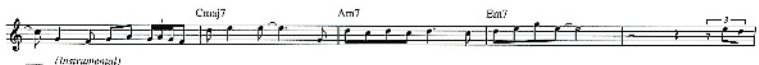
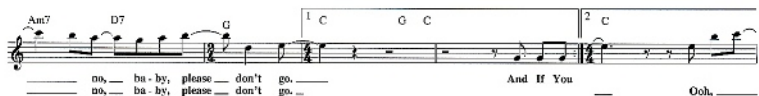
you to love me. I'm beg - gin' you,

IF YOU LEAVE ME NOW

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Words and Music by
PETER CETERA

Moderately slow



CODA

If You Leave Me Now, you'll take a way the biggest part of me.

Ooh, no, ba-by, please don't go. (Instrumental)

Ooh, girl, I just got to have you by my side. (Instrumental)

Ooh, ma-ma, I just got to have your love in'. (Instrumental)

Repeat and Fade

Ooh, —

I SHOT THE SHERIFF

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Words and Music by
BOB MARLEY

Moderately slow, with a beat

1. I shot the sher - iff, but I did not shoot the dep - u - ty. I shot the sher - iff, but I did - n't shoot the dep - u - ty.

2. - 4. (See additional lyrics)

dep - u - ty. All a - round in my home town, they're try - ling to track me down. They say they want to bring me in guilt - y for the kill - ing of a dep - u - ty, for the life of a dep - u - ty. But I say: (Instrumental)

Additional Lyrics

2. I shot the sheriff, but I swear it was in self-defense.
I shot the sheriff, and they say it is a capital offense.
Sheriff John Brown always hated me; for want, I don't know.
Every time that I plant a seed, he said, "Kill it before it grows."
He said, "Kill it before it grows." But I say:

3. I shot the sheriff, but I swear it was in self-defense.
I shot the sheriff, but I swear it was in self-defense.
Freedom came my way one day, and I started out of town.
All of a sudden, I see Sheriff John Brown aiming to shoot me down.
So I shot, I shot him down. But I say:

4. I shot the sheriff, but I did not shoot the deputy.
I shot the sheriff, but I didn't shoot the deputy.
Reflexes got the better of me, and what is to be must be.
Every day, the bucket goes to the well, but one day the bottom will drop out.
Yes, one day the bottom will drop out. But I say:

IF YOU LOVE SOMEBODY SET THEM FREE

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Written and Composed by
 G.M. SUMNER

Moderately fast
 Dim5 G9 Play 3 times Dm9 G9 Dm7

Free, free, set them free. Free, free, set them free. If you need

- some-bod - y, 1, 3, call my name. If you want some-one,
 2, just look in to my eyes, or a whip - ping boy,

119

G Dm7 G F/A G7 Dm7 G F/A

you can do the same. If you want to keep some-thing pre - cious,
 some-one to dis - please. Or a pris - ner in the dark:

G7 Dm7 G F/A G7 Dm7 G F/A

got to lock it up and throw a - way the key. You want to hold on to your pos - ses - sion,
 tied up in chains you just can't see, or a beast in a gild - ed cage;

G Dm7 G F/A G Bm7 G

don't e - ven think a - bout me. If you love some - bod - y, if you love

— some - one, if you love some - bod - y, if you love some - one, set them

Dm5 G Am7 G Dm9 G Am7 G

free. (Free, free, set them free.) Set them free. (Free, free, set them free.) Set them

Dm9 G Am7 G Dm9 G Am7 G7

free. (Free, free, set them free.) Set them free. (Free, free, set them free.) If it's a nice - or

To Coda

Dm7 G ||² G Pass F C/E

you want, — them free.) You can't con - trol an in - de - pen - dent heart,
 (can't love what you

C Gm7 F C/E C

can't keep) Can't tear the one you love a - part. (can't love what you can't keep) For

Gm7 C/E

ev - er con - di - tioned to he - lve that we can't live, we can't live here and be hap - py with less.

C Gm7 F C/E

With so man - y rich - es, so man - y souls, with ev - 'ry - thing we see that we

C Dm7 G D.S. al Coda

want to pos - sess. If you need some - bod - y, —

CODA Dm7 G Am7 G

free. (Free, free, set — them free.) Set them

Repeat and Fade with vocal ad lib.

IMAGINE

Words and Music by
JOHN LENNON© 1971 (Revised 1993) LENONO MUSIC
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Slowly C Cmaj7 F C Cmaj7 F

I - mag - ine there's no hea - ven. — It's eas - y if you — try. —

C Cmaj7 F C Cmaj7 F Am/E

No hell — be - low us, — a - bove us on - ly sky. — I - mag - ine all — the peo -

Dm7 F/C G C/G G7 C Cmaj7

ple — liv - ing — for to - day. — Ah. — I - mag - ine there's no count -

F C Cmaj7 F C Cmaj7 F

tries. — It is - n't hard — to do. — Noth - ing to kill — or die — for
sions. — I won - der if you — can. — No need for greed — or hun - ger,

C Cmaj7 F Am/E Dm7 F/C

and no re - li - gion, — too. — I - mag - ine all the peo - ple —
a broth - er - hood — of man. — I - mag - ine all the peo - ple —

G C/G G7 F G C E7 F G

liv - ing life in peace. — You — you may say — I'm a dream - er. — But I'm not the on - ly one. —
shar - ing all the world. —

C E7 F G C E7 1 F G

I hope some day — you'll join us — and the world — will

C Cmaj7 F G C

be us one. — I - mag - ine no — pos - sess - and the world — will live us one. —

IN MY LIFE

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Words and Music by JOHN LENNON

and PAUL McCARTNEY

Moderately

There are places I'll re -

But of all these friends and mem -

ber; some have gone and some re -

main; All these places had their

moments with lovers and friends I still can re -

call. Some are dead and some are

liv - ing. In My Life I've loved them all.

about them. In My Life I loved you more.

INSTANT KARMA

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Words and Music by

JOHN LENNON

Moderately

In - stant kar - ma's gon - na get you, gon - na knock you right on the head.

In - stant kar - ma's gon - na get you, gon - na look you right in the face.

You bet - ter get your - self to geth - er, dar - lin'.
 You bet - ter get your - self to geth - er,
 Bet - ter rec - og - nize your broth - ers,

F G A D D/C#

Pret - ty soon you're gon - na be dead. _ What in the world you think - ing
Join the hu - man race. _ How in the world you gon - na
ev - 'ry one you meet. _ Why in the world _ are we

Bm D D/C# Bm

of? _ Laugh - ing in the face of love, _
see? _ Laugh - in' at _ fools like me, _
here? _

C C/B Am7 D E9

what on earth _ you try'n to do? It's up to you, _ yeah, you. _
who on earth _ d'you think you are, a su - per - star? _ Well, al -

E9 G Bm Em G Bm

right, you are. Well, we all shine on _ like the moon _ and the stars _ and the

Em G Bm Em D E9 D.C. al Coda

' sun. _ Well, we all shine on. _ Ev - 'ry - one, _ come on. _

CODA D D/C# Bm C C/B Am

Sure-ly not to live in pain and fear. _ Why on earth _ are you there _ when you're

D Em7 G Bm Em

ev - 'ry - where? _ Come and get your share. _ Well, we all shine on _ like the

G Bm Em G Bm Em

moon _ and the stars _ and the sun. _ Well, we all shine on. _

D E7 A A/G# F#m

1
Come on and on and on, on, yeah yeah, _ at

A A/G# F#m A A/G# F#m C G A

right, ah ha, _ ah. _ Well, we

E9 G Bm Em G Bm E9

2
on and on. _ Well, we all shine on _ like the moon _ and the stars _ and the sun. _ Well, we

Repeat and Fade

INVISIBLE TOUCH

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Words and Music by TONY BANKS,
 PHILIP COLLINS and MIKE RUTHEHOLD

String Rock

Well I've been wait - ing, wait - ing here so long,
 I don't real - ly know her, I on - ly know her name,
 She don't like los - ing, To her, it's still a game.

But think - ing noth - ing, noth - ing could go wrong, But
 But she crawls un - der your skin; you're nev - er quite the same, and
 And tho' she will mess up your life, you'll want her just the same, And

now I know: She has a built in a - bil - i - ty to
 now I know: She's got some - thing you just can't trust, It's
 now I know: She has a built in a - bil - i - ty to

take ev - 'ry - thing she sees, and now it seems I'm
 some - thing mys - ter - i - ous, }
 take ev - 'ry - thing she sees, }

fall - ing, fall - ing for her. She seems to have an in - vis - i - ble touch, yeah.

She reach - es in and grabs right hold of your heart. She seems to have an in -
 vis - i - ble touch, yeah. It takes con - trol and slow - ly tears you a - part.

(Instrumental) She seems to have an in - vis - i - ble touch, yeah.
 She seems to have an in - vis - i - ble touch, yeah.

She reach - es in and grabs right hold of your heart.
 It takes con - trol and slow - ly tears you a - part.

CODA
 thU - ing, fall - ing for her. She seems to have an in - vis - i - ble touch, yeah.

She reach - es in and grabs right hold of your heart. She seems to have an in -
 vis - i - ble touch, yeah. It takes con - trol and slow - ly tears you a - part.

Repeat and Fade

IRON MAN

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Words and Music by FRANK IOMMI, JOE IN OSBOURNE,
 WILLIAM WARD and TERENCE BUTLER

Slow Rock

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5 B5 D5 E5

Thus he lost his mind? Can he see or is he blind? Can he walk at all,
 Is he live or dead? I see thoughts with in his head. We'll just pass him there.
 Heavy boots of lead, fills his vic - tims full of dread, run - ning as fast as they can.

G5 F#5 G5 F#5 G5 D5 E5 B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

or if he moves will he fall?
 Why should we e - ven care? (Instrumental)
 Iron Man lives a - gain!

2 N.C. To Coda

(Instrumental)

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5 B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

B5 D5 E5 G5 F#5 G5 F#5 D5 E5 B5 D5 E5

He was turned to steel in the great mag - net - ic field, when he trav - eled time
 Now the time is here for Iron Man to spread fear, Ven - geance from the grave,

G5 F#5 G5 F#5 G5 D5 E5 D5

for the fu - ture of man - kind. No - bod - y wants him, he just stares at the
 kills the peo - ple he once saved. No - bod - y wants him, they just turn their

B5 E5

world heads. (Instrumental) { Plan - ning his ven - geance -
 { No - bod - y helps him, -

D5 B5

that he will soon un - hurt. (Instrumental)
 now he has his re - venge. }

Double-Time Repeat ad. lib.

Tempo I B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

D.C. at Coda (Take 2nd ending) CODA Double-Time

B5 D5 C#5 CS Repeat ad. lib. N.C.

ISLAND GIRL

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

I see your teeth flash Ja - mal - can hou - ey so sweet
down where Lex - ing - ton cross For - ty Sev - enth Street.
Oh, she's a big girl, she's stand - ing six foot three
turn - ing tricks for the dudes in the big - elt - y.
Is - land Girl what you want - in' wid de white man's world Is - land Girl black boy want
you in his is - land world. He want to take you from the rack - et boss, he want to
save you but de cause is lost. Is - land Girl, Is - land Girl, Is - land Girl
tell me what you want - in' wid de white man's world. She's
black as coal but she burn like a fire and she wrap her - self a - round you
like a well worn fire. You feel her nail scratch your back just like a rake,
oh, he one more gone, he one more john who make de mis - take. Is land
CODA
white man's. Tell me what you want - in' wid de white man's.

(Instrumental)

IT'S ONLY LOVE

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Words and Music by BRYAN ADAMS
 and JIM VALLANCE

Moderately $\frac{3}{4}$ D5 Csus2 Asus Bb5 F5

When the feel - in' is end - ed, there ain't no use pre - tend - in'. Don't ya wor - ry, Well, it's on - ly
 heart has been bro - ken, hard words have been spo - ken, it ain't eas - y, but it's on - ly
 shat - tered. ain't noth - in' else mat - ters. It ain't o - ver, it's on - ly

D5 Csus2 Asus Bb5

love. When your world has been shat - tered, ain't noth - in' else mat - ters. It ain't
 love. And if your life ain't worth liv - in', and you're read - y to give in, just re -
 love. If your life ain't worth liv - in', and you're read - y to give in, just re -

F5 To Coda C D5 Csus2

o - ver. Well, it's on - ly love, and that's all. Yeah. *(Instrumental)*
 mem - ber that it's on - ly love, love. *(Instrumental)*
 mem - ber that it's on - ly love, yeah, that's all.

Asus Bb5 F5

If your

D5 Csus2 Asus Bb5 F5

You can live with - out the ag - gra - va - tion. Ya got - ta wan - na win... Ya got - ta wan - na win...

C2 D5 Bb Gm7

You keep look - in' back in des - per - a - tion o - ver and o - ver and o - ver a - gain.

C5 D5 Bb B7/C

You keep look - in' back in des - per - a - tion o - ver and o - ver and o - ver a - gain.

D5 Csus2 Asus Bb5 F5

(Instrumental)

5 D.S. al Coda

When your world is

CODA D5 Csus2 Asus Bb5 F5

(Instrumental)

D5 Csus2 Asus Bb5 F5

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

IT'S ONLY ROCK 'N' ROLL

(But I Like It)

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderate Rock

E

If I could stick my pen in my heart, I would spill it all over the stage.
I could stick a knife in my heart, I would suicide right on stage.

A G E

Would it sat-is-fy ya, would it slide on by ya, would you think the boy is strange?
would it be e-nough for your teen-age lust, would it help to ease the pain?

A G E

Ain't he strange? Ease your brain? If I could win ya, if I could slog ya a
If I could dig down deep in my heart,

love song so di-vine, would it be e-nough for your cheating heart if
feel-ings would flood on the page. Would it sat-is-fy ya, would it slide on by ya, would

A G E

I broke down and cried? If I cried?
ya think the boy's in-sane? He's in-sane. I said

A E A

I know it's on-ly rock 'n' roll but I like it. I know it's

E D A E A

on-ly rock 'n' roll but I like it, like it, yes, I do. Oh, well, I like it,

E A

I like it, I like it, I said

D A D A

can't you see that this old boy has been-a lone-ly. If lone-ly.

B A

And do ya think that you're the on-ly girl a-round?

B A G

I bet you think that you're the on-ly wom-an in town. I said

A E *Play 3 Times*

I know it's on-ly rock 'n' roll but I like it.

A E D A E

I know it's on-ly rock 'n' roll but I like it, like it, yes, I do. Oh, well, I

A E *Repeat and Fade*

like it, I like it. I

IT'S STILL ROCK AND ROLL TO ME

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Words and Music by
BILLY JOEL

Moderately fast Rock/Sheffle



What's the mat-ter with the clothes I'm wear-ing? "Can't you tell that your tie's too wide?"
 What's the mat-ter with the car I'm driv-ing? "Can't you tell that it's out of style?"
 How a-bout a pair of pink side-wing-ers and a bright or ange pair of pants?
 What's the mat-ter with the crowd I'm see-ing? "Don't you know that they're out of touch?"



May-be I should buy some old tab-col-lars? "Wel-come back to the age of jive."
 Should I get a set of white wall-tires? "Are you gon-na cruise the uni-a-cte-mile?"
 Well you could rent-ly be a Beau Brum-mel, ha-by, if you just give it half a chance.
 Should I try to be a straight 'A' stu-dent? "If you are, then you think too much."



Where have you been hid-in' out late-ly hon-ey? You
 Now-a-days you can't be too sen-ti-men-tal. Your
 Don't waste your mon-ey on a new set of speak-ers. You
 "Don't you know a-bout the new fash-ion, hon-ey?"



can't dress trash-y till you spend a lot of mon-ey." Ev-'ry-hod-y's talk-in' 'bout the
 best bet's a true ba-by blue con-ti-nen-tal." Hot funk, y's cool punk,
 get more mile-age from a cheap pair of sneak-ers." Next phase, new wave
 All you need are looks and a whole lot of mon-ey." It's the next phase, new wave



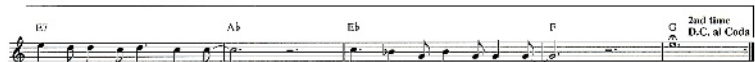
new sound. Fun-ny, but
 e-ven if it's old junk,
 dance craze, an-y-ways, } It's Still Rock And Roll To Me.
 dance craze, an-y-ways, }



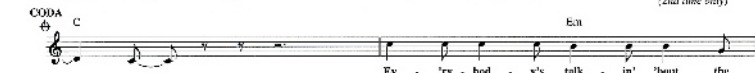
Oh, it does-n't mat-ter what they say in the pa-pers 'cause it's al-ways been the same old scene.
Instrumental



There's a new band in town but you can't get the sound from a



sto-ry in a mag-a-zine, aimed at your av-er-age teen. **Coda!**
(2nd time only)



Ev-'ry-hod-y's talk-in' 'bout the



new sound. Fun-ny, but It's Still Rock And Roll To Me.

JACK AND DIANE

© 1962 EMI FILM, KPEL INC.

Words and Music by
JOHN MELLENCAMP

Moderate 3/4

A E D E

A lit - tle dit - ty a - bout Jack and Di - ane,

A E D E A

two A - mer - i - can kids grow - in' up in the heart - land.

E D E A E

Jack, he's gun - na be a foot - ball star; Di - ane deb - u -

D E A D/A A E/A

tante, back seat of Jacky's car. (Instrumental)

D/A E/A A D/A A E/A D/A A

Suck - in' on a chd - li dog out - side the Tast - ee Freez - ment,

A E D E

Jack, he sits back, col - lects his thoughts for a mo - ment,

A E D E A

Di - ane sit - tin' on Jack - y's lap; he's got his hands be - tween her knees.

scratch - es his head and does his best James - Dean;

E D E

Jack, he says, "Hey, Di - ane, let's run off be - hind a shad - y tree.

"Well, then, there, Di - ane, we got - ta run off to the cit - y."

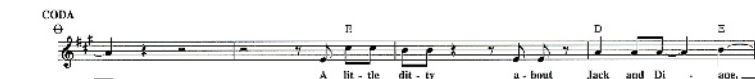
A E D E A

Drib - ble off those Bob - ie Brooks, let me do what I please,"

Di - ane says, "Ba by, you ain't miss - in' a thing." But Jack, he says,

A E D E A E

oh yeah, life goes on, long af - ter the



JESUS IS JUST ALRIGHT

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Words and Music by
ARTHUR PEYNDLIS

Bright Rock

N.C.

Do do do do do do do do do do do do do do do do

do do do do do do do do do do do do do do do do

Je-sus is just al-right with me

Je-sus is just al-right, whoa yeah. Je-sus is just al-right with me. Je-sus is just al-right

I don't care what they may say. I don't care what they may say

I don't care what they may say. Je-sus is just al-right, oh yeah. Je-sus is just al-right

Oh do do do do do do do do do do do do do do do do

do do do do do do do do do do do do do do do do

hop-in' and a pray-in' oh yeah. (Instrumental)

(End instrumental) Je-sus he's my friend. (Guitar solo)

Je-sus well he's my friend. He

D7 D7(9)/F# Am7 D D7(9)/F# Am7
 took me by the hand, lead me far from this land, Je - sus,
 D D7(9)/F# Am7 D D(add2) Am **Bright Rock**
 he's my friend. (End solo) (Instrumental)
 1-3 4 D.S. al Coda **CODA**
 (End instrumental) oh yeah...

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JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock
 N.C. C D \flat D N.C.
 Jer - e - mi - ah was a bull - frog, was a good friend of mine.
 If I were the king of the world, tell you what I'd do.
 know I love the la - dies, love to have my fun.
 C D \flat D D7/C G7/B B \flat
 Nev - er un - der - stood a sin - gle word he said, but I and
 I'm a high Throw a - way the cars and the bars and the wars, and
 night fly - er and a rain - bow and the rid - er, a
 D Em7/A D G7 Em7/A D
 helped him a - drink - in' his wine. Yes he al - ways had some might - y fine wine.
 make sweet love to you. Yes I'd make sweet love to you. Sing - ing
 straight shoot - in' son - of - a - gun. Yes a straight shoot - in' son - of - a - gun.
 A D A D D7/C
 joy to the world, all the boys and girls now. Joy to the fish - es in the
 G7/B B \flat D A7 D C D \flat D **To Coda**
 deep blue sea. Joy to you and me. (Instrumental)
 A D D7 G7 B \flat D D.C. al Coda
 C D \flat D You
CODA
 Joy to the world, all the boys and girls. Joy to
 the world, joy to you and me. Joy to the world, all the boys and
 D D7/C G7/B B \flat D A D **Repeat and Fade**
 girls. Joy to the fish - es in the deep blue sea. Joy to you and me.

KILLER QUEEN

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Words and Music by
FREDDIE MERCURY

Moderate Rock (♩ = 100)

She keeps... Me - nt and Chan-don in her pret - ty cab - i - net, "Let them eat ruku," she says,
vold com - pli - ca - tions, she nev - er kept the same ad - dress, In cou - ver - sa - tion she

just like Ma - rie An - toin - ette. A built - in ven - e - dy for Kru - s - cher and Ken - ne - dy, and
spoke just like a bar - on - ess. Met a man from Chi - na, went down to Gei - sha Mi - dah,

an - y time an in - vi - ta - tion you can de - cline. Per - fume came Cav - i - ar and cig - a - rettes,
then a - gain in - ci - den - tal - ly if you're that way in - clined. nat - ral - ly from Par - is, for

well versed in et - i - quette, ex - tr'or - di - nar - i - ly nice. She's a kill - er queen, gun pow - der, get - a - the, cars she could - n't care - less, fan - tid - ious and pre - else,

dy - na - roite with a la - ser beam, guar - an - teed to blow your mind. an - y time, ooh.

1 Rec - om - mend - ed at the price, in - sa - tia - ble an ap - pe - tite, wan - na try. (Instrumental)

2 (End Instrumental) To a - (Instrumental)

G7 Cm G7 Cm Eb/F F E/F F

Cm/Eb Bb/D Cm/Eb Bb/D Eb Bb/D

Bb7/Bb Ab/C Abm/Cb Eb/Bb Bb7 Eb/Bb

Bb7 G7 Cm G7 Cm
(End Instrumental) Drop of a hut she's us will - ing us, play - ful as a puss - y - ear. Then

Bb Eb Bb Eb D7 Cm F7

mo-men-tar-i-ly out of ac-tion, tem-po-rar-i-ly out of gas, to ab-so-lute-ly drive you

Bb F Bbm F

D.S. al Coda (take 1st ending)

CODA C Bb F Bb F F7

wild, wild. She's a what a drag. (Instrumental)

Bb/F F Bb F7 Bb Eb

Repeat and Fade

Repeat and Fade

LADY MADONNA

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Brightly, with a beat

A D A D A D D/E F G A

(Instrumental)

A D A D A D

La-dy Ma-don-na, chil-dren at your feet, won-der how you man-age to make
La-dy Ma-don-na, ha-by at your breast, won-ders how you man-age to feed
La-dy Ma-don-na, ly-ing on the bed, lis-ten to the mu-sic play-ing
La-dy Ma-don-na, chil-dren at your feet, won-der how you man-age to make

4th time To Coda ⊕

F G A D A D A

ends meet. Who finds the mon-ey when you pay the rent, did you think that
the rest. (Instrumental)
in your head. (Instrumental)
ends meet.

F G A Dm7 G7

mon-ey was heav-en sent? Fri-day night ar-rives with-out a suit-case,
Tues-day af-ter-noon is nev-er end-ing.

C Am Dm7

Sun-day morn-ing creep-ing like a nun, Mon-day's child has learned to tie his
Wednes-day morn-ing pa-pers did-n't come, Thurs-day night your stock-ticks need-ed

G7 C Bm7 D/E

1,2 E7 3 B7 D.S. al Coda

boot-lare. See how they run!

CODA C A Bm Cdim7 E7 A A Bm Cdim7 F7sus A

(Instrumental)

KISS YOU ALL OVER

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Words and Music by NICKY CHINN
and MIKE CHAPMAN

Moderately

Gon - na wrap When I get home_ have you an' hold you na light your fire. _
my arms_ a - round_ you an' hold you na light your fire. _
close_ to me. _

All day I been think - in' a - bout_ you have_ you're my one de - sire. _
Oh, babe I wan - na taste your lips_ I wan - na fill your fan - ta - sy. _ Yeah. _

(Instrumental) *(End instrumental)*

I don't know what I'd do with - out_ you have, _ don't know where I'd be.
Ev - 'ry time I'm with you ba - by, can't be - lieve it's true.

You're not_ just an - oth - er lov - er, no, you're ev - 'ry thing to me.
When you're lay - in' in my arms_ n' you do the things_ you do. _

You can see it in my eyes, _ I can feel it in_ your touch. _
So show me, show me ev - 'ry - thing_ you do. _

You don't have to say a thing_ just let me show_ how much I
'cause ba - by no_ one does it quite_ like you. I

love you, I need you, yeah. I wan - na kiss you all_ o - ver,
love you, I need you, Oh, babe. _

and o - ver a - gain. _ I wan - na kiss you all_ o - ver, _

To Coda Φ C

'til the night clos - es in, 'til the night clos - es in. _

Stay with me, lay with me, hold - ing me, lov - ing me ba - by. D.S. al Coda
Here with me, near with me, feel - ing you close to me ba - by.

CODA Φ C F C Repeat and Fade
in. _ *(Instrumental)* 'til the night clos - es in. _

LAST CHILD

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Words and Music by STEVEN TYLER
 and BHAD WHITFORD

Moderately slow

Db 11c

(Instrumental) I'm dream - ing to - night, I'm leav - ing back

home. (Instrumental)

Take me back to a South Tal - la - has see,
 in the field, put the mule in the stu - ble,

down 'cross the bridge, to my sweet Sas - sa - fras - see.
 Ma, she's a - cook - in' put the cats on the ta - ble. Can't stand up on my feet in the cit - y,
 Hate's in the cit - y and my love's in the mead - ow,

got to get back to the real nit - ty - grit - ty,
 hand's on the plough, and my feet's in the ghot - to.

Yes sir, no sir, don't come close to my home, sweet home, can't catch no dose from a hot
 Stand up, sit down, don't do noth - in', it ain't no good when boss man's stuff - in' it down

tail poon - tang sweet - heart sweat who could make silk purse from a J. Paul Get and his car
 their throats for pa - per notes and their ba - bies cry white cit - ies lie at their feet

with her face in her beer, when you're rock - in' the streets. Home Home

sweet sweet home. Get out

home. Ma - nu, take me

home sweet home. I was the last child, just a punk in the streets. I was the

Repent and Praise

LAND OF CONFUSION

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Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Driving Rock:



I must - 've dreamt a thou - sand dreams... been hun - ted by a
Now did you read the news to - day? They say that dan - ger's
Oh su - per - man, where are you now? Well ev - 'ry - thing's gone
I won't be com - ing home to - night. My gen - er - a - tion will



mil - lion screams... But I can hear the march - ing feet...
gone a - way... but I can see the fire's still a - light,
wrong some - how... The men of steel... the men of power...
put it right... We're not just mak - ing prom - is - es...



they're mov - ing in - to the street... in - to the night... There's
are burn - ing con - trol by the hour...
that we know that we know we'll nev - er keep... There's



too man - y men... too man - y peo - ple mak - ing too man - y prob - lems
This is the time... this is the place, so we look for the fu - ture
too man - y men... too man - y peo - ple mak - ing too man - y prob - lems



and not much love to go... round... Can't you see... this is a
but there's not much love to go... round... Tell me why... this is a
and not much love to go... round... Can't you see... this is a



land of con - fu - sion? } (1..3.) This is... the world we live in and these are... the
land of con - fu - sion. } (D.S.) for. This is... the world we live in and these are... the
land of con - fu - sion? }



hands we're giv - en. Use them... and let's start try - ing to make it... a
hands we're giv - en. Stand up... and let's start show - ing just where... our

To Coda II  1 D.C. (take 3rd ending) Db



place worth liv - ing in. *(Instrumental)*
lives are go - ing to.




I re - mem - her... long a - go,



ooh, when the sun was shin - ing... Yes, and the stars were bright



all through... the night... and the sound of... your laugh - ter as I held you



fight... so long... a - go. *(Instrumental)*

D.C. at Coda I (take 4th ending) Db



fight... so long... a - go.

CODA I  D.C. at Coda II



place worth fight - ing

CODA II 



place worth fight - ing

LAY DOWN SALLY

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Words and Music by ERIC CLAPTON,
MARCY LEVY and GEORGE TERRY

Bright beat



There is noth - ing that is wrong - In want lug you - to stay here with me
sun shn't near - ly on the rise, and we still got the moon and stars a - bove.
toug to see the morn - ing light - col - our - ing your face so dream - i - ly.



I know you've got some - where - to go, but won't you make your - self at home and
Un - derneath the vel - vet skies, love is all that mat - ters. Won't you
So don't you go and say - good - bye; you can lay your wor - ries down and



stay with me? - And don't you ev - er leave. - } Lay Down, Sal - ly, and
stay with me? - And don't you ev - er leave. - }
stay with me. - And don't you ev - er leave. - }



reat you in my arms. - Don't you think you want some - one - to talk - to?



Lay Down, Sal - ly; no need to leave so soon. - I've been try - ing all - night long - just to



talk to you. - | The talk to you. - CODA
1 | 2 | 3 | talk to you. -

LEATHER AND LACE

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Words and Music by
STEVIE NICKS

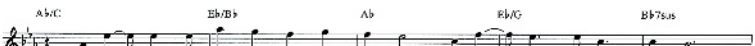
Moderately slow, in 2



(Female) Is love so frag - ile? And the hearts so hol - low - - - - - sbat - ter with



words im - pos - si - ble - to fol - low. You're say - in' I'm frag - ile.



I try - not to be. - I search on - ly for some - thin' I can't see. -



I have my own life, and I - - - - - am strong - er than you

Ab Eb/G Bb7sus Eb

know. But I car - ry this

Eb/Db Ab/C Eb/Db Ab Eb/G

feel in' when you walked in - to my house that you won't be walk-in' out the door.

Bb7sus Eb Eb/Db Ab/C

Still I car - ry this feel - in' when you walked in -

Eb/Bb Ab Eb/G Bb7sus

to my house that you won't be walk - in' out the door.

Ab Bb Ab Bb Ab

Lov - ers for - ev - er, face to face, my elt - y or

Bb Ab Bb Ab Bb

moon - tains. Stay with me, stay. I need you to love me. I

Ab Bb Ab Bb Ab To Coda

need you to - day. Give to me your leath - er. Take from me my

Bb7sus Eb Eb/Db

face. (Male) You in the moon - light

Ab/C Eb/Bb Ab Eb/G Bb7sus

with your sleep - y eyes, could you ev - er love a man like me?

Eb Eb/Db Ab/C Eb/Bb

And you were right: when I walked in - to your house,

Ab Eb/G Bb7sus Eb

I knew I'd nev - er want to leave. Some - times I'm a

Eb/Db Ab/C Eb/Bb Ab Eb/G

strong man, some times cold and scared, and some - times I cry,

Bb7sus Eb Eb/Db Ab/C

But that time I saw you, I knew with you to light

Eb/Bb Ab Eb/G Bb7sus D.S. (Male and Female Sing) al Coda

my nights, some how I'd get by.

COODA

Bb7sus Ab Eb/G Bb7sus Repeat and Fade

face. Take from me my face. Take

LAYLA

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Words and Music by ERIC CLAPTON
 and JIM GORDON

Moderately

D5 C5 Bb5 C5 1B5 NC. D5 C5 Bb5 C5 1 D5 NC. 2

(Instrumental)

C#m G#m C#m7 C7 D7 E7

Ah, what-'ll you do when you get lone-ly, and no-bod-y's wait - in' by your side?
 I tried to give you con-so - la-tion, when your old man - he let you down.
 So make the best of the sit - u - a-tion, be - fore I fi - n'ly go in - sane.

F#m(add9) B E A F#m B5

You been run - nin' and hid - in' much too long, you know it's just your fool - ish
 Like a fool, I fell in love with you, you turned my whole world up - side
 Please don't say we'll nev - er find a way, and tell me all my love's in

E NC. D5 C5 Bb5 C5 D5 NC. D5 C5 Bb5 C5

pride, } Lay - la. You got me on my knees. Lay - la. I
 down, }
 vain. }

D5 NC. D5 C5 Bb5 C5 D5 NC. To Coda D5 C5 Bb5

beg you dar - lin' please. Lay - la. Dar - lin', won't you ease my wor-ried mind.

1, 2 C5 3 D.S. al Coda CODA D5 C5 Bb5 C5

Lay - mind.

C C/E F C C/E

Instrumental with guitar solo ad lib.

F Bb7 C 1, 2 3 G/B

Am Dm G C G/B Am

D G C C/E

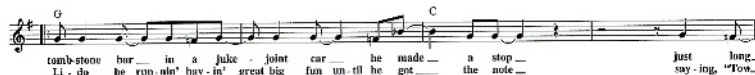
F C C/E F

Db7 C Repeat and Fade

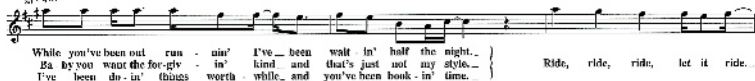
LIDO SHUFFLE

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Words and Music by ROZ SCAGGS
and DAVID PAICHModerately fast
N.C.

F#m



While you've been out run - in' I've been wait - in' half the night...
Ba by you want the for - giv - in' kind and that's just not my style... Ride, ride, ride, let it ride...
I've been do - in' things worth - while and you've been honk - in' time...



And would you cry if I told you that I lied, and would you



say good - bye or would you let it ride? And would you cry if I

To Coda ☺



told you that I lied, and would you say good - bye or would you let it ride? (Instrumental)



(Instrumental)



(Instrumental)



(End instrumental)

D.S. al Coda

CODA



Would you let it ride? Would you let it ride? Would you let it ride?



Would you let it ride? (Drum break) Ride, ride, ride, let it ride.



Ride, ride, ride, let it ride. Ride, ride, ride, let it ride. Would you let it ride?



Would you let it ride? (Instrumental)



Repeat and Fade

LITTLE BIT O' SOUL

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Words and Music by JOHN SHAKESPEARE
and KENNETH LEWIS

Moderately slow

G C D7 G C C6

Now when you're feel - in' low and the fish won't bite, _____ (Instrumental)
girl has gone and you're broke in two, _____

D7 G C D7 G C C6

you need a lit - tle bit o' soul to put you right, _____ (Instrumental)
you need a lit - tle bit o' soul to see you through, _____

D7 G C D7 G C6

You get - ta make like you wan - na kneel and pray, _____ (Instrumental)
And when you raise the roof with your rock and roll, _____

D7 G C D7 G C6

and then a lit - tle bit o' soul will come your way, _____
you'll get a lot more kicks with a lit - tle bit o' soul, _____

C6 | D7 G | D7 G

(Instrumental) Now when your And if your

D G A7 D G G6 A7 D

par - ty falls 'cause there's no bod - y groov - in', (Instrumental) a

G A7 D

lit - tle bit o' soul and it real - ly starts mov - in'. Yeah! _____

G C C6 D7 G C C6 D7 G

(Instrumental) (End instrumental) Now when you're

C D7 G C C6 D7 G

ja a mess and you feel like cry - in', (Instrumental) just re -

C D7 G C D7 G

mem - ber this lit - tle song of mine. (Instrumental) And as you

C D7 G C C6 D7 G

walk through life try'n' to reach your goal, (Instrumental) re - mem - ber

C D7 G C

wbut I say 'bout a lit - tle bit o' soul. (Instrumental)

D7 G C D7 G

A lit - tle bit o' soul, a lit - tle bit o' soul, a

Repeat and End

LIVIN' ON A PRAYER

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Words and Music by DESMOND CHILD,
 JON BON JOVI and RICHIE SAMBORA

Moderate Rock Em(ad2)

Spoken: Once upon a time, not so long ago...

Tom - my used to work on the docks, _____
 Tom - my's got his six - string in lock, _____ now

un - lon's been on strike. He's down on his luck, it's tough, _____ so tough, _____
 he's hold - ing in what he used to make it talk. So tough, _____ it's tough, _____

_____ Em(ad2) Em
 Gi - na works the din - er all day _____ work - ing for her man. She
 Gi - na dreams of run - ning a - way; _____ when she cries in the night, Tom - my

_____ C D Em
 brings home her pay, for love, _____ for love. _____ She says we've got to;
 whis - pers: ha - by, it's O. K. _____ some - day. _____ We've got to!

_____ C D Em C D Em
 hold on _____ to what we've got. It does - n't make a dif - ference if we make it or not. We've

_____ C D Em C D
 got each oth - er and that's a lot for _____ love. _____ We'll give it a shot.

_____ Em C D G D7sus Em C
 Whoa, _____ we're half - way there. _____ Whoa, _____ liv - in' on a prayer. _____ Take my _____ hand, _____ we'll

_____ D G C D7sus Em7
 make it, I swear. _____ Whoa, _____ liv - in' on a prayer. _____

_____ C Em C D G C D
 Liv - in' on _____ a prayer. _____ *(Instrumental)*

_____ Em C D G C Em
(End instrumental) Oh, _____ we've got to

_____ C D Em D C D
 hold _____ on, _____ rend - y or _____ not, you live for the fight when it's all that you've got.

_____ Gm Eb F#sus F Bb Eb F7sus
 Whoa, _____ we're half - way there. _____ Whoa, _____ liv - in' on a prayer. _____

_____ Gm Eb F Bb Eb F7sus
 Take my hand _____ and we'll make it, I swear. _____ Whoa, _____ liv - in' on a prayer. _____ **Repeat and Fade**

LONG COOL WOMAN (IN A BLACK DRESS)

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Words and Music by ALLAN CLARKE,
ROGER COOK and ROGER GREENAWAY

Moderate Rock Play 7 times

(Instrumental)

Sat - ur - day night - I was down - town
I saw her head up - to the ta - ble. Well, a

work - ing for the F. B. I. Sit - ting in a nest of bad - men,
tall - walk - ing big black cat. When Char - lie said, "I hope that you're a - ble." Boy, I'm

whis - ky hot - fles pil - ing high. Boot - leg ging booz - er on the
tell - ing you she knows where it's at. Sud - den - ly we heard the

west - side full of peo - ple who are do - ing wrong. Just -
si - rens, and ev' - ry - bod - y start - ed to run. Jump -

a - bout to call up the D. A. man when I heard - this wom - an sing - ing a song.
in' out of doors and ta - bles when I heard - some - bod - y shoot - ing a gun.

A pair of for - ty - fives made me o - pen my eyes, my temp - 'ra - ture start - ed to rise.

She was a long cool - wom - an in a black dress. Just a five -

nine - beau - ti - ful tall. With just one look - I was a bad mess 'cause that long -

cool - wom - an had it all. (Instrumental)

CODA

Well, the D. A. was pimp - ing my left - hand and a she - was a - bold - ing my

right. Well, I told - her don't get scared 'cause you're gon - na be spared. Well, I'm gon - na be fir - giv - en 'cause I

wan - na spend my liv - ing with a long cool - wom - an in a black dress. Just a five - nine - beau - ti - ful tall.

With just one look — I was a bad mess 'cause that long — cool wom — an had it

Repeat and Fade

all. Had it all. Had it all. Had it all.

THE LOGICAL SONG

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Words and Music by HICK DAVIES
and ROGER HODGSON

Moderate Rock

When I was young, — it seemed that life was so won - der - ful, a mir - u - cle,
sent me a - way — to teach me how to be sen - si - ble, log - i - cal,
watch what you say, — they'll be call - ing you a rad - i - cal, a lib - er - al,

Instrumental

oh, it was beau - ti - ful, mag - i - cal. And all the birds in the trees, — well they'd be
oh, re - spon - si - ble, prac - ti - cal. And then they showed me a world — where I could
oh, fa - nat - i - cal, crim - i - nal? Oh, won't you sign up your name, — we'd like to

sing - ing so hap - pi - ly, oh, joy - ful - ly, oh, play - ful - ly watch - ing me.
be so de - pend - a - ble, oh, clin - i - cal oh, in - tel - lec - tu - al, cyn - i - cal
feel you're ac - cept - a - ble, re - spect - a - ble, oh, pre - sent - a - ble. A veg - 'ta - ble!

1,3 2,4

But then they There are times — } when all — the world's — a - sleep, — the ques -
But at night, — } tions run — too deep — for such — a sim - ple man. — Won't you please, —

please tell me what — we've learned? — I know — it sounds — ab - surd — please

To Coda ♪

tell me who — I am. — I said, "Now

CODA

Who I am, — who I am, —

who I am. —

Instrumental solo

Repeat and Fade

LOVE IS A BATTLEFIELD

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Words and Music by MIKE CHAPMAN
and HOLLY KNIGHT

Moderate Rock

The musical score is written in G major, 4/4 time, with a moderate rock feel. It features a variety of chords including Dm, C, Am, Bb, and Bbmaj7. The melody is primarily eighth and quarter notes, with some triplet eighth notes. The lyrics are written below the staff, with some words in brackets indicating alternative phrasings.

(Spoken:) We are young, — Heart-ache to heart-ache we stand;
 no prom-ises, — no de-mands. — Love is a bat-tle-field.
 We are — strong, — No one can tell us we're wrong, — search-ing — our heart for — so
 long; — both of us — know-ing — love is a bat-tle-field.
 You're beg-ging me — to go, — then mak-ing me — stay, —
 los-ing con-trol, — will you turn me a — way, —
 Why do you hurt — me so — bad? — It would help me to know — do I
 or touch me deep in — side? — And when all this gets old, — will it
 stand in — your way, — or am — I the best thing — you've — had? — Be —
 still feel — the same? — There's no — way — this will die. — But if
 I believe me, — be-lieve me, — I can't — tell — you why, — but I'm trapped by — your love and I'm
 get — much clos-er — I could — lose — con-trol — and if your heart — sur-ren-ders — you'll
 chained to — your — side, — We are young, — Heart-ache to heart-ache we stand: —
 need me — to — hold. —
 — no prom-ises, — no de-mands, — Love is a bat-tle-field.
 { We are strong, — } No one can tell us we're wrong, —
 { We are strong. }
 search-ing — our hearts for — so long; — both of us — know-ing —

To Coda $\text{\textcircled{C}}$

D.S. al Coda

love is a hat - tle - field. When I'm

Chords: Dm, C/D

CODA

(Instrumental)

Chords: Dm, C/D, Bb/D

Repeat and Fade

LUCY IN THE SKY WITH DIAMONDS

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

N.C.

(Instrumental)

Chords: A, A/G

Pic - ture your - self to a
Fol - low her down to a
Pic - ture your - self on a

Chords: F#m7, F+, A, A/G, F#m7, F

boat on a riv - er with tan - ger - ine trees and mar - ma - lade skies.
beidge by a foun - tain where rock - ing horse peo - ple eat marsh - mal - low pies.
train in a sta - tion with plas - ti - cine por - ters with look - ing glass ties.

Chords: A/E, A/G, F#m7, F+, A/E, A/G

Some - bod - y calls you, you an - swer quite slow - ly, a girl with ka - lei - do - scope
Ev - 'ry - one smiles as you drift past the flow - ers that grow so in - cred - i - bly
Sud - den - ly some - one is there at the turn - stile, the girl with ka - lei - do - scope

To Coda $\text{\textcircled{C}}$

Chords: F#m, Dm, Dm/C, Bb, C5

eyes. _____ Cel - lo - phane flow - ers of yet - low and green
high. _____ News - pa - per tax - is ap - pear on the shore

Chords: F6, Bb, C6, G

tow - er - ing o - ver your head. _____ Look for the girl with the sun in her
wait - ing to take you a - way. _____ Climb in the back with your head in the

Chords: D7, Em (♯ = D), D, G, C, D7, G, C

eyes and she's gone. } Lu - cy In The Sky _ With Dia - monds, Lu - cy In The Sky _ With
clouds and you're gone. }

Chords: D7, G, C, D7, 1 D, 2 D, D.S. al Coda

Dia - monds, Lu - cy In The Sky _ With Dia - monds, ah. ah.

CODA $\text{\textcircled{C}}$

Chords: F#m, G, C, D7

eyes. _____ Lu - cy In The Sky _ With Dia - monds,

Chords: G, C, D7, G, C, D7, D, A

Lu - cy In The Sky _ With Dia - monds, Lu - cy In The Sky _ With Dia - monds, ah. _____

Repeat and Fade

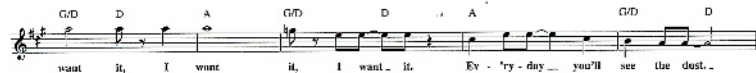
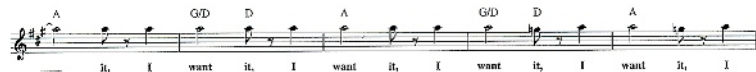
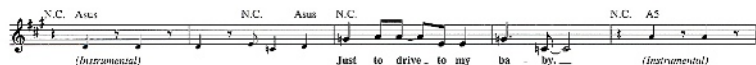
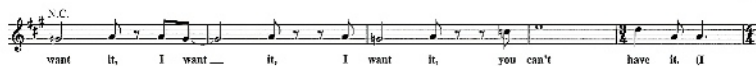
THE MAGIC BUS

Words and Music by
PETER TOWNSEND

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Moderately fast

Ev - 'ry day I get in the queue - (Too much, the mag - ic bus -) to
get on the bus that takes me to you. (Too much the mag - ic bus -)
I'm so ner - vous, I just sit and smile. (The mag - ic bus -) Your house -
is on - ly an - oth - er mile. (Too much the mag - ic bus -)
Thank you driv - er for get - ting me here. (Too much, the mag - ic bus -) You'd
be an in - spec - tor, have no fear. (Too much, mag - ic bus -)
I don't wan - na cause no fuss, (Too much, mag - ic bus -) but
can I buy your mag - ic bus? (Too much, the mag - ic bus -)
I don't care how much I pay. (Ride the mag - ic bus.) I wan - na
drive my bus to my ha - by each day. (Ride the mag - ic bus -)
I want it, I'



Repeat and Ends
G/D D

MAYBE I'M AMAZED

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Words and Music by
PAUL McCARTNEY

Slowly, with a hint



Ba - by I'm a - mazed at the way you love me all the time, —
 May - be I'm a - mazed at the way you're with me all the time. —



and may - be I'm a - fraid of the way I love — you. *(Instrumental)* Ba-by, I'm a - mazed at the way you
 May - be I'm a - fraid of the way I need — you. Ba-by, I'm a - mazed at the way you



pulled me out — of time. — You hung me on — a line. — Ba-by, I'm a - mazed at the way I real - ly need —
 help me sing, my song, — right me when I'm wrong. — Ba-by, I'm a - mazed at the way I real - ly need —



— you. Ba-by, I'm a man, may - be I'm a lone - ly man — who's in the mid - dle of some - thing —
 — you.



that he does - n't real - ly un - der - stand. — *(Instrumental)*



Ba - by, I'm a man, and may - be you're the on - ly wom - an who could ev - er help — me.



Ba - by, won't you help me to un - der - stand. — *(Instrumental)*





Ba-by, I'm a man, and may-be I'm a



lone-ly man _ who's in the mid-dle of some - thing _ that he does -n't real - ly un - der - stand. _ (Instrumental)



Ba - by, I'm a man, and may - be you're the on - ly wom - an who could ev - er help _ me.



Ba - by, won't you help me to un - der - stand. _

(Instrumental)

D.C. at Coda



(Instrumental)



ME AND BOBBY MCGEE

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Words and Music by KRIS KRISTOFFERSON
and FRED FOSTER

Easily

Bust-ed flat - in Bat - on Rouge, wait - in' for a train, when I's feel - in' near - as fast - ed as my -
 - jeans. Bob - by thumb-ed a die - sel down - just be - fore - it rained. It
 rode us all - the way in to New Or - leans. I pulled my har - poon - out of my dirt - y red - bar - dan - u. I was
 play - in' soft while Bob - by sang the blues, yeah. Wind - shield wip - ers slap - pin' time, I's -
 - hold - in' Bob - by's hand - in mine; we sang ev - 'ry song - that driv - er knew, yeah.
 Free - dom's just an oth - er word for - noth - in' left to lose. Noth - in', I mean noth - in', hon' if it ain't
 free, no, no. Yeah, feel - in' good was eas - y, Lord, when he sang the blues. You know,
 feel - in' good was good e - nough - for me, good e - nough - for me - an' my Bob - by Mc - Gee.
 From the Ken - tuck - y coal - mine - to the Cal - i - for - nia sun, hey, Bob -
 - by shared the se - crets of my soul. Through all kinds of weath - er, through
 ev - 'ry - thing - we done, yeah, Bob - by hu - by kept me from the cold. One
 day a - near Su - lin - as, Lord, I let him slip a - way. He's look - in' for that home - and I hope he
 finds it. But I'd trade all of my to - mor - rows - for one sin - gle yuc - rrr - day - to be



MAGGIE MAY

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Words and Music by ROD STEWART
and MARTIN QUITTENTON

1. Wake up, Mag-gie, I think I got some-thing to say to you... It's late Sep - tem-ber and I
3. (See additional lyrics)

real - ly should be back at school. I know I keep you a - mused, _ but I

feel I'm be - ing used, oh, Mag-gie, I could-n't have tried _ an - y - more. _ You

led me a - way from home, just to save you from be - ing a - lone. You

stole my heart _ and that's what real - ly hurts. 2. The morn - ing sun, when it's
4. (See additional lyrics)

in your face, real-ly shows your age. But that don't wor-ry me none in my eyes you're

ev - 'ry - thing. I laughed at all of your jokes, my love you did -n't need to coax. _

_ Oh, Mag-gie, I could-n't have tried _ an - y - more. _ You

led me a - way from home just to save you from bein' a - lone. You

stole my soul, and that's a pain I can - do _ with - out. _

Repeat and Fade

(Instrumental)

Additional Lyrics

3. All I needed was a friend
To lend a guiding hand.
But you turned into a lover, and, mother, what a lover!
You wore me out.
All you did was wreck my bed,
And, in the morning, lick me in the lead.
Oh, Maggie, I couldn't have tried any more.
You led me away from home
'Cause you didn't want to be alone.
You stole my heart. I couldn't leave you if I tried.

4. I suppose I could collect my books
And get on back to school.
Or steal my daddy's cue
And make a living out of playing pool.
Or find myself a rock 'n' roll band
That needs a helping hand.
Oh, Maggie, I wish I'd never seen your face.
You made a first-class fool out of me.
But I'm as blind as a fool can be.
You stole my heart, but I love you anyway.

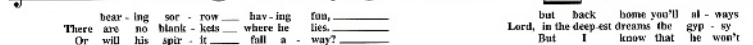
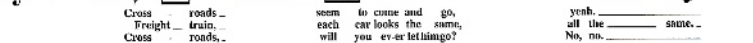
MELISSA

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Words and Music by GHEGG ALLMAN
 and STEVE ALAIMO

Moderately



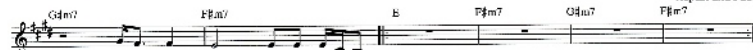
D.C. al Coda



CODA



Repeat and Fade



MESSAGE IN A BOTTLE

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PMBRIDGEWOOD MUSIC INC. in the USA and Canada

Written and Composed by
STING

Brightly

C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7

Just a cast a way, since on is land lost at sea -
Walked out this morn - ing, I don't be - lieve what I

F#m C#m9 Amaj7 B7 F#m

o. A - nuz - zer lone ly day
but I should have known this right from the
A hun - dred bil - lion hot - tles from the

C#m9 Amaj7 B7 F#m C#m9 Amaj7

no one here but me o. More
start. washed up on the shore. Only hope
Seems like I'm

B7 F#m C#m9 Amaj7 B7 F#m

lone - li - ness than an - y man could bear.
can keep me to - geth - er.
not a lone in being a lone. A

C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7

Res - cue me be - fore I fall in - to de - spair -
Lave can mend your life but love can break your heart -
hun - dred bil - lion cast a - ways look - ing for your a - bome -

F#m A D E

o. } I'll send an S. O. S. to the world.

A D E F#m

I'll send an S. O. S. to the world. I hope that some -

D F#m D

one gets my, I hope that some - one gets my,

F#m D C#m

I hope that some - one gets my mes - sage in a bot -

To Coda ϕ

A C#m A C#m

Ue yeah, mes - sage in a bot -

A

1
F#m

He yeah.

2
F#m: D.C. of Coda

CODA

C#m: A C#m: A

mes - sage in a bot - tle, —

C#m: A F#m:

mes - sage in a bot - tle, — oh yeah.

C#m:9 A#a7: B7: F#m: C#m:9 A#a7: B7:

(Instrumental)

F#m: C#m:9 A#a7: B7: F#m: Repeat and Fade

(End instrumental) I'm send - ing out an S. — O. — S. — I'm

MONEY

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Words and Music by
ROGER WATERS

Moderately (♩ · ♩ · ♩)

N.C. Play 4 times Bm7 Play 4 times

(Instrumental) (End instrumental)

Bm7

Mon - ey, ya get a - way. Ya get a good job with more pay, and you're O. —
Mon - ey, you get back. I'm all right, Jack. Keep your hands off my —
Mon - ey, it's a crime. Share it fair - ly, but don't take a slice of

_____ K. Mon - ey, it's a gas. Grab
my _____ stack. Mon - ey, it's a bit. But don't
ple. Mon - ey, so they say, is

that cash with both hands and make _____ a stash.
give me that do good - y and bull - shit.
the root of all e - vil to - day. I'm in the
But if

F#m 1,2 Em

New car, cav - i - ar, four - star day - dream. Think I'll buy me a foot - ball —
high fi - del - i - ty, first - class trav - 'ling set, and I think I need a
you ask for a rise, it's no sur -

Bm7 3 Bm7 Bm7 Bm7 END

reath. (Instrumental)

Learn - jet. prise that they're giv - ing none a - way. —

MELLOW YELLOW

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Words and Music by
 DONOVAN LEITCH.

Moderately slow

*F*₁₃ *A*_b *E*_b

I'm just mad a - bout Saf - fron, -
 I'm just mad a - bout Four - teen, -
 Born high for - ev - er to fly, -
 Saf - fron's mad a - bout me. -
 Four - teen's mad a - bout me. -
 wind ve - loc - i - ty: nil. -

*B*_b7 *A* *A*_b *A*_b7

I'm - a just mad a - bout Saf - fron, -
 I'm - a just mad a - bout Four - teen, -
 Born high for - ev - er to fly, -

*B*_b7 *E*_b

she's just mad a - bout me. _____ } They call me Mel - low Yel - low. _____ *Spoken:*
 she's just mad a - bout me. _____ } *Quite rightly.*
 If you want your cop I will fill. _____ } (4.) (Instrumental continues)

*A*_b *B*_b7 *E*_b *A*_b *B*_b7

They call me Mel - low Yel - low. _____ *Quite rightly.* They call me Mel - low

*E*_b *A*_b *B*_b *1, 2, 4* *B*_b *To Coda* *⊕* (last time)

Yel - low. _____
 (4.) (End instrumental)

*B*_b *D.C. al Coda* *CODA* *⊕* *E*_b

He's so mel - low, he's so mel - low, E - lec - tri - cal ba - na -
 I'm just mad a - bout her. I'm just mad a - bout Saf -

*A*_b *E*_b *B*_b7 *A*

- na, - is gon - na be a sud - den craze. _____
 fron, - I'm just mad a - bout her. _____

*A*_b *A*_b7 *B*_b7

E - lec - tri - cal ha - na - na is bound to be the ve - ry next phase. -
 I'm just mad a - bout Saf - fron, a - she's just mad a - bout me. -

*E*_b *A*_b *B*_b7

_____ } They call me Mel - low Yel - low. _____ *Spoken:*
 _____ } *Quite rightly.* They call me Mel - low

*E*_b *A*_b *B*_b7 *E*_b *A*_b

Yel - low. _____ *Quite rightly.* They call me Mel - low Yel - low. _____

*B*_b *E*_b *A*_b *B*_b7 *Repeat and Fade*

Yel - low. _____ They call me Mel - low

MISSISSIPPI QUEEN

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 Words and Music by LESLIE WEST,
 FELIX PAPPALARDI, CORKY LAING and DAVID REA

Moderately

F

Mis - sis - sip - pi Queen, ___ if you know ___ what I mean

Bb

Mis - sis - sip - pi Queen, ___ she taught me ev - 'ry-thing. Way down ___ a-round Bicks - burg,

F

a-round Lou - i - si - an - a way, ___ lives a Ca - jun la - dy called the

C7 *Bb* *Bb7*

Mis - sis - sip - pi Queen. You know ___ she was a danc - er, she moved bet - ter on wine. While the

F **To Coda**

rest of them dudes was ___ get - tin' their kicks, bud - dy, beg your par - don, I was get - tio' mine.

Mis - sis - sip - pi Queen, ___ if you know ___ what I mean

Bb

Mis - sis - sip - pi Queen, ___ she taught me ev - 'ry-thing. This la - dy, she ___ asked me,

F

if I would be her man. ___ You know ___ that I told her

C7

I'd do ___ what I can to keep ___ her look - bu' pret - ty,

Bb7 *F*

buy her dress - es that shine. While the rest of them dudes was ___ mak - in' their bread, ___

C7 **D.S. al Coda**

bud - dy, beg your par - don, I was los - in' mine. You know ___

CODA

F

Hey, Mis - sis - sip - pi Queen.

MISS YOU

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Steady beat

Am Dm

(Instrumental)

Am Dm

Am

(End instrumental)

I've been hold - ing out so long, — I've been sleep - ing all a - lone, — Lord I
hang - ing on the phone, — I've been sleep - ing all a - lone, — I want to

Dm

miss you, — I've been Hoo hoo
kiss you, —

Am Dm

hoo — hoo — hoo hoo hoo — hoo — hoo hoo hoo hoo —

1 2 Am

Hoo hoo Well, I've been haunt - ed in my sleep, — you've been

Dm

star - ring in my dreams, — Lord I miss you, child, — I've been

Am Dm

wait - ing in the hall, — been wait - ing on your call — when the phone rings, — Spoken: It's just some

Am

friends of mine that say, "Hey, what's the matter man? We're gonna come around at twelve o'clock

Dm Am

with some Puerto Rican girls that are just dyin' to meet you. We're gonna bring a case of wine,

Dm

hey, let's go man and fool around, you know we used to." Sing: Ha ha

Am Dm

Ha ha ha ha — ha ha ha ha — ha ha ha ha — Ha ha

2 F Em Am

Oh! Ev - 'ry - bod - y waits so long,

F Em Dm

Oh! Ba - by, why you wait so long? Won't you

E Am

come on? Come on! (Instrumental)

Dm Am

Spoken: I've been walk - ing Cen - tral Park,

Dm

sing - ing af - ter dark, peo - ple think I'm cra - zy. I've been

Am

run - ning on my feet, shuf - fling thro' the street - ark - ing

Dm Am

peo - ple. "What's the mat - ter with you Jim boy?" Some - times

Dm

what I want to say to my - self, some - times I say Sing: hoo hoo

Am Dm

(1, 2) hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo
(3, 4) (Instrumental)

1-3 4 Am

(1) Hoo hoo I guess I'm ly - ing to my - self, it's just
(2, 3) (Instrumental)

Dm

you and no - one else, Lord I won't miss you child. You've just been

Am Dm

blat - ting out my mind, fool - ing on my time, no I won't miss you ba - by.

Am Dm D.S. and Fide

Lord I miss your touch. Oh well. Ha ha

MR. SPACEMAN

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Written by
 ROGER MCGUINN

Freely

C D G7

Woke up this morn - ing with light in my eyes, and then re - al - ized it was

C Csus C D

still dark out - side. It was a light com - ing down from the sky. I

G7 C

Steady Country hunt (♩ · ♩♯)

don't know who or why.

Csus C D

Must be the stran - gers that come in the night. Those

Woke up this morn - ing, was feel - ing quite weird. Had

G7 C

sau - cer - shaped lights and my get peo - ple up - tight.

flies in my hair and my teeth - paste was smeared.

Csus C D

Leave blue - green foot - prints that glow in the dark: I

O - ver my win - dow they'd writ - ten in my name. Said,

G7 C

hope they get home see at you a - gain." right!

"So long, we'll see you a - gain." right!

G P

Hey, Mis - ter Space - man, won't you

C

please take me a - long? I won't do an - y - thing wrong.

G P

Hey, Mis - ter Space - man, won't you please take me a - long

To Coda ① C ② C

for a ride? now!

D.S. al Coda

MOTHER

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Words and Music by
 JOHN LENNON

Slowly

Mother, you had me but I never had you.
 Father, you left me but I never left you.
 Children, don't do what I have done.

I want-ed you; you did -n't want
 I need ed you; you did -n't need
 I could -n't walk, and I tried to

me. rou. So I, I just got to

tell you good - bye, good -

bye. Ma - ma don't

go. Dad - dy come home. Ma-ma don't'

Repeat and Fade

MOVIN' OUT
 (Anthony's Song)

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Words and Music by
 BILLY JOEL

Moderately fast

An - the - ny works in the gro - cer - y store, sav - in' his pen - nies for some -
 Ser - geant O' - Leary is walk - in' the beat, at night he be - comes a bar - ten -
 day. Ma - ma I.e - o - ne left a note on the door, she said,
 der. He works at Mis - ter Cac - cia - tor - e's down on Sul - li - van Street a -
 "Son - ny move out to the enan - try." Ah but work - ing too hard can give you a
 cross from the med - i - cal cen - ter. And he's trad - jo' in his Chev - y for a
 heart at - tack nek nek ack ack ack. You ought - a know by now.
 Cad - il - lac ack ack ack. You ought - a know by now.
 Who needs a house out in Hack - en - sack? Is that all you get for your mom -
 If he can't drive with a brok - en back, at least he can pol - ish the fen -

F Bb Bb/D C C7/Bb

ey? } And it seems such a waste of time, _____ if
ders. }

A7 A7/C# Dm Dm/C Bb Bb/D Em7

that's what it's all a - bout. Mm - mm, if that's mov - in' up then I'm

A7 N.C. Dm Gm7 C7 C7/E

mov - in' out. Mm I'm mov - in' out. Mm

Fmaj7 Dm Gm7 C7 C7/E Fmaj7

Oo Oo Uh huh Mm Hm

Dm G9 Gm7

You should nev - er ar - gue with a cra - zy mi mi mi mi mi mind. You ought - a know - by now..

C Dm G7

You can pay Un - cle Sam with the o - ver - time. Is

C7 C7/E F Bb Bb/D

that all you get for your mon - ey? And if that's what you have in mind,

C C7/Bb A7 A7/C# Dm Dm/C

then that's what you're all a - bout. Good

Bb Bb/D Em7 A7 N.C. Dm

luck mov - in' up 'cause I'm mov - in' out. Mm

Gm7 C7 C7/E Fmaj7 Dm

I'm mov - in' out. Mm Oo

Gm7 C7 C7/E Fmaj7

Oo Uh huh Mm Hm

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

Repeat and Fade

(1.) 2. (Instrumental)
(3.) out.

(2.) I'm mov - in'

MY GENERATION

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Words and Music by
 PETER TOWNSHEND

Moderately

F Bb/F Eb

Pro - ple try to put us down. Talk - in' 'bout my gen - er - a - tion

(Instrumental)

F Eb F Bb/F Eb

just be - cause we get a - round. 'bout my gen - er - a - tion

F Eb F Bb/F Eb

Things they do look aw - ful cold. 'bout my gen - er - a - tion

F Eb F Bb/F Eb

Hope I die be - fore I get old. Talk - in' 'bout my gen This is my gen - er -

F Eb F Eb

a - tion, this is my gen - er - a - tion, ha - by. }
 (End instrumental)

F Eb F Bb/F Eb

Why don't you all fade a - way? 'bout my gen - er - a - tion

F Eb F Bb/F Eb

Don't fry and dig what we all say. Talk - in' 'bout my gen - er - a I'm

F Eb F Bb/F Eb

not tryin' to cause a big sen - sa - tion. 'bout my gen - er - a I'm just

F Eb F Bb/F Eb F

talk - in' 'bout my gen - er - a - tion. 'bout my gen This is my gen - er - a - tion,

F Eb F

this is my gen - er - a - tion, ha - by.

Repeat and Fade:	Optional Ending:
F Eb	F

MY LIFE

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 Words and Music by
BILLY JOEL

Moderately

1. Got a call from an old friend we used to be real close.
 2. I don't need you to worry for me 'cause I'm all right.
 3. They will tell you you can't sleep a lone in a strange place.

Said he could n't go on the American way.
 I don't want you to tell me it's time to come home.
 Then they'll tell you you can't sleep with somebody else.

Closed the shop sold the house bought a ticket to the West Coast.
 I don't care what you say anybody more this is My Life.
 Ah, but sooner or later you sleep in your own space.

Now he gives them a stand up routine in L. A.
 Go ahead with your own life leave me alone.
 Either way it's okay you wake up with your self.

I nev-er said you had to of-fer me a

sec-ond chance. I nev-er said I was a vic-tim of cir-
 (I nev-er said you had to)

cum-stance. I still be-long don't get me wrong
 (I nev-er said) (still be-long) (get me)

wrong you can speak your mind, but not on my time. (Instrumental)

I don't care what you say anybody more this is My Life. Go ahead with your own

life, leave me alone (keep it to your self it's My

Life.) (Instrumental) (keep it to your self it's My Life.) Repeat and Fade

NEW KID IN TOWN

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Words and Music by JOHN DAVID SOUTHER,
DON HENLEY and GLENN FREY

Moderately

There's talk on the street; — if sounds so fa-mil-iar.
You look in her eyes; — the mu-sic be-gins to play.

Great ex-pec-ta-tious, ev-'ry-bod-y's
Hope-less ro-man-tics, here we

watch-ing you. — Peo-ple you meet,
go a-gain. — But af-ter a while —

— they all seem to know you. — E-ven your old
— you're look-ing the oth-er way. — It's those rest-less —

— friends treat you like you're some-thing new. —
— hearts nev-er mend. —

John-ny-come-late-ly, the new kid in town.
John-ny-come-late-ly, the new kid in town.

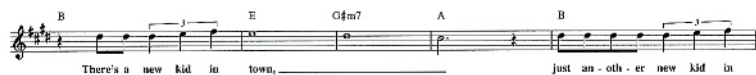
Ev-'ry-hod-y loves you, so don't let them down.
Will she still love you

when you're not a-round? — (Instrumental)

There's so man-y things you should have told her,

but night af-ter night you're will-ing to hold her, just hold her.

Tears on your shoulder. There's talk on the street; it's there to re-



Repeat and Fade

NIGHTS IN WHITE SATIN

Words and Music by
JUSTIN HAYWARD

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Moderately

Nights in white sat - in, _____ nev - er reach - ing the end. Let - ters I've

writ - ten, _____ nev - er mean - ing to send. _____ Beau - ty I'd
Some try to

al - ways missed with these eyes _____ be - fore, just what the truth is _____
tell me _____ thoughts they can - not de - fend. Just what you want to be _____

I can't say an - y - more, _____ 'cause I love - you, _____ yes, I -
you'll - be in the end, _____ and I love - you, _____

love you. _____ Oh, _____ how I love you. _____

Gaz - ing at peo - ple, _____ some hand in hand, just what I've

go - ing thru _____ they can't un - der - stand. _____

CODA

OVER MY HEAD

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Words and Music by
CHRISTINE McVIE

Moderately

D Em7/A D

You can take me to par - a - dise - and then a - gain - you can be cold -
Think I'm look - in' on the dark - side but ev - 'ry day you hurt -

Em7

as ice. I'm o - ver my head. Oh, but it sure -
my pride.

D To Coda ⊕ Em7/A D D

feels - nice. You can take me an - y - time -
(Instrumental)

Em7/A D

you like. I'll be a - round if you think - you might love me be -

Em7 D Em7/A D

by, and - hold me tight. (End instrumental)

G D G D G

Your mood is like a cir - cus wheel; you're chang - in' all the

D G D G D G

time. Some - times I can't help but feel that I'm

D 1 A 2 A D.C. al Coda

wast - ing all of the time. time.

COIDA ⊕

Repeat and Fade

D Em7 Em7/A D

I'm o - ver my head. Oh, but it sure - feels - nice.

ONLY THE GOOD DIE YOUNG

© 1977, 1979 IMPULSIVE MUSIC

Words and Music by
BILLY JOEL

Fast Shuffle (♩ = 120)

Come out Vir - gin - ia, don't let me wait. You Cath - o - lic girls start
showed you a sta - me, told you to pray. They built you a tem - ple and

tease you a way, ah but some - er or in - ter it comes down to fate. I
lucked you a way, ah but they nev - er told you the price that you pay, the

might as well be the one. Well they for on - ly the good - die
things that you might have done, — — — — —

young, that's what I said. On - ly the good - die young, — — — — —

on - ly the good die young. You might have heard I run with a
say there's a heav - en for

dan - ger - ous crowd. We ain't too pret - ty we ain't too proud. We
those who will wait. Some say it's bet - ter but I say it ain't. I'd rat - er

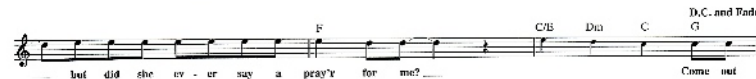
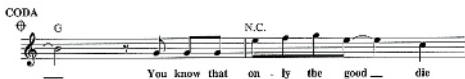
might be laugh - ing a bit too loud, but that nev - er hurt no one. — — — — —
laugh with the sin - ners than cry with the saints; the sin - ners are much more fun. — — — — —

So come on Vir - gin - ia, show me a sign, send up a sig - nal, I'll

throw you a line. That stained glass cur - tain you're hid - ing be - hind nev - er lets in the sun. — — — — —

Dar - lin', on - ly the good - die young, whoa, — — — — —

on - ly the good - die young. On - ly the good die young. — — — — —



OWNER OF A LONELY HEART

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Words and Music by TREVOR HORN, JON ANDERSON,
TREVOR RABIN and CHRIS SOLIRE

Moderately bright

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. Above the notes, guitar chords are indicated: A5, B5, C5, D5, G5, and D9. The lyrics are written below the notes, with some words split across lines. The score includes a double bar line with first and second endings for the final line of music.

Move your - self. You al - ways live your life nev - er think - ing of the fu -
Say you don't want to change _ it You've been hurt so be -

ture. Prove your - self. You are the move you make.
fore. Watch it now, the ea - gle in the sky,

Take your chan - ces, win or los - er. Set your - self. lose your - self.
how he dane - in' one and on - ly. You the

You are the steps you take. You are you, and that's the on - ly way.
No, not for pit - y's sake. There's no real rea - son to be lone - ly.

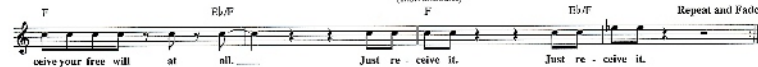
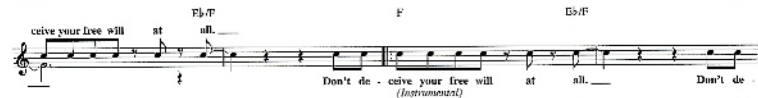
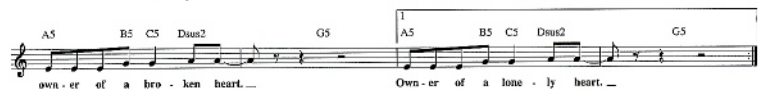
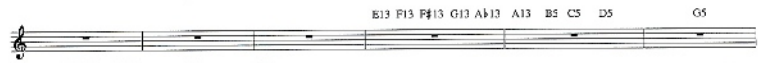
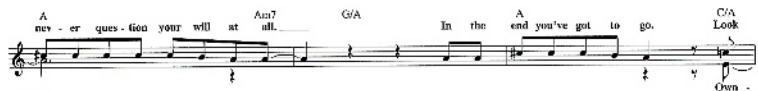
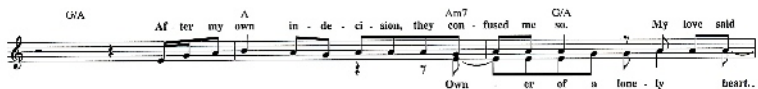
Shake, shake your - self. You're ev - 'ry move you make. So the sto - ry goes -
Be your - self. Give your free will a chance. You've got to want to sue -

eed, } Own - er of a lone - ly heart. Own - er of a lone - ly heart.

(Much bet - ter than a) own - er of a bro - ken heart.

1 A5 B5 C5 D5 D9 2 A5 B5 C5 D5 A
Own er of a lone - ly heart. Own - er of a lone - ly heart.

Am7 G/A A Am7 G/A A Am7
Owa - er of a lone - ly heart.



OYE COMO VA

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Words and Music by
TITO PUENTE

Moderate Latin Rock

Am7 D9 Play 4 times Am7 D9 Play 4 times Am

D Am D Am Am7 D

Am7 D Am D Am7 D Am7

D Am7 D Am7 D

Am7 D Am7 D Am7

D Am7 D Am7 D

Am7 D9 Am7 D9 Am7 D9

Play 3 times Am D Am D Am

O - ye Co - mo Va, mi ri - me,
bue - no pa - go - zar, mu - la - ta.

PENNY LANE

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Medium Swing tempo (♩ = 100)

C Am7 Cm7 G7sus

C Am Cm7 Am7b5 Abmaj7

Pen - ny Lane: there is a bar - ber show - ing pho - to - graphs of ev - 'ry head...
shel - ter in the mid - die of the round - a - bout, the pret - ty nurse...
— he's had the pleas - ure to know... And all the peo - ple that come and go — stop and say
— is sell - ing pop - ples from a tray. — And tho' she feels as if she's in a play — she is an —

G7sus G7 G7sus G7 C Am7 Dm7 G7sus

Let lo. On the cor - ner is a bank - er with a mo - tor - car. The lit - tle chil -
y - way. Pen - ny Lane: the bar - ber shaves an - oth - er cus - tom - er; We see the bank -

C Am Cm7 Am7b5 Abmaj7

- dren laugh at him be - hind his back. And the bank - er nev - er wears a mac - in the pour -
- ur sit - ting wait - ing for a trim. And then the fire - man rush - es in - from the pour -

G7sus G7 F Bb Bb/D Eb

- ing rain, ver - y strange! } Pen - ny Lane is in my ears and in my eyes, (Instrumental)
- ing rain, ver - y strange! }

Bb Bb/D Eb To Coda ⊕ G

{ wet there | be - neath the blue sub - ur - ban skies I sit. And mean - while back in Pen - ny Lane.

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 Am7b5 Abmaj7 G7sus G7

Queen. He likes to keep his fire en - gine clean; It's a clean - ma - chine!

G7sus G7 C Am Dm7 G Eb C Am

(Instrumental)

Cm7 Am7b5 Abmaj7 G7sus

(Instrumental)

F Bb Bb/D Eb

Pen - ny Lane is in my ears and in my eyes, (Instrumental)

Bb Bb/D Eb G D.S. al Coda

full of fish and fin - ger ptes in sum - mer. Mean - while back be - hind the

COODA ⊕ C C C/E F

mean while back... Pen - ny Lane is in my ears and in my eyes, (Instrumental)

C C/E F C

there be - neath the blue sub - ur - ban skies (Instrumental) Pen - ny Lane.

PAPERBACK WRITER

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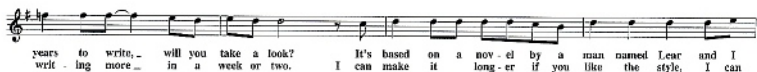
Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

N.C.

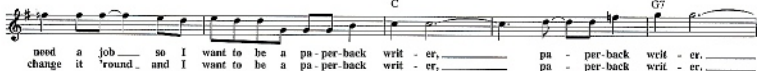


G7



C

G7



C

G7

N.C.



G7

Repeat and Fade



PARANOID

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Words and Music by ANTHONY IOMMI, JOHN OSBOURNE,
 WILLIAM WARD and TERENCE BUTLER

Fast Rock

E5 **D5** **G5** **D5** **E5** **Em7**

Fin - ished with my wom - an 'cause she could - a't help me with my mind.
 Make a joke and I will sigh and you will laugh and I will cry.

E5 **D5** **G5** **D5** **E5**

Pen - ple think I'm in - sane be - cause I am frown - ing all the time.
 Hap - pi - ness I can - not feel and love to me is so un - real.

E5 **C5** **D5** **E5**

(Instrumental)

E5 **D5** **G5** **D5** **E5** **Em7**

All day long I think of things but noth - ing seems to sat - is - fy.
 And so as you hear these words - tell - ing you now of my state.

E5 **D5** **G5** **D5** **E5** **To Coda**

Think I'd lose my mind if I don't find some - thing to pass it by.
 I tell you to en - joy life, I wish I could but it's too late.

Can you help me? Thought you were my friend.

E5 **D5**

Whoa, yeah!

E5 **D5** **G5** **D5** **E5** **Em7**

(Instrumental)

E5 **D5** **G5** **D5** **E5** **Em7**

I need some - one to show me the things in life that I can't find.

E5 **D5** **G5** **D5** **E5** **D.C. al Coda**
E5 **Em7**
(with repeats)

I can't see the things that make true hap - pi - ness I must be blind.

CODA

E5 **D5** **G5** **D5** **E5** **Em7**

(Instrumental)

E5 **D5** **G5** **D5** **E5**

PHILADELPHIA FREEDOM

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

B \flat

1. I used to be a roll - ing stone, - you know. - If the cause - was right - I'd leave -
2. (See additional lyrics)

C7 B \flat m6/D \flat Cm7 B \flat F7sus B \flat

to find the an - swer on - the road. - I used to be a heart beat ing

C7 B \flat m6/D \flat Cm7

for some - one. - But the times, have changed. - The less I say - the more - my work gets done. -

B \flat Chorus E \flat E \flat 7sus E \flat B \flat

'Cause I live and breathe, this Phil - a - del - phi - a free - dom. From the

E \flat E \flat 7sus E \flat B \flat A \flat

day that I - was born - I waved - the flag. - Phil - a - del - phi - a free - dom took me

G7 Cm7 A \flat 9 G7 G \flat

knee - high to a man. - Yeah! Gave me peace of mind - my dad - dy - nev - er bad. -

E \flat B \flat E \flat

Oh, Phil - a - del - phi - a free - dom shine on me. - I love -

Dm7 Cm7 Dm7 C7/E F7 Am7/D D7

it. Shine the light - through the eyes - of the one - left be - hind. -

Gm Cm7 B \flat /D E \flat 7sus E \flat

Shine the light, - shine - the light. - Shine the light, - won't you shine the light, -

Cm7 Dm7 E \flat E \flat 7m7 F7 E \flat Dm7 Cm7 To Coda ⊕ N.C. D \flat

Phil - a - del phi a free - dom, I love - ove - ove - you, yes I do. -

E \flat D \flat Cm B \flat E \flat D \flat Cm B \flat 1 2 D.S. al Coda

(Instrumental)

Oh,

CODA

don't you know I love - ove - ove you. Don't you know I
love - ove - ove you, yes I do. (Phil - a - del - phi - a free - dom) I
love - ove - ove you, yes I do. (Phil - a - del - phi - a free - dom) Don't you know that I

Repeat and Fade

Additional Lyrics

2. If you choose to, you can live your life alone
Some people choose the city,
Some others choose the good old family home
I like living easy without family ties
*Til the whippoorwill of freedom zapped me
Right between the eyes.
Chorus

POWER TO THE PEOPLE

Words and Music by
JOHN LENNON

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Gospel Rock, in 2

N.C.

Pow - er to the peo - ple. Pow - er to the peo - ple.
D Em D Em D Em D Em D

Pow - er to the peo - ple. Pow - er to the peo - ple.
Em D Em D Cmaj7 To Coda (4th time) D

Pow - er to the peo - ple. Pow - er to the peo - ple right on. (1.) You (2.) A mil - lion (3.) I gun - na

En.
say you want a rev - o - lu - tion, we'd bet - ter get on right a - way.
work - ers work - in' for noth - ing, you bet - ter give them what they real - ly want.
ask you com - rades and broth - ers, how do you treat your old wo - man back home? -

Well let's get on your feet, end of the street, sing - ing:
We got - ta put you down when we come in - to town, sing - ing:
She's got - ta be her - self, so she can give us help, sing - ing:
Ob well

CODA

Pow - er to the peo - ple.
Em D Em D Em D Em D

Pow - er to the peo - ple. Pow - er to the peo - ple.
Em D Cmaj7 D Repeat and Fade

ple. Pow - er to the peo - ple right on.

PIANO MAN

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Words and Music by
BILLY JOEL

Moderately

It's nine o'clock on a Saturday. The He
John at the bar is a friend of mine. He
Paul is a real es-tate nov-el-ist, who
pret-ty good crowd for a Sat-ur-day, and the

reg-u-lar crowd shuf-fles in. There's an old man
gets me my drinks for free. And he's quick with a
nev-er had time for a wife. And he's talk-in' with
man-ang-er gives me a smile 'cause he knows that-it's

joke sit-ting next to me mak-in' love to his fon-ic and
Dav-y who's still in your smoke, but there's some-place that he'd rath-er
me they've been com-in' to see, to for-get a-bout life for a

gin-beer while. He says, "Son, can you play me a
He says, "Bill, I be-lieve this is
And the wait-ress is prac-tic-ing
And the pia-no is sounds like a

men-o-ry? I'm not real-ly sure how it goes,
kill-ing me," us a smile ran a way from his face,
pul-i-tics, as the bus-ness-men slow-ly get stoned,
ear-ful, and the mic-ro-phone like a beer.

hot It's sad and it's sweet and I knew it com-plete when
"Well, I'm sure that I could be a mov-ie star, if
Yes, they're shar-ing a drink he, they call lone-ly, yes, but it's
And they sit at the bar and put bread in my jar and say,

I wore a young-er man's clothes." Da da da
I could get out of this place." Da da da
bet-ter than drink in' a lone. (Instrumental) Da da da
"Man what are you do-in' here?" Da da da

Am/G D7/F# F Am Am/G

de de da de de da de de
de de da de de da de de
de de da de de da de de

D6/F# D7 G C/E

da da da da
da da da da
da da da da

(End instrumental)

G7/D C Em/B Am C/G

Sing us a song, you're the pla - no man.

F C/E D7 G C

Sing us a song to - night. Well, we're all fo the

Em/B Am C/G F F/G

mood for a mel - o - dy, and you've got us feel - in' al -

C F/C Cmaj7 G7sus C/G G7sus 4

right. (Now
Now
It's a

C Em/B Am C/G F

(Instrumental)

F/G C F/C Cmaj7 F/C C Dm7/C

(Instrumental)

C F/C Cmaj7 F C/E G7sus/D C

(Instrumental)

PIECE OF MY HEART

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Words and Music by BERT BERNS
 and JERRY RAGOVY

Slowly, with a beat

B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat

Did-n't I make you feel like you were the on - ly man? _

E \flat A \flat B \flat 7 C \flat

Did-n't I give you ev-'ry-thing that a wom - an pos - si - bly can? _____ But with all the love I give you,

B \flat D \flat B \flat

It's nev - er e - nough _ but I'm gon - na show you, ba - by, that a wom - an can be tough. _ So

A \flat /B \flat B \flat 7 A \flat /B \flat B \flat 7 A \flat /B \flat B \flat 7 A \flat /B \flat B \flat 7 E \flat A \flat

go on, go on, go on, go on, take it! Take an - oth - er lit - tle piece of my

B \flat E \flat A \flat B \flat

heart now, ba - by. _ Break it! Break an - oth - er lit - tle piece of my heart now, ba - by. _

E \flat A \flat B \flat A \flat To Coda Φ

Have a! Have an - oth - er lit - tle piece of my heart now, ba - by. _ You know you got it if it

E \flat /G Fm 7 A \flat E \flat A \flat B \flat A \flat

makes you feel good. _ You're out in the street look - in' good, _ and you know deep down

E \flat A \flat B \flat A \flat E \flat A \flat

in your heart that ain't right. _ And oh _ you nev - er, nev - er hear me when I cry at night. _

B \flat C \flat B \flat

Whea - oh - oh. _ I tell my - self that I can't stand the pain, but when you

D \flat B \flat D.S. al Coda

told me in your arms I say it u - gain. _ So

CODA Φ E \flat /G Fm 7 A \flat E \flat

makes you feel good. _

PINK HOUSES

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Words and Music by
JOHN MELLENCAMP

Modern Rock

G

There's a black man with a black cat liv - in' in a black neigh - bor - hood. —
young man in a T - shirt lls - t'nin' to a rock - in' roll - in'
peo - ple and more peo - ple. What do they know? —

sta - tion. — He's got an in - ter - state run - nin' through his front yard. — You know, he
He's got 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 wom - an in the kitch - en
this must be my des - ti - na - tion." 'Cause they told me when I was young - er,
the Golf of Mex - i - co. — And there's win - ners and there's los - ers,

F

clean - in' up the eve - nin' stop. — And he looks at her and says, "Hey dar - lin',
'Boy, you gon - na be Pres - i - dent." But just like ev - 'ry - thing else, those old
but they ain't no big deal. — 'Cause the sim - ple man, ba - by, pays for the

C G

I can re - mem - ber when you could stop a clock. — }
ca - zy dreams just kind - a came and went. — } Oh, but ain't that A - mer -
thrills, the hills, the pills that kill. — }

C G C G

- i - ca, for you and me! — Ain't that A - mer - i - ca some - thin' to see, — ba - by! Ain't that A - mer -

C D C

- i - ca, home of the free! — Yeah, — lit - tle pink hous - es for you and me, — oh —

G C G 1,2 C G 3 C G

— yeah, for you and me. { There's a
Well, there's

POINT OF KNOW RETURN

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Words and Music by STEVE WALSH,
PHIL EHART and ROBERT STEIN-ARDT

Moderately bright

C F/C C7(ac3rd) F/C C Bb F/A Gm7 F

I heard the men say - ing some - thing. The cap - tains tell they pay you well. And they
say the son turns so dark that you know it's time they see the sign. They
day I found a mes - sage float - ing in the sea from you to me. You

C F/C C7(ac3rd) F/C C Bb F/A Gm7 F

say they need sail - ing men to show the way and leave to - day. Was it
say the point de - mons guard is an o - cean grave for all the brave. Was it
wrote that when you could see if, you cried with fear the point was near. Was it

A/C# Dm C Bb/F F Bb/F C/F F To Coda Bb/F F Bb/F C/F F

you that said, }
you that said, } "How long? (Instrumental) How long?" (Instrumental) They
you that said, }

² Bb/F F Bb/F C/F F Dm C Bb

How long? (Instrumental) How long to the point of know - re - turn?"

F C#m/F Bb/F Bb7sus4/F F B/C# C# F#4/C# B/C# C# B/C# C# C# B/C# C# B/C# C# F#4/C# B/C# C#

(Instrumental)

F#4/C# B/C# C# F#4/C# B B B E/F# F# B/F# E/F# F#

E#4/C# F# E/F# F# B/F# B/F# F# B/F# F# F# F# F# B/F# E A

N.C. G F

(End instrumental) Your fa - ther, he said he needs

C/E F

you. Your moth - er, she said she loves

G F

you. Your broth - ers, they ech - o the words _____

C/E C Ebsus2

_____ "How far _____ to the point of know - re - turn, _____

Bb C Bb/F F Bb/F

_____ to the point of know - re - turn? _____ Well, how long? (Instrumental)

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

How long?" (Instrumental) To -

D.S. al Coda

G Bb/F F Bb/F C/F F Dm C Bb

How long? (Instrumental) How long _____ to the point _____ of know - re - turn? _____

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

(Instrumental) know re - turn? _____ (Instrumental)

C/E F Bb/F F Bb/F C/F F

How long?" (Instrumental) Repeat und Fade

THE PUSHER

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HOYT AXTON

Moderate Rock

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7

You know I've smoked a lot of grass, oh, Lord, I've popped a lot of pills.

C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

But I've nev - er touched noth - in' that my spir - it could kill.

C F(add4)/C C F(add4)/C C F(add4)/C C F(add4)/C C7

You know I've seen a lot of peo - ple walk - in' round with tomb - stones in their eyes.

F(add4)/C G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

But the push - er don't care oh, if you live or if you die.

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7

God damn the push - er. God damn,

C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7

hey, hey, I say the push - er. I say God damn,

C(add4)/G G7 F(maj7)/G G7 C(add4)/G C7 C(add4)/G G7 C(add4)/G G7

God damn the push - er man.

C(add4)/G G7 C(add4)/G G7 C(add4)/G G7

You know the deal - er, the deal - er is a man with the love gass in his hand.

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

Oh, but the push-er is a non-ster. Good God, he's not a

G7 C(add4)/G G7 C(add4)/G C F(add9)/C C7 F(add4)/C

nat-'ral man. The deal-er for a nick-el, Lord he'll sell you lots of sweet dreams.

C7 F(add4)/C C7 F(add4)/C G7 C(add4)/G G7 C(add4)/G

Ab, but the push-er'll ruin your bud - y. Lord, he'll leave your,

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7

he'll leave your mind___ to scream. God damn, oh, oh,___ the push-er.

C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

God damn, God damn, the push-er. I say God damn, God,

To Coda Φ

G7^{reas} C(add4)/G G7 C(add4)/G G7 N.C./Bb G7 C(add4)/G G7 C(add4)/G

God damn the push-er man. Well, now if

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

I were the pres-i- dent of this land, you know I'd de - clare to- tal war on the push-er man...

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

I'd cut him if he stands, then I'd shoot him if he'd run. Then I'd kill him with my Bi - ble

D.S. al Coda

G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G G7 C(add4)/G

and my raz - or and my gun. God, damn oh,___ the push-er.

CODA

G7 C(add4)/G G7 C(add4)/G G7 N.C./G

RADAR LOVE

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Words and Music by GEORGE KODYMANS
 and BARRY HAY

Driving Shuffle (♩ = ♩♩)

I've been driv - in' all night. My hand's wet on the wheel. } (Instrumental) { There's a voice...
 ra - di - o was play - in' some for - got - ten song... } { I got -
 No more speed, I'm al - most there... }

— in my head... that drives my heel... } (Instrumental) { It's my bu -
 Bre - da Lee... is com - in' on strong... } { The road...
 — ta keep cool now, I got - ta take care... } { Last... }

— by call - in', said, "I need — you here." } (Instrumental) { And it's
 — has got me hyp - no - tized... } { And I'll be
 — car to pass, here — I go... } { And the }

To Coda I ⊕

half past four and I'm shift - in' gear... } (Instrumental)
 split - ting in - to a new sun - rise... }
 line of cars drove down real slow... }

(1.) When she is lone - ly and the long - ing gets too much... she sends a cu -
 (2, D.S.S.) When I get lone - ly and I'm sure... I've had e - nough... she sends a com -

— ble cum - ing in — from a - bove... Don't need to phone at all...
 — fort cum - ing in — from a - bove... We don't need no let - ter at all...

To Coda II ⊕

We've got a thing — that's called ra - dar love... We've got a wave
 We've got a thing — that's called ra - dar love... We've got an eye...

Eb 1 N.C. Fm 2 N.C. Fm
 in the air, ra - dar love... The ra - dar love...
 in the sky,

N.C.
(Instrumental)

1 2 D.S. al Coda I
 Eb^5

CODA I

Fm7
The ra - di - o played that for - got - ten song...
news - man sang his same song... (Instrumental)

Bren - da Lee is com - in' on strong...
One more ra - dar lov - er is gone... (Instrumental)

1 2 D.S.S. al Coda II
And the

CODA II

Eb Fm
in the sky.

Db Ab Eb Fm
We've got a thing that's called ra - dar love.

D^9 Ab Bb N.C. Fm
We've got a thing that's called ra - dar love.

R.O.C.K. IN THE U.S.A.

(A Salute to 60's Rock)

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Words and Music by
JOHN MELLENCAMP

Fast Rock

They came from the cit - ies and they come from the small - er towns, _____
 beat up - curs - with gul - tars - and drum - mers go - in' crack, boom, bam. _____ R. O. C. K. in the
 U. S. A. _____ R. O. C. K. in the U. S. A. _____ R. O. C. K. in the U. S. A., - yeah, yeah. -
 _____ N.C. _____ E A/E D/E A/E E A/E D/B A/B
 _____ Rock - in' in the U. S. A. _____
 Said good - bye - to their fam - 'lies, said good - bye to their friends, - _____ with pipe drums in their heads and ver - y
 lit - tle mon - ey in _____ their hands. _____ Some are black - and some are white;
 ain't too proud to sleep on the floor - to - night. - With the blind faith of Je - sus, you know that they - just might be
 rock - in' in the U. S. A. _____ Voice - estrom no - where and voice -
 - es from the larg - er towns _____ filled our heads - full of dreams - turned our world _____ up -
 - side down. - _____ There was Frank - ie Ly - mon, Bob - by Ful - ler, Mitch Ry - der, (they were rock - in'),
 Jack - ie Wil - son, Shan - xi las. Young Ras - cals; (they were rock - in') spot - light on Mar - tha Reeves. - let's don't fur - get James
 Brown. _____ N.C. _____ E A D A
 _____ Rock - in' in the U. S. A. _____ Hey!
 _____ Repeat and Fade
 R. O. C. K. in the U. S. A. _____ R. O. C. K. in the U. S. A. _____ R.

RAMBLIN' MAN

Words and Music by
DICKEY BETTSCopyright © 1973 by Universal Music, Inc. and F.B. Delta Music Co.
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Brightly

G F G

Lord, I was born a ram - blin' man, try'n' to make a liv' in' and

C D C G

do - in' the best I can. And when it's time for leav - in', I

Em C G D7 G

hope you'll un - der - stand that I was born a ram - blin' man.

Play 2nd time only
D N.C. *trio* *loco*

G C G

{ Well, my fa - ther was a gam - bler down in Georg - ia, and be
instrumental
on my way to New Or - leans this morn - in',

C D C

wound up on the wrong end of a gun. And I was born in the
leav - in' out of Nash - ville, Ten - nes - see. They're al - ways hav - in' a

G Em C G D7

back - seat of a Grey - hound bus roll - in' down High - way For - ty - one -
good time down on the bay - ou, Lord, them del - ta wom - en think the world of me.

G 1 D.C. 2 3 F G

I'm Lord, I was born a ram - blin' man,

C D

try'n' to make a liv' in' and do - in' the best I can. And

C G Em C G D7

when it's time for leav - in', I hope you'll un - der - stand that I was born a ram - blin'

G F G Repeat and Fade

man. Lord, I was born a ram - blin' man,

REASON TO BELIEVE

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Words and Music by
TIM HARDIN

Moderately fast
N.C.

If I lis-tened long e-nough to you I'd find a way... to be -

lieve that it's all... true. Know-ing that you... lied straight -

faced while I cried, - still I look to find a rea-son to be -

lieve. Some-one like you makes it hard to live with-out

some-hod-y else. Some-one like you makes it eas-y to give, - nev-er think a -

hout my - self. -

If I gave you time to change my mind -
If I lis-tened long e-nough to you - ,

I'd find a way - just to leave - the past - be - hind. - }
I'd find a way - to be - lieve - that it's - all - true. }

Know-ing that you lied straight - faced - while I cried, -

still I - look to find a rea-son to be - lieve.

son to be - lieve. Some-one like

you makes it { hard to live with-out some-hod-y else. }
eas-y to give - nev-er think a bout my - self. - } Some-one like

Repeat and Fade

REFUGEE

207

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Words and Music by TOM PETTY
and MIKE CAMPBELL

Moderately



We got some-thin', we both know it, we don't talk too much a - bout it.
Some-where, some - how, some-hod - y must have kicked you a - round some.
Some-where, some - how, some-hod - y must have kicked you a - round some.



Ain't no real big se - cret, all the same, some - how, we get a -
Tell me why you want to lay there, rev - ed in your a -
Who knows? May - be you were kid - napped, tied up, talk - en a - way, and held for



round it. Lis - ten, it don't real - ly mat - ter to me, ba - by,
ban - don. Hon - ey, it don't make no dif - ference to me, ba - by,
ran - som. Hon - ey, it don't real - ly mat - ter to me, ba - by,



you be - lieve what you want to be - lieve. } You see, you don't have to live like a ref - u - gee.
ev - 'ry - bod - y's had to fight to be free. }
ev - 'ry - bod - y's had to fight to be free. }



No ba-by, you don't have to live like a ref - u - gee.



Ba - by, we ain't the first. I'm sure a lot of oth - er lov - ers been burned.



Right now this seems real to you, but it's one of those things you got - ta feel to be true.



Ba - by, you don't have to live like a ref - u - gee.

CODA Repet and Fade

D E

can't get enough, but enough ain't the test. _____
 jo - ve - nile suc - ccess, be - cause your

D E D

Trans - mis - sion and a live wire, you got your how cue lines and a
 face is a mess. So could they know,

E D E

hand - ful of ludes. You wan - na dan - ger when they count out the pews. But you
 I said, how could they know? But you

Repeat and fade

REVOLUTION

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Words and Music by JOHN LENNON

and PAUL McCARTNEY

Moderate Rock and Roll Shuffle (♩, ♩, ♩)

C F

You say you want a rev - o - lu - tion, well you know, we all want
 say you got a real so - lu - tion, well you know, we'd all love
 say you'll change the con - sti - tu - tion, well you know, we all want

C

to change the world. You tell me that it's e - vo - lu - tion, well
 to see the plan. You ask me for a con - tri - bu - tion, well
 to change your head. You tell me it's the in - sti - tu - tion, well

F G7

you know, we all want to change the world.
 you know, we're all do - ing what we can.
 you know, you better free your mind in - stead.

Dm G6 Dm

But when you talk a - bout de - struc - tion, don't you know that you can
 But if you want mon - ey for peo - ple with minds that hate, all I can tell you is, "Broth - er you
 But if you go car - ry - ing pic - tures of Chair - man Mao, you ain't go - ing to make it with any - one

Bb C A G11 C F6

count me out, _____
 have to wait, _____
 an - y - how. _____

Don't you know it's gon - na be _____ al - right, _____

C F6 C F6 G11

al - right, _____ al - right, _____

(Instrumental)

C/G G11 C/G G7#9 C F C

You Al - right, _____ al - right, _____ al - right, _____ al - right, _____
 You

F C F G7 C

al - right, _____ al - right, _____ al - right, _____ al - right, _____

(Instrumental)

RENEGADE

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Words and Music by
 TOMMY SHAW

Moderately
 N.C.

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

Oh mam-ma I can hear you a-cry-ing, you're so scared and all a-lone.
 Hang-man is com-ing down from the gal-lows and I don't have ver-y long.

Yeah! The jig is up, the news is out, they've fi-nat-ly found me, the
 ren-e-gade who had it made re-trieved for a boun-ty. Nev-er more to go a-stray,

To Coda

this will be the end to-day of the
 the judge will have re-venge to-day on the want-ed man. 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 scared and all a-lone. Hang-man is com-ing down
 from the gal-lows and I don't have ver-y long. The

CODA
 Guitar solo ad lib.

Play 4 times

GS N.C.

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

1 2

Gm7 C/G Gm7 C/G

The jig is up, the news is out, they

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

li - nal - ly found me, the ren - e - gade who had it made re - trieved for a bou - ty.

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

Ne - ver more to go a - stray, this will be the end to - day of the want - ed man,

Gm7 C/G Gm7 C/G

want - ed man.

Repeat and Fade

Guitar solo ad lib.

RIDIN' THE STORM OUT

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Words and Music by
GARY RICHATH

Moderately

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

Rid - in' the storm out, wait - in' for the thaw out on a full -
La - dy's be - side me. She's there to guide me. She says

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

— moon night in the Rock - y Moun - tain win - ter.
— that all a - lone we've fi - n'ly found our home.

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

The wine bot - tle's low, watch - ing for the snow. Think -
The wind out - side is fright'ning, but it's kind - er than light - ning life in the cit - y.

Am G/A Am G/A Am

— ing a - bout what I've been miss - ing in the cit - y. — give. — } And I've
A hard life to live, but it gives back what you give.

D Am D Am

not miss - ing a thing. watch - ing the full moon cross - ing the range.

F G Am F G Am F G Am

Rid - in' the storm out. Rid - in' the storm out. Rid - in' the storm out.

F G Am

1 G/A Am G/A Am 2 F G Am

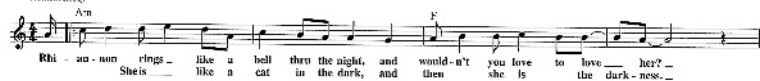
Rid - in' the storm out.

RHIANNON

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Words and Music by
 STEVIE NICKS

Moderately



ROCK & ROLL - PART II

(The Hey Song)

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Words and Music by MIKE LEANER
 and GARY GLITTER



N.C.

Hey! Hey! Hey! Ha! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Repeat and Fade

ROCK AND ROLL ALL NITE

Words and Music by PAUL STANLEY
and GENE SIMMONS

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Moderate Rock

A E A E D

You show us ev-'ry-thing you've got. You keep on dance-in' and the room gets hot.
You keep on say-in' you'll be mine for a while. You're look-in' fancy and I like your style.

E Dsus D A A

You drive us wild; we'll drive you crazy.
And you drive us wild; we'll drive you crazy.

E A E D

You say you wanna go for a spin. The party's just begun; we'll let you in.
You show us ev-'ry-thing you've got. Ba-by, ba-by, that's quite a lot.

E Dsus D Dsus D F G

You drive us wild; we'll drive you crazy.
And you drive us wild; we'll drive you crazy. You keep on shout-in' you,

N.C. A D

keep on shout-in'. I wanna rock and roll all night.

E A D

and party every day. I wanna rock and roll all night.

E A

and party every day. I wanna rock and roll all night.

N.C.

and party every day. I wanna rock and roll all night.

1 Dsus D Dsus D A 2

and party every day. and party every day.

A D E Repeat and Fade

1 I wanna rock and roll all night, and party every day.

ROCKIN' INTO THE NIGHT

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Words and Music by FRANK SULLIVAN,
JIM PETERIK and ROBERT GARY SMITH

Steady Rock (♩ = 100)

G D Em C

Cris - in' down the mo-tor-way, got my girl by my side.

G D Em Dm

We're both a lit-tle anx-ious, ooo we got love on our mind.

C Em D

Wait-ing, an-ti-ci-pat-ing, for the fire-works in the night.

G F C Em

Well, I swear we were do-in' eight-y when we

F Bb F C Bb G Bb

saw those mo-tel lights. And we were rock-in' in-to the night, rock-in' in-

C G Bb

to the night, on hoo rock-in'. Rock-in' in-to the night, rock-in' in-

C Bb F C Bb G D Em

to the night, yeah... Out on the back street, tak-ing

C G D Em

love where I can, I found a sweet ma-don-na non with a

C Em

Bi-tle in her hand, She's wait-ing, an-ti-ci-pat-ing, well, for



Repeat and Fade

ROCK AND ROLL HOOCHIE KOO

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Words and Music by
 RICK DERRINGER

Rock
 E7

(Instrumental) *(End instrumental)* $\left. \begin{array}{l} 1 \\ 1 \end{array} \right\} \text{Mus-}$

A5 C5 D5 A5
 could-n't stop mov-ing when it first took hold. _____
 got-to's start-ed buzz-ing 'bout this time of year. _____ } *(Instrumental)* } It was a
 hope you all know what I'm talk-in' a-bout. _____ } } I'm
 } } The way they

C5 D5 A5
 warm spring night at the old town hall. _____
 going out back said she'll meet me there. _____ } *(Instrumental)* } There was a
 wig-gle that thing real-ly knocks me out. _____ } } We were
 } } Get-th'

C5 D5 A5
 group called "The Jok-ers", they were lay-ing it down. _____
 rol-ling in the grass that grows be-hind the barn. _____ } *(Instrumental)* } But you
 high all the time hope you all are too. _____ } } When my
 } } Come

C5 D5 A5
 know I'm nev-er gon-na lose that fun-ky sound. _____
 ears start-ed ring-ing like a fire a-larm. _____ } *(Instrumental)* }
 on a lit-tle clos-er gon-na do it to you. _____ }

F G A5 F G
 Rock and roll _____ hoo-chie-koo. _____ Lord-y ma-ma, light-my fuse. _____

A5 F G A5
 _____ Rock and roll _____ hoo-chie-koo. _____

F C G 1,2 A5 3 A5
 Truck on out _____ and spread the news. _____ dues. _____
 blues. _____

F 1,2 C G 3 G A5
 that I'm tired _____ of pay-in' mu light my fuse. _____
 Don't said good-bye to all my _____
 Lord-y ma

ROLL ON DOWN THE HIGHWAY

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Words and Music by HANDY BACHMAN
 and CHARLES TURNER

Driving Rock

D **C**

We rent-ed a truck and a sum-i to go — trav-el down the long and wind-ing road.
 Look at the sign, we're in the wrong place. — Move out, boys, and let's get read-y to race. —

B⁷ **A⁷/3033** **A⁷**

Look on the map, I think we've been there be-fore. — Close out the door, let's roll once more. —
 Four fif-ty-four com-ing o-ver the hill. — The man on pa-trol — is gon-na give us a bill. —

D **C**

Cop's on the cor-ner look, he's start-ing to write. — I don't need no tick-et, so I screamed out of sight.
 Time's real short, you know the dis-tance is long. — I'd like to have a jet, but it's not in the song.

B^b **A⁷sus** **A⁷**

Drove so fast — that my eyes can't see. — Look in the mirror; is he still fol-low-ing me? Let it roll —
 Climb back in the cab, cross your fin-gers for luck. — We got-ta keep mov-ing if we're gon-na make a buck. Let it roll —

D **G** **D** **G**

(Instrumental) down the high-way. — (Instrumental) Let it roll —

D **G** **D** **B^b** **C** **D**

(Instrumental) down the high-way. — Roll, — roll. — (Instrumental)

G/D **D** **G/D** **D** **G/D** **D** **G/D** **D**

(End instrumental)

C **D** **G/D** **D** **B^b** **C** **C**

(Instrumental)

D **C** **B^b**

(1-3) (Instrumental solo)
 (4) — Let it roll. — Let it roll. —

A⁷sus **A⁷** **D** **D** **G**

Let it roll. —

D **G** **D** **G** **D** **B^b**

(1, 2) (Instrumental solo) (Instrumental)
 (3, 4) Let it roll. — down the high-

D **G** **D** **G** **D** **B^b**

- way. — (Instrumental) Let it roll. — (Instrumental) down the high-way. — Roll, —

C **C** **D** **N.C.**

— roll. — Let it roll. — roll. — roll. — (Instrumental)

D.S. al Coda **D** **C** **D** **CODA**

Let it roll. — roll, — roll. —

To Coda ⊕

ROXANNE

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Written and Composed by
 STING

Moderately fast

Rox - anne, loved you since I knew ya. you - don't have to - put on the red light. I would - n't talk down to ya. I

These days are o - verly you don't have to sell your bod - y to the night. Rox - I
 to tell you just how I feel: I won't share you with an oth - er boy.

- anne, you don't have to wear that dress - to - night,
 know my mind is made up, so put a - way your - make - up.

walk the streets for mon - ey; you don't care - If it's wrong or if it's right. Rox - anne,
 Told you once I won't tell you again, it's a crime - the way you -

you don't have to put on the red - light. Rox - anne, you don't have to

put on the red - light. Rox - anne. (put on the red - light) Rox - anne.

(put on the red - light) Rox - anne. (put on the red - light) Rox - anne. (put on the red - light)

Rox - anne. (put on the red - light) Oh.

CODA
 (put on the red - light)

Repeat and Fade
 (put on the red - light) Rox - anne. (put on the red - light) Rox - anne. (put on the red - light) Rox - anne. (put on the red - light)

RUN TO YOU

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Words and Music by BRYAN ADAMS
 and JIM WALLANCE

Driving Rock

She says her love for me could nev-er die. But that -'d change it all she
 She's got a heart of gold, she'd nev-er let me down. But you're the one that of-ways
 ev-er found out a-bout you and I. Oh, but her love is cold. I know her love is true, but it's
 It would-n't hurt her if she did-n't know. 'Cause when it gets too much,
 so damo-eas-y mak-in' love to you. I got my mind made up,
 I need to feel your touch. } I'm gon-na run to you, I'm gon-na
 I need to feel your touch. } I'm gon-na run to you, I'm gon-na
 run to you. 'Cause when the feel-in's right, I'm gon-na run to you. I'm gon-na
 run to you. (Instrumental)
 run to you. Yeah, gon-na run to you.
 Oh, when the feel-in's right, I'm gon-na run all night, I'm gon-na run to you.
 (Instrumental)
 Oh, gon-na run to you. Oh, when the feel-in's right, I'm gon-na run to you.
 CODA
 run to you. Oh, when the feel-in's right, I'm gon-na run to you.
 Repeat and Fade
 all night, I'm gon-na run to you. Yeah, gon-na

SAY YOU LOVE ME

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Words and Music by
CHRISTINE McVIE

Brightly

A

Have juer-cy, bu-by, on a poor girl like me. You know I'm
pit-y, hu-by, just when I thought it was o-ver. Now you
Ba-by, ba-by, hope you're gon-na stay a-way. 'Cause I'm

B **A/B** **D/E** **E** **A**

fall-ing, fall-ing, fall-ing at your feet. And if you
got me run-ning, run-ning, run-ning for cov-er. And if you
got-tin'g weak-er, weak-er ev-'ry day.

I'm tin-gling right from my head to my toes. So
I'm beg-ging you for a lit-tle sym-pa-thy. And if you
I guess I'm not as strong as I used to be. And if you

E **A/E** **D/E** **E** **A** **D/F#** **E**

help me, help me, help me make the feel-ing go. 'Cause when the
use me a-gain, it-'ll be the end of me. }
use me a-gain, it-'ll be the end of me. }

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

lov-ing starts and the lights go down and there's not an-oth-er liv-ing soul a-round, you

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

woo me un-till the sun comes up. And you say that you love me.

1 Have Say that you love me.
2
3

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

Repeat and Fade
Fall-in', fall-in', fall-in'.

SHAKEDOWN

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HAROLD FALTERMEYER and BOB SEGER

Bright Rock

E7 **A/E** **E7** **A/E**

No mat-ter what you think you've pulled you'll find it's not e-nough. No mat-ter
how the race is won it al-ways ends the same. An-oth-er
town where ev-'ry-one is reach-in', for the top. This is a

E7 **A/E** **F7** **A**

who you think you know, you won't get through. It's a giv-en I... A. law:
room with out a view a-waits down-town. You can shake me for a-while:
place where sec-ond best will nev-er do. It's O. K. to wait to shine.

D/A A7sus G/A D/A E7 A/E



some one's fas - ter on the draw. No mat - ter where you hide - I'm cum - in' af - ter you.
live it up in style. No mat - ter what you do - I'm going - to take you down.
but once you step a - cross that line, no mat - ter where you hide - I'm cum - in' af - ter you.

To Coda 0

E7 A/E E7



(Instrumental) No mat - ter
Shake - down, break - down, take - down; eve - ry - bod - y wants in - to the crowd - ed light.

E7



Shake - down, break - down, take - down; eve - ry - bod - y wants in - to the crowd - ed light.

G A E7



Break - down, take - down; you're bust - ed. Let down your

D E7 D E7 D



guard, hon - ey, just a - bout the time you think that it's al - right. Break - down, take - down; you're bust -

E7 A/E E7 A/E E7



ed. (Instrumental)

A/E E7 A/E E7 D.S. al Coda



This is the

CODA E7



Shake - down; break - down, take - down; eve - ry - bod - y wants in - to the



crowd - ed light. Break - down, take - down; you're bust - ed.

G A E7 D E7



{ Shake - down, break - down; } hon - ey, just a - bout the time you think that
Let down your guard,

D E7 D E7 G A



Repeat and Fade
it's al - right. Break - down, take - down; you're bust - ed.

SHATTERED

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately

E5 B5 E5 B5

Spoken: Uh, huh. Shat - tered. Uh, huh. Shat - tered.

A5 B5

Spoken: Love and hope and sex and dreams are still sur - viv - in' on the streets.
Spoken: Laugh - ter, joy and lone - li - ness and sex, and sex, sad sex, and sex and

E5 A5 E5 B5 E5

Look at me! look at me! I'm in tat - ters. I'm in tat - ters. I been shat - tered. I'm a - shat - tered.

B5 E5 B5

Song: Shat - tered. Spoken: Friends are so a - larm - ing and my lov - er's nev - er charm - ing.
Song: Shat - tered. Spoken: All this chit - ter chat - ter, chit - ter chat - ter, chit - ter chat - ter, 'bout

E5 B5 E5

Life's just a cock - tail part - y on the street. Big Ap - ple peo - ple dressed in plas - tic bags.
Shmat - ter, shmat - ter, shmat - ter. I can't give it a - way on Sev - enth Av - e - nue. This town's been wear - in'

B5 E5 B5

dir - ec - ting traf - fic. Uh, huh. Some kind - a fash - ion. Song: Shat - tered.

E5 B5 A5

Sing: Sha - doo - bee. Shat - tered. Spoken: Work and work for love and sex.
Pride and joy and greed and sex.

B5 E5 A5

Ain't you hun - gry for suc - cess? Suc - cess, suc - cess, suc - cess! Does it mat - ter?
That's what makes our town the best. Pride and joy and dir - ty dreams are still sur - viv - in' on the streets and

B5 B5 E5 B5

look at me! I'm shat - tered. I'm in tat - ters. Yeah! Does it mat - ter?
I been bat - tered.

E5 B5 E5 B5

Uh huh, What does it mat - ter? — Uh huh, does it mat - ter? —
I'm a - shat - tered. —

E5 B5 E5 B5

Mm. I'm, shat - tered. Huh! *Sung:* Sha - doo - bee. *Spoken:* Shat - tered.

E5 B5 E5

Sung: Sha - doo - bee. Shat - tered. Shat - tered. *Spoken:* Don't you know the crime rate's go - in' Tough, tough, tough, tough, tough, tough! —

B5 E5 B5

up, up, up, We got up? rats on the West Side, To live in this town — you must be bed - bugs up - town. —

E5 B5 E5

What a mess! This town's in tat - ters. I been shat - tered. Lh
My brain's been bat - tered, splat - tered all o - ver Man - hat - tan.

B5 E5 B5 E5

huh. What say? *Sung:* Sha - doo - bee. Shat - tered. Sha - doo - bee.

B5 E5 B5 E5

Spoken: Uh, huh. head! — This town's full of mon - ey grab - bers. Go a - Bite the Big Ap - ple. Don't mind the mag - gots! — Uh huh. —

B5 E5 B5

Shat - tered. Sha - doo - bee. My brain's been bat - tered!

E5 B5 E5

My fam - 'ly come a - round 'a' flat - ter, flat - ter, flat - ter, flat - ter, flat - ter, flat - ter, flat - ter.

B5 E5 B5 E5

File it up! File it up! File it high — on the plat - ter!

SHE CAME IN THROUGH THE BATHROOM WINDOW

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately slow 4



She came in through the bath-room win-dow, — pro-lect-ed by a sil-ver
 And so I quit the p'lice de-part-ment, — and got my-self a stead-y



spoon. — But now she sucks her thumb and won-ders — by the banks of her own la-goon. —
 job. — And though she tried her best to help me, — she could steal but she could not rob. —



Did-n't an-y-bod-y tell her? — Did-n't an-y-bod-y see? —



Sun-day's on the phone to Mon-day, — Tues-day's on the phone to me. — She said she'd al-ways been a



danc-er, — she worked in fif-teen clubs a day. — And though she thought I knew the



an-swer, — well, I knew but I could not say. —



Tues-day's on the phone to me, — oh yeah! —

SHE'S ALWAYS A WOMAN

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Words and Music by
 BILLY JOEL

Moderately



She can kill with a smile. She can wound with her eyes. — She can ru - in your



faith with her ca - su al lies. And she on - ly re - veals what she wants you to see. She



hides like a child but She's Al - ways A Wom - an to me. She can lead you to

love, she can take you or leave you she can ask for the truth but she'll nev - er be -

lieve you. And she'll take what you give her as long as it's free yeah, she

steals like a thief but She's Al - ways A Wom - an to me. Oh _____ she takes care of her -

self _____ she can wait if she wants, she's a - head of her time. _____

Oh _____ and she nev - er gives out _____ and she nev - er gives in, she just chang - es her

mind. | And she'll prom - ise you more than the gar - den of E - den. Then she'll care - less - ly
She is fre - quent - ly kind and she's sud - den - ly cru - el. She can do as she

cut you and laugh while you're bleed - in'. But she brings out the best and the worst you can be blame it
plens - es she's no - bod - y's fool. But she can't be con - vict - ed she's earned her de - gree and the

all on your - self 'cause She's Al - ways A Wom - an to me. *Hum* _____

Hum _____ *D.S. al Coda*

CODA
most she will do is throw shad - ows at you but She's Al - ways A Wom - an to

me. _____ *Hum* _____ *Hum* _____

SHE'S GOT A WAY

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Words and Music by
BILLY JOEL

Slow and steady

G D/F# E7m G7/D C

She's got a way a - bout her. I don't know what it is, but I
 She's got a smile that heals me. I don't know what it is, but I

D7 C/E D7/F# D7 G D/F# E7m G7/D

know that I can't live with-out her. She's got a way of pleas - in'. I
 have to laugh when she re - veals me. She's got a way of talk - in'. I

C D7 C/E D7/F# D7 Ebmaj7 F#sus(add2)

don't know why it is, but there does-n't have to be a rea - son an - y - where.
 don't know why it is, but it lifts me up when we are walk - in'

1
 Ebmaj7 F#sus(add2) G D An

an - y - where. (Instrumental) She comes to me when I'm feel - in' down, in -

G Gm D/F# F#A# Bm D7/A

spires me with-out a sound. She touch - es me and I get turned a - round.

G D/F# E7m G7/D C

She's got a way of show - in' how I make her feel, and I

D7 C/E D7/F# D7 G D/F# E7m G7/D

find the strength to keep on go - in'. She's got a light a - round her, and

C D7 C/E D7/F# D7 Ebmaj7 F#sus(add2)

ev - 'ry - where she goes, a mil - lion dreams of love sur - round - her ev - 'ry - where.

G D Am G Gm

(Instrumental) She comes to me when I'm feel - in' down, in - spires me with - out a sound. She

D/F# F#A# Bm D7/A G D/F# E7m

touch - es me, I get turned a - round. Oh, oh, oh.

G D/F# E7m G7/D C

She's got a smile that heals me. I don't know why it is, but I

D7 C/E D7/F# D7 G D/F# E7m G7/D

have to laugh when she re - veals me. She's got a way a - bout her. I

C D7 C/E D7/F# D7 Ebmaj7 F#sus(add2) G

don't know what it is, but I know that I can't live with - out her an - y - way.

SHOW ME THE WAY

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 Words and Music by
 PETER HAMPTON

Moderately

D

I won-der how you're feel - ing. There's ring - ing in my ears —
 I can see no rea - son, you liv - ing on your nerves. —
Guitar solo

Bm **B7**

and no one to re - late to 'cept the sea. —
 when some-one drops a cup and I sub - merge. —

D

Who can I be - lieve in? I'm kneel - ing on the floor. —
 I'm swim - ming in a cir - cle, I feel I'm go - ing down. —
Guitar solo ends I won - der if I'm dream - ing, I feel so un - u - shamed. —

Bm **Bb**

There has to be a force. Who do I phone? —
 There has to be a fool to play my part. —
 I can't be - lieve this is hap - pen - ing to me. —

A7sus

The stars are out and shin - ing, but all I
 Some - one thought of heal - ing, but all I
 I watch you when you're sleep - ing, and then I

G7 **To Coda** **Bm**

real - ly want to know, } oh, won't you show me the
 real - ly want to know, }
 want to take your love, }

G **Bm** **G**

way? I want you; show me the way.

A7sus **D** **Bm** **Bb** **C**

Guitar solo Well.

Bm **G** **A7sus** **D.S. al Coda**

I want you day af - ter day.

CODA **D** **Bm** **G** **Repent and Praise**

you show me the way? I want
 you, day af - ter day. Oh, won't

CODA

you was a beau-ty, a sweet, sweet, beau-ty, a sweet, sweet beau-ty, but stone, stou-cold. You're so cold, you're so cold, cold, cold. You're so cold, you're so cold. I'm so hot for you, I'm so hot for you, I'm so hot for you, and you're so cold. I'm the burn-ing bush, I'm the burn-ing fire, I'm the bleed-ing vol-ca-no.

Repeat and Fade

SO YOU WANT TO BE A ROCK AND ROLL STAR

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Words and Music by ROGER McGUINN
 and CHRIS HILLMAN

Moderate beat

So you want to be a rock 'n' roll star, then lis-ten now to what I've just get an e-lec-tric gui-tar, and take some time and learn how to play. And when your hair's combed right and your pants fit tight it's gon-na be all right. Then it's time to go down town where the a-gent man won't let you down. Sell your soul to the com-pa-ny who are wait-ing there to sell plas-tic ware. And in a week or two if you make the charts the girls'll tear you a-part. The price you paid for your rich-es and fame, was it a strange game? You're a lit-tle in-sane. All the mon-ey that came and the pub-lic ac-claim, don't for-get who you are, you're a rock 'n' roll star. Don't for-

Repeat and Fade

SIGN OF THE GYPSY QUEEN

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Words and Music by
LORENCE HUD

Moderate Rock

Light - ning smokes on the hill — rise; — brought the man with the war - in' light, —
Get my sad - dle and tie it on — West - ern Wind, who is fast and strong, —
Shud - ows mov - in' with - out a sound — from the hold of his sleep - less town. —

shout - in' loud, "You had bet - ter fly — while the dark - ness can help you hide." —
Jump on back, he is good and long; — we'll re - sist till he reach the dawn, —
E - vil seems to be ev - 'ry - where; — heed the spir - it that brought de - spair. —

Trou - bles com - in' with - out con - trol; — no one's stay - in' who's got a hope. —
Run - nin' seems like the best de - fense; — stay - in' just don't make an - y sense. —
Trou - bles com - in' with - out con - trol; — no one's stay - in' who's got a hope. —

Hur - ri - cane at the ver - y least, — in the words of the Gyp - sy Queen, ;
No one could ev - er stop it now; — show the cards of the gyp - sy town. |

NC.

(Instrumental) Sign of the Gyp - sy Queen; — pack your things and leave. —

Word of a wom - an who knows; — "Take all your gold and you go." —

Instrumental solo, half-time feel

Solo ends

CODA

Hur - ri - cane at the ver - y least. — in the words of the Gyp - sy Queen.

NC.

(Instrumental) Half-time feel ends Sign of the Gyp - sy Queen; — pack your

things and leave. — Word of a wom - an who knows; — "Take all your gold and you go." —

Repeat and Fade

SO INTO YOU

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 Words and Music by BUDDY BUIE,
 DEAN DAUGHTRY and ROBERT NIX

Moderately  **Fm**

When you walked in - to the room, there was you - do in the vibes.
 so in - to you, I can't (think of) noth - ing else.

Dbm7

I was cap - tured by your style,
 I am so in - to you.

Fm7 **To Coda** 

but I could not catch your eyes.
 I can't (think of) noth - ing else. Now I Think - ing

F7b9 **Fm7** **Fm7/Db** **Cm**

stand here help - less - ly, hop - ing you'll get in - to me. I am
 how it's going to be when - ev - er I

Cm **Bbm7**

get you next to me. It's gon - na be good. Don't you know,
Instrumental (I'm so in - to you.)

Fm7 **Bbm7**

from your head to your toe, gon - na love you all o - ver.

Cm

O - ver and o - ver. Me in - to you, you in - to me, me in - to
 (I'm so in - to you.)

you. **Ooh,**

D.S. al Coda (Take 1st ending)

When you **CODA** **Bbm7**

Come on ba - by, driv - ing me cra - zy.

Fm7 **Repeat and End**

I'm so in - to you. Love the things you do. | Lis - ten
 Come on

SMOKE ON THE WATER

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Words and Music by RITCHIE BLACKMORE, IAN GILLAN,
 ROGER GLOVER, JON LORD and IAN PACE

Moderate Rock



(Instrumental)



all came out to Mon - teux on the Lake - Gu - ne - va shore - line
 They burned down the gam - bling house, on the it died - with an aw - ful sound. - line
 We end - ed up at the Grand Ho - tel, It was emp - ty, cold and bare. But with the



to make rec - ords with the mo - bile, we did - n't have much time. -
 A funk - y Claude was run - ning in and out, pull - ing kids out the ground. -
 Roll - to Truck Stones thing just out - side, mak - ing our mo - sic there. With a



But Frank Zap - pa and the Moth - ers were at the best place a - round. -
 When it all was o - ver, we had to find an - oth - er place. -
 few red lights, a few old beds we made a place to sweat. -



But some stu - pid with a flare gun burned the place to the ground. -
 But Swiss time was run - ning out, it seemed that we would lose the race. -
 No mat - ter what we get out of this, I know I know we'll nev - er for - get.



Smoke on the wa - ter, a fire - in the sky. - Smoke on the wa - ter.



(Instrumental)

(End Instrumental)



(Instrumental)

D.C. and Fade
(C5) (Bb5) (G5)

(SHE'S) SOME KIND OF WONDERFUL

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Words and Music by
 JOHN ELLISON

Moderate Rock Shuffle (♩ = ♩♩)



I don't need her a whole lot's of mon - ey. I don't need
 her in my arms you know she



sets my a big fine enr. I got ev 'ry - thing that a
 soul on fire. - when my ba by kiss -



man could want. I got more then I could ask fer.
 as me - my heart be - comes filled with de - sire. - When she

G7

I don't have to run a-round. I don't have to stay out all night.
wings her lov - in' a - round me it 'bout drives me out of my mind.

D

'Cause I got me a sweet when a sweet lov - in' wo - es man and she knows
Yeah, when my ba - by kiss me and she chills

A

just how to treat me right. Well my ba - by, she's al - right.
run up and down my spine.

G7

Well, my ba - by she's clean out of sight. Don't you know that she's,
know that she

D G D G

she's some kind of won - der - ful. She's some kind of won - der - ful. Yeah, she is,

D G D

she's, she's some kind of won - der - ful. Yeah, yeah yeah yeah. When I hold -

D

yeah. Now is there an - y - bod - y get a sweet - lit - tle wo - man

like mine? There's got to be some - bod - y got a, get a sweet - lit - tle wo - man

like mine. Yeah. Now can I get a wit - ness? Can I get a

Bm D6 Bm

wit - ness? Well, can I get a wit - ness? Can I get a wit - ness? Can I get a

D6 Bm

wit - ness? Can I get a wit - ness I'm talk in', talk - in' 'bout my

D G7 D

ba - by. She's some kind of won - der - ful. Talk in' 'bout my ba - by. She's some kind of won - der - ful. Talk in' 'bout my

Repeat and Fade

SOMEBODY TO LOVE

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Words and Music by
 FREDDIE MERCURY

Moderate 4

Each morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a

(D.S.) (Instrumental)

Ab Eb/G Fm Ab Bb Eb7

look in the mir - ror and cry. Lord, what you're do - ing to me. I have

Ab Eb/G Fm Bb7 Eb7

spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord. Lord. Lord.

(Instrumental continues) (End Instrumental)

Ab Bb7 Eb Bb7/D Eb D#

To Coda

Some - bod - y, some - bod - y, can an - y - bod - y find me

A# Eb7/G Fm7 D#maj7

1 some - bod - y to love? (Instrumental)

Eb(N.C.) Ab Ab/G Fm Db

I work hard ev - 'ry day of my life. I work till I ache my bones. At the

Eb7 Ab Eb/G Fm Ab Bb7 Eb

end I take home my hard earned pay all on my own. I get

Ab Eb/G Fm Bb7 Eb7

2 some - bod - y to love? Ev - 'ry - day I

Eb(N.C.) Ab Ab7 Db

try and I try and I try, but ev - 'ry - bod - y wants to put me down, they

Gb

Gbm Bb7

say I'm go - in' cra - zy. They say I got a lot of wa - ter in my brain, got

Eb7 Ab/Eb D.S. al Coda

no com - mon sense. I got no - bod - y left to be - lieve. Yeah, yeah, yeah, yeah.

CODA

Ab Eb7/G Fm7 Dbmaj7

Oob, some - bod - y, some - bod - y, can an - y - bod - y find me

Eb(N.C.) Eb7 Ab Ab/G Fm Dbmaj7

some - bod - y to love? (Instrumental)

Eb7 Ab Eb7/G Fm Ab Bb7 Eb7

Got no feel, I got no rhy - thm, I just keep los - ing my beat. I'm

Ab Eb7/G Fm Bb7 Eb7

O. K., I'm al - right, ain't gon - na face no de - feat. I just

Ab Bb7 Eb Bb7/D Eb Db

got - ta get out of this pris - on cell, one day I'm gon - na be free, Lord.

Ab Repeat ad lib.

Find me some - bod - y to love. Some - bod - y, some - bod - y, some - bod - y, some - bod - y,

Eb/Ab Db/Ab Ab

some - bod - y, find me some - bod - y, find me some - bod - y to love. Can

Eb7/G Fm7 Dbmaj7 N.C.

an - y - bod - y find me some - bod - y to

Ab Ab/G Fm Db Eb7

love? Find me some - bod - y to

12 Ab Ab/G 3 Ab Ab(N.C.)

love! Find me love! Find me, find me, find me, find me.

SOMEBODY TO LOVE

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DARBY SLICK

Moderately fast

When the truth is found _____ to be _____ lies. And
all of the joy _____ with-in you _____ dies. Don't you want some-bod-y to love? _
Don't you need some-bod-y to love? _ Would - n't you love some-bod-y to love? _
You bet-ter find some-bod-y to love. _ Love. _ *Guitar solo*

When the gar-den flow-ers, ba-by, are _____ dead. Yes, and
Tears are run-ning, they're all run-ning down your breast. And
To Coda ⊕

your mind, your mind _____ is so full of red.
your friends, ba-by, they treat you like a guest. Don't you
want some-bod-y to love? _ Don't you need some-bod-y to love? _ Would - n't you
love some-bod-y to love? _ You bet-ter find some-bod-y to love. _ Your eyes, _

I say your eyes may look like his. _ Yeah, but in your head, ba-by, _

I'm a-fraid you don't know where it is. _ Don't you want some-bod-y to love? _ Don't you
need some-bod-y to love? _ Would - n't you love some-bod-y to love? _ You bet-ter find _

some-bod-y to love. _ *(Guitar solo)* D.S. al Coda

CODA

want some-bod-y to love? _ Don't you need some-bod-y to love? _ Would n't you
love some-bod-y to love? _ You bet-ter find some-bod-y to love. _

SORRY SEEMS TO BE THE HARDEST WORD

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Gm *D/G* *Gm7/F* *Cm7*

What have I got to do to make you love me?

F *Bb* *Am7b5* *D7* *Gm* *D/G* *Bb/F*

What have I got to do to make you care? ... What do I do when lightning strikes

Cm7 *F* *Bb* *Am7b5* *D7*

me and I wake to find that you're not there?

Gm *D/G* *Bb/F* *Cm7* *F* *Bb* *Am7b5* *D7*

What do I do to make you want me? ... What have I got to do to be heard?

Gm9 *Gm* *Cm* *F*

What do I say when it's all over? ... Sor-ry seems to be the hard-est word.

Bb *F/A* *Eb/G* *D/F#* *Bb/F* *Em7b5*

It's sad, (it's so sad) ... It's so sad, ... It's a sad, sad sit-u-a-tion.

Cm7b9 *D7* *Gm* *Am7b5* *D7* *Eb/G* *D/F#*

and it's get-ting more and more ab-surd, ... It's so sad, (it's so sad) ... It's so sad.

Bb/F *C7/E* *Eb* *Cm7* *D* *To Coda* *D7*

Why can't we talk it over? ... Al-ways seems to me that sor-ry seems to be the hard-est

Gm *Cm* *F7* *Eb/Bb* *F/A* *Bb* *Am7b5/G* *D7/F#*

word. *(Intermezzo)*

Cm *Cm* *Cm7* *F7* *Bb* *F* *D.S. al Coda*

CODA

Gm *D/C* *Bb/F* *Cm* *F7*

word. What do I do to make you love me? ... What have I got to do to be

Bb *Am7b5* *D* *Gm* *Cm* *Am7b5* *D7b9*

heard? ... What do I do when lightning strikes me? ... What have I got to do ...

Gm *Cm* *Am7b5* *F7* *Bb* *Em7b5* *Cm* *Gm/D* *Am7b5* *D7* *Gm9*

What have I got to do? ... Sor-ry seems to be the hard-est word.

Some-one saved my life _ to - night, _ some - one saved my life _ to - night, _ some - one saved my life _ to - night, _

Some - one saved my life _ to - night, _ some - one saved my life _ to - night, _ so save your strength _ and run the field, you

A7 D.S. al Coda
play a lone _

CODA Repeat and Fade
Some one saved, some-one saved, some-one saved my life _ to - night. _

SOMETHING

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Words and Music by
GEORGE HARRISON

Slowly
F Eb G7/D C Cmaj7 C7
(Instrumental) Some - thing in _ the way _ she moves, _ at - tracts me like _ no oth - er lov -
Some - thing in _ her smile _ she knows, _ that I _ don't need _ no oth - er lov -
Some - thing in _ her way _ she knows, _ and all _ I have _ to do is think _

F C/E D7 G Am7 G7/B
- er. Some - thing in _ the way _ she wou - me. }
- er. Some - thing in _ her style _ that shows me. } I
- of her. Some - thing in _ the things _ she shows me. }

Am Am/G# Am/G D7/F# To Coda 1 2
don't want to leave _ her now, you know I be - lieve _ and how. _ (Instrumental) (Instrumental)
F Eb G7/D F Eb G7/D

A C#m/G# F#m F#m/E D G
You're ask - ing me _ will my _ love grow, I don't know _ I _ don't

A C#m/G# F#m F#m/E D G C D.S. al Coda
know. You stick a - round _ now, it may show, I don't know _ I _ don't know.

CODA
F Eb G7/D A F Eb G7/D C
(Instrumental)

SPACE ODDITY

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Words and Music by
 DAVID BOWIE

Slowly
 C/G Em C/G

Ground Con-trol to Ma-jor Tom. Ground Con-trol to Ma-jor Tom.

Em Am Am/G D/A

Take your pro-tein pills and put your hel-met on.

C/G Em C/G

Ground Con-trol to Ma-jor Tom. Com-menc-ing count-down, en-gines

Em Am Am/G D/A

on. Check ig-ni-tion and may God's love be with you.

NC. C/G

(Instrumental)

This is Ground Con-trol to Ma-jor Tom.
 This is Ma-jor Tom to Ground Con-trol.

E7 F Em C/G

you've real-ly made the grade. And the pa-pers want to know whose shirts you wear.
 I'm step-pling through the door. And I'm float-ing in a most pe-cu-liar way.

F 1 Fm C/G F 2 Fm C/G

Now it's time to leave the cap-sule if you dare. And the stars look ver-y dif-fer-ent to-day.

F Fmaj7/C Em7 Fmaj7/C

For here am I (sit-ting in a float-ing 'round my) tin can, far a-bove the world



Plan - et Earth is blue, and there's noth - ing I can



do. (instrumental)

To Coda



Through I'm past one hun - dred thou - sand miles, I'm feel - ing ver - y still

And 1



Think my space - ship knows which way to go.

Tell my wife I love her ver - y much. She knows, -



Ground Con - trol to Ma - jor Tom, your cir - cult's dead, there's some - thing wrong, Can you



hear me Ma - jor Tom? Can you hear me Ma - jor Tom?

Can you hear me Ma - jor Tom? Can you



hear me Ma - jor Tom? Can you hear me Ma - jor Tom?

Can you hear me Ma - jor Tom? Can you



hear me Ma - jor Tom? Can you hear me Ma - jor Tom?

Can you hear me Ma - jor Tom? Can you

D.S. al Coda

CODA



Repeat and fade

guitar solo ad lib.

SPINNING WHEEL

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Words and Music by
DAVID CLAYTON THOMAS

Funky, moderate Rock

E7#9 A7 D7#9 G E7#9 A7 D7#9 G

What goes up must come down, Spin-ning Wheel got to go 'round.

E7#9 A7 D7#9 G D7 N.C. D7#9

Talk-in' 'bout your trou-bles, it's a cry-in' sin, ride a paint-ed po-ny, let the Spin-ning Wheel spin.

E7#9 A7 D7#9 G E7#9 A7 D7#9 G

You got no mon-ey, you got no home, Spin-ning Wheel all a-lone.

E7#9 A7 D7#9 G D7 N.C.

Talk-in' 'bout your trou-bles and you, you nev-er learn, ride a paint-ed po-ny, let the

D7#9 C(add2) Bb(add2) Ab(add2)

Spin-ning Wheel turn. Did you find your di-rect-ing sign on the straight and nar-row

G(add2) C(add2) Bb(add2) Ab(add2)

high-way? Would you mind a re-lect-ing sign? Just let it shine with

G(add2) Ab/G Bb C D9

in your mind, and show you the col-ors that are real.

E7#9 A7 D7#9 G E7#9 A7

Some-one's wait-ing just for you, Spin-ning Wheel

D7#9 G E7#9 A7 D7#9 G D7 N.C.

spin-ning true. Drop all your trou-bles by the riv-er-side, ride a paint-ed po-ny, let the

E7#9 A13 N.C./Eb D7#9 Gmaj7

Spin-ning Wheel fly. (Instrumental)

Repeat and Fade

STAND BACK

Words and Music by
STEVE NICKSCopyright © 1983 Welch Music, Inc. and Capitol Records, Inc.
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Medium Rock beat

A/G G D/G D/A A D/A G/B Bm A/B D/B D/G G A/G

No one looked us I walked by. Just an in-vi-ta-tion would have been just fine.
Do not turn a way my friend. Like a wil-low, I can bend.

G D/G D/A A D/A G/B Bm A/B D/B D/G G A/G

Said no to him a gain and a gain. First he took my heart, then he ran.
No man calls my name. No man came.

A/G G D/G D/A A D/A G/B Bm A/B D/B D/G G A/G

No one knows how I feel, what I say un-less you read be-tween my lips.
So I walked down a way from you. May-be your at-ten-tion was more than you could do.

G D/G D/A A D/A G/B Bm A/B D/B D/G G A/G D/A A

One man walked a way from me. First he took my hand. Take me home.
One man did not call. He asked me for my love and that was all.

Stand back, stand

D/B bckt. A/B D/G D/A A D/B A/B D/G D/A A

In the mid-dle of my room I did not hear from you. It's at right, it's at

D/B A/B D/G A

right, to be stand-ing in a line (stand-ing in a line,) to be stand-ing in a line.

To Coda ⊕

D/A A A/G G D/A A D/A G/B Bm A/B D/B

I would cry. La la in la la

D/G C A/G G D/G D/A A D/A G/B Bm A/B D/B D/G G A/G

in la in la in la la la la la la la.

2 D.S. (tyle 2) of Coda

D/G G A/G

CRY

CODA ⊕

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

Well, I need a lit-tle sym-pa-thy.

1-2 D/B A/B 3 D/B A/B D/G D/A A D/B A/B

Well, I need a lit-tle (Vocal ad lib.) Repeat (vocal ad lib.) and Fade

START ME UP

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately

C F C F C F B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat C

If you start me up, if you start me up, I'll nev-er stop. (Instrumental) You can

F C F C F C B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat /F C

start me up, you can start me up, I'll nev-er stop. (Instrumental) I've been
start me up, kick on the start-er, give it all you've got.

F C F C F C B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat /F C

run-ning hot; you got me just a-bout to blow my top. (1,2) (Instrumental) You can
can't com-pete with the rid-ers in the oth-er heats. You
Start me up, ah, you've got to, you've got to, nev-er, nev-er, nev-er stop.

F C F C F C B \flat

start me up, you can start me up, I nev-er stop, nev-er stop, nev-er stop, nev-er stop.
rough it up, if you like it you can slide it up, slide it up, slide it up, slide it up.
Start it up, ah, start it up, nev-er, nev-er, nev-er.

C F C F

You make a grown man cry. You make a grown man cry.
Don't make a grown man cry. Don't make a grown man cry.
You make a grown man cry. You make a grown man cry.

C F C F/C C/G C F/C C/G B/A C

You make a grown man cry. Spread out the oil, the gas - o - line.
Don't make a grown man cry. My eyes di - late, my lips go green,
You make a grown man cry. Ride like the wind, at dou - ble speed.

C/G C Cm7(add4) B \flat /D To Coda C F C F C F

I walk smooth, ride in a mean, mean ma - chine. (Instrumental)
my hands are greas - y, she's a mean, mean ma - chine.
I'll take you plac - es that you've nev - er, nev - er seen.

B \flat E \flat (add2)/B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat C E \flat /B \flat B \flat /F C D.S. al Coda CODA C F C

Start it up. (Instrumental) You can (Instrumental)

F C F B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat C F C

If you start it up,

F C F B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat /F B \flat /F B \flat C

love the day when we will nev - er stop, nev - er stop, nev - er, nev - er, nev - er stop.

Repeat and Fade

STATESBORO BLUES

Words and Music by
WILLY McTELLCopyright © 1929 by Peer International Corporation
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Moderate Shuffle (♩.♩.♩.♩)

D7 G7 D7

(1., 5.) Wake up, ma - ma, turn your lamp down low. ____

(2., 4.) (See additional lyrics)

G7 D7

Wake up, ma - ma, turn your lamp down low. ____ Ya

A7 G7 D7 To Coda ⊕

got no nerve, ____ ba - by to turn Ua - cle John from your door. ____

1,2 A7 | 2 A7 D7 G7 D7 G7

(Instrumental)

D7 A7 G7 D7 | 1 A7 | 2 A7

(3.) Well, my
(End instrumental)

D7 N.C. D7 N.C.

ma - ma died and left me, my pa - pa died and left me. I

D7 N.C. D7

ain't good look - in', ha - by, but I'm some - one ____ sweet and kind. ____

G7 D7

I'm goin' to the coun - try, ba - by, do you wan - na go? ____

A7 G7

Spoken: If you can't make it, baby, Sang: your sis - ter Lu - elle said she

D7 A7 D.C. al Coda (with repeats) CODA C#13 D13

wan - na go. ____ Spoken: Well, I sho' nuff tell ya...

Additional Lyrics

2. I woke up this mornin', and I had them Statesboro blues.
I woke up this mornin', and I had them Statesboro blues.
Well, I looked over in the corner, baby.
Your grandpa seem to have them, too.

4. I love that woman better than any woman I've ever seen.
Well, I love that woman better than any woman I've ever seen.
Well, she treat me like a king, yeah, yeah, yeah.
I treat her like a doggone queen.

STRAIGHT FROM THE HEART

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Words and Music by DICKEY BETTS
and JOHNNY COBB

Moderate Rock

(Instrumental) A You've heard ev - 'ry line be - fore. A Dm6/A My life's a re - vel - y I know what they're

ling door with no way out and no way in. A
tell - ing you. I wish I could say that it's not true.

N.C. *(Instrumental)* A Dm6/A You know just what's on my mind. Love is so hard to find.

A Dm6/A A Dm6/A
Could you take a chance one more time? May - be we could start
but I nev - er took the time. I nev - er let

Bm E
all you a - ver a - gain. Please, let me try Straight from the heart.

A E/A D/A A E/A D/A
(Instrumental) Straight from Ba - by, my love. *(Instrumental)*
Straight from the heart.

C#m7 F#m
Your eyes can't tell a lie.

Bm7 E E/D C#m7
I can see what you're feel - in' in - side. Don't give up be - fore

F#m Bm7 D E
we start, 'cause this time love is straight from the heart.

1 A E/A D/A A E/A D/A 2 A Dm6/A
(Instrumental) straight from the heart. *(Instrumental)* *(Instrumental)*

A Dm6/A Bm/A A5 D/A
(Instrumental)

A D/A A Bm E C#m7
(End instrumental) I thought I knew

Dm7 C#m7 Dm7
 a - bout love, but I did - n't know at all.

C#m Dm7 Bm7
 Did - n't take the time to see un - til I start - ed to fall

E A E/A D/A
 straight from the heart. Straight from the heart.

Repeat and Fade

STRAWBERRY FIELDS FOREVER

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Slowly A5 Em7 F#7
 Let me take you down 'cause I'm go - in' to Straw - ber - ry Fields. Noth - ing is

D E F# Dm7 A
 real, and noth - ing to get hung a - bout. Straw - ber - ry Fields. for - ev - er.

E G#m/D# E7/D Bm7/F# C#7/E# F#m F#m7/E D
 Liv - ing is eas - y with eyes closed, mis - un - der - stand - ing all you see. I mean it must be high or low. I think I know when it's a dream.

E7 A F#m D E
 No one I think is in my tree, but you know I know when it's a dream.

E7 A F#m D E
 It's get - ting hard to be some - one but it all works out; it does - n't mat - ter much to that is, I think it's not too I think a "No" will be a "Yes," but it's all wrong, that is, I think I dis - a -

D A Em7
 me. } Let me take you down 'cause I'm go - ing to Straw - ber - ry Fields.
 bnd. }
 gree. }

C#dim D E F#
 Noth - ing is real, and noth - ing to get hung a - bout...

1) Dm7 A 2) Dm7 A F#m
 Straw - ber - ry Fields for - ev - er. Straw - ber - ry Fields. for - ev - er.

Dm7 A Dm7 E D A
 Straw - ber - ry Fields for - ev - er, Straw - ber - ry Fields. for - ev - er.

SUITE: JUDY BLUE EYES

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Words and Music by
 STEPHEN STILLIS

Moderately fast

It's get-ting to the point where I'm no and fun an-y-more,
 I am sor-ry, Some-times it hurts so bad-ly I must cry-out loud,
 Oh, babe, have mer-cy. Don't let the past re-mind us of what we are not now.

I am lone-ly, I am yours, you are mine, you are what
 I am not dream-ing. you are. You make it hard. Re- You make it hard.

Tear-ing your-self a-way from-me now, you are free and I am
 cry-ing. This does-not mean I don't love you, I do, that's for-ev-
 er, yes, and-for al-ways. I am yours, you are mine, you are what
 you are. You make it hard. Some-thing in-side is
 tell-ing me that I've got your se-cret. Are you still in-si-ting?
 Fear is the lock and tough-ter the key to your heart, and I
 love you. I am yours, you are mine, you are what you are. You make it
 hard. and you make it hard.

Half-note feel Tri - day eve -

Tues - day morn -

E F#m E F#m/A E/A A A7

ning, Sun day in the af ter - noon. }
ing, please be gone, I'm tired of you. }

A

What have you got to lose? (Instrumental) (Instrumental)

D A D

Can I tell it like it is? But lis - ten to me ha - by. It's my heart

G/A A A7 E

that's a - sur - rin'. It's a - dy - in'. And that's what I have to lose. (Instrumental)

E5 E F#m E

I've got an an - swer. I'm
Will you come see me Thurs -

F#m E F#m/A E/A A A7sus A E

go - log to fly a - way. }
days and Sat - ur - days? } What have I got to lose?

E5 E D/E

(Instrumental) (Instrumental) Half time feel ends

E A/E E7 D/E

Chest - nut - brown ca - nar -
Voic - es of the an -
Lac - y, lilt - ing lyr -

E F#m/A E A

y, ru - by throat - ed spar - row, sing a song, don't be long,
gels, ring a - round the moon - light, ask - ing me, said she so free,
ic, los - ing love, la - ment - ing, change my life, make it right,

F#m/A E 1,2 3 A Bm

thrill me to the mar - row.
"How can you catch the spar - row?"
be my la - dy.

F#m D E A Bm 1 F#m D E 2 F#m D E

do do do do do, do do do do do, do do do do, do do do. Que lin -

A Bm F#m D E A Bm F#m D E A Bm F#m D E

da me la trai - ga Cu - bn, la re - i - na de la
sol no tie - ne san - gre a - li, y que tris - te que no

1 A Bm F#m D E 2 A Bm F#m D E

Mur - Cur - i - le, Cie - lo que - do va - ya. Oh vn! Oh vn!

A Bm F#m D E A Bm 1 F#m D E 2 F#m D E

Th do do do do, do do do do do, do do do do do, do do do do,

SUMMER IN THE CITY

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Words and Music by JOHN SFRASTIAN,
 STEVE DOONE and MARK SEBASTIAN

Quickly
 Cmc Cm7 Abmaj7 Cm

1., 3. Hot town, sum-mer in the cit-y, back o' my neck get-ting dirt-y and grit-ty.
 2., 4. Cool town, eve-nin' in the cit-y, dressed up so fine and a look-in' so pret-ty.
(Instrumental last time)

Cm7 Abmaj7 Cm

Been down, is n't it a pit-y; does n't seem to be a shad-ow in the cit-y.
 Cool ent, look-in' for a kilt-y; gon-na look in ev-ry cor-ner of the cit-y.

G G7 Cm C

All a-round, peo-ple look-in' half dead. Walk-in' on the side-walk hot-ter than a match, yeah, _
 'Til I'm wheez-in' like a bus stop. Run-nin' up the stairs gonna meet you on the roof _ top, _
 Yeah, _

F Bb F Bb

But at night it's a dif-ferent world; _ go out and find a girl. _

F Bb F Bb

Come on, come on, and dance _ all night _ de-spite the heat it-'ll be al-right. _ And

Dm G7 Dm G7

habe, don't you know it's a pit-y, the days can't be like the nights in the

Dm G7

1, 3 Dm G7 2, 4 Dm G7

sum-mer _ in the cit-y, _ in the sum-mer _ in the cit-y, _ sum-mer _ in the cit-y. _

N.C.

(Instrumental)

Cm Cm7 Abmaj7 Cm Cm7 Abmaj7 Cm

D.C. (with repeat then
 D.C. (Instrumental) and Fade
 Cm)

(End instrumental)

SUMMER OF '69

Words and Music by BRYAN ADAMS
and JIM WALLACE

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Moderately bright

D **A**

I got my 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 six - ty - nine.

D **A**

Me_ and some guys from school had a hand and we tried real hard.
Ain't_ no use in com - plain - in';_ when you got a_ job to do.
And_ now the times are chang - in';_ look at ev - 'ry thing that's come and gone.

D **A**

Jim - my quit_ and Jo - dy got mar - ried;_ I should - a known_ we'd nev - er get far.
Spend my eve - nin's_ down_ at the drive - in;_ and that's when I_ met you.
Some - times when I_ play that old six - string_ I think a - bout you won - der what_ went wrong.

Bm **A** **D** **G**

Oh, when I look back now,_ that sum - mer seemed to last for - ev - er,
Stand - in' on your ma - ma's porch,_ you told_ me that you'd wait for - ev - er.
Stand - in' on your ma - ma's porch,_ you told_ me that it'd last for - ev - er.

Bm **A** **D** **G**

and_ if I had the choice, _ yeah, _ I'd al - ways wan - na be there.)
Oh, _ and when you held my hand, _ I knew_ that it was now or nev - er.
Oh, _ and when you held my hand, _ I knew_ that it was now or nev - er.

Bm **A** **D** **A**

To Coda ff 1

Those_ were the best days of my_ life. (Instrumental)

2

D **A**

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

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

Man, _ we were kill - in' time, _ we were young and rest - less, we need - ed to_ un - wind.

F **Bb** **C**

I guess noth - in' can last_ for - ev - er, for - ev - er, _ no!

D **A**

D.S. al Coda

(Instrumental)

CODA

D **A**

Repeat and Fade

Back in the sum - mer of six - ty nine. _ It was the sum - mer of

SUNSHINE SUPERMAN

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Words and Music by
DONOVAN LEITCH

Moderately, with a beat

C7

Sun - shine came soft - ly through my a - win - dow to - day.
Ev - ry - bod - y's hust - lin' just to have a lit - tle scene.
Su - per - man or Green Lan - tern ain't got a - noth - in' on me.

Could - 've tripped out eas - y a - but I've a - changed my ways.
When I say we'll be cool I think that and dive you know what I mean.
I can make like a tur - tle and dive for pearls in the sea.

F

It - 'll rake time, I know it, but in a while,
We stood on the beach at sun - set, do you re - mem - ber when?
A you - you can just sit there a - think - in' on your vel - vet throne.

C7

you're gon - na be mine, I know it, we'll do it in style.
I know a beach where ba - by, a - lit - nev - er ends.
'bout all the rain - bows a - you can a - have for your own.

To Coda ♩

G7 F

'Cause I made my mind up, you're go - ing to be mine! I'll tell you right now,
When you've made your mind up, for - ev - er to be mine.
When you've made your mind up, for - ev - er to be mine.

C7

an - y trick in the book now ba - by, a - that I can find,
I'll pick up your hand and slow - ly, blow your lit - tle mind.

G7 F

'Cause I made my mind up, you're go - ing to be mine, I'll tell you right now,
an - y trick in the book, now, ba - by, a - that I can find.

C7

an - y trick in the book, now, ba - by, a - that I can find.

D.C. al Coda

(Instrumental) (End instrumental)

CODA

♩ C7

I'll pick up your hand and slow - ly blow your lit - tle mind,

G7 F Repeat and Fade

when you've made your mind up for ev - er to be mine.

SURRENDER

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Words and Music by
RICK NELSEN

Moderate Rock

CS G5 F

Moth er told me, yes, she told me I'd meet ght's like you. things. like you. things.
Fu - ther says, "Your moth - er's right, she's real - ly up on things."

CS G5

She al - so told me, "Stay a - way, you'll
Be - fore we mar - ried, Mom - my served in the WACS.

F5 CS F5

nev - er know what you'll catch." Now, Just the oth - er day
in the Phil - ip - pines." I had heard the WACS.

G5 CS

I re - croit - ed a sol - diers fall - ing the off some in -
But Mom -

F5 G5 CS

do - ne - sian Junk that's go - ing 'round.
my is - n't one of those, I've known her all these years.

C Am7 G5 F5

Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.

C Am7

Sur - ren - der, sur - ren - der, but don't -

G5 F5

give your - self a - way, ay, ay, ay.

Bb C

(Instrumental)

Bb C

(End instrumental)

Db5 Ab5 Gb5

What - ev - er hap - pened to all this sea - son's los - ers of the year?

D>5 Ab5

Ev - 'ry time I got to think - ing,

Gb5 Db5 Gb5

where'd they dis - ap - pear? When I woke up,

Ab5 Db5

Mom and Dad are roll - ing on the couch.

G>5 Ab5 Db5

Roll - ing num - bers, rock and roll - ing, got my Kiss rec - ords out -

Db Bbm7

Mom - my's al - right, Dad - dy's al - right, they

Ab5 Gb5 Db

just seem a lit - tle weird. Sur - ren - der, sur - en -

Bbm7 Ab5 Gb5

der, but don't give your - self a - way,

Db

ay, ay, ay, A - way.

G>5 Db Ab5 Db

A - way, Sur - ren - der, sur - ren -

B>7 Ab5 Gb5

der, but don't give your - self a - way. Repeat and Fade

SUSIE-Q

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Words and Music by DALE HAWKINS,
STAN LEWIS and ELEANOR BROADWATER

With a beat

E_b

Oh, Su - sie Q. oh, Su - sie Q. oh, Su - sie

A^7 E_b

Q. how I love you, my Su - sie Q. I like the way you walk,

A_b7

I like the way you talk. I like the way you walk, I like the way you

B^7 B_b7 1 E_b N.C. 2 E_b

talk, my Su - sie Q. Oh, Su - sie Q.

SWEET DREAMS (ARE MADE OF THIS)

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All Rights for the U.S. Administered by BMG Songs, Inc.Words and Music by DAVID A. STEWART
and ANNIE LENNOX

Moderately

Dm B_b A^7 Dm B_b A^7

Sweet dreams are made of this. Who am I to dis - a - gree? I

(Instrumental)

Dm B_b A^7 Dm B_b A^7

trav - el the world and the sev - en seas; ev - ry - bod - y's look - ing for some - thing. (End instrumental)

Dm B_b A^7 Dm B_b A^7

Some of them want to use you. Some of them want to get used by you.

Dm B_b A Dm B_b A^7

Some of them want to a - buse you. Some of them want to be a - bused.

To Coda

B_b A Dm Gm B_b A

(Instrumental) (End instrumental)

Dm Bb A7 Dm Bb A7

Sweet dreams are made of this. Who am I to dis-a-gree? I

Dm Bb A7 Dm Bb A7

trav-el the world and the sev-en seas; ev-'ry-bod-y's look-ing for some-thing.

Bb A D Gm Bb

(Instrumental)

A Dm G

(End Instrumental) Hold your head up. Keep your head up, mov-in' on.

Dm G Dm

Hold your head up, mov-in' on. Keep your head up, mov-in' on. Hold your head up, mov-in' on.

G Dm7 G

Keep your head up, mov-in' on. Hold your head up, mov-in' on. Keep your head up.

D.C. at Coda

CODA

Bb A Dm Gm Bb A

(Instrumental) (End Instrumental)

Dm Bb A7 Dm Bb A7

Sweet dreams are made of this. Who am I to dis-a-gree? I

Dm Bb A7 Dm Bb A7

trav-el the world and the sev-en seas; ev-'ry-bod-y's look-ing for some-thing.

Repeat and Fade

SUSSUDIO

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Words and Music by
PHIL COLLINS

Moderate dance beat

C Dm7/C Bb/C F/C

There's a girl that's been on my mind _____ all the time: _____ | Su Sus - su -

C Dm7/C C Bb/C F/C C

Now I know that I'm too young, _____ my life has just be - gn, _____ | - di - n, oh oh. | Now she don't e - ven know my
Ooh, give me a chance, give me a

Dm7/C Bb/C F/C C Dm7/C

name, _____ but I think she likes me just the same, _____ | Su Sus - su - di - o, _____
signo _____ I'll show her an - y - time, _____

C Bb/C F/C Am G/A Fmaj7/A Am G/A

oh oh. | Ah, if she called me I'd be there, I'd come run -
Ah, I've got to have her, have her now. I've got to get clos -

Fmaj7/A Am G/A Fmaj7/A Am G/A

- sing, an - y - where. She's all I need, all my life. I feel so good -
- er but I don't know how. She makes me nervous and makes me scared, but I'll feel so good -

Fmaj7/A C Dm7/C Bb/C C Dm7/C Bb/C

if I just say the word: _____ Su Sus - su - di - o.

Gm/C F/C C Dm7/C Bb/C C F/C Bb/C

Just say the word, oh: _____ Su Sus - su - di - o.

Gm/C F/C C C Dm7/C Bb/C Gm/C F/C C Play 4 times

(Instrumental)

Am G/A Fmaj7/A Am G/A Fmaj7/A

Ah, she's all I need, all of my life. I feel so good - if I just say the word: -

C Dm7/C Bb/C C Dm7/C Bb/C Gm/C F/C

Su Sus - su - di - o FU just say the

C Dm7/C Bb/C C F/C Bb/C Gm/C F/C

word, oh: _____ Su Su - Sus - su - di - o. _____ I'll just say the

Repeat and Fade
(Vocal ad lib.)

SWEET EMOTION

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 Words and Music by STEVEN TYLER
and TOM HAMLTON

Moderately

Sweet e - mo - tion. tion. You talk a - bout things and no - bod - y cares. sweet talk - in' ma - ma with a face like a gent -

You're wear in' out things that no - bod - y wears. You're
said my get - up - and - go must have got up and went. Well, I

call - in' my name but I got - ta make clear, I can't say, ba - by, where I'll be in a year. —
got good news, she's a real good li - ar 'cause my back stage boo - gle set yo' pants on — fire. —

A N.C.

(Instrumental)

(End instrumental) Some

Sweet e - mo - tion, sweet e -

mo - tion. I pulled in - to town in a po - lice car; your
Stand in front just a - shak - in' your ass; I'll

dad dy said I took you just a lit - tle too far. You're tell - in' her things but your girl - friend lied;
take you back - stage, you can drink from my glass. I'm talk - in' 'bout some - thin' you can sure un - der - stand,

you can't catch me 'cause the rab - bit done died.
'cause a month on the road and I'll be cat - tin' from your hand.

N.C.

(Instrumental)

Sweet e - mo - tion.

(End instrumental)

Repeat and Fade

SWEET TALKIN' WOMAN

© 1977, 1979 LVI APRIL MUSIC INC.

Words and Music by
JEF LYNE

Moderately

F G Am F G C C

Sweet talk - in' wom - an, where did you go? I was search - in' (Search - in') on a
(Walk - in') Man - y
By - in' (Liv - in') on a

one - way street... I was hop - in' (Hop - in') for a chance to meet... I was
days go by... I was think - in' (Think - in') 'bout the toot - ly nights... Com -
dead end street... I've been ask - in' (Kind - ly.) ev - 'ry - bod - y I meet...

Em A Dm

walk - in' for the op - er - a - tor on the line... }
mu - ni - ci - pal - ity break - down all a - round... } She's gone so
In - suf - fi - cient da - ta com - in' through...

Em Dm Em F G

long. What can I do? (Where could she be?) No, no, no. don't know what I'm gon - na do...

Am F G C G C

I got - ta get back - to you... You got - ta slow down, (Slow down.)

Am Em F Em7 F G C

sweet talk - in' wom - an. (Slow down.) You got me run - nin', (Run, run.) you got me search - in'. Hold on, (Hold on.)

Am Em F Em7 F G

sweet talk - in' lov - er (Hold on.) It's so sad if that's the way it's o - ver. Sweet talk - in'

Am F G

wom - an. I was... Sweet talk - in' wom - an. I've been Sweet talk - in' wom - an.

C Am Em F Em7 F G

Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run - nin', you got me search - in'. (Do do.)

C Am Em F Em7 F G

Hold on, (Hold on.) sweet talk - in' lov - er (Hold on.) It's so sad if that's the way it's o - ver. (Do do.)

C Am Em F Em7 F G

Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run - nin', you got me search - in'. (Do do.)

Repeat and Fade

TAKE THE LONG WAY HOME

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Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately

So you (think you're a Ro - me - o _____ playing a part in a pic - ture show, well take the
When lone - ly days turn to lone - ly nights _____ you take a trip to the cit - y lights, and take the

long way home, take the long way home. If you're the joke of the neigh - bor - hood, _____
long way home, take the long way home. You nev - er see what you want to see, _____

why should you care if you're feel - ing good, well take the long way home, take the long way home.
for - ev - er play - log to the gal - ler - y, you take the long way home, take the long way home.

But there are times that you feel you're part _____ of the scen - er - y, _____ all _____ the
And when you're up on the stage it's so _____ un - be - liev - a - ble, _____ un - _____ the
Well, does it feel that your life's be - come _____ a ca - tas - tro - phe? _____ Oh, _____ it

green - er - y _____ is com - in' down, _____ boy. And then your wife seems to think you're part _____ of the
get - ta - ble _____ how they a - dore _____ you. But then your wife seems to think you're los - ing your
has to be _____ for you to grow, _____ boy. When you look through the years and see _____ what you

furn - i - ture, _____ oh _____ it's pe - cu - li - ar, _____ she used to be _____ so
sav - i - ty, _____ oh _____ it's ca - lam - i - ty, _____ oh is there no _____ way
could have been, _____ oh _____ what you might have been _____ if you had had _____ more

1 G7 out? Oh! _____ Instrumental ad lib.
2 G7 E♭ B♭ F C B♭/C 1 C 2 C D.S. al Coda

CODA

time. So, when the day comes to set - tie down _____

well, who's to blame if you're not a - round? You took the long way home, you took the

long way home. You took the long way home, you took the long way home, you took the

long way home, you took the long way home. Ah, _____ ah. _____ Play 3 times

Long way home, long way home, long way home, long way home, long way home.

TAKIN' CARE OF BUSINESS

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Words and Music by
 RANDY BACHMAN

Moderate Ruck

They get up ev-'ry morn-in' from the 'arm clock's warn-in', take the eight-fif-teen in-to the
 There's work eas-y as fish-in', you could be a mu-si-cian if you can make sounds loud or

elt-y. mel-low. There's a whis-tle up a-hove and peo-ple push-in', peo-ple show-in' and the girls who try to look
 Get a sec-ond hand gui-tar, chances are you'll go far if you get in with the right bunch of

pret-ty. fel-lows. And if your train's on time, you can get to work by nine, and start your slav-in' job to get your
 Pen-ple see you hav-in' fun, just a-ly-in' in the sun, tell them that you like it this

pay. way. If you ev-er get an-oyed, look at me, I'm self-em-mployed, I love to work at noth-in' all
 It's the work that we a-void and we're all self-em-mployed, we love to work at noth-in' all

day. And I've been } tak-in' care of bus-iness, ev-'ry day. Tak-in' care of bus-iness,
 day. And we been }

ev-'ry way. I've been tak-in' care of bus-iness, it's all mine. Tak-in' care of bus-iness and

work-in' a-ver-time, work-out.

THESE EYES

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Written by BURTON CUMMINGS
 and RANDY BACHMAN

Moderately

These eyes cry ev-'ry night for you. These arms
 eyes watched you bring my world to an end. This heart

long to hold you a-gain. The hurt-in's on me,
 could not ac-cept and pre-tend. The hurt-in's on me,

but I will nev-er be free. You gave a prom-ise to me and you broke
 but I will nev-er be free. You took the vow with me when you spoke

To Coda ①
 If, and you broke it. These
 If, when you spoke it.

These eyes are cry-in'. These eyes have seen a lot of love, but they're nev-er gun-na see an-oth-er

one like I had with you. These eyes
are cry - in'. These eyes have seen a lot of love, but they're nev - er gon na see an - oth - er one like I had with
you. These eyes are cry - in'. These eyes have
seen a lot of love, but they're nev - er gon na see an - oth - er one like I had with
you. These

D Dmaj7 G/A
E E F# G D.S. al Coda
CODA C C(add2)

TONIGHT'S THE NIGHT (Gonna Be Alright)

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Words and Music by
ROD STEWART

Moderately slow Rock beat

Stay a - way from my win - dow; stay a - way from my back door too.
Dis - con - nect the tel - e - phone line; re - lax, ba - by, and draw that blind.
(Instrumental) Kick off your shoes and sit right down and loos - en up that
Come on, an - gel, my heart's on fire; don't de - ny your
Don't say a word, my vir - gin child; just let your in - hi -

pret - ty French gown, a good long drink; ooh, ba - by, don't you
man's de - sire, You'd be a fool to stop this tide; spread your wings and let me
bl - ions run wild. The se - cret is a - bout to un - fold up - stairs - he - fore the

hes - i - late, to - night's the night; it's gon na be at
come in - side. 'Cause
night's too old.

right. 'Cause I love you, girl; ain't no - bod - y gon na stop us now.

1. 2 G C Fmaj7 Repeat and Fade
3 G C Fmaj7
(Instrumental)

TEARS IN HEAVEN

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Words and Music by ERIC CLAPTON
 and WILL JENNINGS

Moderately relaxed tempo

A E/G# F#m F#m/E D/F# A/E

Would you know my name if I saw you in heav -
 Would you hold my hand if I saw you fo heav -
 Would you know my name if I saw you in heav -

E A E/G# F#m F#m/E

en? Would it be the same
 en? Would you help me stand
 en? Would you be the same

D/F# A/E E F#m C/E#

if I saw you in heav - en? (1.,3.) I must be strong -
 if I saw you in heav - en? (2.) I'll find my way -
 if I saw you in heav - en?

Em6 F# G#m7b5 F#m/A# Bm

and car - ry and on 'cause I know I don't be - long
 through night and day 'cause I know I just can't stay

E7sus To Coda A E/G# F#m Amaj7/E D/F# E7sus E7 A

here in heav - en. (Instrumental) here in heav - en. (End instrumental)

D/F# E7sus E7 A C Bm Am D/F# G D/F#

(End instrumental) Time can bring you down, time can bend your knees.

Ea D/F# G C Bm Am D/F# G D/F#

Time can break the heart, have you beg - gin' please, beg - gin' please.

E A/E E7 A E/G# F#m F#m/E D/F# A/E E A/E E7 A E/G# F#m F#m/E

Instrumental solo

D/F# A/E E A/E E7 F#m C/E#

End instrumental Be - yond the door

Em6 F# G#m7b5 F#m/A# Bm E7sus

there's peace, I'm sure. And I know there'll be no more Tears to Heav

A E/G# F#m A/E D/F# E7sus E7 A D.C. at Coda

en. (Instrumental) (End instrumental)

CODA A E/G# F#m A/E D/F# E7sus E7 A

en. (Instrumental)

THIRTY DAYS IN THE HOLE

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Words and Music by
STEVE MARRIOTT

Moderately

Chl - ca - go Green, talk-in'bout Black Leb - a - nose, a dirt - y room, and a
 sil - ver coke spoon, give me my re - lease. Black Nap - u - lese it's got you
 weak in your knees. Seize some dust that you got bust on;
 you know it's hard to be - lieve. Thir - ty days in the hole, thir - ty days in the
 hole. *To Coda* New - cas - tie Brown, I'm tell - ing you, can sure smack you down.
 Take a greas - y whore and a roll - in' dance floor; it's got your head spin - nin' 'round.
 If you live on the road, well there's a new high - way code,
 you take the ur - ban noise with some Dur - ban Poi - son, it's gon - oa less - en your load.
 Thir - ty days in the *CODA* Black Nap - a - lese, it's got you
 weak in your knees, Gon - oa seize some dust that you got bust on, you know it's so hard to
 please. New - cas - tie Brown, can sure smack you down. You take a
 greas - y whore, and a roll - in' dance floor, you know you're jail - house bound. Thir - ty days in the *D.S. and Fade*

TIME FOR ME TO FLY

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Words and Music by
KEVIN CRONIN

Moderately slow, in 2

D A/C# G/B

I've been a - round for you, been up and down for you; but I just can't get
You said we'd work it out. You said that you had no doubt that deep down we were

D A/C#

an - y re - lief. I've swal - lowed my pride for you, lived and lied
real - ly in love. But I'm tired of hold - ing on to a feel - ing I know

G/B D

for you; but you still make me feel like a thief. You got me
is gone. I do be - lieve that I've had e - nough. I've had e -

Asus G D Asus

steal - in' your love a - way 'cause you nev - er give it; peel - in' the years a - way and
nough of the false - ness of a worn - out re - la - tion; e - nough of the jeal - ous - y and the

G D G D G D

we can't re - live it. I make you laugh, and you make me cry.
in - tol - er - a - tion.

Asus D G 1 Asus G 2 D

I be - lieve it's time for me to fly.

NC A G D A

Time for me to fly. I've got to set my - self free. Time for me to fly.

G D G Asus

That's just how it's got to be. I know it hurts to say - good - bye, but it's

G A D

time for me to fly. It's time for me to fly.

TIME IN A BOTTLE

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 Words and Music by
 JIM CROCE

Moderately

Dm: Dm7C# A7C# Dm7C Dm6/B Gm6/Bb Gm7/Bb A7 Gm7
 If I could save time in a bottle, the first thing that I'd like to
 I could make days last for - ev - er, if words could make wish - es come

A7 Dm6/B A7C# A7E Dm A7C# Dm Dm7C Bb Gm7
 do is to save ev - 'ry day 'til e - ter - ni - ty pass - es a -
 true, I'd save ev - 'ry day like a treas - ure and then a -

Dm7F Gm6 A7 1 2 D
 way just to spend them with you. If But there nev - er seems to
 gain I would spend them with you.

Dm7C# D6/B D/A G D6/F# Em7 A7
 he e-nough time to do the things you want to do once you find them. I've

D Dm7C# D6/B D/A G D6/F# Em7 To Coda
 looked a-round e-nough to know that you're the one I want to go through time with.

A7 Dm Dm7C# Dm7C Dm6/B Gm6/Bb Gm7/Bb A7 Gm7
 If I had a box just for wish - es and dreams that had nev - er come

A7 Dm6/B A7C# A7E Dm A7C# Dm Dm7C Bb Gm7
 true, the box would be emp - ty ex - cept for the men - 'ry of

Dm7F Gm6 A7 D.S. al Coda
 how they were an - swered by you. But there

CODA A7 Dm Play 3 times

TUESDAY AFTERNOON (Forever Afternoon)

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Words and Music by
 JUSTIN HAYWARD

Moderate Rock

F C

Tues - day af - ter - noon, I'm just be - gin -
 Some - thing calls to me, the trees are draw -

B♭ Am D C B>

- ning to see, now I'm on my way, It does - n't mat - ter to me, -
 - ing me near, I've got to find out why those gen - tle voic - es I hear -

1 Am D 2 Am D

chas - ing the clouds a - way, ex - plain it all with a sigh.

A>7 C Ab7 To Coda ♩

Moderate Shuffle

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

I'm look - ing at my - self, re - flec - tions of my mind, It's just the kind of day to
 So gent - ly sway - ing thru the fair - y - land of love, if you'll just come with me you'll

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

leave my - self be hind, see the beau - ty of Tues - day af - ter - noon,

G F C F C D5 D.C. at Coda (with repeats)

Tues - day af - ter - noon.

CODA Moderate Shuffle

G F C/E G F C/E

Doo doo doo doo doo doo doo doo doo doo doo doo doo.

G F C/E G F Repeat and Fade C/B

Doo doo doo doo doo doo doo doo doo doo doo doo doo.

TURN ME LOOSE

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Words and Music by PAUL DEAN
 and DUKE RENO

Moderately fast Rock



I was born to run, I was born to dream; the era - ri - est boy you ev - er
 came a - round, tried to tie me down; I was such a clown,
 here to please, I'm e - ven on my knees, mak - in' love to who - ev - er I please.



seen. I got - ta do it my way, or no way at all.
 You had to have it your way, or no way at all.
 I've got - ta do it my way, I've got - ta do it my way.



And I was here to please, I'm e - ven on my knees, mak - in'
 And when I've had all I can take, I can't take it no more, I'm gun - na
 you came a - round, you tried to tie me down, I was



love to who - ev - er I please. I got - ta do it my way, or no way at all.
 pack my bags and please fly. My way, or no way at all.
 such a clown. You had to have it your way, well I'm say - in'



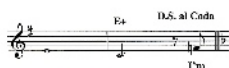
And then you no way. } So, why don't you turn me loose,



turn me loose, turn me loose, I got - ta do it my way, or no way at all.



Why don't you I wan - na fly. (fast/romantic)

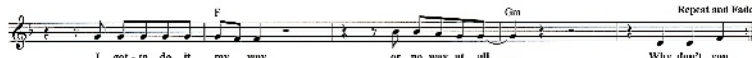


I'm

CODA



turn me loose, turn me loose, turn me loose.



I got - ta do it my way, or no way at all. Why don't you

Repeat and Fade

TUMBLING DICE

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Words and Music by MICK JAGGER
 and KEITH RICHARDS

Moderate Rock

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

Wom - en think I'm tast - y, but they're al - ways try - ing to waste me and make__ me burn the can - die right down, -

C/E F G C G C F

_____ but ba - by, _____ ba - by, _____ I don't need no jewels__ in my crown. -

G C F/C C F/C C

_____ 'Cause all _____ you wom - en is low _____ down gam - bles, cheat -

F/C C C7 F G C G C

- in' like I don't know how, _____ but ba - by, _____ ba - by, _____ there's

F G C F/C C

fe - ver in the funk house now. _____ This low down bitch - in' got my _____

F/C C F/C C C/E F

_____ poor feet a - itch - in', you know, _____ you know the deuce is still wild. _____

G C G C F N.C.

Ba - by, _____ I can't stay, _____ you got to roll _____ me and call me the touz - blin' _____

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

dice. Al - ways in a hur - ry, I

F/C C F/C C C7 F

nev - er stop to wor - ry, don't you see the time - flash - in' by.

G C G C F

Hon - ey, got no mon - ey, I'm all six - es and sev - ens and nines.

G C F/C C F/C C

Say now, ba - by, I'm the raut out - sid - er, you

F/C C7 F G C G C

can be my part-ner in crime. But ba - by, I can't stay, you got to

F N.C. C F/C C F/C C

roll me and call me the tum - blin', dice. Oh, my,

F/C C F/C C F/C C7 F

my my, I'm the lone - crap shoot - er, play - in' the field - ev - 'ry night.

G C G C F N.C.

Ba - by, can't stay you got to roll me and call me the tum - bbo'.

F N.C. F C Repeat and Fade

dice. Got to roll me. Got to

TWO OUT OF THREE AIN'T BAD

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Words and Music by
JIM STEINMAN

Moderately slow



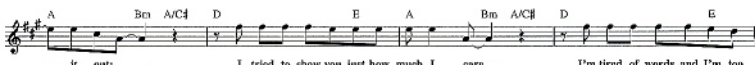
Ba - by, we can talk all night, but that ain't get - ting us no - where.
 may - be you can cry all night, but that'll nev - er change the way that I feel.



I've told you ev - 'ry-thing. I pos - si - bly can, there's noth - ing left in - side of here. And
 The snow is reat - ly pil - ing



up out - side, I wish you would a't make me leave here. I poured it on and I poured



it out; I tried to show you just how much I care. I'm tired of words and I'm too



hoarse to shout, but you've been cold to me so long. I'm cry - ing i - cles in - stead of tears.



And all I can do is keep on tell - ing you, I want you, I



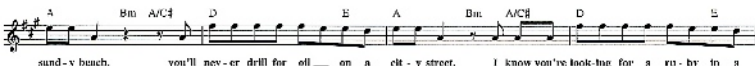
need you, but there ain't no way I'm ev - er gon - na love you, now, don't be sad,



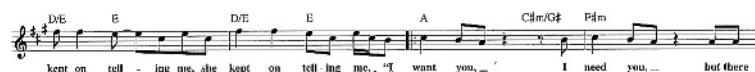
(don't be sad) 'cause two out of three ain't bad. Now don't be sad, 'cause



two out of three ain't bad. You'll nev - er find your gold on a



sund - y beach. you'll nev - er drill for oil on a cit - y street. I know you've look - ing for a ru - by in a



TWIST AND SHOUT

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 8 Music Square West, Nashville, TN 37203

Words and Music by BERT RUSSELL
 and PHIL MEDLEY

Moderately, with a bent



Well, shake it up, ba - by... now, (Shake it up, ba - by)
 by... now, Twist And Shout... (Twist And Shout) -
 by... now, }



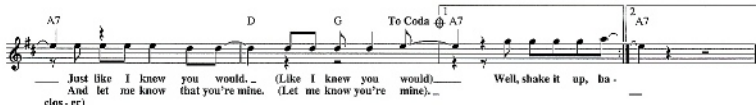
— Come on, come on, come on, come on, ba - by now, Come on and work it on out...
 (Come on, ba - by)



— (Work it on out) I. Well, work it on out, (Work it on out) -
 2, 3. You know you twist, lit - tle girl, (Twist lit - tle girl) -



— You know you look so good. (Look so good) — You know you got me go - in' now, (Got me goin') -
 — You know you twist so fine. (Twist so fine) — Come on and twist a little clos - er now, (Twist a lit - tle



— Just like I knew you would. (Like I knew you would) — Well, shake it up, ba -
 And let me know that you're mine. (Let me know you're mine) —
 clos - er)



(Instrumental)



Ah Ah Ah Ah Ah Shake it up, ba -

CODA



— Well, shake it, shake it, shake it, ba - by, now, (Shake it up, ba - by) — Well, shake it, shake it, shake it,
 by.)



ba - by now, (Shake it up, ba - by) — Ah



Ah Ah

VICTIM OF LOVE

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Words and Music by JOHN DAVID SOUTHER,
DON HENLEY, GLENN FREY and DON FELDER

Moderate Rock

Gm C Gm

What kind of love have you got? _____ You should be home, but you're not. _____
Some peo-ple nev-er come clean. _____ I think you know what I mean. _____

_____ A room full of noise _____ and dan-ger-ous boys _____
You're walk-in' the wire, _____ pain and de-sire,

Gm C Gm

still make you thirst-y and hot. _____ I heard a-bout you _____ and that man. _____
look-in' fur love _____ in be-tween. _____ Tell me your se-crets; I'll tell _____

_____ There's just one thing I don't un-der-stand. _____ You _____
you mine. _____ This ain't no time to be cool. _____ And _____

Gm C

say he's a U-ar, _____ and he put out your fire. _____ How come you _____
tell all your girl-friends, _____ your "been a-round the world" friends come that _____

Gm C Gm F Gm? F/A Bb

still got his gun in your hand? _____ Vic-tim of love, I see a _____
talk is for los-ers and fools. _____ Vic-tim of love, I see a _____
Vic-tim of love, you're just a _____

Gm C Bb F Gm? F/A

bro-ken heart. _____ You got your sto-ries to tell. _____
bro-ken heart. _____ I could be wrong, but I'm not. _____
vic-tim of love. _____ I could be wrong, but I'm not. _____

Bb Bb/A Gm

Vic-tim of love _____ it's such an eas-y part. _____ And _____
Vic-tim of love _____ we're not so far a-part. _____ Show me, _____
Vic-tim of love _____ now you're a vic-tim of love. _____

To Coda ♪ 1 2 D.S. al Coda

Ebmaj7 F Gm Gm F Gm? F/A

you know how to play it so well. _____
what kind of love have you got? _____
What kind of love have you got? _____

CODA Gm Ebmaj7 F Gm

What kind of love have you got? _____

Ebmaj7 F Gm

What kind of love have you got? _____

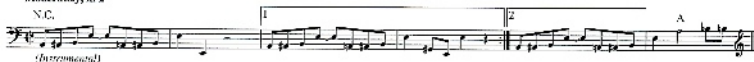
WALK THIS WAY

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Words and Music by STEVEN TYLER
and JOE PERITY

Moderately, in 2

N.C.



§

C



Back-stroke lov - er al - ways hid - in'neath the cov - ers till I talked to your dad - dy, he say, — he said, "You
See - saw swing - er with the boys in the school and your feet fly - in' up in the air, — sing - in',
School girl sweet ies with a class - y, kind - a sass - y lit - le skirts climb - in' way up their knees; — there was
See - saw swing - er with the boys in the school and your feet fly - in' up in the air, — sing - in',



ain't seen noth - in' till you're down on a muf - fin, then you're sure to be a chang - in' your ways? —
"Hey, did - dle, did - dle, with your kit - ty in the mid - dle of the swing like you did - n't care. —
three young la - dies in the school gym lock - er when I no - ticed they was look - in' at me. —
"Hey, did - dle, did - dle, with your kit - ty in the mid - dle of the swing like you did - n't care. —



— I meet a cheer - lead - er, was a real young bleed - er, oh, the
— So I took a big — chance at the high school dance with a
— I was a high school los - er, nev - er made it with a la - dy till the
— So I took a big — chance at the high school dance with a

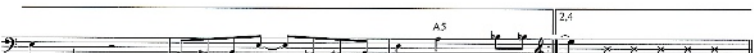


times I could rem - i - nisce; — 'cause the best things of lov - in' with her
miss - y who was read - y to play. — Was it me she was fool - in' 'cause she
boys told me some - thin' I missed. — Then my next door neigh - bor with a
miss - y who was read - y to play. — Was it me she fool - in' 'cause she



sis - ter and her cous - in on - ly start - ed with a lit - tle kiss — like this.
knew what she was do - in' when I knowed love was here to stay —
daugh - ter had a fa - vor, so I gave her just a lit - tle kiss — like this.
knew what she was do - in' when she taught me how to walk this way —

N.C.



— when she told me to
— she told me to



walk this way, — talk this way, — and just gim - me a kiss

C Play 3 times A5 To Coda ♯

(Instrumental) like this!

N.C. Play 3 times A5 D.S. al Coda

CODA Repeat and Fade

N.C.

WE WILL ROCK YOU

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Words and Music by
BRIAN MAY

Moderately

N.C.

Clap Hands Repeat 4 times *Hand clap simile throughout song*

Bud - dy you're a boy make a big noise play - in' in the
 Bud - dy you're a young man, hard man shout - in' in the
 Bud - dy you're an old man, poor man plead - in' with your

street gon - na be a big man some day you got mud on yo' face you big dis - grace
 street gon - na take on the world some day you got mud on yo' face you big dis - grace
 eyes gon - na make you some pence some day you got mud on your face you big dis - grace. Some -

kick - in' your can all o - ver the place sing - in' } we will We Will Rock You, —
 way - in' your but - ter all o - ver the place sing - in' }
 bod - y bet - ter put you hack in - to your place sing - in' }

1, 2 3

we will We Will Rock You, — we will We Will Rock You,

We will We Will Rock You. We will We Will Rock You. *(Instrumental)*

D A D A Asas D

A Asas A Play 3 times

WAITING ON A FRIEND

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderate beat

Watch - ing girls go pass - ing by, it ain't the lat - est thing, -
I'm just stand - ing in a door - way.
I'm just trying to make some sense. -
Out of these girls a pass - ing by, the tales they tell of men. -
A smile re - lieves a heart that grieves, re - mem - ber what I said. -
Don't need a whore, don't need no booze, don't need a vir - gin priest. -
Ooh, mak - ing love and break - ing hearts, it is a game for youth. -
(1., 2.) I'm not wait - ing on a la - dy.
But I need some - one I can cry to. dy.
But I'm not wait - ing on a la - dy.
I'm just wait - ing on a friend. 1,3 C
I need some - one to pro - tect. -
I'm just wait - ing on a friend. -
Mm - I'm just wait - ing on a friend,
just wait - ing on a friend. I'm just wait - ing on a
friend, I'm just wait - ing on a friend, -
just wait - ing on a friend. (Instrumental)
C(add2) F
C(add2) F
C(add2) F
C(add2) F
C(add2) F
D.S. (with repeat) and fade
on Instrumental.
(End instrumental)

WE CAN WORK IT OUT

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

D Dsus D Dsus C(add2) D

Try to see it my way, do I have to keep on talk - ing til I can't go on?
 Think of what you're say - ing, you can get it wrong and still you think that it's all right.

Dsus D Dsus C(add2) D G D

While you see it your way, run a risk of know - ing that our love may soon be gone. } We can work it out,
 Think of what I'm say - ing, we can work it out and get it straight, or say good-night. }

G Asus A Bm Bm/A Gmaj7

we can work it out. Life is ver - y short and there's no time

F#sus F# Bm Bm/A Bm/G Bm/F# Bm Bm/A

for fuss - ing and fight - ing, my friend. I have al - ways thought that it's a crime.

Gmaj7 F#sus F# Bm Bm/A Bm/G Bm/F# D Dsus D

so I will ask you once a - gain. Try to see it my way,

Dsus C(add2) D Dsus D Dsus

on - ly time will tell if I am right or I am wrong. While you see it your way there's a chance that we might fall a -

C(add2) D G D G Asus A D C(G) D

part be - fore too long. We can work it out, we can work it out. (Instrumental)

WE GOTTA GET OUT OF THIS PLACE

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 Words and Music by BARRY MANN
and CYNTHIA WEIL

Moderately

C

In this dirt - y old part ____ of the cit - y where the sun re - fuse ____
 ____ to shine, ____ peo - ple tell me there ain't ____ no use ____ in tryin' ____
 My lit - tle girl, ____ you're so young and pret - ty.
 And one thing I know ____ is true: ____ you'll be dead be - fore ____
 ____ your time is through. ____ See my dad - dy in bed. ____
 He's dy - in'. You know, his hair is turn - ing grey. ____
 He's been work - ing and slav - ing his life a - way. ____ We got - ta work. ____
 ____ Work. ____ We got - ta work. ____ Work, work,
F **Bb** **C**
 work, work. We got - ta get out ____ of this place ____
F **G** **C** **F**
 If it's the last thing we ev - er do. ____ We got - ta get out ____
Bb **C** **Dm**
 ____ of this place. ____ Girl, there's a bet - ter life for me and you. ____
F **Bb** **Bb** **C** **F** **Bb** **Bb** **C**

(Instrumental)

WHATEVER GETS YOU THROUGH THE NIGHT

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Words and Music by
 JOHN LENNON

Moderate Rock

N.C.

What-ev-er gets you thru' the night 'sal - right, _
 life 'sal - right, _
 light 'sal - right, _ 'sal - right, _

It's your mon-ey or your life 'sal - right, _
 Do it wrong or do it right 'sal - right, _
 Out the blue or out of sight 'sal - right, _ 'sal - right, _

Don't need a sword to cut thru' flow-ers, _
 Don't need a watch to waste your time, _ } oh no, oh no, What-ev-er gets you thru' your
 Don't need a gun to blow your mind, _

2,3

(Instrumental)

(End instrumental) Hold me dar - lin', come on lis - ten to me.

I wou'd do you no harm. Trust me dar - lin', come on lis - ten to me, come on

lis - ten to me, come on lis - ten, lis - ten. (Instrumental)

(End instrumental) What-ev-er gets you to the

WHEEL IN THE SKY

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 LACEY BOULEVARD MUS. C.

 Words and Music by ROBERT FLEISCHMAN,
 NEAL SCHON and DIANE VALOHY

Moderate Rock

Dm

Win-ter is here a - gain_ oh Lord; have-n't been home_ in a year or_ more_
 I been try - in' to make it house; got to make it be - fore too long_

C Bb Dm

I hope she holds_ on_ a lit - tle long - er_ } (Instrumental)
 Ooo I can't take this ver-y-much long - er_ }

I sent a let - ter on a long sum-mer day made_ of sil - ver, not of clay,
 I'm stand-in' in the sleet and rain. Don't think I'll nev - er gon-na make it home a - gain.

C Bb Dm

Ooo I've been run - nin' down_ this dust - y road_
 The morn - in' sun is ris - in' it's kiss-in' the day. Ooo the

Dm F C Dm F C

wheel in the sky_ keeps on turn - in'. I don't know where I'll be to - mor - row_

Dm F C G/B C Gm/Bb **To Coda**

{(1,2.) Wheel in the sky_ keeps on turn - in'.} Whoa_
 {(3.) Wheel in the sky_ keeps me yearn - in'.}

1 Dm **2 G/B C Gm/Bb N.C.**

(Instrumental) Now, now, now, now, now_ for to -

Dm C **Play 3 times**

mor-row. (Instrumental) *Guitar solo ad lib.*

Bb C Dm C Bb **D.S. al Coda**

Oh, the

CODA **Dm Dm F**

(Instrumental) Oh, the wheel in the sky_ keeps on
 Wheel in the sky_ keeps on

C Dm F C **Play 4 times** **Db** **Repeat and fade**

turn - in'. I don't know where I'll be to - mor - row_ (Instrumental)
 turn - in'. I don't know, I don't know I don't know_

WHILE MY GUITAR GENTLY WEEPS

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Words and Music by
GEORGE HARRISON

Moderately

Ad

Am/G F#m7b5 Dm/F Am G

(Instrumental)

D E Am Am/G F#m7b5

I look at you all, see the love there, that's sleep-

F#m7 Am G D E7

- ing While My Gui- tar Gen- tly Weeps. I look-

Am Am/G F#m7b5 F#m7

at the floor and I see it needs sweep-

Am G C E7 A

Still my gui- tar gen- tly weeps. I don't know
I don't know

C#m F#m C#m Bm

why no- bod- y told you how to in-
why you were di- vert- ed, you were per-

E7 D/F# E7 A C#m

fold your love. I don't know how
vert ed, too. I don't know how

F#m C#m Bm

some- one con- trolled you, they bought and sold you.
you were in- vert- ed, no one a- left- ed you.

E7 D/F# E7 Am Am/G

I look at the world and I no-
I look at you all, see the love

F#m7 Am G

like its turn- ing While My Gui- tar Gen- tly Weeps.
there that's sleep- ing While My Gui- tar Gen- tly Weeps.

To Coda (♩)

For ev - ry mis - take we must sure - ly he learn - ing;
 Look - ing; Still my gui - tar gen - tly weeps - at you all. Still my gui - tar - gen - tly weeps. *(Instrumental)*

Repeat and Fade

WHITE ROOM

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Words and Music by JACK BRUCE
 and PETE BROWN

Moderate Rock

In a white room with black car - tains, near the sta - tion. Black-roof
 no strings could se - cure you at the sta - tion. Plat - form
 par - ty she was kind - ness in the hard crowd. Con - so -

coun - try, no gold pave - ments, tired star - lings. Sil - ver
 fick - et, rest - less die - sels, good - bye win - dows. I walked
 la - tion from the old wound now for - got - ten. Yel - low

hors - es, run - down moon - beams in your dark eyes. Dawn - light smiles on your
 in - to such a sad time at the sta - tion. As I walked out, felt my
 Gi - gers crunched in jun - gles in her dark eyes. She's just dress - ing good bye

leav - ing, my con - tent - ment. I'll wait in this place where the sun nev - er
 own need, just be glim - ming. I'll wait in the queue when the trains come
 win - dows, tired star lings. I'll sleep in this place with the lone - ly

shines, wait in this place where the shad - ows run from them - selves. You said
 back, lie with you where the shad - ows run from them - selves. At the
 crowd, lie in the dark

D.C. and Fade

WHITE RABBIT

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GRACE Slick

Moderately

Am Bb

One pill makes you larg-er and you one pill makes you small. And the
you go chas-ing rab-bits and you know you're going to fall. Tell 'em all

Am Bb C

ones that moth-er gives you don't do an-y thing at all. Go ask A-lice
who got a smok in' cat-er-pil-lar has giv-en you the cull. Call A-lice

Bb F C

when she's ten feet tall. And if
when she was just small. When men on the

C G

chess-board get up and tell you where to go. And you've just had some kind of

C Am

mush-room and your mind is mov-ing low. go ask A-lice. I think she'll know

Bb

When log-ic and pro-portion have fall-en slop-py dead, and the

Am Bb C

White Knight is talk-ing back-wards, and the Red Queen's lost her head, re-mem-ber

Bb C G C G C

what the Dor-mouse said. Feed your head, feed your head.

A WHITER SHADE OF PALE

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Words and Music by KEITH REID
 and GARY BROOKER

In a slow 4



We skipped the light _ fan - dan - gu, _
 She said, "I'm home _ on shore leave," _
 She said, "There is _ no rea - son, _

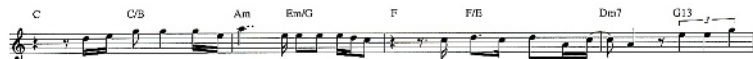


turao cart - wheels, 'cross the floor, _ I was feel - ing kind of sea - sick; the crowd called out _
 though in truth we _ were at sea, _ So I took her by the looking glass and forced her _ to _
 and the truth is _ plain to see. _ But I wan - dered through my play - ing cards and would not _ let _

0241b



_ far more. The room was hum - ming hard - er as the ceil - ing flew a - way, _
 _ a groe, saying, "You must be the mer - maid who took Nep - tune for a ride." _
 _ her be one of six - teen ves - tal vir - gins who were leav - ing for the coast. _



When we called out for an - oth - er drink _ the wait - er brought a tray, _
 But she smiled at me so sad - ly _ that my an - ger straight - way died, _
 And al - though my eyes were a - pen _ they might just as well been closed. _ } And so it



was _ that la - ter, _ as the mill - er told his tale, _ that her face, at first just



ghost - ly, turned a whi - ter _ shade of pale, _ pale, _

WILD THING

© 1968 (Renewed 1998) EMI BLACKWOOD MUSIC INC.

Words and Music by
CHIP TAYLOR

Moderately slow Rock/Funk

1. A Wild Thing,
2. Instrumental

you make my heart sing.

You make ev - 'ry - thing - groov - y, -



Wild Thing.

End Instrumental

Wild Thing, I think I love you,
Wild Thing, I think you move me,but I wan-na know _ for sure.
but I wan-na know _ for sure.Come on and hold me tight.
Come on and hold me tight.I
Youlove you,
move me!

(Instrumental)

Wild Thing,

you make my



heart sing.

You make ev - 'ry - thing - groov - y, -

Wild Thing.



(Instrumental)



D.C. al Coda

CODA

Repeat and Fade

C'm' - 'on - c'm' - on, Wild Thing.

WILLIE AND THE HAND JIVE

© 1968 (Renewed 1998) ELDRADO MUSIC CO. (BMI) Administered by BLIG MUSIC

Words and Music by
JOHNNY OTIS

Moderate Rock



I know a cat - named Way - out Wil - lie, -

got a cool lit - tle chick named Rock - in' - Mil - lie, -



He can walk - and stroll and Suz ie Q, -



do - that craz - y hand jive, - no. -

Ma ma, ma - ma look at Un - cle Joe.
Doctor and a law - yer and an in - jun chief
Willie and Millic got married last fall.

(D.S.) (Instrumental)

He's a do in' the hand - jive with sis - ter Fin.
 u - they all dig that crazy bent.
 They had a Little Willie Jun - ior and that ain't all. Well, the

Grand-ma gave ba by sis - ter a dime, _____ to do that hand jive one more time. _____
 Way-out Willie give 'em all a treat when he hit that hand jive with his feet. _____
 kids got crazy and it's plain to see, a doin' the hand jive on T.V.

Hand - jive, _____ hand - jive, _____ hand

Hand jive, do that cra-zy hand jive, ah. _____

1-3 4 D.S. and Fade

WINDY

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Words and Music by
 RUTHANN FRIEDMAN

Moderately

Who's peek-in' out from un - der a stair - way, call - ing a name that's light - er than air?
 Who's trip-pin' down the streets of the cit - y, smil - in' at ev - 'ry - bod - y she sees?

Instrumental solo

Who's head-in' down to give me a rain - bow? } Ev - 'ry - one knows it's Wind - y.
 Who's reach-ing out to cap - ture a mo - ment? } *End solo*

And Wind - y has storm - y eyes that flash at the sound of lies. And Wind - y has

wings to fly a - bove the clouds, a bove the clouds, a - bove the clouds, a - bove the clouds.

D.C. (no repeat)

a - bove the clouds, a bove the clouds, a - bove the clouds.

Who's trip-pin' down the streets of the cit - y, smil - in' at ev - 'ry - bod - y she sees?

Repeat and Fade

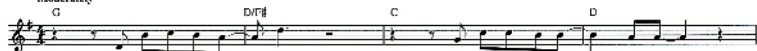
Who's reach-ing out to cap - ture a mo - ment? Ev - 'ry - one knows it's Wind - y.

WONDERFUL TONIGHT

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Words and Music by
 ERIC CLAPTON

Moderately



It's late in the eve - ning;
 We go in a par - ty,
 It's time to go home - now,

she's wond'ring what clothes - to wear -
 and ev - ry - one turns - to see -
 and I've got an ach - ing head -



She puts on her make - up
 this beau - ti - ful la - dy,
 So I give her the car - keys,

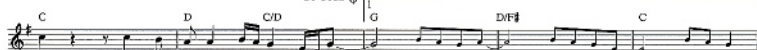
and brush - es her long - blonde hair -
 is walk - ing a - round - with me -
 and she helps me to bed -



And then she asks - me,
 And then she asks - me,
 And then I tell - her,

"Do I look all right?" - And I say,
 "Do you feel all right?" - And I say,
 as I turn out the light, - I say, "My

To Coda



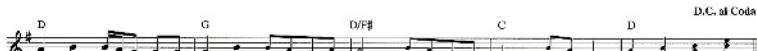
"Yes, you look won - der - ful - - to - night." - (Instrumental)
 "Yes, I feel won - der - ful - - to - night."
 dar - ling, you are won - der - ful - - to - night. -



(End instrumental) - I feel won - der - ful - - be - cause I see - the love -



- light in - your eyes. Then the won - der of it all - is that you just don't re - al - ize -



- how much - I love - you. (Instrumental) (End instrumental)

CODA



- Oh, my dar - ling, you are won - der - ful - - to - night." -



(Instrumental)

WOULDN'T IT BE NICE

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Words and Music by BRIAN WILSON,
 TONY ASHER and MIKE LOVE

Moderate Shuffle

C F# G Am7

Would-n't it be nice if we were old - er, then we would-n't have to wait so
 nice if we could wake up in the morn ing when the day is

Dm G9 C F# G Am7

long. And would n't it be nice to live to - geth - er, in the kind of world where we'd be -
 new. And af - ter that to spend the day to - geth - er, hold - each oth - er close the whole - night

Dm G9 Am7 C11 Am

long. Though it's gon - na make it that much bet - ter when we can say good-night and
 through. The hap - py times to - geth - er we'd been spend - ing, I wish that ev - 'ry kiss was

Em Dm7 1 G9 2 G9 G11 C

stay to - geth - er. Would-n't it be Oh would-n't it be nice?
 nev - er - end - ing.

A D C#m 1 F#m7

Well may - be if we think and wish and hope and pray it might come - true
 ha - by then there would-n't be a sin - gle thing we could - n't do.

2 F#m7 C#m7 F#m7 C#m7 G9 G11

We could be mar - ried and then we'd be hap - py oh would-n't it be

C Slower C Am7

nice. You know, it seems the more we

C11 Am7 Em Dm7

talk a bore - it, it on - ly makes it worse to live with - out it. But let's

Tempo 1 Em Dm7 G9 G11 C C Reprint and Fade

talk n - tant it. Oh would-n't it be nice.

YOU MAKE LOVIN' FUN

© 1970 by Carole Music Publishing, Inc.

Words and Music by
CHRISTINE McVIE

Moderate Rock beat

Gm₁ F

Sweet, _____ won der ful you. _____ You make me hap -
_____ don't break the spell. _____ It would be dif -

E♭ Gm

- py with the things you do. _____ Oh, _____ can it be so?
- f'rent, and you know it will. _____ You, _____ you make lov - ing fun.

F E♭

This feel - ing fol - lows me wher - ev - er I go. _____
And I don't have _____ to tell you're the on - ly _____ one.

To Coda

B> B♭/Ab

I nev - er did be - lieve _____ in _____ mir - a - cles, _____

Gm7 F E♭ B>

but I've a feel - ing it's time to try. _____ I nev - er did be -

B♭/Ab Gm7 F

lieve _____ in the ways of mag - ic, _____ but I'm be - gin - ning to won - der why. _____

E♭ D.S. al Coda CODA

Don't, _____ You, _____ you make - lov - ing fun. _____

Repeat and Fade

YOU MAY BE RIGHT

© 1968 IMPULSIVE MUSIC

Words and Music by
BILLY JOEL

Moderate Rock

A

Fri - day night I crashed your par - ty, Sat - ur - day I said
- ed in the com - bat zone, I walked through Bed - ford Stuy -
- her how I found you there a lone in your e - lec -
of all the years you tried to find some - one to sat -

Instrumental

I'm sor - ry, Sun - day came and trashed me out a gain,
a lone, my e - ven rode with my mo - tor cy - cle in the rain,
- tric chair, I told you dir - ty jokes un - til you smiled,
is - fy you. I might be as cra - zy as you say.

Bm

I was on - ly hav - ing fun,
And you told me not to drive,
You were lone - ly for a mail -
If I'm cra - zy then it's true,

G

was - n't hurt - ing an - y one, and we all
but I made - If home - a - live, so you said
I said, "Take me as I am," ' 'cause you might
that it's all be - cause of you, and you would

E

Asus/E

L. 3 A7 D/A A7

en - joyed the week - end for a change.
that on - ly proves that I'm in
en - joy some mad - ness for a while.
n't want me an - y oth - er

D A

2, 4, 5 A

N.C.

E

I've been strand - sane. (2, 5) You may be right.
Now think - way. (4) You may be right.

End instrumental

N.C.

A

N.C.

I may be cra - zy; but it just
I may be cra - zy; but it just

B

D

F#m7

may be a lun - a - tic you're look - ing for.
may be a lun - a - tic you're look - ing for.

A

N.C.

E

N.C.

Turn out the light, it's don't try to save
It's too late to fight, it's too late to change

A

N.C.

D

me, You may be wrong for all I know
me, You may be wrong for all I know

To Coda

Asus/E

A A7 D/A A7 D/A A7

but you may be right. (Instrumental)
but you may be right.

D/A A7 D/A A D.C. A7 D/A A7 D/A A7 D.C. al Coda

(End instrumental) Well re - mem - (Instrumental)

CODA

A7sus D/A A7 D/A A7 D/A A7 D/A A7

(Instrumental) You may be wrong but you may be right.

Repeat and Fade

D/A A7

YOU AIN'T SEEN NOTHIN' YET

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Words and Music by
RANDY BACHMAN

Moderate Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a driving bass line and a melodic lead line. Chords are indicated above the staff. The lyrics are as follows:

I met a devil woman, she took my heart a-way. _
now I'm feelin' better 'cause I found out for sure. _

She said I had it comin' to me, and I wanted it that way,
She took me to her doctor and he told me of a cure.

She said that any love is good lovin', so I took what I could get. _ Yes, I
He said that

took what I could get. _ And then she looked at me with those big brown eyes and she said: _ "You
ain't seen nothin' yet. _ B-b-b-baby, you just ain't seen nothin' yet. _ Here's
some-thin', here's some-thin', here's some-thin' you ain't never gonna forget ba-by.

Ya know... ya know, ya know you know you just ain't seen nothin' yet. _ And "You

1 D C#m Bm E D.S. 2,3 Repeat and Fade
D C#m Bm E

YOU WEAR IT WELL

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Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderate Rock beat

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a steady bass line and a melodic lead line. Chords are indicated above the staff. The lyrics are as follows:

I had nothing to do on this hot after-noon, but to set-tle down and write you a line. _
Instrumental

I've been mean-ing to phone you, but from Min-ne-so-ta, hell, it's been a ver-y long
time. You wear it well;

End Instrumental a lit-tle old-fash-ioned, but that's all right.
Since you've been gone, it's hard to car-ry on.

Well, I smp - pose you're think in' how Het - ly is slink - in', or he would - n't get in touch _ with me. _
I'm gon-na write a - bout the birth - day gown that I bought in town, _ and you sat down and cried on the stairs. _

Though I ain't beg - gin' or los - in' my head, _ I sure do want you to know. _
You knew it did - n't cost the earth, _ but, for what it's worth, _ you made me feel a mil - lion - aire. _

that you wear it well; _ ver - y the la - dy in the fan so fine. Oh, my.
And you wear it well. _ Mad - ame O - nas - sis got noth - in' on you. No, no.

Re - mem - ber their base - ment par - ties, your broth - ers ca - vort - ing, the all day rock - and - roll
And when my cof - fee is cold _ and I'm got - tin' told _ that I got - ta get back _ to

show. The home - sick blues and the rad - i - cal views _ have - n't left a mark _ on
work, so when the sun goes low and you're home all a - lone, _ think of me and try not to

you. You wear it well; _ a lit - tle out of time, _ but I don't
laugh, and I'll wear it well. _ I don't ob - ject if you call col -

mind. But I ain't for - get - tin' that you were once mine, but I'll be -
lect. 'Cause I ain't for - get - tin' that you were once mine. But I

lieve it with out e - ven try'n', _ Now I'm eat - tin' my heart _ out, try'n' to get a let - ter through.
feel it with out e - ven try'n', _ Now I'm eat - tin' my heart _ out,

try'n' to get back _ to you. (Instrumental)

Repeat and End

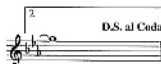
YOU GIVE LOVE A BAD NAME

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Words and Music by DESMOND CHILD,
JON BON JOVI and RICHIE SAMBORA

Moderate Rock

N.C.



CODA



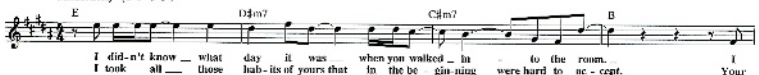
YOU'RE IN MY HEART

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Words and Music by
ROD STEWART

Moderately (♩ ♩♩)



E D#m7 C#m7 B

Breez' lu' through the cli - en - tele, spin - ing yarns that were so lyr - i - cal, her
big - hos oozed in - dy with the Dutch ac - cent, who tried to change my point of view,

F D#m7 C#m7 E

I real - ly must con - fess right here the at trac - tion was pure - ly phys - i - cal. (Intermezzo)
ad lib. links were well re - hensed, but my heart cried out for

D#m7 C#m7 B E A D

(End instrumental) you. You're in my heart; you're in my

A A/C# D A A/C# D

soul. You'd be my breath should I grow old. You are my lov - er; you're my best

A D C#m Bm7 A Adim7 E

friend. You're in my soul. { My love for you is in - mens -
You're an es - say in glam - our. Please

D#m7 C#m7 B E

- ur - a - Me; my re - spect for you im - mense. You're age - less, time - less,
par - don the gram - mar, but you're ev - 'ry school - boy's dream. You're Cel - tic u - nit - ed,

D#m7 C#m7 B E

lace and fine - ness; you're beau - ty and el - e - gance. You're a rhap - - sm - dy, a
but ba - by, I've de - cid - ed you're the best team I've ev - er seen. And there have been

D#m7 C#m7 B E

com - e - dy; you're a sym - pho - ny and a play. You're ev - 'ry love - song
man - y af - fairs and man - y times I've thought to leave. But I bite my lip and

D#m7 C#m7 E A E A

ev - er writ - ten, but hon - ey, what do you see in me. You're in my heart; You're to my heart;
turn a - round, 'cause you're the warm - est thing I've ev - er found.

D A A/C# D A A/C#

you're in my soul. You'd be my breath should I grow old. You are my lov -

D A D C#m Bm7 A

- er; you're my best friend. You're in my soul.

YOU'RE MY BEST FRIEND

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Words and Music by
JOHN DEACON

With a heat (♩ ♪ ♪)

Dm7/C **C** **F/C** **C**

Ooh, you make me live — what - ev - er this world can give to me. — It's
Ooh, you make me live — when - ev - er this world is cruel to me. — I got

Dm7/C **C** **Dm7/C** **C**

you, you're all I see. — Ooh, you make me live — now, bon - cy,
you to help me for - give. — Ooh, you make me live — now, bun - cy,

Dm7/C **C** **G** **Am** **D** **F**

ooh, you make me live. — Ooh, you're the best friend — that I things —
ooh, you make me live. — Ooh, you're the first one — when things —

G7 **C** **G** **Am** **D**

— ev - er bad. — I've been with you such a long time, — you're my son -
— turn out bad. — You know I'll nev - er be lone - ly, — you're my son -

F **G** **E** **Am**

- shine — and I want — you to the know — that my feel - ings are true, — I the
- ly one and I love — you things, — I real - ly love — the

G **F** **Fm** **C**

real - ly love you. — Oh, — you're my best — friend. —
things — that you do. }

Dm7/C **C** **E/C#** **Am** **C7/Bb**

Ooh, you make me live. — Ooh, I've been wan - der - ing 'round, —

F **Fm6** **G** **E/G#** **Am** **D**

— but I still come back to you. — In rain or shine — you've stood by me, girl. — I'm

G **C**

hap - py at home, — you're my best — friend. —

Fm6 **C** **Fm6 -** **C** **Dm7/C**

Ooh, ooh, — you're my best — friend. — Ooh, you make me live. —

C **Dm7/C** **C** **G/B** **C** **G/B** **C**

Ooh, you're my best friend. — (Instrumental)

G/B **C** **G/D** **C/E** **C**

YOU'VE GOT TO HIDE YOUR LOVE AWAY

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately, in 2

G D F G C F C

Here I stand head in hand, turn my face to the wall.
 How enn I e - veu try? I can nev - er win.

G D F G C F C

If she's gone I can't go on feel - ing two foot small.
 Hear - ing them, see - ing them in the state I'm in.

D G D F G C

Ev - 'ry - where peo - ple stare each and ev - 'ry
 How could she say to me "Love will find a

F C G D F G C

day, I can see them laugh at me and I hear them
 way?" Gath - er 'round all you clowns, let me hear you

F C D D/C D/B D/A G C

say: } "Hey, you've got to hide your love a -
 say: }

D7sus D7 D7(add2) D7 G C

way." "Hey, you've got to hide your love a -

D7sus D7 D7(add2) D7 G D F G C

way!" (Instrumental)

F C G D F G C F C G

YOU'VE MADE ME SO VERY HAPPY

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Words and Music by BERRY GORDY, FRANK E. WILSON,
 BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately

The musical score is written in G major and 4/4 time. It consists of 11 staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes instrumental sections marked with (Instrumental). The lyrics are: "I lost at love be-fore, got mad and mad closed the door, but you said try just once more. I chose you for the one, now I'm hav-ing so much fun. You treat-ed me so kind, I'm a-bout to lose my mind. You made me so ver-y hap-py. I'm so glad you came in-to my life. The oth-ers were on-true, but when it came to lov-in' you, I'd spend my whole life with you, 'cause you came and you took con-trol. You touched my ver-y soul. You al-ways showed me that lov-ing you is where it's at. You made me so ver-y hap-py. I'm so glad you came in-to my life. I thank you, ba-by! Yeah, yeah."

Chord symbols: Dm7, Cmaj7, Dm7, Cmaj7, Ebm7, Dm7, Ebm7, Dm7, Ebm7, Dm7/G, G7sus, Cmaj7, A7, Dm7, G7, Cmaj7, Dm7, G7, Cmaj7, Ebm7, Dm7, Ebm7, Dm7, Ebm7, Dm7, G7, Cmaj7, A7, Dm7, Gsus, Dm7, G7, Cmaj7, A7.

Lyrics:
 I lost at love be-fore, got mad and mad
 closed the door, but you said try just once more.
 I chose you for the one, now I'm hav-ing so much fun.
 You treat-ed me so kind, I'm a-bout to lose my mind.
 You made me so ver-y hap-py. I'm so glad you
 came in-to my life. (Instrumental) The oth-ers
 were on-true, but when it came to lov-in' you,
 I'd spend my whole life with you, 'cause you came and you took con-trol.
 You touched my ver-y soul. You al-ways showed me that
 lov-ing you is where it's at. You made me so ver-y hap-py.
 I'm so glad you came in-to my life. (Instrumental)
 I thank you, ba-by! (Instrumental) Yeah, yeah.

(Instrumental) $B\flat$ I love you so much, it seems *(Instrumental)* you're e - ven in my dreams. I can

hear, F ba - by, I C can hear you're call - ing me. *(Instrumental)*

$B\flat$ I'm so in love with you $Ebm7$ All I ev - er want to do $Ebm7$ is

$Dm7$ N.C. $Ebm7$ $Dm7$ N.C. $Dm(add2)$
 thank you ba - by, thank you, ba - by! *(Instrumental)*

Ebm Db
(End instrumental)

$Ebm7$
 You made me so ver - y hap - py. I'm so glad you

$Ab9$ $Dbmaj7$ $Bb7$ $Ebm7$
 came in - to my life. *(Instrumental)* You made me so

$Cbm6$ $Fm7$ $Bb7b5$
 ver - y hap - py. You made me so, so ver - y hap - py, ba - by.

$Ebm7$ $Ab7b5$ N.C. $Gb(add2)$
 I'm so glad you came in - to my life.

$Cbmaj7$ $Gb(add2)$ $Cbmaj7$
 Minna, I wan - na thank you, girl!

$Gb(acc2)$ $Cbmaj7$ $Gb(add2)$
 Ev - 'ry day of my life I wan - na thank you.

$Cbmaj7$ $Gb(add2)$ $Cbmaj7$
 You made me so ver - y hap - py. Oh, I wan - na spend my life

$G(acc2)$ $Cbmaj7$ $Gb(acc2)$ **Repeat and Ends**
 thank - ing you. Thank you, ba - by! Thank you, ba - by! Thank you.

YOUNG AMERICANS

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Words and Music by
 DAV D BOWIE

With a heavy beat, in 2

C **Dm7**

They pulled in just be - hind the fridge, _ he lays her down, _ He frowns, _
 Scan - ring life through the pic - ture win - dow, she finds her slnk - y vag a bond. _ He

F **F/G** **G**

"Cee, my life's a fun - ny thing. Am I still too young?"
 coughs as he pass - es her Ford Mus - tang. But, heav - en for - bid she'll take an - y - thing.

C **Dm7**

He kissed her then and there; _ she took his ring, _ took his ba - bies. It
 But the freak and his type, all for noth - ing, miss - es a step and cuts his hand.

F **F/G** **G**

took him min - utes, he took her no - where. _ Heav - en knows, _ she'd have tak - en an - y - thing. |
 Show - ing noth - ing he swoops like a song. _ She cries, "Where - have all Pa - pa's he - roes gone?" |

F6 **G6** **C**

All _ night | she | wants the young _ A - mer - i - can. Young A - mer -
 i - can, young A - mer - i - can, | she | he | wants the young _ A - mer - i - can. All _

Dm7 **F6**

To Coda **C**

right, _ | she | wants the young _ A - mer - i - can. All the way _ from Wash - ing - ton _ her
 bread - win - ner begs off the bath - room floor. _ We live for just these twen - ty years. Do we have to die for the

Dm7 **F** **F/G**

D.S. al Coda **CODA** **Am** **G** **F** **G**

ff - ty more? _ (Instrumental)

Am **Em** **C** **G** **F/maj7**

(End instrumental) Do you re - mem - ber the your Pres - i - dent Nix - on? bills you have to pay, _
 Do you re - mem - ber the

F6 **E** **D** **Em7**

ur e - ven yes - ter day? _

Dm7 **G7** **Em7** **A** **D**

Have you been an un - A - mer - i - can?

Dm7 **G**

Just you and your i - dol sing - ing fal - set - to 'bout leath - er, leath - er ev - 'ry - where and

G/A A D Fm7
 not a myth left from the ghetto. Well, well, well could ya carry n r a - zor ... in case, just in

G G/A A
 case of de-pres sion? Sit on your hands on the bus of sur-viv - ors, blush-ing at all the Af-ro - Sbei - lus.

D Em7 G
 Ain't that close to love? Well... ain't that pos - ter love? Well, it ain't that Bar-bite doll.

G/A A G6 A6
 Her heart's been bro-ken, just like you have. (All night, All night,

A D Em7
 want the young A - mer - i - can, (Young A - mer - i - can, young A - mer - i - can, young A - mer - i - can, you want the young

G6 G/A A
 A - mer - i - can.) All right, you want the young A - mer - i - can.

D Em7
 You ain't a pimp, and you ain't a bust - ler. Pimps got a Cad - i and a In - dy's got a Chrys - ler.

G G/A A
 Blacks got re - spect and white got his soul train. Ma - ma's got cramps, and look at your hands, hey.

D Em7
 (I heard the news to - day, oh boy.) I got - ta suite and you got de - feat.

G G/A A
 Ain't there a man who can say no more. And ain't there a wom - an I can sock on the jaw? And

D Em7
 ain't there a child - I can hold with - out judg - ing? Ain't there a pen that will write be - fore they die?

G G/A
 Ain't you proud that you still got fac - es? Ain't there one damn song that can make me break down and

G6 A6
 cry? All night I want the young A - mer - i - can.

D Em7
 Young A - mer - i - can, young A - mer - i - can, I want the young A - mer - i - can. Repeat and Fade

YOUNG TURKS

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Words and Music by ROD STEWART, KEVIN SAVIGAR,
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Moderate Rock

Bill - y left his home with a dol - lar in his pock - et and a head full of dreams. He said
 some - how, some way it's got - ta get bet - ter than this. Pat - ti packed her bags, left a
 note for her mom - ma, she was just sev - en - teen. There were tears in her eyes when she
 kissed her lit - tle sis - ter good - bye. They
 held each oth - er tight as they drove on through the night, they were so ex - cit - ed. We got just
 else was closed so they head - ed for the coast in a bliss - ful man - ner. They took a
Instrumental solo
 Bill - y wrote a let - ter back home to Pat - ti's par - ents try - in' to ex - plain. He said we're
 one shot of life, let's take it while we're still not a - fraid. Be - cause
 two - room a - part - ment that was jump - ing ev - 'ry night of the week.
 both real sur - ry that it had to turn out this way. But there
 life is so brief and time is a thief when you're un - de - cid - ed. And like a
 hap - pi - ness was found in each oth - er's arms as ex - spect - ed.
 ain't no point in talk - ing when there's no - bod - y list - 'ning so we just ran a - way.
 list - ful of sand, it can slip right through your hands. ooh! } Young hearts, be free to - night.
 Bill - y pierced his ears, drove a pick - up like a lun - a - tic, yeah! } *Instrumental ends*
 Pat - ti gave birth to a ten pound ba - by boy.
 Time is on your side. Don't let them put you down,
 don't let 'em push you a - round, don't let 'em ev - er change your point of view. *(Instrumental)*
 D.S. al Coda
 Par - a -
 Spoken: Come on now!
 COODA
 hearts, be free to - night. Time is on your side. Repeat and Ends
 Young

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
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