

MORE

SONGS OF THE FIFTIES

PIANO • VOCAL • GUITAR

DECADE SERIES

ERROR

In as 41st Preside
se Power To Help People'

THE EXPRESS
NEW YORK, TUESDAY, MARCH 11, 1968
**CHERNENKO IS DEAD IN MOSCOW AT 73;
KHRUSHCHEV SUCCEEDS HIM AND URGES
CONTROL AND ECONOMIC VIGOR**

WORLD NEWS
EXTRA
Panama Battle Raging
US Launches Assault to
Capture Noriega

Panama City fighting

The New Times
NEW YORK, WEDNESDAY, NOVEMBER 1, 1964

**REAGAN WINS BY A LANDSLIDE
SWEEPING AT LEAST 48 ST
G.O.P. GAINS STRENGTH IN**

Two Parties Still Split
Control on Capitol Hill

Helms Senate Victor

House Power Battle

BUSH SENT TO RITES

Reagan Decides Against
No Time in Offering
His Own Program

TRANSFER IS SWIFT
New Leader, 54, Loses
No Time in Offering
His Own Program

PIANO • VOCAL • GUITAR

MORE SONGS OF THE EIGHTIES

THE DECADE SERIES

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CORPORATION

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MORE SONGS OF THE EIGHTIES

THE DECADE SERIES

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ADDICTED TO LOVE

Words and Music by
ROBERT PALMER

Medium Rock

A(no3rd)



mf

G(no3rd)



D(no3rd)



A(no3rd)



The lights are

A(no3rd)



G(no3rd)



on signs but you're not home: your mind is not your
but you can't read: you're run-ning at a dif-f'rent

Instrumental

D(no3rd)

own.
speed.Your heart
Your heartsweats,
beatsyour bod - y shakes;
in dou-ble time,an-oth - er
an-oth - er

A(no3rd)

kiss
kissis what it takes.
and you'll be mine.
*end instrumental*You can't sleep,
A one - track mind;
The lights are onyou can't
you can't be
but you're not

G(no3rd)

eat;
saved;
home;there's no doubt. _
ob - liv - i - on _
your will _you're in deep. _
is all you crave. _
is not your own. _Your throat is
If there's _
Your heart _

D(no3rd)

tight,
some
sweats,you can't breathe, _
left for you,
your teeth _ grind,an-oth - er kiss
you don't mind
an-oth - er kissis all you
if you _
and you'll be

A(no3rd)



F#m



D



need.
do.
mine.

Oh, — you — like to think that you're im - mune — to the stuff, oh yeah?

A



F#m



D



It's clos-er — to the truth to say you

1

can't get e - nough; you know you're gon - na have to face it; you're ad -

D/E



2,3

D/E



dict-ed to love. — You see the gon - na have to face it; you're ad - dict-ed to love. — Might

A(no3rd)

G(no3rd)



D(no3rd)



A(no3rd)



G(no3rd)

dict - ed to love. _____ Might _____ as well face it you're ad -

D(no3rd)

dict - ed to love. _____ Might _____ as well face it you're ad -

To Coda ⊕ no chord D.S. al Coda

dict - ed to love. _____ Might _____ as well face it you're ad - dict - ed to love. _____

CODA ⊕

A(no3rd)

_____ as well face it you're ad - dict - ed to love. _____ Might -

A(no3rd)



— as well face it. might _

 The first system of music features a vocal line and a piano accompaniment. The vocal line is in A major (three sharps) and contains the lyrics "as well face it. might _". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G(no3rd)



— as well face it, might _

 The second system of music continues the vocal and piano parts. The vocal line has the lyrics "as well face it, might _". The piano accompaniment continues with the same melodic and harmonic structure.

D(no3rd)



— as well face it, might _

 The third system of music continues the vocal and piano parts. The vocal line has the lyrics "as well face it, might _". The piano accompaniment continues with the same melodic and harmonic structure.

A(no3rd)



— as well face it you're ad - dict - ed to love. _ Might _

Repeat and Fade

 The fourth system of music concludes the piece. The vocal line has the lyrics "as well face it you're ad - dict - ed to love. _ Might _". The piano accompaniment continues with the same melodic and harmonic structure. The system ends with a double bar line and repeat dots.

ALMOST PARADISE

(Love Theme From The Paramount Motion Picture "FOOTLOOSE")

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

The piano introduction is in G major, 4/4 time, marked 'Moderately Slow' and 'mp'. It consists of two measures. The first measure has a Gsus4(sus2) chord in the right hand and a G2 note in the left hand. The second measure has a G chord in the right hand and a G2 note in the left hand.

D/E

Em

D/C

C/D

G(add9)

D/F#

The first vocal entry is in G major, 4/4 time. It starts with a D/E chord in the right hand and a D2 note in the left hand. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4.

(Male:) I thought that dreams _ be - longed _ to

(Male:) It seems like per - fect love's _ so

The piano accompaniment for the first vocal line is in G major, 4/4 time. It features a steady bass line of G2, D2, G2, D2, G2, D2, G2, D2. The right hand plays a series of chords: D/E, Em, D/C, C/D, G(add9), and D/F#.

Em7

D(add9)

C(add9)

G(add9)/B

G/B

The second vocal entry is in G major, 4/4 time. It starts with an Em7 chord in the right hand and an E2 note in the left hand. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4.

oth - er men, _
hard to find. _

'cause each time I _ got close _
I'd al - most giv - en up. _

they'd
You

The piano accompaniment for the second vocal line is in G major, 4/4 time. It features a steady bass line of G2, D2, G2, D2, G2, D2, G2, D2. The right hand plays a series of chords: Em7, D(add9), C(add9), G(add9)/B, and G/B.

G/A

A7

C/D

D

G(add9)

D/F#

The third vocal entry is in G major, 4/4 time. It starts with a G/A chord in the right hand and a G2 note in the left hand. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4.

fall a - part _ a - gain. _
must have read _ my mind. _

(Female:) I feared my heart _ would beat in _
(Female:) And all these dreams _ I saved for a

The piano accompaniment for the third vocal line is in G major, 4/4 time. It features a steady bass line of G2, D2, G2, D2, G2, D2, G2, D2. The right hand plays a series of chords: G/A, A7, C/D, D, G(add9), and D/F#.

Em7 D C G(add9)/B G/B

se - cre - cy. — I faced the nights — a - lone. — (Both:) Oh,
 rain - y day, — they're fin - 'lly com - ing true. — (Both:) I'll

cresc.

C G(add9)/B G/B C G/B B/D# 4fr

how could I — have known that all my life — I on - ly need - ed you? —
 share them all — with you, 'cause now we hold — the fu - ture in — our hands..

Em G/D C C/D D Gsus4(sus2) G D/G G

Oh, — al - most par - a - dise. — We're knock-ing on —

cresc.

D/E Em7 D/E Em7 Gsus4(sus2) G D/G G

heav - en's door. _ Al - most par - a - dise. _ How

D/E Em Em/D C Am



could we ask _ for _ more? I swear that I _ can see _ for - ev - er

C/D D7 C/G G

in your _ eyes. Par - a - dise. _ To Coda ⊕

1 Em9 Em D/C C/D 2 Gsus4(sus2) G

dim








E_b  3fr **C** 

(Male:) And in your arms, — sal - va-tion's not so far a - way. —








E_b  3fr **C/D**  **D**  **C/D**  **D** 

It's get - ting clos - er. (Both:) Clos - er ev - 'ry day. — Al - most

D.S. al Coda

CODA  **Em9**  **Em**  **D/C**  **C/D**  **C/G**  **G** 

Par - a - dise. —

D/E  **Em**  **Am/C**  **D**  **C/G**  **G**  **G(add9)** 

Par - a - dise. —

dim.

8va lower

AXEL F

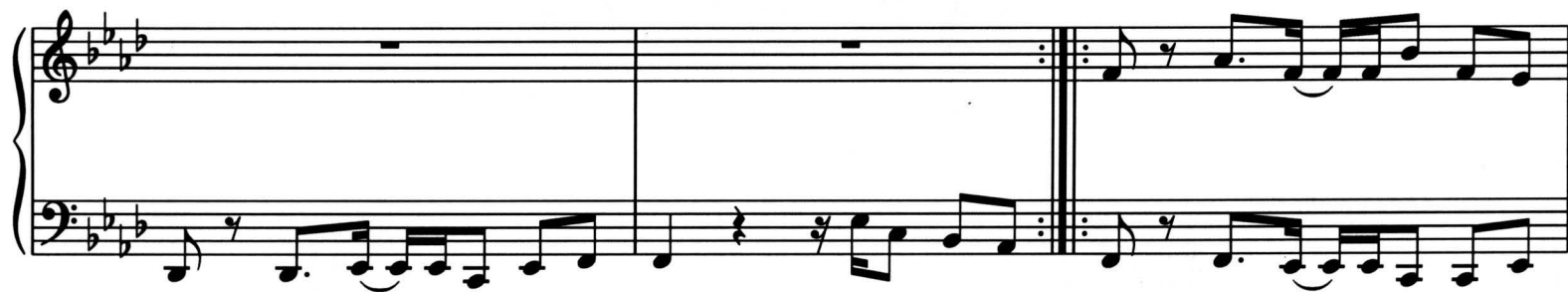
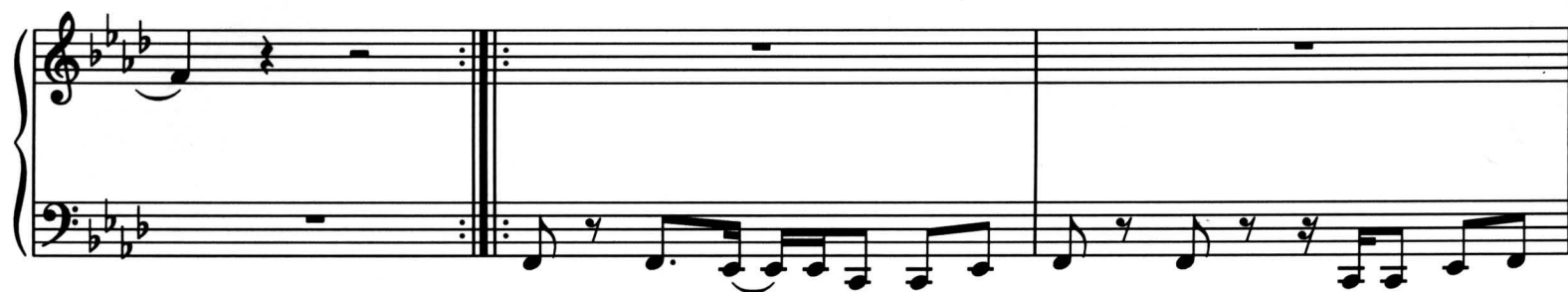
(Theme From The Paramount Motion Picture "BEVERLY HILLS COP")

By HAROLD FALTERMEYER

Moderately fast, with a strong beat

N.C.

mf



Chord progression: F, Eb, Bb, F, Eb, Bb, Db, Eb

Chord progression: F, Eb F, F7sus

(R.H. 2nd time only)
N.C.

1.

The first system of musical notation consists of two staves. The treble staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The bass staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system ends with a double bar line and repeat dots.

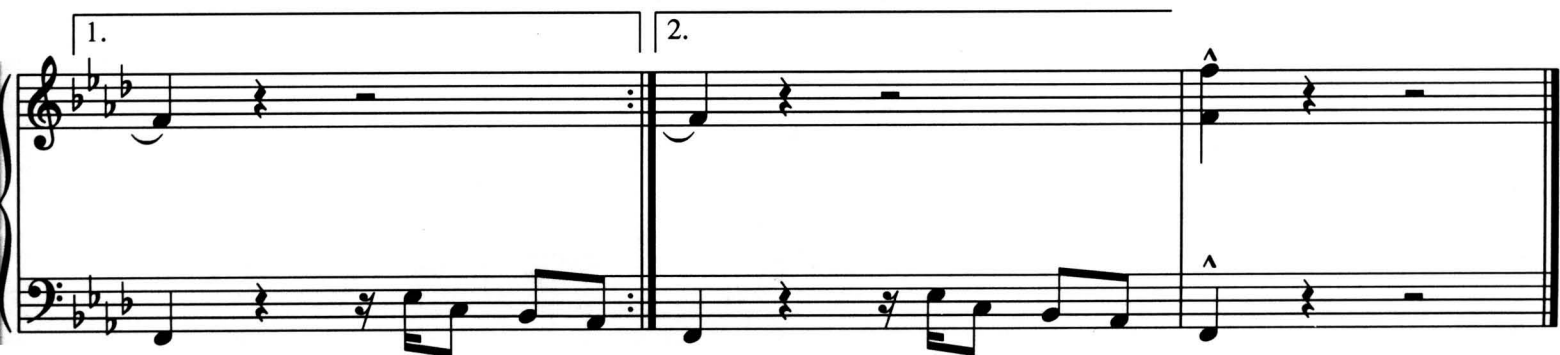
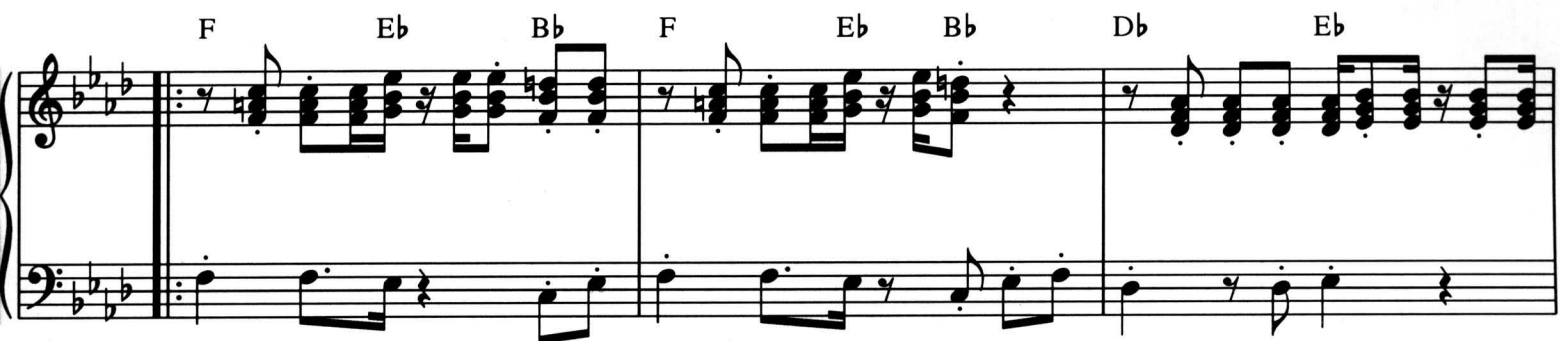
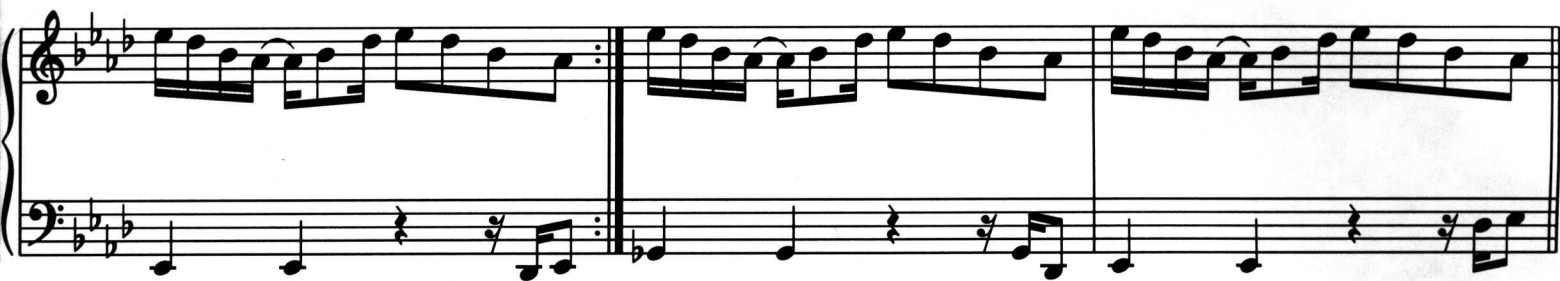
2.

The second system of musical notation consists of two staves. The treble staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The bass staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system ends with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The treble staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The bass staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system ends with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The treble staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The bass staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system ends with a double bar line and repeat dots.

The fifth system of musical notation consists of two staves. The treble staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The bass staff begins with a quarter rest, followed by a dotted quarter note, an eighth note, and a quarter note. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system ends with a double bar line and repeat dots.



ALL OUT OF LOVE

Words and Music by GRAHAM RUSSELL
and CLIVE DAVIS

Moderately

C **G/B** **F/A**

mf

1 **F** **G** 2 **F** **F/G** **G** **C**

F/C **C**

I'm ly - ing a - lone — with my head on the phone —
want you to come — back and car - ry me home — a -

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

think-ing of you — 'til it hurts. — I know you hurt, too, — but what
way from these long — lone - ly nights. — I'm reach-ing for you. — Are you



else can we do, — tor - ment-ed and torn — a - part. — I
 feel - ing it too? — Does the feel - ing seem oh — so right? — And



wish I could car - ry your smile — in my heart — for times when my life — seems so
 what would you say — if I called on you now — and said that I can't — hold on?



low. It would make me be - lieve — what to - mor - row could bring — when to -
 There's no eas - y way. — It gets hard - er each day. — Please



day does - n't real - ly know, — does-n't real - ly know. — } I'm
 love me or I'll — be gone. — I'll be gone. — }

C G/B F/A

all out of love. I'm so lost with- out you. I know you were right be - liev -

F G C G/B

- ing for so long. I'm all out of love. What am I with - out you? I

F/A F G C

can't be too late to say that I was so wrong.

1 2 G/B Am

I Oo.

Em



F



Em



Dm



What are you think - ing of? ____

What are you think - ing of? ____

Am



Em



F



Em



What are you think - ing of? ____

Dm



F



G/A



G/B



What are you think - ing of? ____

C



G/B



I'm all out of love ____

I'm so lost with - out ____ you. I

F/A F G C

know you were right — be - liev - ing for so - long. I'm all out of love. — What

G/B 1, 2 F/A F G

am I with-out — you? I can't be too late. — I know — I was so — wrong. I'm

3 F/A F G C

can't be too late — to say — that I was — so { wrong. — I'm all out of love. — I'm

G/B F/A F G C

so lost with-out — you. I know you were right. —

CALL ME

(From The Paramount Motion Picture "AMERICAN GIGOLO")

Words by DEBORAH HARRY
Music by GIORGIO MORODER

Moderate Dance Tempo (♩ = $\frac{3}{4}$)

Chord diagrams: Dm, G, F, Dm, F, C, Dm, Bb7, Dm, Bb7.

f


Col - or me _ your col - or, ba - by,

col - or me _ your car. _ Col - or me _ your col -


- or, dar - ling, I know who _ you are. _

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in 4/4 time. The vocal part is a single staff in treble clef. The key signature has two flats (B-flat and E-flat). The tempo is 'Moderate Dance Tempo' with a note value of 3/4. The score includes chord diagrams for Dm, G, F, C, and Bb7. The lyrics are: 'Col - or me _ your col - or, ba - by, col - or me _ your car. _ Col - or me _ your col - or, dar - ling, I know who _ you are. _'. The piano part features a prominent bass line with sustained notes and some arpeggiated figures. The vocal melody is simple and catchy, following the rhythm of the piano accompaniment.


G A G




Come up off — your col - or chart, — I know where you're com -




A Dm F



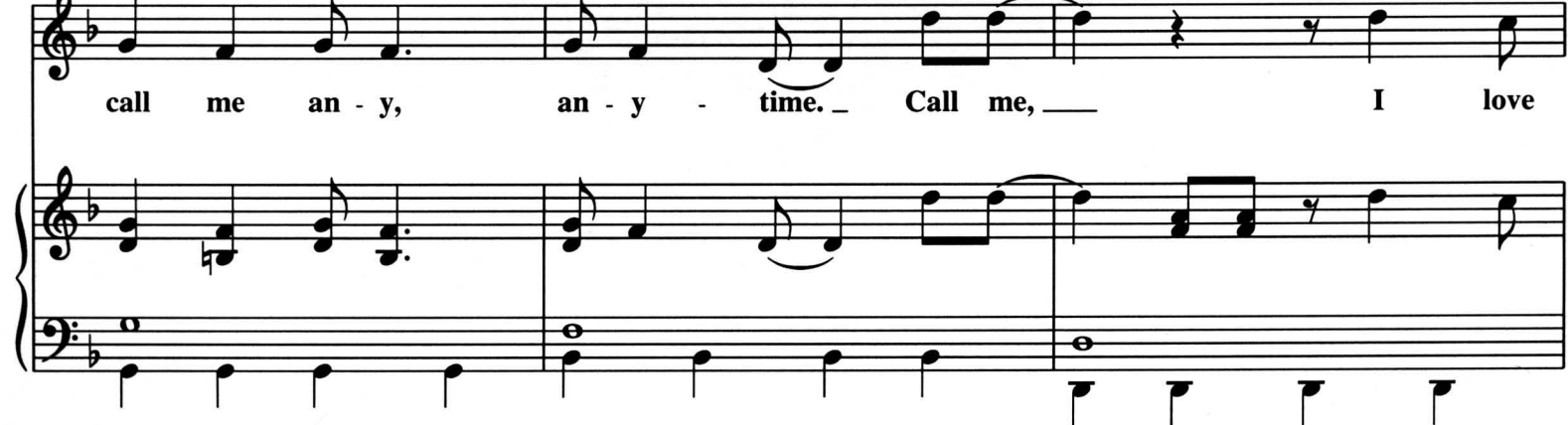
- ing from. — Call me — on the line, call me,




G Bb Dm




call me an - y, an - y - time. — Call me, — I love



F G Bb



you, can't you call me an - y day — or night. — Call





me!



Cov - er me — with kiss - es, ba - by,



cov - er me — with love. —

Roll me in de - sign -



- er sheets, I'll nev - er get — e - nough. —

E - mo -





- tions come, — I don't — know why, — cov - er up — love's




al - i - bi. — Call me, — on the





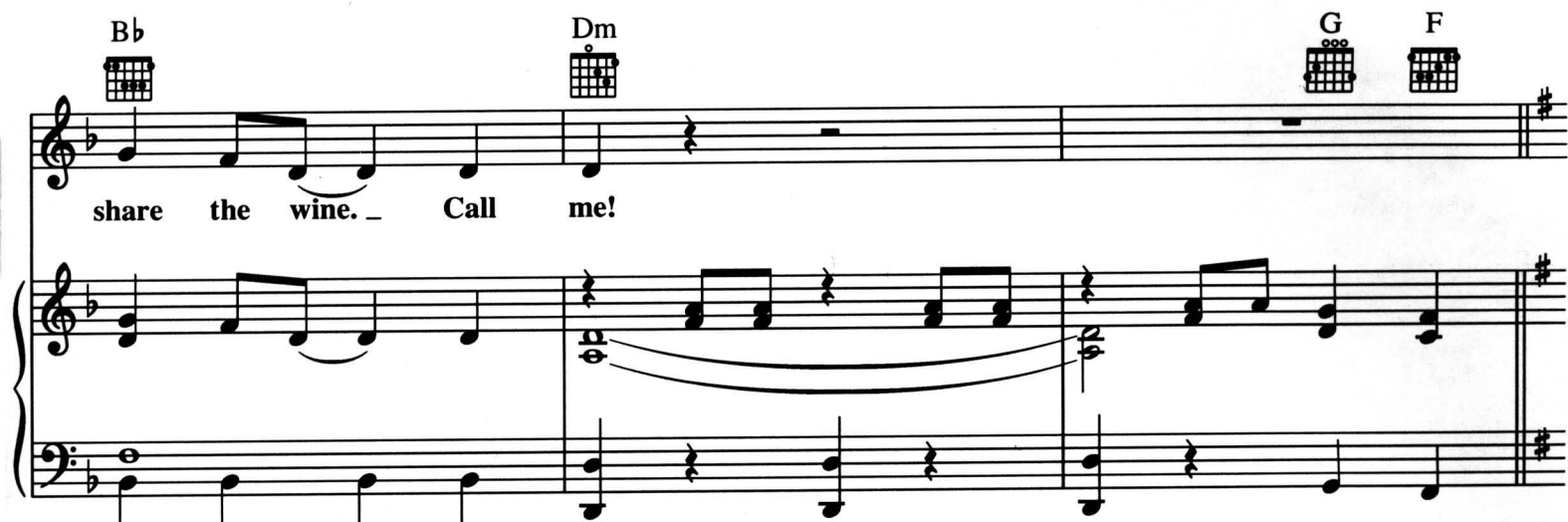
line, call me, call me an - y, an - y - time. — Call





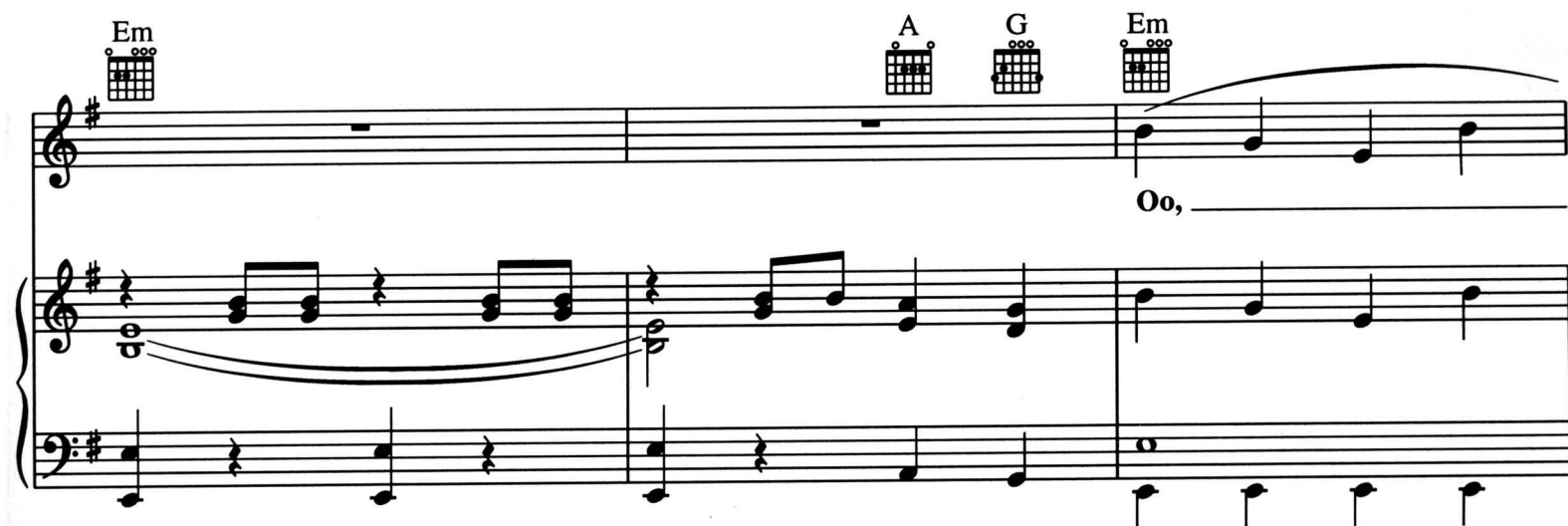
me, all right, — when you're read - y we can

B♭ Dm G F



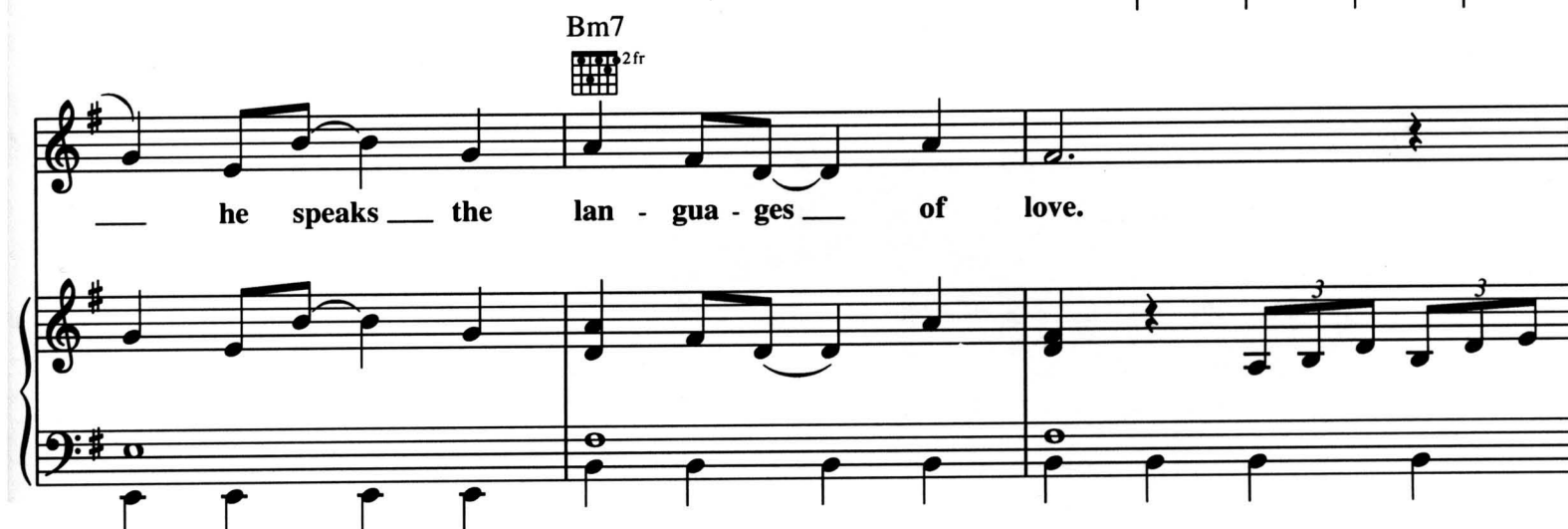
share the wine. _ Call me!

Em A G Em



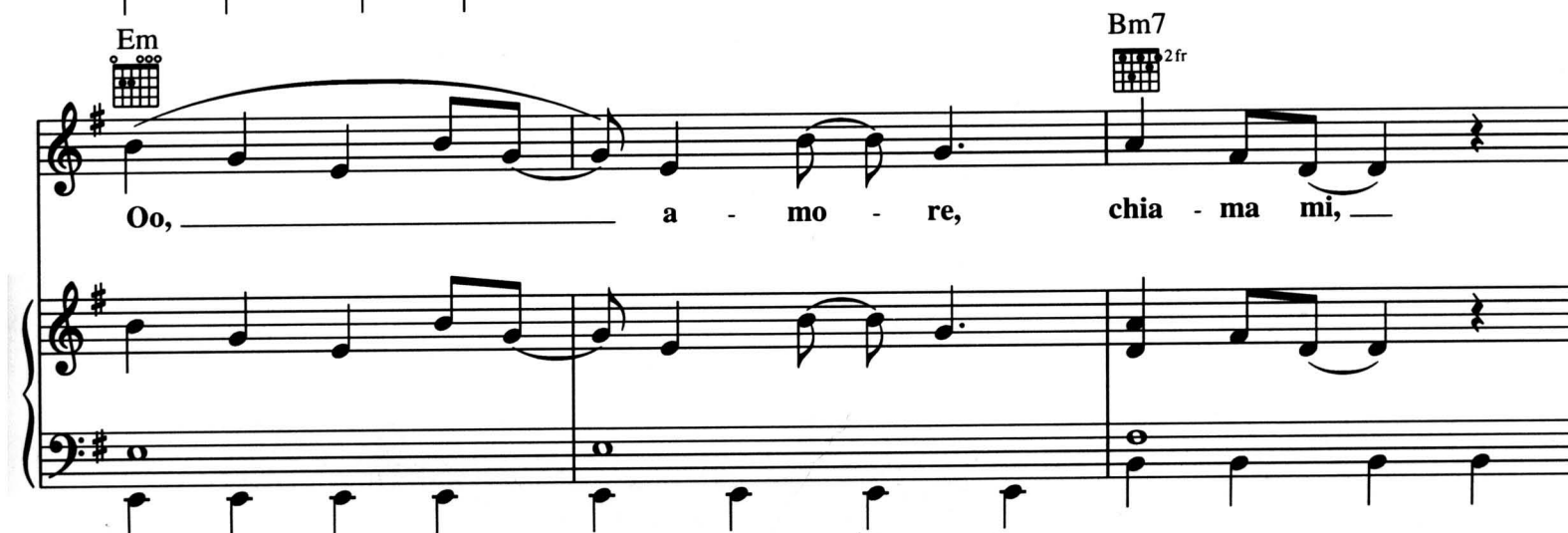
Oo, _

Bm7 2fr



_ he speaks _ the lan - gua - ges _ of love.

Em Bm7 2fr



Oo, _ a - mo - re, chia - ma mi, _

F



chia - ma mi. Oo, ap - pelle moi,



C



mon cher - ie, ap - pelle moi, an - y - time, -



Dm



an - y - place, an - y - where, an - y - way, -



Bb



an - y - time, -



G7



an - y - place, — an - y - where, — an - y day. —

A



Call me, —

Dm




F




in my life call me,

G



Bb



Repeat and Fade

call me an - y, an - y - time. — Call me, —

BAD MEDICINE

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and DESMOND CHILD

Driving Rock

E(no 3rd) **E7(no 3rd)** **E6(no 3rd)** **E7(no 3rd)**

E(no 3rd) **E7(no 3rd)** **E6(no 3rd)** **E7(no 3rd)**

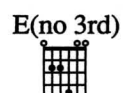
E(no 3rd) **A** **E** **A**

G **E** **A** **E**

R.H. f

Your love — is like bad med - i - cine. Bad med - i - cine is

what I — need. — Oh. — Shake it up — just like bad med - i - cine.



There ain't no doc-tor that can cure my di-sease._

A(no 3rd) G(no 3rd)E(no 3rd)



Bad med-i-cine. I _

E(no 3rd)



A(no 3rd)



G(no 3rd)



ain't got a fe-ver, got a per-ma-nent di-sease and it-'ll
don't need no nee-dle to be giv-ing me a thrill and I don't

E7(no 3rd)



A(no 3rd)






G(no 3rd)






take more than a doc-tor to pres-cribe a rem-e-dy. I _
need no an-es-the-sia or a nurse to bring a pill. I got a

A  G(no 3rd) 






— got lots of mon - ey but it is - n't what I need. Gon - na
 dir - ty down ad - dic - tion. It does - n't leave a track. I got a

E7(no 3rd)  A(no 3rd)  G(no 3rd) 

take more than a shot to get this poi - son out of me. And
 jones for your af - fec - tion like a mon - key on my back. There

B  E  A/E 

I got all the symp-toms, count 'em one two three. — first you need. — } That's what you get for
 ain't no par - a - med - ic gon - na save this heart at - tack. What you need. — }

B/E  E  A/E  B/E  E 

Then you bleed. And when you're on your
 fall - ing in love. — You get a lit - tle bit it's nev - er e - nough. —

F#  knees.
 B/F#  That's what you get for fall - ing in love. — Now — this boy's ad - dict - ed 'cause your
 E/F#  kiss is the drug. — Oh. — Your love — is like bad med - i - cine.
 F# 
 D 
 B 
 E(no 3rd) 
 A 
 E 
 A 
 G 
 E 
 Bad med - i - cine is what I — need, — Oh. — Shake it up — just like
 A 
 E 
 A 
 G 
 E 
 bad med - i - cine. { There ain't no doc - tor that can cure my di - sease. —
 So let's play doc - tor, ba - by, cure my di - sease. —

G(no 3rd) A 1 E(no 3rd) 2 E(no 3rd)

Bad, bad med-i- cine. I — med - i - cine. is

what I want. — Bad, bad med - i - cine. Oh. It's

no chord

what I need. — I need a res - pi - ra - tor 'cause I'm run - ning out of breath. Oh, you're an

B

all night gen - e - ra - tor wrapped in stock-ings and a dress. When you find your med-i - cine you



no chord

take what you can get. 'Cause if there's some - thing bet-ter ba - by, well they

have-n't found it yet. Oh. Your love — is like } bad med - i - cine.
Your love, —

Bad med - i - cine is what I — need, — Oh. — Shake it up — just like

bad med - i - cine.

{ There ain't no doc - tor that can cure my di - sease. —
Your love's the po - tion that can cure my di - sease. —

Repeat and Fade

COLD-HEARTED

Words and Music by
ELLIOT WOLFF

Dance Rock

Gm
3

Eb
3

mf

1 **Gm/D**
2 **Gm/D** **Gm7**

He's a cold-heart-ed snake. _

Ebmaj7 **Dm7**

Look in - to his eyes. _ Oh, oh! _ He's been tell - ing lies. He's a

Gm7 **Ebmaj7**

lov - er boy at play. _ He don't play by rules Oh, oh, oh! _ Girl _

Dm7



Gm



— don't play the fool now.

1. you're the one giv - in' up the love
2. It was on - ly late last night

an - y - time he needs it.
he was out there sneak - in'.

But you turn your back and then he's
Then he called you up to check that

Dm7



Gm



off and run - ning with the crowd.
you were wait - ing by the phone.

You're the one to sac - ri - fice,
All the world's a can - dy store

an - y - thing to please him.
he's been trick or treat - in'.

Do you real - ly think he thinks a -
When it comes to true love girl with




bout you when he's out? } He's a cold-heart-ed snake. _ Look in - to his eyes. _
 him there's no one home. }





Oh, oh! _ He's been tell - ing lies. He's a lov - er boy at play. _




He don't play by rules Oh, _ oh, oh. _ Girl _ don't play the fool now.




Gm/D



Gm



Eb

1
Gm/D2
Gm/D

no chord

You de - serve some - bod - y bet - ter girl. —

He's c - cold as ice.

E \flat D Gm

Co - co-co-cold heart - ed

1

ooh ah, ah. Co - co - co - cold heart - ed sss _____ snake.

2

Gm7

sss snake. He's a cold - heart - ed snake. _ Look in - to his eyes. _

E♭maj7

Dm7

Gm7

Oh, oh! _ He's been tell - ing lies. He's a lov - er boy at play. _

E♭maj7

Dm7

Repeat and Fade

He don't play by rules. Oh, oh, oh. _ Girl _ don't play the fool. He's a

DON'T KNOW MUCH

Words and Music by BARRY MANN,
CYNTHIA WEIL and TOM SNOW

Tenderly

F



F/A



G/D



C



F



F/G



Csus



C



mf

C/E



F/A



G/B



Look at this face, I know the years are show - ing.

C



C/E



F



G/B



Look at this life, I still don't know where it's go - ing.

Am



Fmaj7



G



Em7



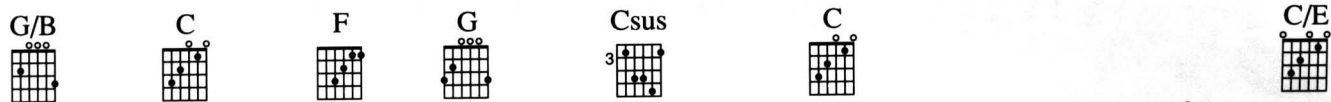
F



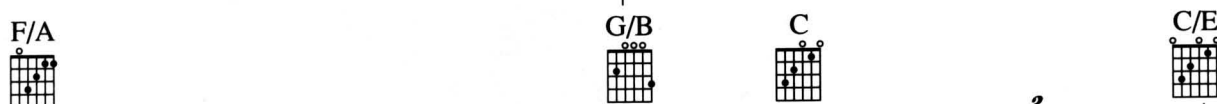
F/A



I don't know much, but I know I love you, and



that may be all I need to know. Look at these eyes,



they've nev - er seen what mat - ters. Look at these dreams, —



so beat - en and so bat - tered. I don't know much,



but I know I love you, and








that may be _____ all I I need to know.






So man - y ques - tions still left un - an - swered.



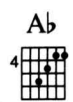
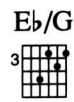
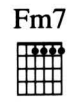
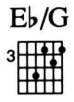
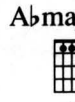
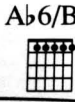


So much I've nev - er bro - ken through. —






And when I feel you near me some-times I see so clear - ly

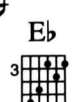
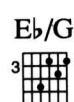
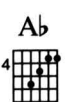
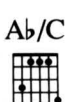
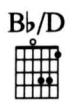
the on - ly truth I've ev - er known _____ is me and you. _____







Look at this man, so blessed with in-spi - ra - tion. _

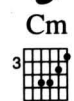
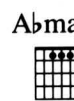
Look at this soul, _ still search-ing for sal - va - tion. _

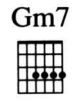
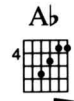






I don't know _____ much, but I know I love you, _____

Ab/C



Bb/D



Eb



Abmaj7



Bb



and that may be _____ all I need _ to

Eb



Eb/G



Ab



Bb



know.

I don't know _____ much,

but I know I love you,

and

Gm



Ab



Ab/C



B \flat /DE \flat A \flat maj7B \flat E \flat 

that may be _____ all I need _ to know.

Cm

A \flat maj7B \flat 

Gm

A \flat 

I don't know _____ much,

but I know I love you, _____

A \flat /CB \flat /DE \flat A \flat maj7B \flat 

and that may be _____ all there is to

E \flat susE \flat (add9)

know. _____

Woh. _____

DON'T TALK TO STRANGERS

Words and Music by
RICK SPRINGFIELD

Moderately

C#m11



C#m



G#m7



A/B



C#m11



C#m



G#m7



A/B

C#m11



C#m



G#m7



A/B

When you were just a young girl and still in school, _

How come you nev - er learned the gold - en rule? _ Don't talk to strange men, don't

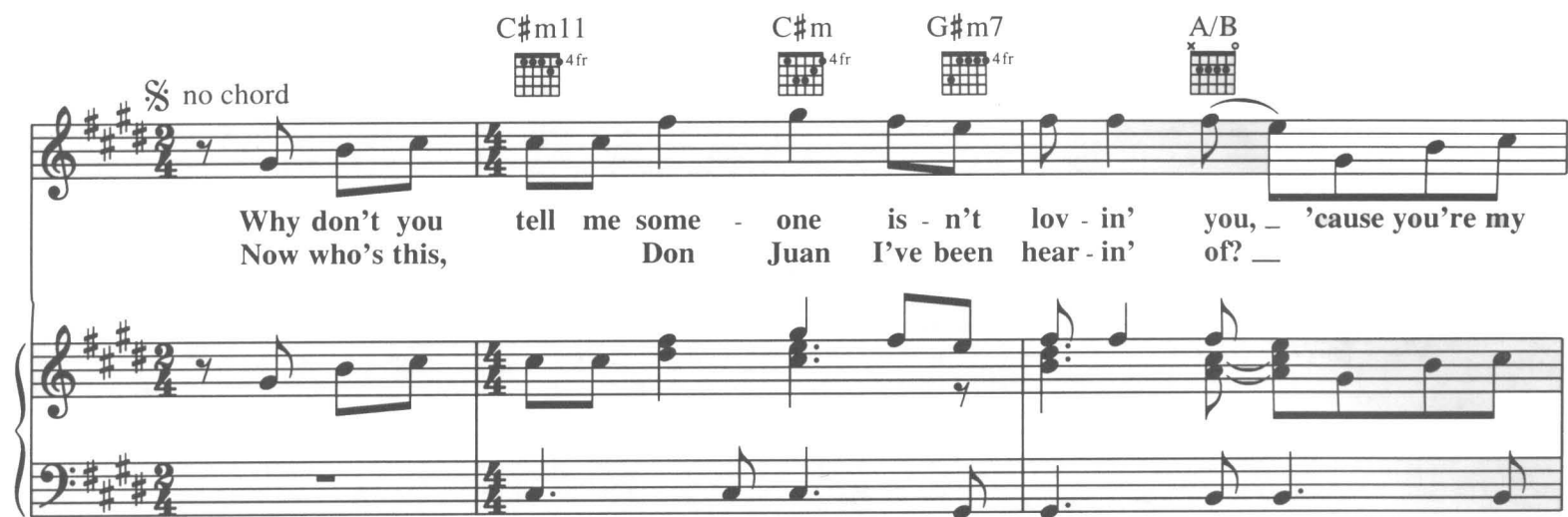
be a fool, _

I'm hear-in' sto-ries, I don't think that's cool!

no chord

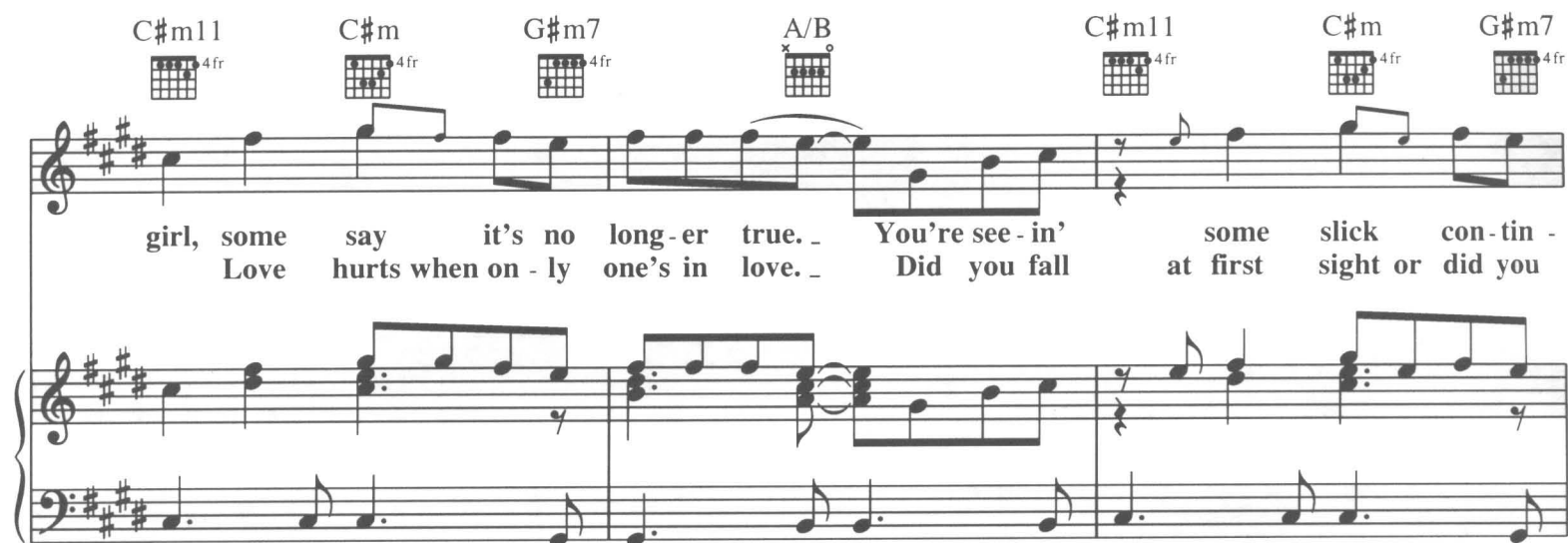
C#m11 4fr C#m 4fr G#m7 4fr A/B

Why don't you tell me some - one is - n't lov - in' you, - 'cause you're my
Now who's this, Don Juan I've been hear - in' of? -



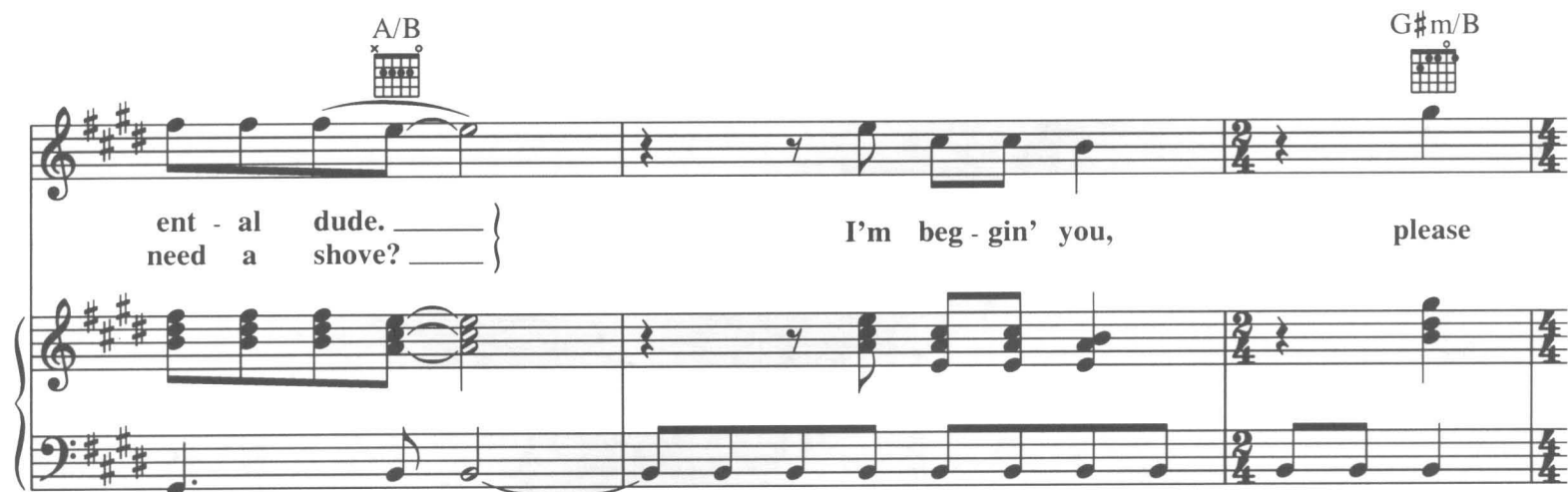
C#m11 4fr C#m 4fr G#m7 4fr A/B C#m11 4fr C#m 4fr G#m7 4fr

girl, some say it's no long - er true. - You're see - in' some slick con - tin -
Love hurts when on - ly one's in love. - Did you fall at first sight or did you



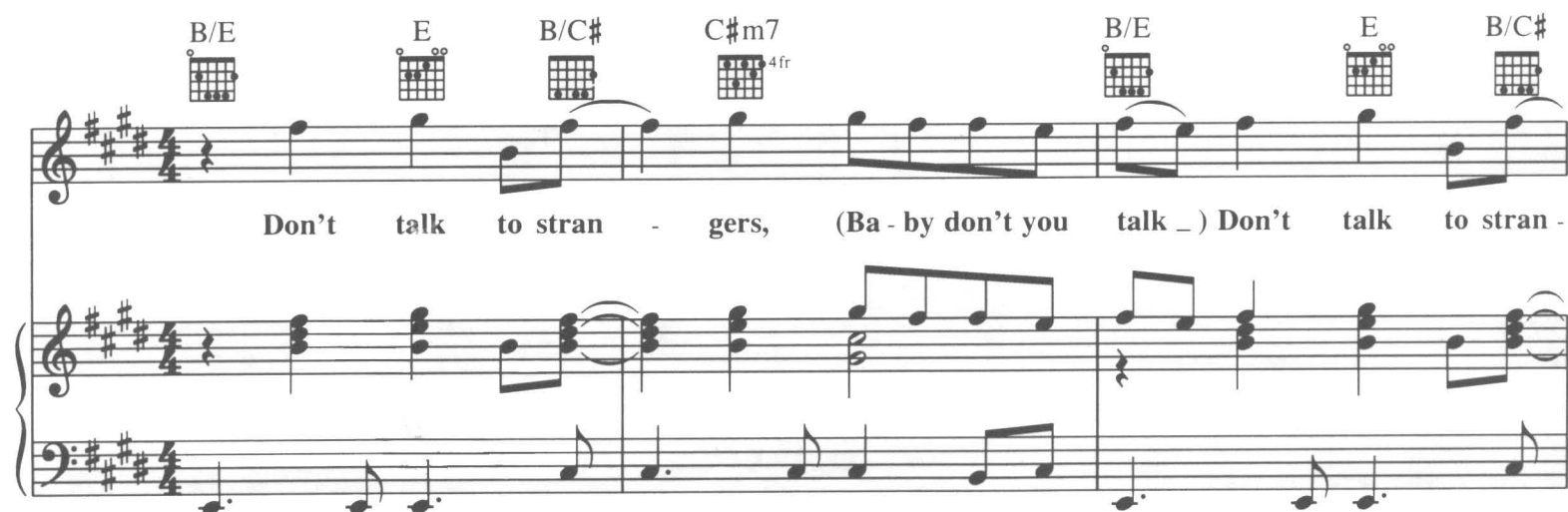
A/B G#m/B

ent - al dude. _____ } I'm beg - gin' you, please
need a shove? _____ }



B/E E B/C# C#m7 4fr B/E E B/C#

Don't talk to stran - gers, (Ba - by don't you talk -) Don't talk to stran -



Chord diagrams: C#m7 (4fr), B/A, E/A, B/A, E/A, C#m (4fr)

(You know he'll on - ly use you up)
 - gers Don't talk, don't talk, don't talk,

Chord diagrams: B/C#, C#m7 (4fr), B/C#, C#m7 (4fr), B/A, E/A

don't talk, Don't talk to them Don't talk,

Chord diagrams: B/A, E/A, C#m7 (4fr)

To Coda ⊕
 Don't talk. Now tell me,

no chord

Chord diagrams: C#m11 (4fr), C#m (4fr), G#m7 (4fr), A/B, C#m11 (4fr), C#m (4fr), G#m7 (4fr)

how's life in the big ci - ty? — I hear the com - pe - ti - tion's tough, ba - by,

A/B C#m11 C#m G#m7

that's a pit - y, — and ev - 'ry man's an ac - tor, ev - 'ry

A/B G#m7 D.S. al Coda

girl is pret - ty. I don't like what's get - tin' back to me.

CODA

B A E/G#

Fais l'a - mour a - vec moi .

B A E/G# B

(What _she say? _) Vien dor-mir mon a - mour — Don-nes moi .

ton coeur ce soir — I'm beg-gin' you: Don't talk to stran-

- gers, (Ba-by don't you talk _) Don't talk to stran - gers (You know he'll on - ly

use you up) Don't talk, don't talk, don't talk, — don't talk,

Don't talk to, — Don't talk, Don't talk. Repeat and Fade

Chords: A, E/G#, A, B, B/E, E, B/C#, C#m7, B/E, E, B/C#, C#m7, B/A, E/A, B/A, E/A, C#m, B/C#, C#m7, B/C#, C#m7, B/A, E/A, B/A, E/A

Chord diagrams shown above the guitar line:

- A: 1st fret, 2nd string open, 3rd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string open.
- E/G#: 1st fret, 2nd string open, 3rd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string open.
- A: 1st fret, 2nd string open, 3rd string 1st fret, 4th string 2nd fret, 5th string 2nd fret, 6th string open.
- B: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/E: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/C#: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C#m7: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/E: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/C#: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C#m7: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C#m: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/C#: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C#m7: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/C#: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- C#m7: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- B/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.
- E/A: 2nd fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 2nd fret, 6th string 2nd fret.

ETERNAL FLAME

Words and Music by BILLY STEINBERG,
TOM KELLY and SUSANNA HOFFS

Moderately Steady Beat

G **Gsus** **G** **Gsus**

mf

G **Em7** **C** **D**

Close your eyes, — give me your hand, — dar - ling.
I be - lieve — it's meant to — be, — dar - ling.

G **Em7** **C** **D**

Do you feel — my heart beat — ing? Do you un - der-stand? —
I watch you when you are sleep — ing. You be - long to me. —

Em7 B7 Em7 A7 To Coda ⊕

Do you feel the same? — Am I on - ly

1 D Bm Am7

dream - ing? Is this burn - ing

2 D Bm7

an e - ter - nal flame? dream - ing or

Am7

is this burn - ing an e - ter - nal flame?






Say my name, — sun shines through the rain, — a whole








life so lone - ly, and then come and ease — the pain. —






I don't wan - na lose this feel - ing,








oh. —

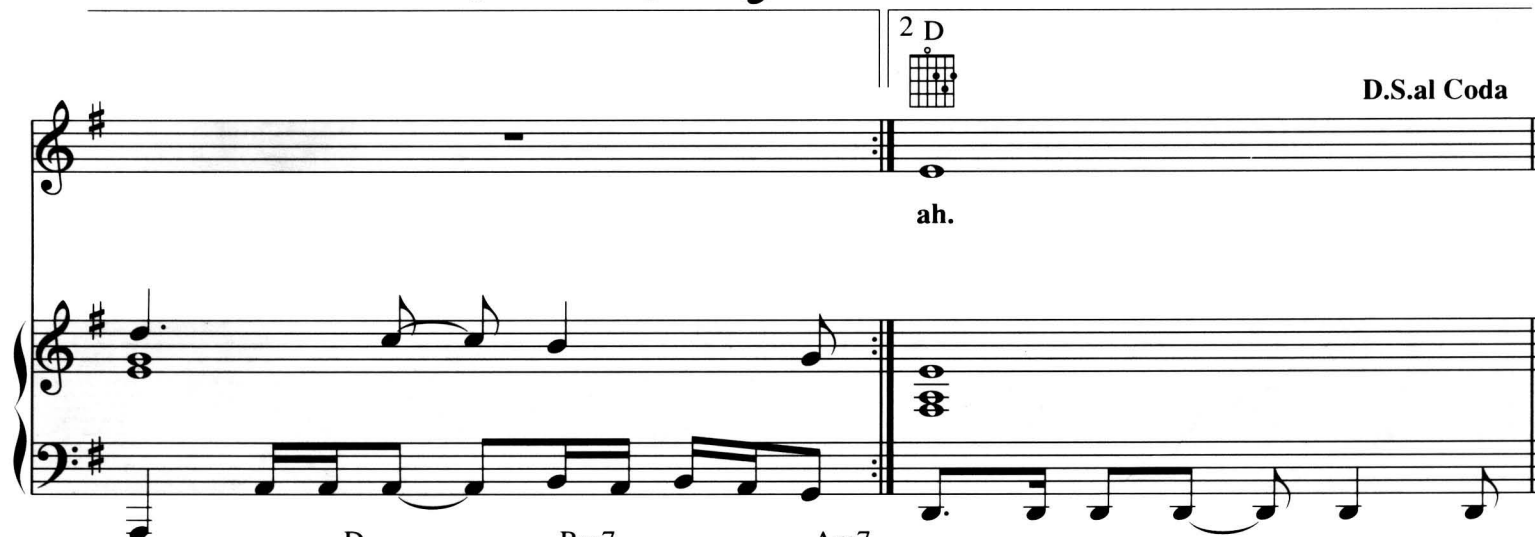
Chord diagrams: D, Bm7, Am7



2 D

D.S.al Coda

ah.



CODA

Chord diagrams: D, Bm7, Am7

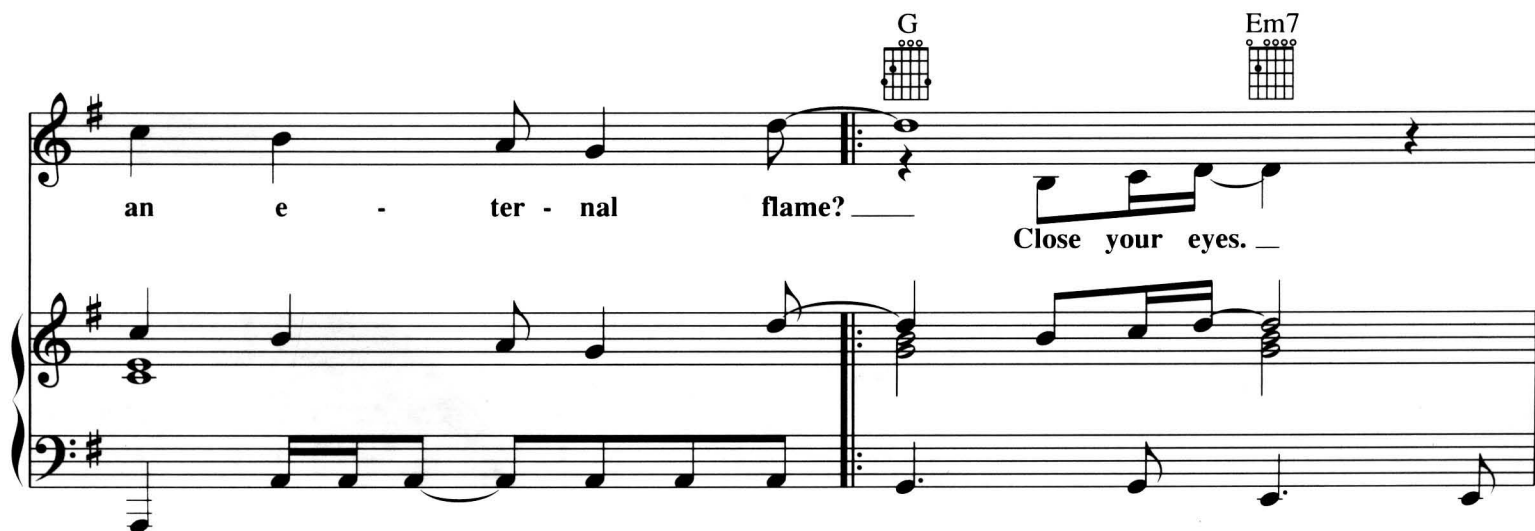
dream - ing or is this burn - ing







Chord diagrams: G, Em7







an e - ter - nal flame? —

Close your eyes. —






Give me your hand, — dar - ling. Do you feel — my heart beat -

- ing? Do you un - der - stand? — Do you feel the same? — Am I on - ly

dream - ing? Is this burn - ing an e - ter - nal flame? —

Repeat and Fade

EVEN THE NIGHTS ARE BETTER

Words and Music by J. L. WALLACE,
TERRY SKINNER and KEN BELL

Moderately

C



Fm/C



Gm/C



Fm/C



C



Fm



Gm/C



Fm/C



The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It consists of four measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a simple bass line. Chord diagrams are provided above the staff for each measure: C, Fm/C, Gm/C, Fm/C, C, Fm, Gm/C, and Fm/C.

C



E♭



Dm



C



Fm/C



The first verse begins with a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'I You, I was the lone - ly one, - you know just what - to do, -'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord diagrams are provided above the staff for each measure: C, E♭, Dm, C, and Fm/C.

C



Fm/C



C



The second verse continues with a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Won-der-ing what - went wrong, - 'Cause you have been lone - ly, too, - Why love - And you showed'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord diagrams are provided above the staff for each measure: C, Fm/C, and C.

G/C F/C E \flat Dm Gm C

had gone — and left me lone - ly. — I,
me how — to ease the pain. — And — you did

Fm/C C Fm/C

I was so — con - fused, — Feel - in' like I just been used, —
more than end a brok - en heart, — 'Cause now you've made a fire — start, —

C G/C F/C E \flat Dm B \flat

Then you came — to me — and my lone-li - ness left — me.
And I, — I can see — that you feel — the same — way.

E \flat maj7 A \flat maj7 E \flat /G

I used to think I was tied to a heart - ache, — That was the heart - break, but
I nev - er dreamed there'd be some - one to hold me, — un - til you told me, and

C7 Bb/D C/E Fm7 Bb7

now that I found you: } E - ven the nights _ are bet - ter,
now that I found you: }

Ebmaj7 Cm7 Fm7

now that we're here _ to - geth - er; E - ven the nights _ are bet -

Bb7 C

- ter since I found _ you. _ Oh, _

Fm7 Bb7 Ebmaj7

e - ven the days _ are bright - er when some-one you love's _ be - side _

Chord diagrams: Cm7, Fm7, Bb7

ya; E - ven the nights _ are bet - ter since I found _

1 G 2 C

you. _ you. _

Chord diagrams: Fm7, Bb7, Ebmaj7, Cm7

Chord diagrams: Fm7, Bb7, C

Fmaj7 Bbmaj7 F/A

I nev - er dreamed there'd be some - one to hold me — un - til you told me, and

D7 C/E D7/F# Gm7 C7

now that I found_ you: E - ven the nights _ are bet - ter,
E - ven the days _ are bright - er, when

Fmaj7 Dm7 Gm7

now that we're here_ to - geth - er; E - ven the nights _ are bet -
some-one you love's_ be - side _ ya; E - ven the nights _ are bet -

C7 D D7 C/E D7/F#

- ter since I found _ you. — Oh, —
- ter since I found _ you. — Oh, —

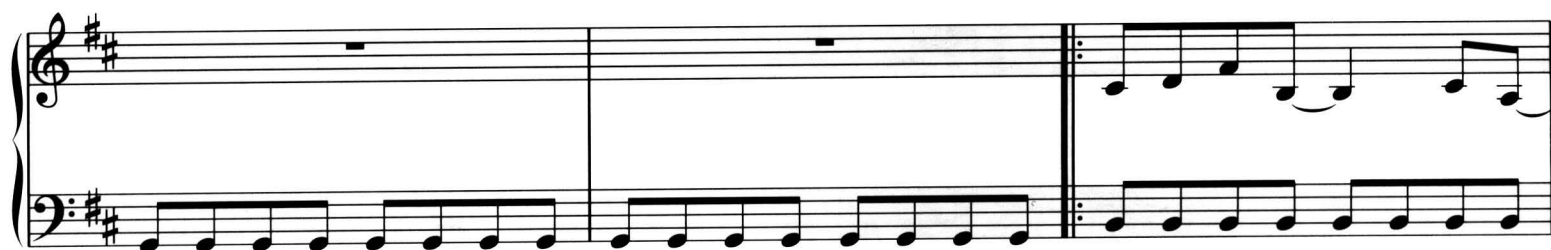
Repeat and Fade

EYE IN THE SKY

Word and Music by ALAN PARSONS
and ERIC WOOLFSON

Moderately

mp

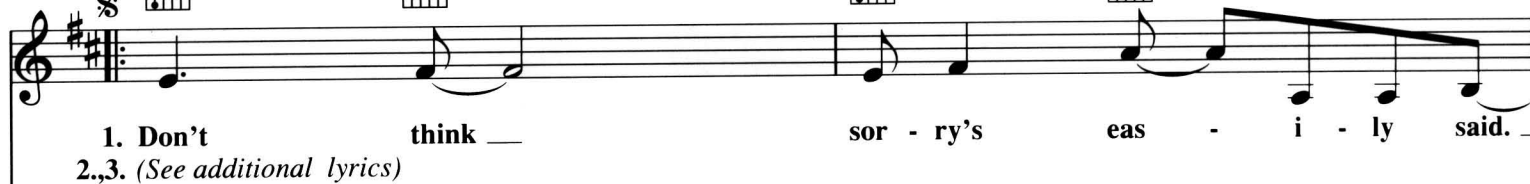


D(add9)

D

D(add9)

D



mf





don't try —






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





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

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




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



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

1 2,3 I am the

D(add9) D D9 D

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

F#m7 D(add9) D

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

D(add9)



D



F#m7



deal-ing with fools;

I can cheat _ you blind._

And

I don't need to see an - y more _

to know _ that

I can read _ your mind._

(Look-ing at you. _

I can read _ your mind._

Look-ing at you._

Bm7



I can read _ your mind. _

Look-ing at you. _)

I can read _ your mind._

1 D.S. 2

I am the

3 Bm9

(Begin instrumental solo, ad lib.)

G Repeat ad lib. and Fade

Additional Lyrics

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

EVERYTIME YOU GO AWAY

Medium Slow

F

Fmaj7

Bb(add9)

Words and Music by
DARYL HALL

mf

Hey, ——— Go if we can't solve an-y
on and go

prob - lems, — then why do we lose — so man - y
free, may - be you're too close to

tears? ——— Oh, ——— you ———
see. ——— I can feel your bod - y move, —

Am



Bb



go a - gain

when the lead - ing man ap - pears.
does - n't mean that much to me.

C



Dm



I can't Al go on

A7



Bb

ways the same theme;
sing - ing the same theme;'cause can't you see we've got
can't you see we've got

Bdim



F

ev' - ry - thing go - ing on and on and on.
ev' - ry - thing ba - by, e - ven though you know,

Ev' - ry - time you

Sheet music for a song, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The music is divided into four systems, each with a vocal staff and a piano staff.

System 1:

- Vocal: go a - way, — you take a piece of me with_ you.
- Chords: Dm, Gm, C.

System 2:

- Vocal: Ev' - ry - time you go a - way, — you take a piece of
- Chords: F, Dm, Gm.

System 3:

- Vocal: me with_ you.
- Chords: C, F, Bb(add9).

System 4:

- Chords: Csus, C, F.

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and rests. The chord diagrams are provided for each system.

Bbmaj7



Csus



C



Dm



A7



Bb



I can't go on sing-ing the same theme, 'cause ba-by, can't you see we got

Bdim



F



Dm



ev'-ry-thing go-ing on and on and on. Ev'-ry-time you go a-way,

Gm



C



F



Repeat and Fade

you take a piece of me with-you. Ev'-ry-time you

FOOTLOOSE

(Theme From The Paramount Motion Picture "FOOTLOOSE")

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

Fast



D/E



The piano accompaniment for the first system, featuring a treble and bass staff in D major. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.



I been work - in' — so hard. I'm punch - in'
You're play - in' — so cool, o - bey - ing

The piano accompaniment for the second system, continuing the melody and bass line from the first system.



my — card. Eight hours, for what?
ev - 'ry rule. Dig way down in your heart

The piano accompaniment for the third system, featuring a treble and bass staff in D major. The melody in the treble staff includes a long note with a fermata, while the bass staff continues with eighth notes.



Oh, tell me what I got. I've got this
you're burn - in', yearn - in' for some, some - bod - y to

feel in' — that time's just hold in' me down..
tell you — that life ain't pass - in' you by. —

A

Omit 2nd time

D

I'll hit the ceil in',
I'm try - in' to tell you —

D#dim **B7** **E**

or else I'll tear up this town.
it will if you don't e - ven fly.

F#m7



Gdim7



E/G#



no chord

no chord

To - night I got - ta cut
if you'd on - ly cut

You can fly _____

A



D/A



A



D



(1.,3.) loose,
(2.) loose,

foot - loose;
foot - loose;

kick - off your Sun - day
kick - off your Sun - day

A



shoes.
shoes.

Please,
Ooh - ee,

D/A



A



Lou - ise,
Ma - rie,

D



A



D/A



pull shake me off - of my knees.
it, shake - it for me.

Jack,
Whoa,

get
Mi -

A D A

back; lo, come — on, be- fore we crack. go.

come — on, come on let's go.

D/A A

Lose Lose your blues, ev - 'ry- bod - y cut foot -

your blues,

To Coda 1 G D

A

loose.

2 G D A no chord

ev - 'ry- bod - y cut foot - loose. Cut foot - loose.

Cut foot - loose.

First, you've got ___ to turn ___ me a - round, ___ sec-ond, and put, ___ your feet.

___ on the ground. ___ Third, now, take a hold ___ of your soul. ___

E7#9

no chord

D.S. al Coda

I'm turn-in' it

CODA



no chord



no chord

ev - 'ry-bod - y cut, ev - 'ry - bod - y cut,

ev - 'ry-bod - y cut, ev - 'ry -



no chord



no chord

bod - y cut,

ev - 'ry-bod - y cut,

ev - 'ry - bod - y cut,

ev - 'ry-bod - y,



ev - 'ry-bod - y cut foot - loose.

THE HEAT IS ON

(From The Paramount Motion Picture "BEVERLY HILLS COP")

Words by KEITH FORSEY
Music by HAROLD FALTERMEYER

Moderately Fast



First system of the piano introduction. The right hand features eighth-note patterns, and the left hand plays a steady eighth-note accompaniment. A C7 chord diagram is shown above the first measure.

1 2

C7

The heat is on,

Second system of the score. It includes the vocal melody and piano accompaniment for the first line of the song. A first ending bracket is shown above the vocal line, and a C7 chord diagram is shown above the second measure of the vocal line.

on the street, in - side your

Third system of the score. It includes the vocal melody and piano accompaniment for the second line of the song.

F7

head, on ev - 'ry beat.

Fourth system of the score. It includes the vocal melody and piano accompaniment for the third line of the song. An F7 chord diagram is shown above the first measure of the vocal line.

C7






And the beat's a - live, - deep in - side.

First system of musical notation. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a steady eighth-note bass line and a more melodic right-hand part.

The pres - sure's high, -

Second system of musical notation. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

B♭maj7/C 6fr C F7



just to stay a - live. 'Cause the heat is on. —

Third system of musical notation. The vocal line includes the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

C7



Fourth system of musical notation. The vocal line is mostly empty, suggesting a sustained note or a break. The piano accompaniment continues with the same rhythmic pattern.

C F/A

Oh oh oh oh, oh oh oh oh, caught _

Bb Bb/D Eb F C

— up in the ac-tion, I'll — be look-ing out for you. Oh oh oh oh,

Gm7

oh oh oh oh, tell — me you can feel it; tell — me you can feel it; tell _

To Coda ⊕ no chord C7

— me do you feel it? — The heat is on.

The heat is on, — on — the street. — The heat is

on. The heat is on.

F7

The heat is... on!

no chord

C7

Vocal 1st time only

1-3

4

C

F/A

Oh oh oh oh, oh oh oh oh, caught _

Bb

Bb/D

Eb 3fr

F

C

_ up in the ac-tion, I'll _ be look-ing out for you. Oh oh oh oh,

Gm7 3fr

oh oh oh oh, tell _ me you can feel it; tell _ me you can feel it; tell _

C7

no chord

D.S. al Coda

_ me do you feel it? _ The heat is

CODA

no chord

C7



The heat is on,
on.

on _ the street. _
The heat is on. _

The heat is
The heat is

on, _ in-side your head. _ The heat is on, on ev - 'ry beat. _
on, _ the pres-sure's high. _ The heat is on, the pres-sure's high. _

1 F7

The heat is on. The heat is

2 F7

The heat is on. The heat is...

no chord

C7

on!
Vocal tacet 1st time only

1

2

The heat is

on.

The heat is

Repeat ad lib. and Fade

on.

The heat is

GIRLS JUST WANT TO HAVE FUN

Words and Music by
ROBERT HAZARD

Bright Rock

G

Em7

mf

C **D** **G**

I come home in the morn - ing light. _ My moth -
The phone rings in the mid-dle of the night. My fa -
Some boys take a beau-ti-ful girl _ and hide.

Em

- er says, "When _ you gon - na live your life right?" _
- ther yells, "What _ you gon - na do with your life?" _
_ her a - way _ from _ the rest of the world. _

C



Oh, Moth-er dear, - we're not the for - tu - nate ones. And
 Oh, Dad-dy dear, - you know you're still num - ber one. But
 I want to be — the one to walk in — the sun. Oh,

Em D C





girls, girls, girls, } they want to have fu - un. Oh, — girls just want to have

1 Em D





G Em7



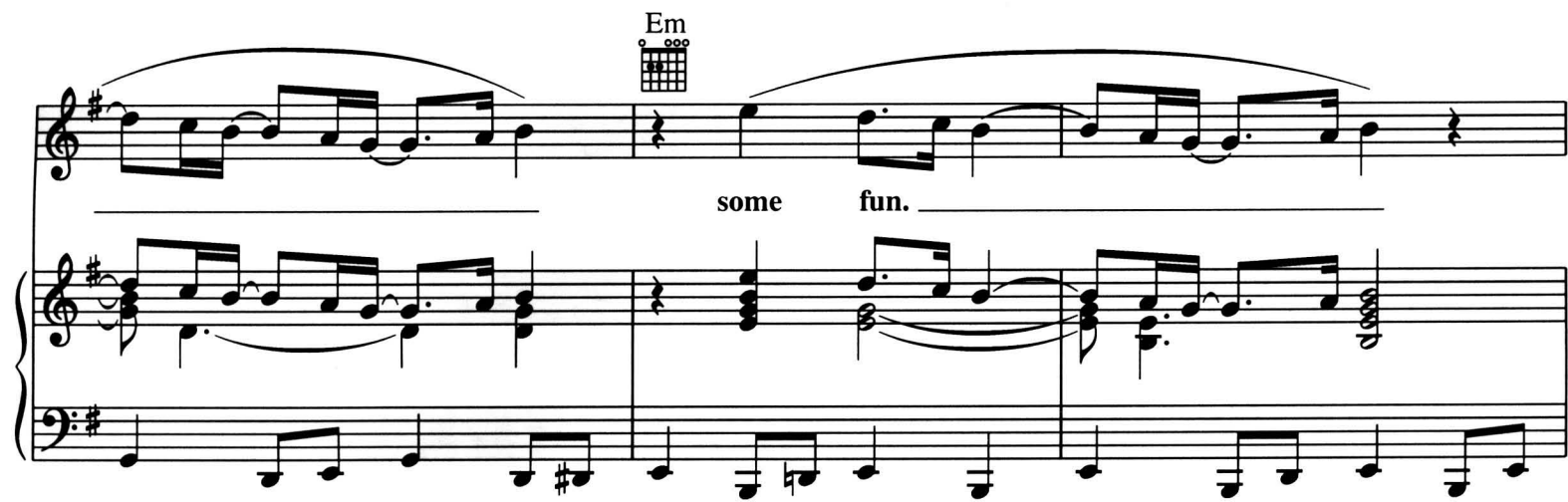

fun. —

C D 2 Em D G

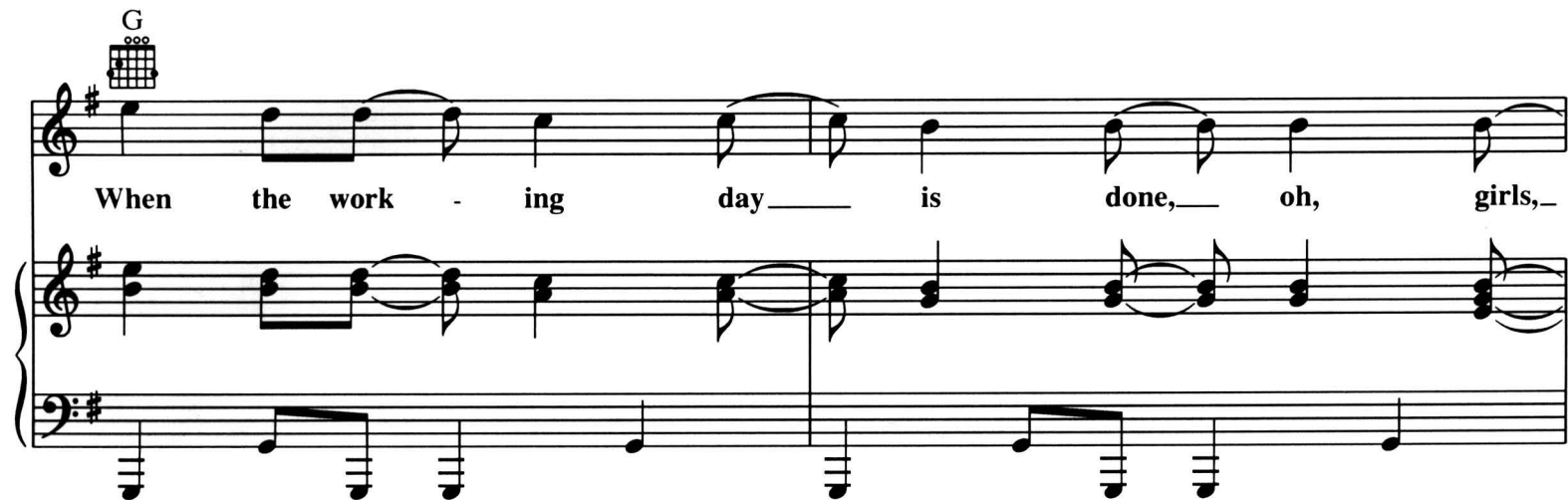



girls just want to have... That's all they real - ly want: —



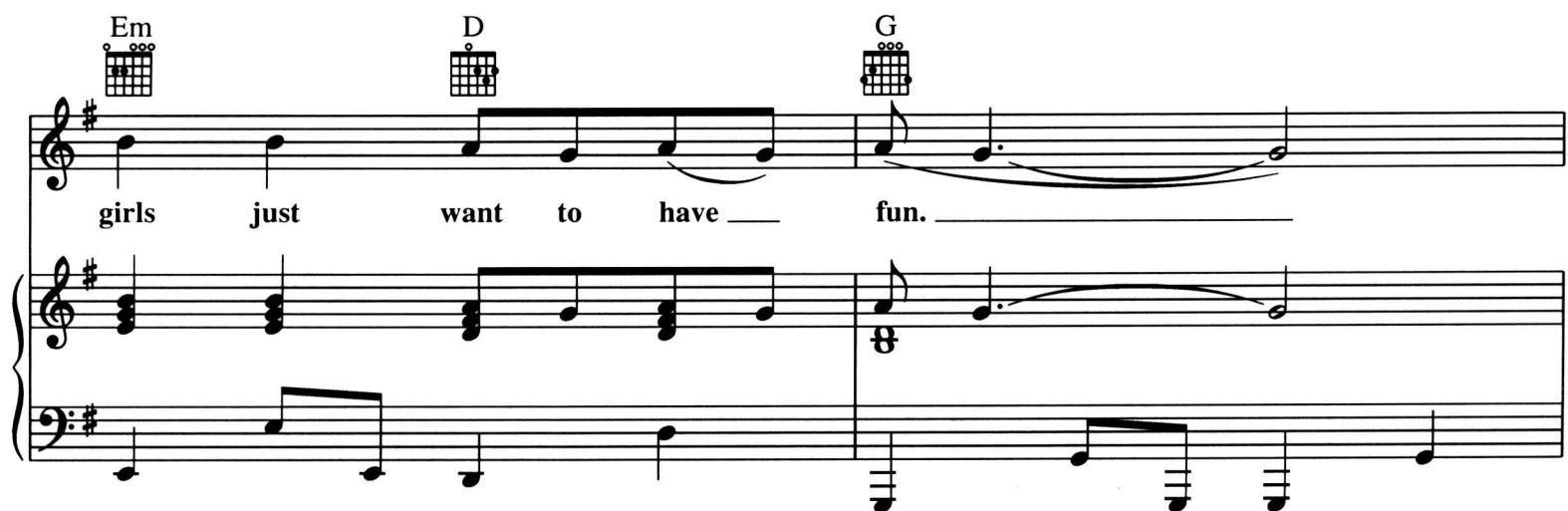
some fun.



When the work - ing day ____ is done, oh, girls, -



they want to have fu - un. Oh, ____



girls just want to have ____ fun. ____

D.S. (no repeats)
al Coda

Em7

To Coda ⊕

C D

CODA ⊕

C D G Em C D

They just wan-na, they just wan-na. _____

G Em C D G

They just wan-na, they just wan-na. _____ Girls, _____

Em C D G Em C D

girls just want to have fu - un. _____

Repeat and Fade

HARD TO SAY I'M SORRY

Words and Music by PETER CETERA
and DAVID FOSTER

Moderately

Chord diagrams: E, A/C#, B/D# B/C# 4fr, G#/B# 8fr, C#m C#m/B 4fr, F#/A#

mf

poco rall. *a tempo*

Chord diagrams: E, G#m7 4fr

Ev - 'ry - bod - y needs a lit - tle time a - way, — I heard her say,

Chord diagrams: A, B, C#m 4fr, B, E

from each oth - er. E - ven lov - ers need a hol - i - day,

G#m7 4fr A B C#m 4fr B

far a - way - from each oth - er.

Hold _____ me now. _ It's hard for me to say I'm sor - ry.

C#m 4fr F#m7 E/B B A/E E

I just want you to stay. _ Af - ter all _ that we've been

C#m 4fr F#m7 Bsus 2fr B E A/C#

through, I will make it up _ to you. _ I'll prom - ise to.

B/D# 4fr B/C# G#/B# 8fr C#m 4fr C#m/B F#/A# E/B B C#m7 4fr B/D# 4fr



To Coda

And af - ter all that's been said _____ and done, you're just _



_____ the part _ of me _ I can't _____ let go.





Could-n't stand to be kept a - way, _




just for the day, _

from your bod - y.

E  G#m7 





Would - n't wan - na be swept a - way, —

A  B  C#m  B 

far a - way, from the one that I love.

C#m  F#m7  E/B  B  A/E  E  E/D# 

Hold — me now. — It's hard for me to say I'm sor - ry.

C#m  F#m7  Bsus  B 

I just want you to know. —



Hold — me now —

I real-ly want to tell you I'm sor - ry.



D.S. al Coda

I could nev - er let you go.

CODA



— the part — of me — I can't — let go.



Af - ter all that we've _ been through,

I will make it up _

Em Em/D A/C# G/D D G C/E

— to you. — I'll prom - ise to. *Guitar solo*

D/F# D/E B/D# 4fr Em Em/D A/C# G/D D

Solo ends

G C/E D/F# D/E B/D# 4fr Em Em/D A/C# Am/C

You're gon-na be — the luck - y one. —

Bsus 2fr B E

rall.

I PLEDGE MY LOVE

Very slowly

Gm7/C



Words by DINO FEKARIS
Music by DINO FEKARIS and FREDDIE PERREN

Ooh, ooh, ooh, ooh, wee, ooh, al-ways to-geth-er, to-geth-er for-ev-er,

mp

al-ways to-geth-er for-ev-er. I will love you 'til the day I die... I know this now and my love won't run dry.---

F

Dm

You came a-long, my life has be-gun; Two hearts are now beat-ing as though they were one.---

Gm

C7

F **Dm**

Like the stars that make the night so bright— you shine on me with a love that's so right, — A
 Like a riv - er finds the deep blue sea, — love took your hand and led you to me. —
 I'm so proud to have you by my side — you be my strength and I'll be your guide. —

Gm **C7**

love that is last - ing, a love that's so pure, each time I feel it, it makes me more sure. — }
 This is the "us" — that I'll nev - er for - get, both spark - ling with love, both hap - py we met. — }
 You are the one — you're a dream that is real, heav - en has sent you it's love that I feel. — }

Am **Dm** **Gm7**

I know — with all my heart, — we'll nev - er part, — For this is the day { when our love comes a - live, and I
 that our love comes a - live, and I




C7 **F** **Dm**

mean what I say as I stand here — say - ing: { I pledge my love to — you.
 mean what I say if some - one should ask me, }



mf

Gm  **C7**  **Am** 


I pledge my love is true. I pledge my

Dm  **Gm**  **C7** 

life to you, I do, my dear, I do, my dear.

C7  **Fsus**  **F**  **Dm** 

do, my dear, I do. I pledge my

Gm  **Bbm6**  **F** 

love to you.

I'M SO EXCITED

Words and Music by TREVOR LAWRENCE, JUNE POINTER,
RUTH POINTER and ANITA POINTER

Strong, steady beat

Gm7



Bb/C



Cm7



Bb/C



Cm7



First system of musical notation for 'I'm So Excited'. It features a piano introduction in 4/4 time with a strong, steady beat. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line is in the left hand, starting with a half note G2, followed by a quarter note A2, and then a half note Bb2. The key signature has two flats (Bb and Eb).

Bb/C



Cm7



Bb/Eb



Eb



Bb/Eb



Eb



1 Bb/Eb



Eb



2 Eb/Bb



Bb



Second system of musical notation. The melody continues with a half note C5, followed by a quarter note D5, and then a half note Eb5. The bass line continues with a half note G2, followed by a quarter note A2, and then a half note Bb2.

2 Bb/Eb



3 Eb



Cm/Bb



Bb



Third system of musical notation. The melody continues with a half note F5, followed by a quarter note G5, and then a half note A5. The bass line continues with a half note G2, followed by a quarter note A2, and then a half note Bb2.

To-night, —

Fourth system of musical notation. The melody continues with a half note Bb5, followed by a quarter note C6, and then a half note D6. The bass line continues with a half note G2, followed by a quarter note A2, and then a half note Bb2.

Gm7



Bb/C



Eb/C



Fifth system of musical notation. The melody continues with a half note E6, followed by a quarter note F6, and then a half note G6. The bass line continues with a half note G2, followed by a quarter note A2, and then a half note Bb2.

to - night — we're gon - na make — it hap - pen,

(Instrumental)

Sixth system of musical notation. The melody continues with a half note A6, followed by a quarter note B6, and then a half note C7. The bass line continues with a half note G2, followed by a quarter note A2, and then a half note Bb2.

B \flat /E \flat E \flat E \flat /B \flat

to - night — we'll put — all oth - er things — a - side.

B \flat

Gm7

Get in — this time — and

B \flat /CE \flat /C

show me some — af - fec - tion, we're

B \flat /E \flat E \flat E \flat /B \flat B \flat

go - in' for — those pleas - ures in the night. —
(Instrumental ends)

no chord

Am7

I want to love you, — feel you, —

Gm7

Dm

Am7

wrap my - self a - round — you. I want to squeeze you, —

Gm7

please you, — I just can't get e - nough. — And if — you

Cm7

Bb/D

Cm7/F

no chord

move — real slow, — I'll let it go. — I'm so ex - cit -

- ed, and I just can't hide it,

I'm a - bout to lose con - trol and I think I like

it! I'm so ex - cit - ed,

and I just can't hide it, and




I know, I know, I know, — I know, I know I want you.

We should - n't e - ven think — a - bout — to - mor -






- row, sweet mem - o - ries — will





last a long, — long — time. — We'll

Gm7 Bb/C E♭/C
 have a good — time, — ba - by, don't — you wor - ry,
 and if we're still play - in' a - round, — boy, that's just
 fine. no chord Let's get ex - cit - ed,
 we just — can't hide — it,

B♭/E♭ E♭ E♭/B♭ B♭
 Gm

E♭

Chord Diagrams:

- E \flat** : 3rd fret, 1st string (F), 2nd string (G), 3rd string (A \flat), 4th string (B \flat), 5th string (C \flat), 6th string (D \flat).
- F**: 1st fret, 1st string (F), 2nd string (G), 3rd string (A \flat), 4th string (B \flat), 5th string (C \flat), 6th string (D \flat).
- G \flat** : 3rd fret, 1st string (F), 2nd string (G), 3rd string (A \flat), 4th string (B \flat), 5th string (C \flat), 6th string (D \flat).

Lyrics:

I'm a - bout to lose con - trol and I think I like it!

I'm so ex - cit - ed and I just can't hide

it, and I know, I know, I know,

I know, I know I want you, I want you!

D.S. and Fade

IF YOU LOVE SOMEBODY SET THEM FREE

Words and Music by
STING

Medium Fast

Dm9

G9

Dm9

Play 3 times

Free, free, set — them free. —

Free, free, set —

mf

G9

Dm7

G

F/A

G

— them free. — If you need — some-bod - y, —

(1,3) call my —
(2) just look in - to my

Dm7

G

F/A

G

Dm7

G

F/A

eyes, name. —

If you want — some-one,
or a whip - ping boy,



you can do the same.—
some-one to des - pise.—

If you want to keep
Or a pris-'ner



some-thing pre - cious,—
in the dark

got to lock it up and throw a-way the key.—
tied up in chains—you just can't see



You want to hold on to your pos - ses - sion,—
or a beast— in a gild-ed cage;—

don't e - ven
that's all some peo-



think a - bout me.
ple ev - er want to be.—

If you love— some-bod - y

if you love some-one, if you love

some-bod-y, if you love some-

one set them free. (Free, free, set them free) Set them

free. (Free, free, set them free) Set them free. (Free, free, set them free)

G

Bm7

Am7

Dm9

G

Am7

G

Dm9

G

Am7

G

Dm9

G

Am7

G To Coda Dm9 G Am7 1 G

— them free) Set them free. (Free, free, set — them free) If it's a mir-ror

Dm7 G 2 G F#sus

you want, — them free) You can't con-

F C/E C

trol an in - de - pen - dent heart, what you can't keep)

Gm7 F C/E

Can't tear the one you love a - part. (can't love what you

can't keep) For - ev - er con - di - tioned to be - lieve that we can't live, we can't

live here and be hap - py with less. — With so man - y rich - es, so —

man - y souls, with ev' - ry - thing we see that we want to pos - sess. If you

need some - bod - y, —

free. (Free, free, set them free) Set them

Repeat and Fade with vocal ad lib.

CODA

D.S. al Coda

Chords: C, Gm7, F, C/E, G, Dm7, Dm9, G, Am7, G

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (Bb). The tempo and style are not explicitly stated. The score is divided into several systems, each with a vocal staff and a piano staff. Chords are indicated above the vocal staff. The lyrics are written below the vocal staff. The score includes a Coda section and a 'D.S. al Coda' instruction. The final section is marked 'Repeat and Fade with vocal ad lib.' and features the lyrics 'free. (Free, free, set them free) Set them'.

LONGER

Words and Music by
DAN FOGELBERG

Moderate Ballad

mp

G **Am7** **Gmaj7/B** **C**


G **Am7** **Gmaj7/B** **C** **G** **Am7**

Gmaj7/B **C** **Bb** **D7/A** **G** **C/G** **D**

G **Am7** **Gmaj7/B** **C**

Long - er than — there've been fish - es in the o - cean,
 Strong - er than — an - y moun - tain cath - e - dral.
 Through the years. as the fi - re starts to mel - low,


G **Am7** **Gmaj7/B** **C**



high - er than — an - y bird ev - er flew, —
 tru - er than — an - y tree ev - er grew, —
 burn - ing lines — in the book of our lives. —

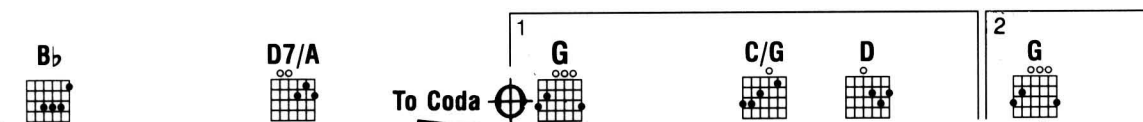
Though the

G **Am7** **Gmaj7/B** **C**



Long - er than — there've been stars up in the hea - vens, —
 Deep - er than — an - y for - est prim - e - val, —
 bind - ing cracks — and the pag - es start to yel - low, —

Bb **D7/A** **To Coda** **1 G** **C/G** **D** **2 G**



I've been in love — with you. —
 I am in love — with you. —
 I'll be in love — with you. —

F(add9)/C **C** **E \flat (add9)/B \flat** **B \flat**

I'll _____ bring fi - re in _____ the win - ters; _____

F(add9)/C **C** **E \flat (add9)/B \flat** **B \flat**

you'll _____ send show - ers in _____ the springs. _____ 3

F(add9)/C **C** **E \flat (add9)/B \flat** **B \flat**

We'll _____ fly through the falls and sum - mers with

D7sus/G **D7/F \sharp** **Dm7/F** **D7/F \sharp** **D.S.al Coda** **CODA** **G** **G/A**

love _____ on our _____ wings.

B \flat **D7/A** **G** **F(add9)/C** **C**

I'll be in love with you.

E \flat (add9)/B \flat **B \flat** **F(add9)/C** **C** **E \flat (add9)/B \flat** **B \flat**

F(add9)/C **C** **E \flat (add9)/B \flat** **B \flat** **D7sus/G** **D7/F \sharp** **Dm7/F** **D7/F \sharp**

G **A m 7** **G m aj7/B** **C**

Long - er than there've been fish - es in the o - cean,






high - er than_ an - y bird ev - er flew, —






Long - er than_ there've been stars up ³ in the hea - vens, —








I've been in love_ with you, — I am in love_ with you. —







JUST ONCE

Words by CYNTHIA WEIL

Music by BARRY MANN

Slowly

C

Dm/C

Cmaj7/E

Fmaj7

Fmaj7/G

G

C(add9)

Fmaj7

mf

I did give my best, but I
gave my all, but I

Em7

Am9

Dm7

G/F

guess my best was - n't good e - nough 'cause here we are back where we were be - fore,
think my all may have been too much 'cause Lord knows, we're not get - ting an - y - where,

Em7

Am(add9)

Am

Dm7

Gsus

G

Seems noth - ing ev - er chang - es, we're
It seems we're al - ways blow - in' what -

E7sus **E7** **Am(add9)** **Am/G** **Dm7** **C(add9)/E**

back to be - ing stran - gers — won - d'ring if — we ought — to stay — or
 ev - er we've got go - in' — And it seems at times — with all — we've got — we

F(add9) **F/G** **G** **F/G** **G** **C** **G/C**

head on out the door. — Just once — can't we
 have - n't got a prayer. — Just once — can't we

Gm7/C **C7/E** **Fmaj7** **C/E**

fig - ure out — what we — keep do - in' wrong? —
 fig - ure out — what we — keep do - in' wrong? —

Dm7 **G/F** **Em7** **Am(add9)** **Am**

Why we nev - er last — for ver - y long? — What are we do -
 Why the good — times nev - er last — for long? — Where are we go -

Dm7 **F/G** **G** **C** **G/C**

- in' wrong?
- ing wrong?

Just once
Just once

can't we
can't we

Gm7/C **C7/E** **Fmaj7** **C/E**



find a - way — to fin - 'lly make — it — 3 right? To
find a - way — to fin - 'lly make — it — 3 right? To

Dm7 **G/F** **Em7** **Am(add9)** **Am**

make the mag - ic last — for more — than — just one — night? — If
make the mag - ic last — for more — than — just one — night? — I




Dm7 **F/G**

we could just — get to — it, I know we could — break through — it. —
know we could — break through — it if





F/G  **Ab(add9)** 

we could just get to it. Just once I want to

3 3





Fm7  **Bbm7**  **Db/Eb** 

un - der - stand Why it al - ways comes back to good -

Ab(add9)  **Ab**  **B(add9)**  **G#m7** 

bye. Why can't we get our - selves in hand -

3 3

C#m7  **B(add9)/D#**  **E(add9)**  **B(add9)/D#** 

And ad - mit to one an - oth - er we're no good with - out each oth - er,

C#m7 **B(add9)/D#** **Em7** **G/A** **A**

Take the best and make_ it bet-ter, Find a way_ to stay_ to-geth - er

cresc.

D **A/D** **Am7/D** **D7/F#**

Just once_ can't we find a way_ to fin - 'lly make it_

Gmaj7 **D/F#** **Em7** **A/G**

right?_ Oh,_ to make the mag - ic last_ for more_ than_

F#m7 **Bm(add9)** **Bm** **Em7**

just one_ night?_ I know we could_ break through_ it if

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

we could just_ get to_ it just_ once.

D **A/D** **Gm/Bb** **G/A**

Woh_ we can get to it_ just

D **Em/D**

once.

Dmaj7/F# **Gmaj9** **Gmaj7/A** **G/A** **B(add9)**

rit.

KARMA CHAMELEON

Words and Music by GEORGE O'DOWD, JON MOSS,
MICHAEL CRAIG, ROY HAY and PHIL PICKETT

1

mf

2 Bb

Bb

F

Des - ert lov - ing in your eyes all the way
Hear your wick - ed words ev - 'ry day

Instrumental

Bb

if I lis - ten to your lies
and you used to be so sweet

F Bb

I would _ you say
I heard _ you say

I'm _ a
that _ my

Eb F

man,
love

with - out _ con - vic - tion _
was an _ ad - dic - tion _

Eb

1., D.S. I'm _ a man _
2. When _ we cling _


who does - n't
our love _ is

F Eb

know
strong


how _ to sell _
when _ you go _

F




a con - tra - dic - tion, _ you come _ and
you're gone _ for - e - ver, _ you string _ a -

Cm7




go long

Gm




you come _ and go. _
you string _ a - long. _

F




To Coda ⊕

Bb



F/A



Kar - ma kar - ma kar - ma kar - ma kar - ma cha - me - le -

Gm7



on

Cm7



you come _ and go

you come _ and

B \flat /F F B \flat

go Lov-ing would be ea - sy if your

Dm7 Gm7

col - ours were like my dream red gold and

Cm7 1 B \flat /F F

green red gold and green. 2. Did - n't

2 B \flat /F F E \flat

green. Ev - 'ry day

— is like sur - vi - val —

Dm7

you're my lov - er — not — my ri - val.

Cm7

Gm7

1

2 **F**

D.S. al Coda

val.

CODA



Bb

Kar - ma kar - ma kar - ma kar - ma

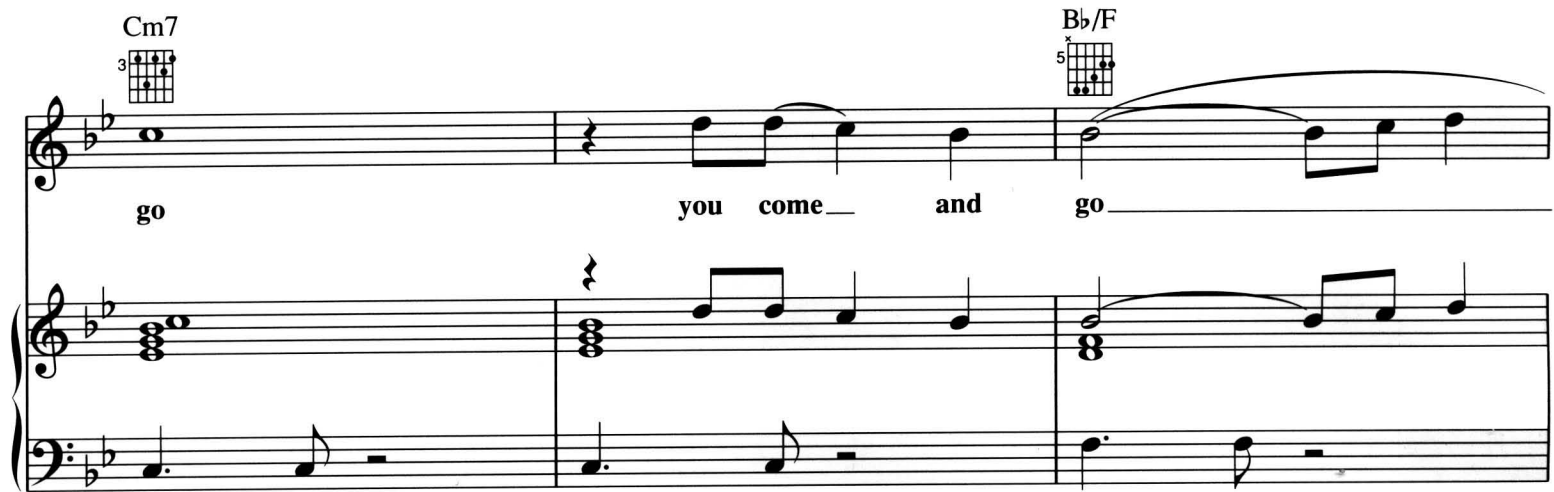
F/A




Gm7

kar - ma cha - me - le - on you come — and

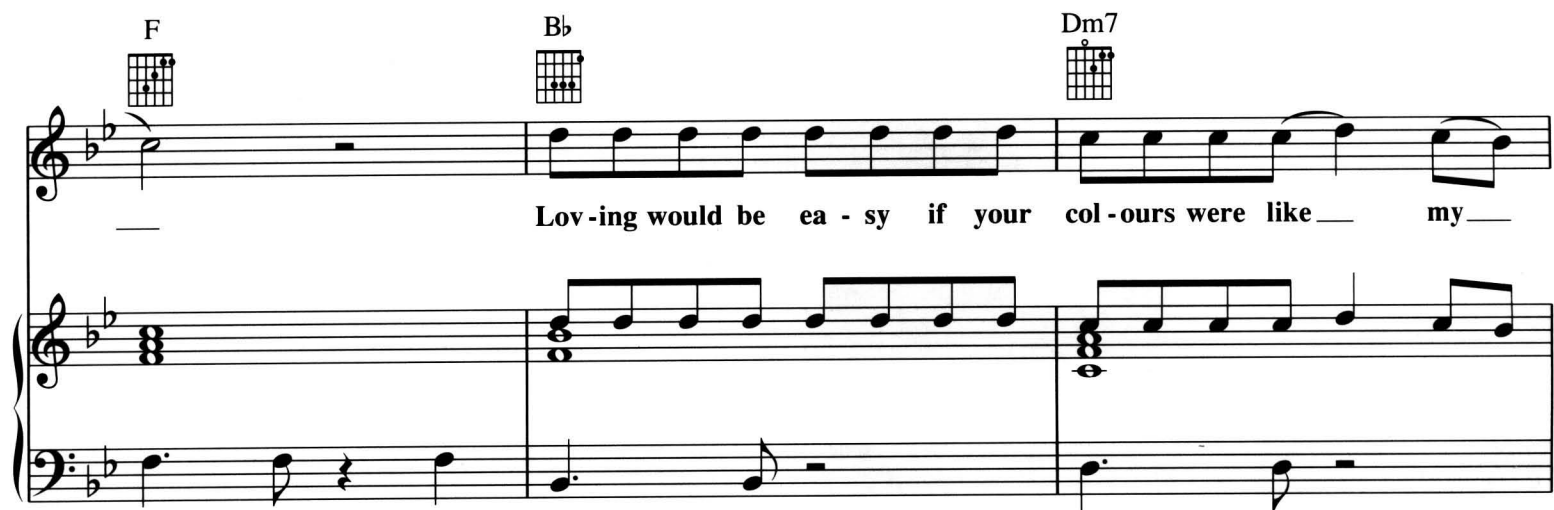
Cm7  Bb/F 

go you come and go



F  Bb  Dm7 



Lov-ing would be ea - sy if your col - ours were like my



Gm7  Cm7 

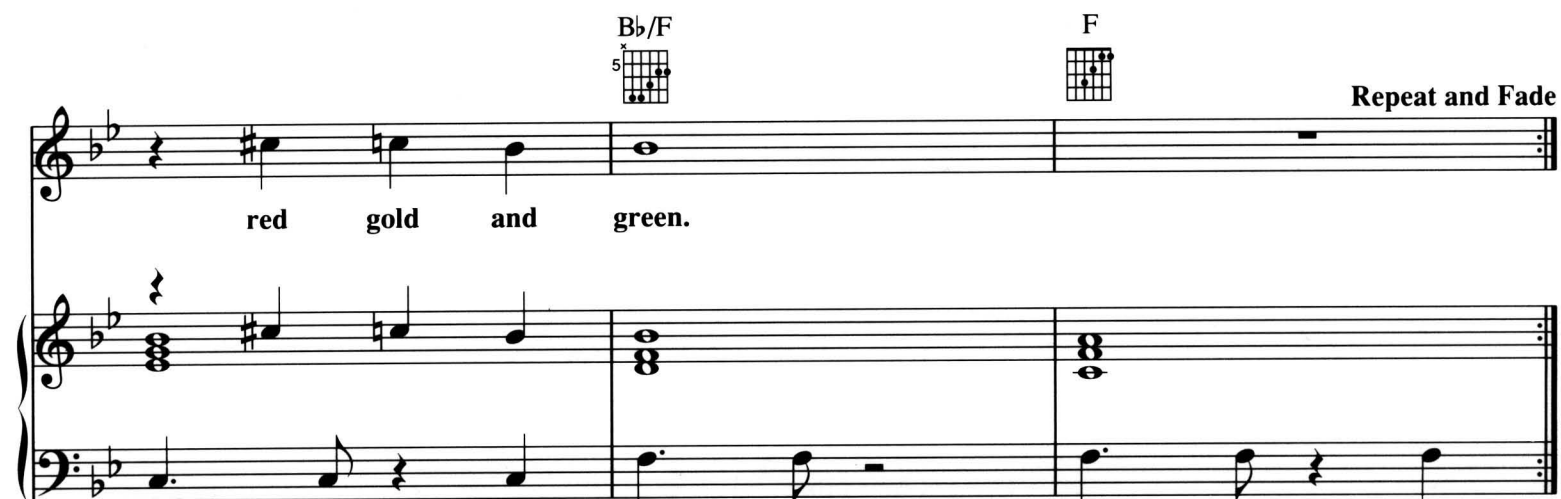
dream red gold and green



Bb/F  F 

red gold and green.

Repeat and Fade



LIVIN' ON A PRAYER

Moderate Rock

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and DESMOND CHILD

The musical score is presented in three systems. The first system shows the guitar and piano accompaniment. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line in the right hand and a bass line in the left hand. The piano part features a melodic line in the right hand and a bass line in the left hand. The second system continues the guitar and piano accompaniment. The third system shows the vocal part. The vocal part is in the treble clef and includes the lyrics: "(Spoken:) Once upon a time, not so long ago...". The piano accompaniment continues in the bass clef.

Em

Em(add F#) Em

1. Tom-my used to work on the docks, _____
 2. Tom-my's got his six-string in hock, _____

un-ion's been on strike. He's
 now he's hold-ing in what he

C D

3

down on his luck, it's tough, _____ so tough...
 used to make it talk. So tough, _____ it's tough...

Em

Gi - na works the din - er all day —
 Gi - na dreams of run - ning a - way; —

Em(addF#)

Em

work-ing for her man. She brings home her pay, for
when she cries in the night, Tom-my whis-pers: ba-by, it's

love, ——— for love. ———
O. — K. some - day. ———

She says we've got to } hold on — to what we've got. It
We've got to }

does - n't make a dif-f'rence if we make it or not. We've got each oth - er and

that's a lot for love. We'll give it a shot.

Chorus: Wo, we're half-way there. Wo, liv -

in' on a prayer. Take my hand, we'll make it, I swear.

Wo, liv - in' on a prayer.

2.



Liv - in' on — a prayer. —

(Instrumental)

Oh, — we've got to

C D Em D C
 hold — on, — read - y or — not, You live for the fight when it's

Repeat and fade
 D Gm 3fr. Eb F7sus4 F
 all that you've got. Wo, — we're half - way there. —

Bb Eb F7sus4 Gm 3fr. Eb
 Wo, — liv - in' on a prayer. — Take my hand — and we'll

F Bb Eb F7sus4
 make it, I swear. — Wo, — liv - in' on a prayer. —

Detailed description: This is a musical score for a song, likely "Hotel California" by the Eagles. It features a guitar part with chords (C, D, Em, D, C, Bb, Eb, F7sus4) and a piano accompaniment. The score is written in 3/4 time and includes lyrics. The piano part has a strong bass line and harmonic support. The guitar part includes triplets and a "Repeat and fade" section. The lyrics are: "hold — on, — read - y or — not, You live for the fight when it's all that you've got. Wo, — we're half - way there. — Wo, — liv - in' on a prayer. — Take my hand — and we'll make it, I swear. — Wo, — liv - in' on a prayer. —".

MANIAC

Music and Lyric by MICHAEL SEMBELLO
and DENNIS MATKOSKY

Moderately fast

The musical score is written in 4/4 time and consists of three systems. The first system is an instrumental introduction for piano, marked *mf* (mezzo-forte), with a tempo instruction of "Moderately fast". The second system begins with a vocal melody in the treble clef, accompanied by piano chords and a bass line. The lyrics "Just a small town girl on a" are written under the first measure, and "ice blue line of in -" under the second. A guitar chord diagram for C/E is shown above the second measure. The third system continues the vocal melody with lyrics "Sat - ur - day night, look - ing for the fight of her life; in the" and "san - i - ty is a place most nev - er see; it's a". Above the first measure of this system is a guitar chord diagram for Em6/9, above the second is Em9, and above the third is Em(+7). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

Bm **D/C** **G/C**

real time _ world no one sees her at all, they all say she's cra - zy. —
hard won _ place of _ mys - ter - y, touch it, but can't hold _ it. —

Em/B **B** **C/E** **Em6/9**

Lock - ing rhy - thms to the _ beat of her heart, _ chang - ing
You work all your life for that mo - ment in time, _ it could

Em9 **Em(+7)** **Bm**

move - ment in - to light, _ she has danced in - to the _
come or pass - you by. _ It's a push, shove _ world but there's

D/C **G/C** **Em/B** **B**

dan - ger zone _ when the danc - er be - comes the dance. _
al - ways a chance. _ if the hun - ger stays _ the night. —

A7  **B7+5** 

It can cut — you like — a knife — if the gift —
 There's a cold — ki - net - ic heat — strug - gling, stretch-

C 

— be - comes — the fire — on the wire — be - tween will —
 - ing for — the peak, — nev - er stop - ping with — her head.

Em/B  **B**  **Cmaj7** 

— and what — will — be. — } She's a ma - ni - ac, ma -
 — a - gainst — the — wind. —

Esus  **D**  **Em7**  **D/E** 

- ni - ac — on the — floor — and she's danc-

Cmaj7 **D** **Em7**

- ing like — she's nev - er danced_ be - fore. _____

Am/E **Bm** **Cmaj7** **Esus** **D**

She's a ma - ni - ac, ma - ni - ac — on the —

Em7 **D/E** **Cmaj7**

_____ floor_____ and she's danc - ing like — she's nev -

D **Am7** **To Coda** 

- er danced_ be - fore. _____



1

2 **Cmaj7** **B7sus**

On the

B7 **Em** **D.S. al Coda (lyric1)** **CODA**

Cmaj7 **Esus** **D** **Em7** **D/E**

- ni - ac, ma - ni - ac _ on the _ floor _ and she's danc-

Cmaj7 **D** **Em7** **A/E** **Bm/E Repeat and Fade**

- ing like _ she's nev - er danced be - fore. She's a ma -

MORNING TRAIN

(NINE TO FIVE)

Words and Music by
FLORRIE PALMER

Moderately Fast

Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Bbmaj7, Am7, Dsus, D, Bbmaj7, Am7, Dsus, D7, Dm7, G7, Dm, G, Dm7, G7.

Lyrics:
 I wake up ev 'ry morn - ing, — I stum - ble out of bed, — A - stretch - ing and a - yawn - ing — an -
 oth - er day — a - head. It seems to last for - ev - er — And time goes slow - ly by. Till Babe and me's to - geth - er —
 Then it starts to fly. 'Cause the mo - ment that he's with me — Time — can take a flight. The mo - ment that he's with me — Ev -

Dm G Bbmaj7 Am7 Dsus D Bbmaj7 Am7
 - 'ry thing's all_ right. Night time is the right time_ we make love_ That is his and my time_

Dsus D G6
 we take_ off_ My ba - by takes the Morn - ing_ Train

Em Am7
 he works from nine to five and_ then_ he takes an - oth - er_ home a - gain

Am7/D D Dm7 G7 Dm7 G7
 to find me wait - ing_ for_ him_ He takes me to a mov - ie_ or to a res - tau-rant.

Dm G Dm G Bbmaj7 Am7 Dsus D
 Slow dan-cin! an - y - thing_ I want. On - ly when he's with_ me_ I catch a-light.

To Coda

B^bmaj7 **Am7** **Dsus** **D** **D7** **D.S. al Coda** **CODA** **Bm7**

On - ly what he gives_ me_ makes me_ feel_ all_ right_

think of_ him_ Dream - ing_ of_ him con - stant - ly_ I'm cra - zy

mad for him_ and he's cra - zy_ mad. for me_ When he steps off.

that train_ a - maz - ing - ly full of fight_ He works all_ day_ to

earn his_ pay_ so we can_ play_ all_ night_

B7 **Emaj7** **F#m** **B** **Bm7** **B7** **Emaj7** **E6** **E7** **Amaj7** **Dmaj7** **Gmaj7** **Cmaj7** **Gmaj7** **Cmaj7** **Em7** **G** **C** **Em** **G** **C** **Em** **Dsus** **D7** **D.S. and Fade**

NIGHTSHIFT

Words and Music by WALTER ORANGE,
DENNIS LAMBERT and FRANNE GOLDE

Medium Rhythm and Blues

Chord diagrams: G, G6, Em7, C, D, D(add9), D, D(add9), C(add9), C, C(add9), C, G, G6, G, G6, G, Em7, C, D, C, C(add9), C, D.

mf

Mar - vin, —
Jack - ie, —

he was a friend of mine. —
hey, what cha do - in' now? —

And he could
It seems like

sing a song, —
yes - ter - day —

his heart in ev' - ry line. —
when we were work - in' out. —






Mar - vin_ sang of the joy and pain._
 Jack - ie, you set the world on fire._





He o - pened up our minds, and I still can
 You came and gift - ed us; your love, it




hear him_ say: Oh, talk to me_ so
 lift - ed_ us high - er_ and high - er. Keep it up_ and




you can_ see_ what's go - in' on_ }
 we'll be_ there_ at your_ side._

Em Am7 Cmaj9

Say you will_ sing your_ songs_ for - ev-er-more_ (ev - er-more.) Gon-na be some

G Em C Am/D

sweet sounds_ com-in' down_ on the night-shift._ I bet you're

C G Am7/D

sing-in' proud,_ oh,_ I bet you pull a crowd._ Gon-na be a

G Em C Am/D

long night,_ it's gon-na be al - right_ on the night-shift._ You found an -

C **D** **G**
To Coda

oth-er home, — I know you're not a-lone — on the night-shift. — Oh, —

Em **C** **D**

— you found an - oth-er home, — I know you're not a-lone — on the

G **Em7** **C** **D** **D(add9)** **D** **D(add9)**

night-shift. —

² **Em** **D.S. al Coda**

night-shift. — Gon-na be some

CODA **G**

night-shift. —

NOTHING'S GONNA STOP US NOW

Words and Music by DIANE WARREN
and ALBERT HAMMOND

Moderate Rock

F



Dm7



Bb



mp



F



Look - ing in your eyes I see
so glad I found you, I'm

Dm7



Bb



a par - a - dise, this world that I found is too good
not gon - na lose you, what - ev - er it takes I will stay



F



to be true. Stand - ing here be - side you, want
here with you. Take you to the good times, see

Dm7

Bb

C

— so much to give you this love — in my heart that I'm feel - ing for you. —
 — you through the bad times, what-ev - er it takes is what I'm — gon-na do. —

F

Dm7

Let them say we're cra - zy,
 Let them say we're cra - zy,

I don't care a-bout that.
 what — do — they know.

Bb

C

Put your hand in my hand, ba - by, don't ev - er look back. }
 Put your arms a - round me, ba - by, don't ev - er let go. }

F

Dm7

Let the world a - round us

just fall a - part. —————





Ba-by we can make it if we're heart to heart. And we can build _





— this dream to-geth-er, stand - ing strong for-ev-er, noth - ing's gon-na stop us now. _





— And if this world _ runs out of lov-ers we'll _ still have each oth-er, noth -





- ing's gon-na stop us, noth - ing's gon-na stop us. I'm _ - ing's gon-na stop us.

To Coda


F C/F F Bb




Oh, all that I need _ is you, _____




Gm7 C F F/C F




you're all I ev - er need. _____ All that I want _ to do _



Bb Gm7 C7



_____ is hold you for - ev - er, for - ev - er and ev - er. _____



C



_____ And we can build _

D.S. al Coda



C



CODA

_____ ing's gon - na stop _ us. And we can build _






— this dream to - geth - er, stand - ing strong for - ev - er, noth -




- ing's gon - na stop us now. — And if this world -




— runs out of lov - ers, we'll — still have each oth - er, noth -




- ing's gon - na stop us, noth - ing's gon - na stop us. And we can build. —

Repeat ad lib. and Fade

ONE NIGHT IN BANGKOK

(From "CHESS")

Words and Music by BENNY ANDERSSON,
TIM RICE and BJORN ULVAEUS

The American

C/D **Dm** **C/D** **Dm**

Bang-kok! O - ri - en - tal set-ting and the ci - ty don't know what the ci - ty is get-ting, the
Si - am's gon-na be the wit-ness to the ul-ti-mate test of ce-re-bral fit-ness.

C/D **Dm** **C/D** **Dm**

crème de la creme of the chess world in a show with eve-ry-thing but Yul Bryn-ner.
This grips me more than would a mud-dy old riv-er or re-clin - ing Bud-dah.

Gm7

And thank God I'm on-ly watch-ing the game - con-trol - ling it.

Dm7 **C/D** **Dm**

Time flies - does-n't seem a min-ute since the Ti - ro - le - an spa had the chess³ boys in it.
I don't see you guys rat-ing the kind of mate I'm con-tem-plat-ing. I'd

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems, each with a vocal staff and a piano staff. Chord markings are placed above the vocal staff, and lyrics are written below the vocal staff. The piano part consists of chords and melodic lines in both hands.

System 1: Chords: C/D, Dm, C/D, Dm. Lyrics: All change – don't you know that when you play at this lev-el there's no or-di-na-ry ven-ue. let you watch, I would in-vite you but the queens we use would not ex-cite you.

System 2: Chord: Gm7. Lyrics: It's Ice - land - or the Phil-lip-pines - or Has - tings - So you'd better go back to your bars, your tem - ples, your mas-

System 3: Chords: Gm7, C#° (marked with a *), Choir Dm, Bb, F, C/E. Lyrics: or - sage par-lours - or this place! One night in Bang-kok and the world's your —

System 4: Chords: Dm, Gm. Lyrics: oys - ter, the bars are tem - ples but the pearls ain't free. —

* Piano top line also vocal top line.

to Coda

Dm B^b F C/E Dm

You'll find a god in ev - ery gold - en ——— clois - ter and if you're

Gm

luck - y then the god's a she. ——— I can feel an an - gel slid - ing up to me.

The American

Dm

One town's ve - ry like an - oth - er when your head's down ov - er your pie - ces, broth - er. It's a

Choir

drag, it's a bore, it's real - ly such a pi - ty to be look - ing at the board, not look - ing at the ci - ty.

The American

Gm7

Whad-dy - a mean? You've seen one crowd - ed, pol - lu - ted, stink - ing town -

Dm

Choir

Tea, girls - warm and sweet - some are set up in the Som - er - set Maugham suite.
(warm, sweet)

The American

Get Thai'd! You're talk - ing to a tour - ist whose ev - ery move's a - mong the pur - est.

Gm7

Gm7

C#°

I get my kicks a - bove the waist - line, sun - shine!

Choir
Dm

B \flat F C/E Dm

One night in Bang-kok makes a hard man — hum-ble, not much between

Gm Dm B \flat

de-spair and ec-sta-sy. — One night in Bang-kok and the

F C/E Dm Gm

tough guys — tum-ble, can't be too care-ful with your com-pa-ny.

Gm Dm

I can feel the dev-il walk-ing next to me. —

Am

1.

Flute solo on scale

2. Am D.S. al Coda

Coda Dm

clois - ter, a lit - tle

Gm

flesh, a lit - tle his - to - ry. I can feel an an -

Gm Dm B \flat F C/E

- gel slid - ing up to me. One night in Bang-kok makes a hard man

Dm **Gm**

hum-ble, not much be-tween de-spair and ec-sta-sy.

Dm **Bb** **F** **C/E** **Dm**

One night in Bang-kok and the tough guys — tum-ble, can't be too care-

Gm

-ful with your com-pa-ny. I can feel the dev-

(Dm) (Vibrato on 8:ths) **Dm9**

-il walk-ing next to me.

THE ONE THAT YOU LOVE

Words and Music by
GRAHAM RUSSELL

Moderately



1. Now the night — has gone;
2. Don't say the morn-ing's come;
3. Tell me we can stay,

mf

(Melody)

Gm



now the night — has gone a - way;
don't say the morn-ing's come so soon.
tell me we can stay, oh please.

C



Gm



does - n't seem that long; we hard - ly had two words to say.
Must we end this way, when so much here is hard to lose?
They are the words to say, the on - ly words I can be - lieve.

Dm

Bm7b5

(1., 3.) Hold me in your arms for just an - oth - er day, I
 (2.) Love is ev - 'ry - where; I know it is; such

C

Gm6/Bb

A7/C#

Dm

Dm/C

prom - ise this one will go slow; oh, we have the right you
 mo - ments as this are too few; oh, it's all right up to

G

Dm

Dm/C

1 G

know; we have the right you know.
 you; it's all right up to

2,3 G

G/F

you. } Here I
 know. }

C G/C

am, the one that you love, ____ ask - ing for an -

F/C G/C C

oth - er day; ____ un - der - stand, the one that you love, ____

G/C F/C 1 G/C

____ loves you in so man - y ways. ____

F/C D.S. 2 G/C

____ Here I ____

C G/C

am, the one that you love, _____ ask - ing for an -

F/C G/C C

oth - er day. _____ Un - der - stand, the one that you love, _____

G/C F/C G/C

_____ loves you in so man - y ways. _____

A/C#

The night has gone, _____ a part of yes - ter -

Dm



Dm/C



Bb



F



day;

I don't know what to say;

Dm7



Bbmaj7



I don't know what to say.

C7sus



F



Here

I

am,
stand,the one that you love,
the one that you love,*rit.**a tempo*

Bb/F



Repeat ad lib. and Fade

ask - ing for an - oth - er day;
loves you in so man - y ways.un - der -
Here I

RIGHT HERE WAITING

Words and Music by
RICHARD MARX

Moderately

Chord Diagrams:

- C:** C4, D4, E4, F4, G4, A4, B4, C5
- G:** G4, A4, B4, C5, D5, E5, F5, G5
- Am:** A3, B3, C4, D4, E4, F4, G4, A4
- F:** F4, G4, A4, B4, C5, D5, E5, F5
- Csus2:** C4, D4, E4, F4, G4, A4, B4, C5
- Csus2/F:** C4, D4, E4, F4, G4, A4, B4, C5
- Dm7(add4):** D4, E4, F4, G4, A4, B4, C5, D5
- Gsus:** G4, A4, B4, C5, D5, E5, F5, G5

Lyrics:

1. O - ceans a - part -
2. I took for grant -

ed day af - ter day, and I slow - ly go in - sane..
all the times that I thought would last some - how..

Csus2



Csus2/F



I hear your voice _____ on the line, —
I hear the laugh — ter, I taste the

Dm7(add4)



G/B



tears, — but it does - n't stop — the pain. —
but I can't get near — you now. —

Am



Fsus2/D



If I see you next — to nev - er, —
Oh, can't you see — it, ba - by, —

Am



Fsus2/D



Fsus2/G



how can we say — for - ev - er. —
you've got me go — in' cra - zy. —

C G

Wher - ev - er you go, — what - ev - er you do, —

Am F G

— I will — be right — here — wait - ing for you. —

C G

What - ev - er it takes, — or how my heart breaks, —

Am F G To Coda

— I will — be right — here — wait - ing for you. —

1 Am

2 Fsus2/D 3 fr

I won - der

C/E F(add2)

how we can sur - vive this ro - mance.

Fsus2/D 3 fr C/E F(add2)

But in the end if I'm with you, I'll take the chance.

Gsus G/B C G Am

Detailed description: This is a musical score for guitar and voice. It consists of four systems of music. The first system has a guitar part with a single note (A) and a vocal line starting with 'I won - der'. The second system continues the vocal line with lyrics 'how we can survive this romance.' The third system continues the vocal line with lyrics 'But in the end if I'm with you, I'll take the chance.' The fourth system shows the end of the song with a guitar part and a vocal line. Chord diagrams are provided for each system, including Am, Fsus2/D, C/E, F(add2), Gsus, G/B, C, and G.

Chord progression: F, G, C, G, Am

Chord progression: F, G, Am

D.S. al Coda

Oh, can't you see _

CODA C

Chord progression: G, Am, F, G, C

Wait - ing for you. _

Chord progression: G, Am, F, Gsus, G, C

rit.

RHYTHM OF THE NIGHT

Words and Music by
DIANE WARREN

Lively dance beat

D **C/D** **G/A** **D**

mf

C/D **G/A** **D** **C/D** **Gsus/D** **G/D**

When it feels — like the world is on your shoulders,
Look out on the street now; the par - ty's just be - gin - ning.

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

and all of the mad - ness has got you go - in' cra - zy, it's time to get out.
The mu - sic's play - ing; a cel - e - bra - tion's start - ing. Un - der the street lights

C/D **Gsus/D** **G/D** **D** **C/D** **G/D**

Step out in - to the street where all — of the ac - tion is right there at your feet. Well,
the scene is be - ing set. A night for ro - mance, a night you won't for - get. So

A/C# G/B Bm G

(1.) I know a place where we can dance the whole night a - way un - der - neath e - lec - tric
 (2.,3.) come join the fun, this ain't no time to be stay - ing home, ooh, there's too much go - ing

Asus A A/C# G/B Bm

stars.
on. Just come with me and we can shake your blues right a - way.
To - night is gon - na be a night like you've nev - er known;

G Asus A D GBDE Em7 D/F#

To Coda

You'll be do - ing fine once the mu - sic starts, oh. } Feel the beat of the rhy - thm of _ the
 We're gon - na have a good time the whole night long, oh. }

A Bm Em7 D/F#

night, dance un - til the morn - ing light. For - get a - bout the wor - ries on _ your

A D Em7 D/F#

mind, you can leave them all _ be - hind. Feel the beat of the rhy - thm of _ the

A G 1 A

night, oh, the rhy - thm of _ the night, _ oh, _ yeah. _

D C/D G/A D

C/D G/A 2 A Bm

oh, yeah. *Instrumental solo*

1

A/B A G/A F#m

2

G/A A Bm D.S. al Coda

Solo ends

CODA

Asus A B

long, oh.

E F#m7 E/G# B

(hind.) Feel the beat of the rhy - thm of — the night, dance un - til the morn - ing

C#m 4fr F#m7 E/G# B

Repeat ad lib. and Fade

light. For-get a - bout the wor - ries on — your mind, you can leave them all — be -

SEA OF LOVE

Medium Slow Fifties Rock

Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE

The musical score is written for voice and piano. It consists of three systems of music. The first system has a key signature of one sharp (F#) and a time signature of 12/8. The vocal line starts with the lyrics "Do you re - mem - ber" and "when we met,". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Chords G and B7 are indicated above the vocal line. The second system continues the melody with lyrics "that's the day I knew you were my pet." and "I want to tell you". Chords C, A7, and G are indicated. The third system concludes with the lyrics "(just) how much I love you" and a "To Coda" instruction. Chords A7, G, C, and G are indicated. The piano accompaniment provides harmonic support throughout with chords and moving lines in both hands.

System 1:

Vocal: Do you re - mem - ber when we met,

Piano: *mf*

System 2:

Vocal: that's the day I knew you were my pet. I want to tell you

Piano:

System 3:

Vocal: (just) how much I love you

Piano:

To Coda

2 **G** **D** **C**

Come _____ with me _____

D **C** **B7** **D** **D7** D.C. al Coda (verse 1)

to _____ the sea _____ of love. _____

CODA **G** **E_b** **D_b** Guitar Tacet

Come _____ with me _____

E_b **D_b** **C7**

to _____ the sea _____ of



love. _____ Come with me _____ my _____ love _____



to the sea, _____ the sea _____ of love. _____ I _____ want to tell you



just how _____ much I love you. _____



I _____ want to tell you, oh, _____ how much _____ I love you. _____

rit.

SHOUT

Words and Music by ROLAND ORZABAL
and IAN STANLEY

Not too fast



Shout, shout let it all out.

mf

Ebmaj7




These are the things I can do with - out, come on. —

Gm/C

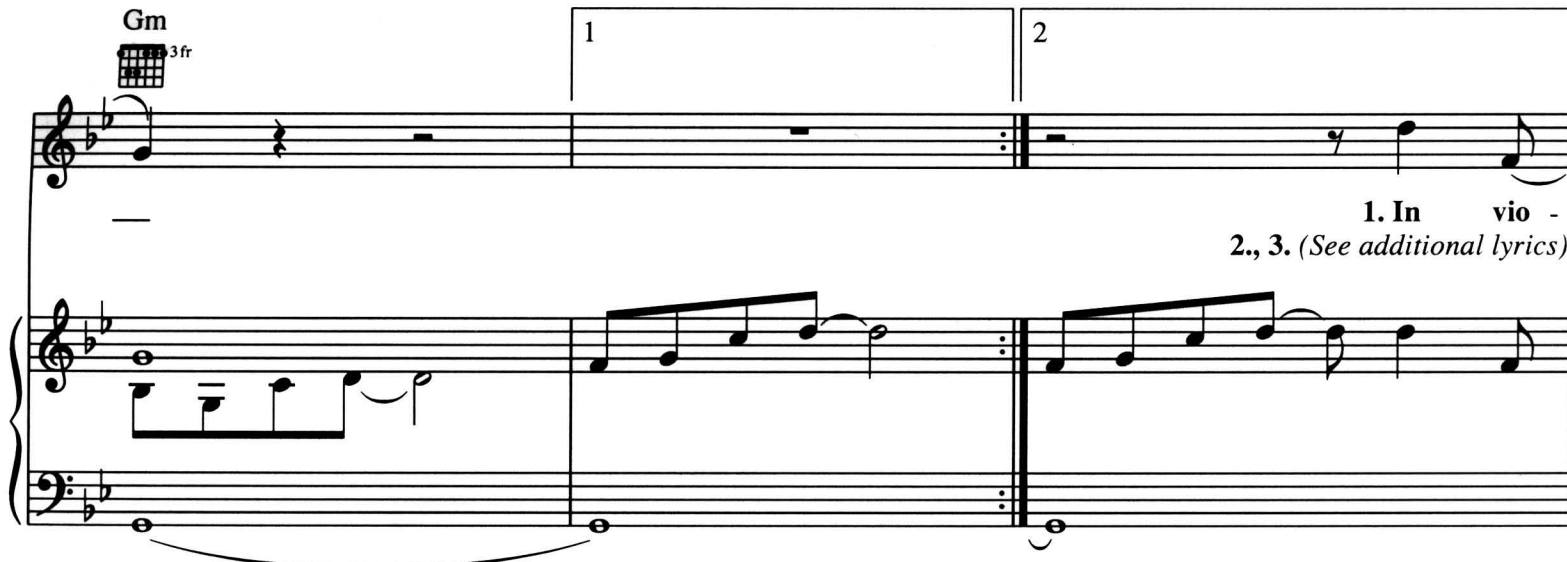


— I'm talk - ing to you, — come on. —

Gm
 3fr

1 2

1. In vio -
 2., 3. (See additional lyrics)



Bb6


- lent times — you should - n't have to




Gm/C
 3fr

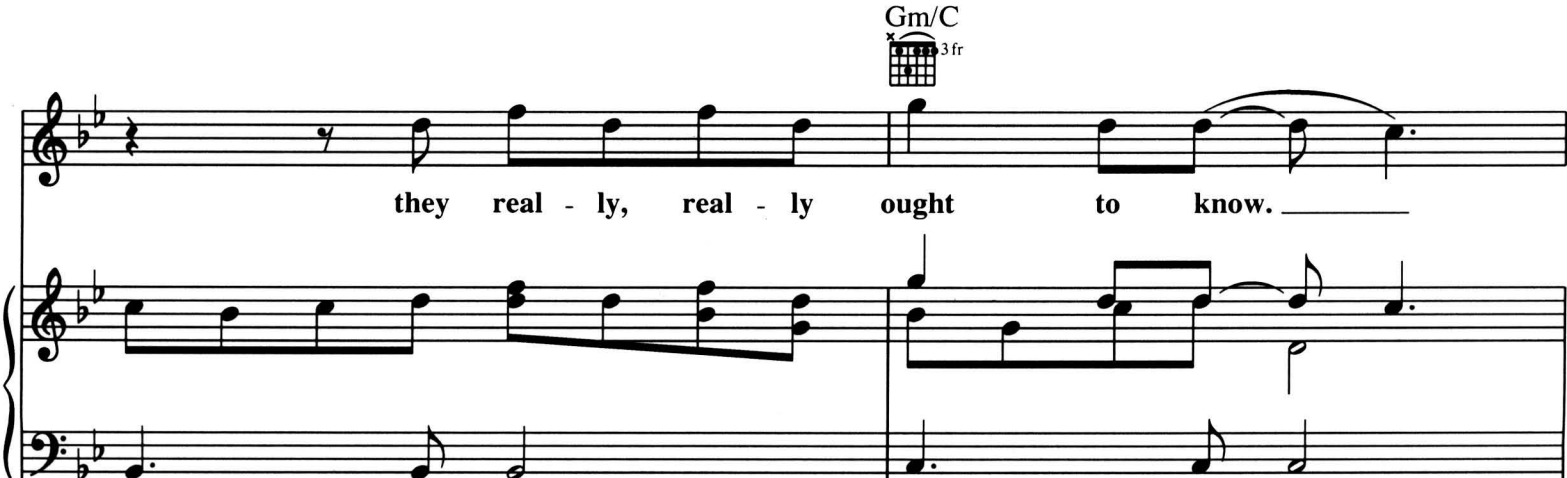
Bb6


sell your soul. — In black — and white —



Gm/C
 3fr

they real - ly, real - ly ought to know. —



Bb6

Those one — track minds — that took you for a

Gm/C 3fr

work - ing boy. — Kiss them — good - bye. —

Bb6

Gm/C 3fr

You should-n't have to jump for joy. — You should-n't have to

D.C.

Additional Lyrics

2. They gave you life and in return you gave them hell
 As cold as ice, I hope we live to tell the tale
 I hope we live to tell the tale
Chorus with repeat
Instrumental
Chorus with repeat
3. And when you've taken down your guard
 If I could change your mind I'd really like to
 Break your heart I'd really like to shake your heart
Chorus (Repeat and Fade)

SHE DRIVES ME CRAZY

Words and Music by DAVID STEELE
and ROLAND GIFT

Moderate rock

no chord

mf

Chord diagrams shown above the piano part:

- D
- G
- Bm
- A
- D
- G
- Bm
- A
- D
- G
- Bm
- A

Lyrics:

I can't stop
I can't get

the way an - I feel.
y rest.








Things you do — don't seem real. —
 Peo - ple say — I'm ob - sessed. —








Tell me what you've got in mind, —
 Ev - 'ry - thing you say is lies. —








'cause we're run - ning out of time. — Won't you ev - er
 But to me that's no sur - prise. — What I had for
 (D.S.) I won't make it








To Coda ⊕

set me free? — This wait - ing 'round's kill - ing me. —
 you was true. — Things go wrong they al - ways do. — } She
 on my own. — No one likes to be. —

drives me cra - zy like no one else. —

She drives me cra - zy, and I can't help — my - self. —

1 Bm A 2 Bm A

D G Bm A D G

The musical score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. The piano accompaniment is in the same key and time. The score consists of four systems. The first system contains the first line of the song, with lyrics 'drives me cra - zy like no one else. —'. The second system contains the second line of the song, with lyrics 'She drives me cra - zy, and I can't help — my - self. —'. The third system contains a guitar solo, indicated by a double bar line and a repeat sign. The fourth system contains the final line of the song, with lyrics 'drives me cra - zy like no one else. —'. Chord diagrams are provided for each measure of the guitar part. The piano accompaniment features a steady bass line and chords that support the melody.

1 Bm A

2 Bm A

D.S. al Coda

CODA

D G Bm A

drives me cra - zy like

D G Bm A D G

no one else. — She drives me cra - zy, and

Bm A D G Bm A

I can't help — my - self. — She

Repeat and Fade

SOME LIKE IT HOT

Words and Music by ROBERT PALMER,
ANDY TAYLOR and JOHN TAYLOR

With a heavy medium beat

Em7



We want to mul - ti - ply, — } are you gon - na do — it?
at your_ side, — }

mf

{ I know you qual - i - fy, — } are you gon - na do — it?
{ She wants to be your_ bride, — }

{ Don't be so cir - cum - scribe, — } are you gon - na do — it?
{ She wants to mul - ti - ply, — }

Just get your-self un - tied, — are you gon-na do — it? }
 { I know you won't be sat - is - fied — un- til you do — it. }

Feel the heat — push-ing you to de - cide..

Feel the heat — burn-ing you up,

read - y or not. Some like_ it hot and_ some sweat when_ the heat is on. —

D/C **D7sus/C** **D** **Dsus** **Em**

D/C **D7sus/C** **D** **Dsus** **Em**

C **D**

Em C Dsus Em

1,3 Some feel the heat and de -
2 Some like it hot,

C D Em C Dsus D

cide that they can't go on. —
some like it hot. —

Em C D Em

Some like it hot, but you can't tell how hot till you try. —
Instrumental to D.S.

C Dsus Em C D To Coda

Some like it hot, so let's turn up the heat till we

1 **Em** **C** **D** 2 **Em**

fry. — The girl is

C **Dsus** **D.S. al Coda** **CODA** **Em** **C** **Dsus**

fry. —

Em **Am7** **Bm** **Em**

Some like_ it hot, some like it hot. —

Am7 **Bm7** **Em** **Guitar Tacet**

Some like_ it hot, some like it hot. —

STRAIGHT UP

Words and Music by
ELLIOT WOLFF

Moderate R & B Shuffle

Dm **Bb** **C**

mf

Dm **Bb**

1. Lost in a dream; I don't know
2. Time's stand-ing still wait-ing for

Gm **A** **Dm**

which some way to small go. clue. A - let me say if
A - let me tell you how

Bb

you are all that you seem, then ba - by, I'm
I keep get - ting, chills when I think your





mov - in' way too slow. — }
 love is true. — }





I've been fooled be - fore; _ would-n't like _ to get my love caught in the slam - min' door..




_ How a - bout some in - for - ma - tion, please? _




Straight up, _ now tell _ me, do you real - ly wan - na love me for - ev - er, oh, oh,

f

C

or am I caught _ in hit and run?

Dm

Straight up, _ now tell _ me, is it gon-na be you and me to - geth - er, oh, oh,

Bb

oh, or are you _ just hav - in' fun?

C

1 Dm

D.S.

2 Dm

To next strain

3-4 Dm

Repeat ad lib. and Fade

Dm

fun? fun? You are so hard to

B \flat Gm A Dm

read. You play hide and seek with your true in - ten-tions.

B \flat Gm A

If you're on - ly play-in' games, I'll just have to say: a

Dm no chord

b - b - b - bye, b - b - b - bye. Do, do you love _ me, do you love _ me, ba - by?

1 2 D.S.S.

Do, do you love _ me, do you love _ me, a hey, ba - by? _ me? A-tell me ba-by!

TELL HER ABOUT IT

Words and Music by
BILLY JOEL

Bright Rock

Bb



Ab



Eb/F



First system of musical notation for 'Bright Rock'. It features a piano introduction in Bb major, 4/4 time. The right hand starts with a whole note Bb, followed by a half note G and a whole note F. The left hand plays a bass line starting on Bb. Chord diagrams for Bb, Ab (4th fret), and Eb/F are shown above the staff.

Bb



Ab



Eb/F



Second system of musical notation. The piano introduction continues. The right hand plays a whole note Bb, followed by a half note G and a whole note F. The left hand plays a bass line. Chord diagrams for Bb, Ab (4th fret), and Eb/F are shown above the staff.

Bb c



Ab B



Third system of musical notation, featuring the vocal melody. The lyrics are: "Lis - ten boy, don't want to see you let a good thing slip a - way..". The piano accompaniment continues in the background. Chord diagrams for Bb and Ab (4th fret) are shown above the staff.

Eb/F G



Bb



Fourth system of musical notation. The piano accompaniment continues. The lyrics are: "You know I don't like watch - ing an - y - bod - y make the same..". Chord diagrams for Eb/F and Bb are shown above the staff.

Ab 4fr Eb/F Dm7

mis - takes I made. She's a real nice girl and she's

al - ways there for you, but a nice girl would-n't tell

you what you should do. Oh,

lis - ten boy, I'm sure that you think you got it all un - der con - trol.
 Lis - ten boy, it's not au - to - mat - ic - 'ly a cer - tain guar - an - tee.
 Lis - ten boy It's good in - for - ma - tion from a man who's made mis - takes.

Db E Cm7 Dm7 3fr Ebm FM Bb/D E

Cm7 Dm7 3fr Eb/F G

% Bb C Ab B 4fr

Eb/F

Bb

You don't want some - bod - y tell - ing you the way to
To in - sure your - self you've got to pro - vide com - mu - ni -
Just a word or two that she gets from you could be the

Ab

4fr

Eb/F

Dm7

stay in some - one's soul. You're a big boy now and you'll
ca - tion con - stant - ly. When you love some - one you're
dif - f'rence that it makes. She's a trust - ing soul She's

Db

Cm7

3fr

nev - er let her go, but that's
al - ways in - se - cure, and there's
put her trust in you But a

Eb m

Bb/D

Cm7

3fr

Bb

C

just the kind of thing she ought to know.
on - ly one good way to re - as - sure.
girl like that won't tell you what you should do


F  Am 

1.,3. Tell her a - bout — it, tell her ev - 'ry - thing you feel.
 2. Tell her a - bout — it, let her know — how much you care.



Dm  Dm/C 


Give her ev - 'ry rea - son to ac -
 When she can't — be with — you tell her



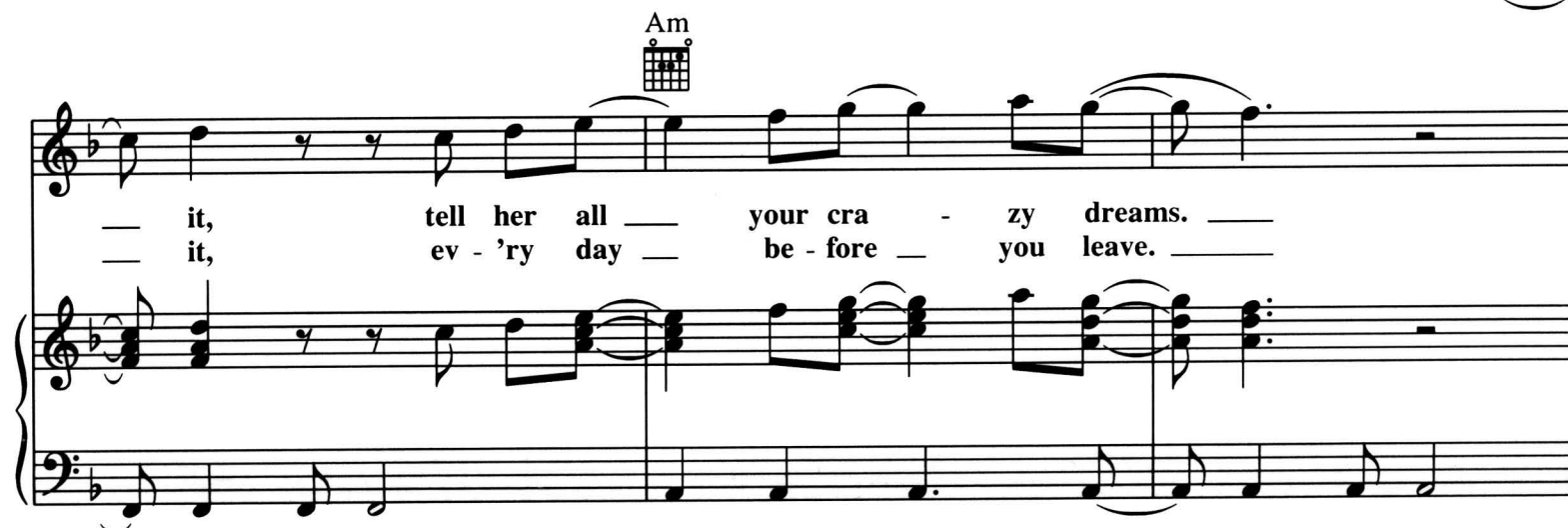
Gm7  3fr Gm7/C  C  F 

cept you that you're for real. Tell her a - bout —
 you wish you were there. Tell her a - bout —



Am 

— it, tell her all — your cra - zy dreams. —
 — it, ev - 'ry day — be - fore — you leave. —



Dm Dm/C To Coda

Let Pay her her know you at need her, let give her know

1 Gm7 Gm7/C C Bb

how much she means.

Ab Eb/F

Ab Eb/F

Bb Ab Eb/F

Bb Ab Eb/F

2
Gm7 3fr

Gm7/C

C/Bb

Ab 4fr

- thing to be - lieve. 'Cause now and then.

mp

Fm7

Gb

Ab 4fr

- she'll get to wor - ry - ing just be - cause.

Bbm

Eb 3fr

F




- you hav - en't spok - en for so long.

Eb/G 3fr


Ab 4fr

Fm7

Though you may not have done an -






- y - thing, _____ will that be a con - so - la -



- tion when she's _____ gone? _____

cresc.

D.S. al Coda

CODA






— how much — she means. _____ Tell her a - bout.

— it, tell her how — you feel — right now. — Just

Bb



Gm



Ab



Eb



tell her a - bout — it,
tell her a - bout — it.

You know the girl don't want to wait —
You know the girl don't want to wait.

Bb



Gm



— too — long. — } You got to tell her a - bout — it,

Ab



Eb



Bb



Gm



tell her now — and you won't go wrong. — You got to tell her a - bout —

Ab



Eb



Repeat and Fade

— it be - fore it gets — too late. — You got — to

TIME AND TIDE

Words and Music by BASIA TRZETRZELEWSKA
and DANNY WHITE

Moderately

no chord



mf

Am7/D




Dm7



It's hard ___ for me to stop my heart. ___ Love nev - er knows.
nev - er felt like this be - fore. ___ I know this is spe -





F7



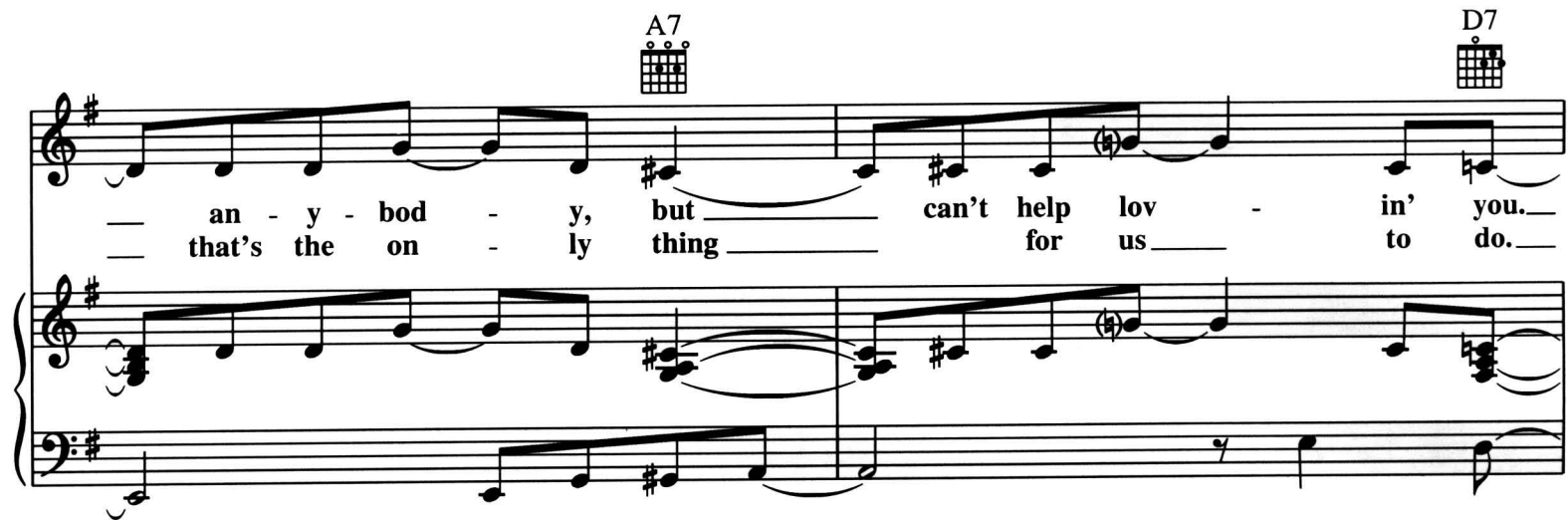
Em7



when the time is right. ___ I don't want to hurt ___
cial, worth wait - ing for. ___ Let life take its course; _

A7  D7 

an - y - bod - y, but can't help lov - in' you.
that's the on - ly thing for us to do.



1 2

I



$\%G$ 

Oh. We've got time, oh ba - by, there's no rush.



It's gon - na be a bet - ter day for us.



To Coda 

C/D



— Hang on, — and I will wait for you. — Our love — will al -



Dm7



- ways stay as good as new. — Time and tide, —



— noth - ing and no — one can stop us now. —



— For bet - ter, for worse — this time — I'm sure — it's gon - na last. —



D7

Whoa, _____ yeah, _____ yeah. _____

G Dm7 C

How can I stop _____ my heart? _____ Love nev - er knows.

F7 Em7

_____ when the time is right. _____ We don't want to hurt _____ an - y - bod - y;

A D7

don't want to make _____ them cry. _____

D.S. al Coda

Detailed description: This is a musical score for a song in G major. It features a vocal line and a piano accompaniment. The score is divided into six systems. The first system shows the vocal line with the lyrics 'Whoa, _____ yeah, _____ yeah. _____' and a D7 chord. The piano accompaniment consists of a simple bass line. The second system has the lyrics 'How can I stop _____ my heart? _____ Love nev - er knows.' and features G, Dm7, and C chords. The piano accompaniment has a more active melody. The third system has the lyrics '_____ when the time is right. _____ We don't want to hurt _____ an - y - bod - y;' and features F7 and Em7 chords. The piano accompaniment continues with a similar active melody. The fourth system has the lyrics 'don't want to make _____ them cry. _____' and features A and D7 chords. The piano accompaniment has a more active melody. The fifth system has the lyrics 'don't want to make _____ them cry. _____' and features an A chord. The piano accompaniment has a more active melody. The sixth system has the lyrics 'don't want to make _____ them cry. _____' and features a D7 chord. The piano accompaniment has a more active melody. The score ends with 'D.S. al Coda'.

CODA



Bm7



E7



Am7



- ways stay as good as new.

D7



Bm7



E7



Am7



Bm7



Cmaj7



C/D



It's a mat-ter of time, — on - ly a mat-ter of time; — it's a mat-ter of

G



Dm7



C



F7



time, — time and tide, — noth - ing and no — one can stop us now..

Em7 A D7

For bet - ter, for worse — this time — I'm sure — it's gon - na last.

Gon - na last — for - ev - er. — We've got time, — oh

ba - by, there's no rush. — It's gon-na be — a bet - ter day for us.

Hang on, — and I will wait for you. —

TAKE MY BREATH AWAY

(LOVE THEME)

(From The Paramount Picture "TOP GUN")

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

mf

Ab 4fr **Cm/G** 3fr

Fm **Cm/G** 3fr **Ab** 4fr

Watch-ing ev - 'ry mo - tion in —
 Watch-ing, I keep wait - ing, still —
 Watch-ing ev - 'ry mo - tion in —

Cm/G 3fr **Fm**

— my fool - ish lov - er's game; —
 — an - tic - i - pat - ing love, —
 — this fool - ish lov - er's game; —

Cm/G 3fr **Ab** 4fr

on this end - less o - cean, fi -
 nev - er hes - i - tat - ing to —
 haunt - ed by the no - tion some -

Cm/G



Fm



- n'lly lov - ers know no shame.
 - be - come the fa - ted ones.
 - where there's a love in flames.

Cm/G



Bbm



Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to

Db/Ab



Eb



some se - cret place in - side;
 some se - cret place to hide;
 some se - cret place in - side;

Ab



Cm/G



watch - ing in slow mo - tion as you turn a - round and
 watch - ing in slow mo - tion as you turn my way and
 watch - ing in slow mo - tion as you turn to me and

D \flat E \flat A \flat 

say, _____
say, _____
say, _____

“Take my breath a - way.”

Cm/G



To Coda

1 D \flat E \flat 

“Take my breath a -

A \flat 

Cm/G

D \flat 

way.”

E \flat 

2 Fm



Cm/G

A \flat 

Bb **Eb/G** **Db**

Through the hour - glass I saw — you. In time, — you slipped — a - way. —

Ab **Bb**

When the mir - ror crashed, I called —

Eb/G **Db** **Ab**

— you and turned — to hear — you say, — “If on - ly for to -

Bb **Eb**

day — I — am un - a - fraid. —

Ab 4fr Cm/G 3fr

Take my breath a - way."

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

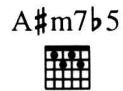
Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

TOY SOLDIERS

Words and Music by MICHAEL JAY
and MARTIKA

Slowly



Step by step, heart to heart, left, right, left, we all fall down like toy sol-

mf



- diers. —



It was-n't my in-ten-tion to mis-lead you, it nev-er should have been this —
It's get-ting hard to wake up in the morn-ing, my head is spin - ning con - stant -



way. _____
ly. _____

What can I say? _____
How can it be? _____



It's true, I did ex-tend the in - vi - ta - tion, I nev-er knew how long you'd stay._
How could I be so blind to this ad-dic-tion? If I don't stop, _ the next one is gon-na be me._



When you hear _____ temp-ta - tion call, _____
On - ly emp - ti - ness _____ re - mains, _____



it's your heart _____ that takes, _____ takes the _____ fall. _____
it re - plac - es all, _____ all the _____ pain. _____

E B C#m7 A#m7b5

Won't you come out and play with me? Step by step, heart to heart, left, right, left, we all fall down.

mf

Amaj7 B C#m B/D# E B

like toy sol - diers. Bit by bit, torn a-part, we

C#m A#m7b5 1 Amaj7 B C#m7

nev-er win but the bat - tle wa - ges on for toy sol - diers.

G#m7 C#m B 2 Amaj7 B C#m B/D#

wa - ges on for toy sol - diers.



We nev - er win._

f



f



Oooh. On - ly emp - ti - ness re - mains,_



it re - plac - es all,_ all the _ pain._

Won't you come out and play with me? Step by step, heart to heart, _

mf

left, right, left, we all fall down _ like toy sol - diers. _

Bit by bit, torn a-part, _ we nev-er win but the bat - tle wa - ges on _ for toy sol -

diers. _ wa - ges on _ for toy sol - diers. _

WE'RE IN THIS LOVE TOGETHER

Words and Music by ROGER MURRAH
and KEITH STEGALL

Moderately ( played as )
B♭maj7 B♭(add9)/D

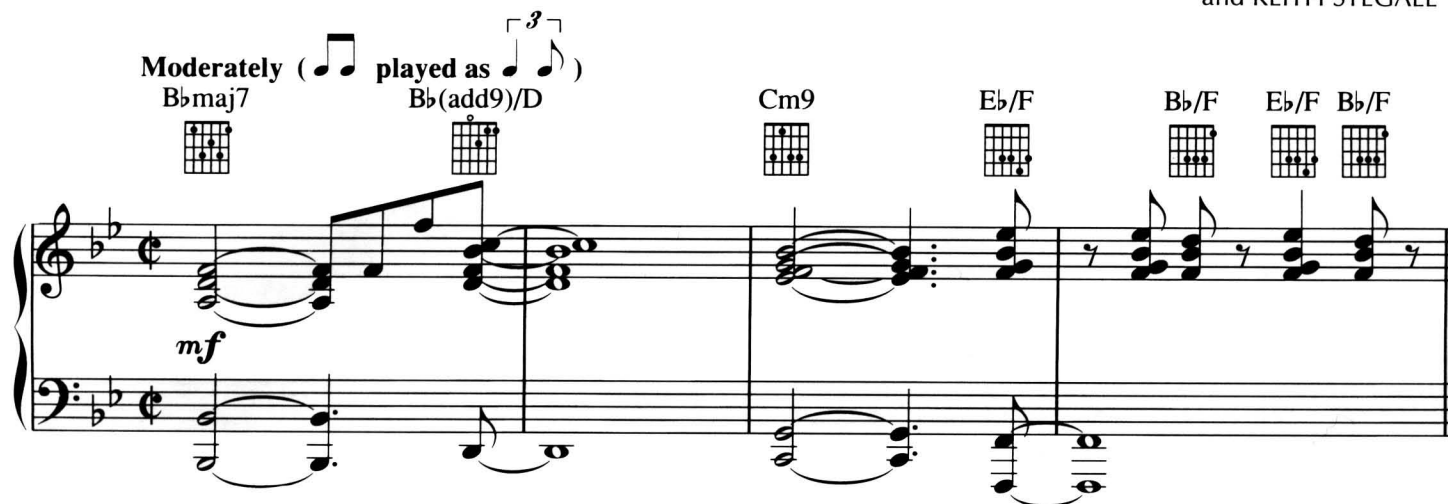
Cm9

E♭/F

B♭/F

E♭/F

B♭/F

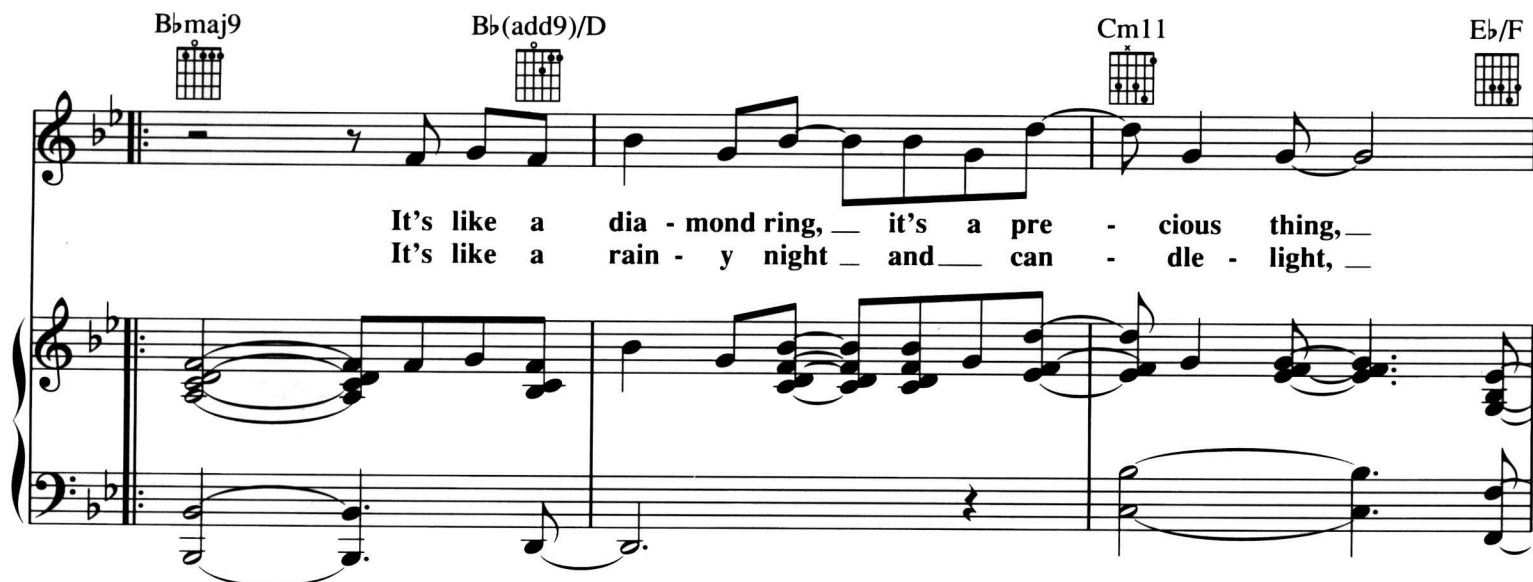


B♭maj9

B♭(add9)/D

Cm11

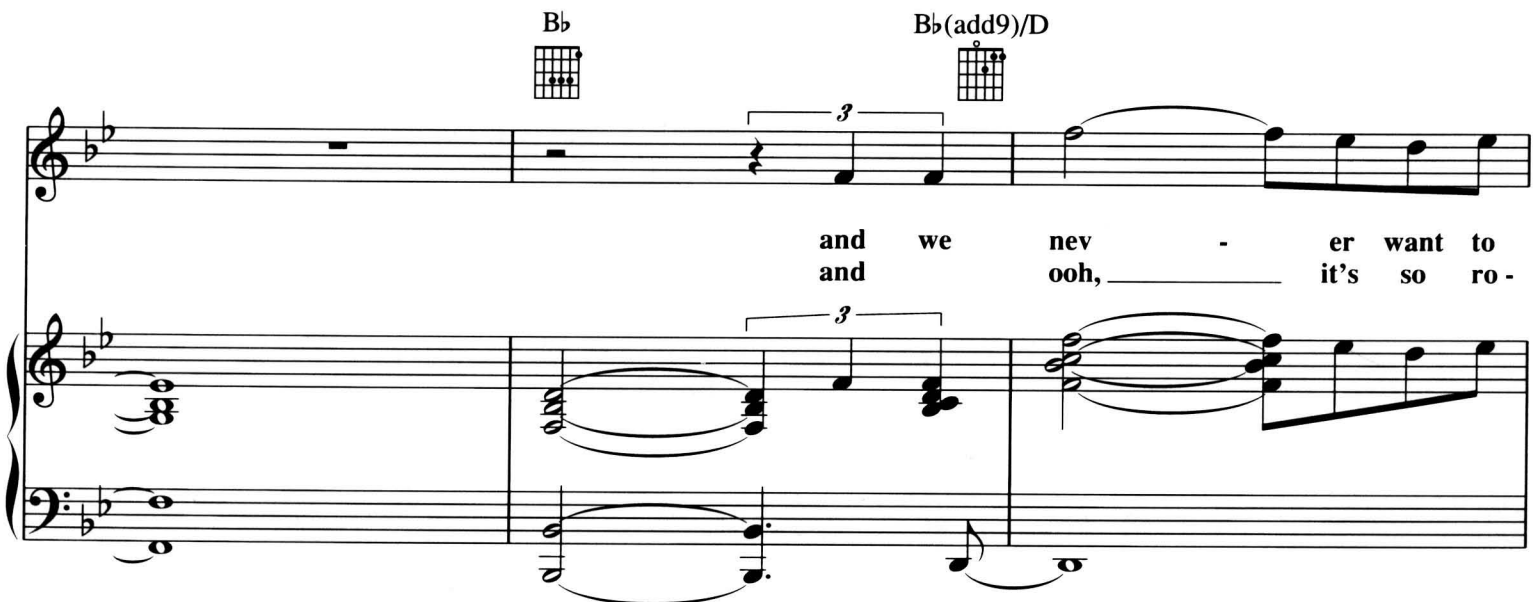
E♭/F



It's like a dia - mond ring, — it's a pre - cious thing, —
It's like a rain - y night — and — can - dle - light, —

B♭

B♭(add9)/D



and we nev - er want to
and ooh, — it's so ro -

Cm11



Eb/F



Bb/F



Eb/F



Bb/F



Bbmaj9



Bb(add9)/D



lose _____ it. _____
man - tic. _____

It's like a
We got the

Cm11



Eb/F



fa - vor - ite song _____ that we love _____ to sing, _____
whole _____ thing work - ing out _____ so right, _____

Bb(add9)



Bb(add9)/D



Cm11



Eb/F



ev - 'ry time _____ we hear the mu - sic. _____
and it's just _____ the way we planned _____ it. _____ }

Bbmaj9



Gm7



And we're _____ in _____ this love _____ to - geth -

Cm7  Eb/F  Bbmaj7  Gm7 

er. We got the kind that lasts for - ev - er.

Cm11  Eb/F  Bb/F  Eb/F  Bbmaj9  Gm7 

We're _____ in _____

_____ this love _____ to - geth - er. And like

Gb/Ab  Eb/F 

ber - ries on _____ the vine, _____ it gets sweet - er all _____ the time. _____

1

B♭maj7 B♭(add9)/D Cm9 E♭/F

B♭/F E♭/F B♭/F B♭maj7 B♭(add9)/D Cm9 E♭/F

B♭/F E♭/F B♭/F 2 Dm7 C(add9)/E A♭/B♭ F/G

Don't you know

Cmaj9 Am7 Dm7 F/G

we're _____ in _____ this love _____ to - geth - er. We got the

Cmaj9  Am7  Dm11  F/G 

kind that lasts for - ev - er.

C/G  F/G  Cmaj9  Am7 

We're _____ in _____ this love _____ to - geth -

Dm7  F/G  Cmaj7  Am7 

- er. We got a kind that will last for - ev - er and ev -

Dm7  C(add9)/E  Ab/Bb  F/G  Repeat and Fade

- er - more. _ Don't you know,

YOU'RE THE INSPIRATION

Words and Music by PETER CETERA
and DAVID FOSTER

Slow Rock

Guitar Chords:

- G (first system)
- C (first system)
- D (first system)
- G (first system)
- C(add9) (second system)
- D (second system)
- Bb (second system)
- Dm7 (third system)
- Gm7 (third system)
- Gm7/F (third system)
- Eb (fourth system)
- F/Eb (fourth system)
- Bb (fourth system)

Lyrics:

You know our love was meant to be_
(See additional lyrics)

the kind of love _ that lasts _ for -

ev - er. _ And I want you here with

Performance Notes:

- mp* (first system)
- With pedal* (first system)
- f* (second system)
- dim.* (second system)
- mp* (second system)






Dm7 Gm7 Gm7/F
 me from to - night _ un - til the end _

Eb F/A Bb Eb/G Ab(add2)
 _ of time. You _ should know _ eve - ry - where I go; _

D/F# Gm C/E F D/F# G A/C#
 al - ways on _ my mind, _ in my heart, _ in my soul, _ ba - by.

D D/F# G D/A A
 You're the mean - ing of my life, _ you're the in - spi - ra - tion.

cresc.
f

You bring feel - ing to my life, — you're the in - spi - ra - tion.











Wan-na have you near me, I wan-na have you near me say - ing —

1     

no one needs you more than I — need you.

And I no one needs you more than

mp *f* *mp*









I need you.
(no one needs you more than I. —)









Wan-na have you near me, I






wan-na have you hear me say yeah, — no one needs you more — than I —









— need_ you. You're the mean - ing of my life, — you're the in - spi - ra - tion.








You bring feel - ing to my life, — you're the in - spi - ra - tion. When you







love some - bod - y; till the end — of time; when you








love some - bod - y; al - ways on — my mind. no one needs — you more than I. When you

Repeat ad lib. and Fade

Additional Lyrics

2. And I know (yes, I know)
 That it's plain to see
 We're so in love when we're together.
 Now I know (now I know)
 That I need you here with me
 From tonight until the end of time.
 You should know everywhere I go;
 Always on my mind, you're in my heart, in my soul.
 (To Chorus:)

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Almost Paradise

Axel F

Call Me

Don't Know Much

Eternal Flame

Everytime You Go Away

Footloose

Girls Just Want To Have Fun

The Heat Is On

I'm So Excited

If You Love Somebody Set Them Free

Livin' On A Prayer

Longer

Rhythm Of The Night

Right Here Waiting

She Drives Me Crazy

Straight Up

Tell Her About It

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