

LOUNGE
WORDS & MUSIC

LOU REED WORDS & MUSIC

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ALL THROUGH THE NIGHT

Words and Music by
LOU REED and DON CHERRY

Medium tempo

Chord diagrams: E, B, E, A/E, B, E, B, E, A/E, B, E, B, E.

Don't you feel_ so lone-ly when.it's in the af - ter-noon and you got-ta face it _ all through the night.
(See additional lyrics)

Don't it make you be - lieve_that some-thing's gon-na have to hap-pen soon, _

oh ba - by, all through the night. All through the

night, oh ba - by, all through the night. —

All through the night, all through the night. —

To Coda

1. 2. E 3. E B

And they sing oh ba - by, oh ba - by,

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is D major (two sharps). The score consists of four systems. The first system has guitar chords A/E, B, E, E, B above the vocal line. The second system has guitar chords E, A/E, B, E above the vocal line. The third system has guitar chords B, E, A/E, B, E above the vocal line. The fourth system has guitar chords 1. 2. E, 3. E, B above the vocal line. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The score includes a 'To Coda' section and a repeat section with first and second endings.

E A/E B E

oh ba - by, all through the night, — and he says give it to me all through the

night. It ain't so much when a man's — got - ta cry, give a

E A/E B

lit - tle lov - ing — and some peace of mind — and I said, "Hey babe, give it to me all through the

E A/E B E

D.S. al Coda night."

Coda all through the night. —

Repeat and fade

The musical score is written for guitar and voice. It consists of four systems, each with a vocal line and a guitar accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes chord diagrams for E, B, and A/E. The vocal part includes lyrics and melodic lines.

System 1:

Guitar: E (chord diagram), B (chord diagram), E (chord diagram)

Vocal: All through the night, _____

System 2:

Guitar: A/E (chord diagram), B (chord diagram), E (chord diagram)

Vocal: oh ba - by, all through the night. _____

System 3:

Guitar: B (chord diagram), E (chord diagram)

Vocal: All through the night, _____

System 4:

Guitar: A/E (chord diagram), E (chord diagram)

Vocal: all through the night. _____

Additional Lyrics

Have you ever played with an all-night band
and gone through it, baby all through the night
When the daytime descends in a nighttime of hell everybody gone
to look for a bell to ring all through the night and they do it
all through the night
babe, all through the night

When the words are down and the poetry comes and the novel's
written and the book is done you said oh lord, baby give it to me
all through the night

My best friend Sally, she got sick
and I was feeling pretty ill myself
it happens all the time all through the night
I went to Saint Vincent's and I'm watching the ceiling fall down
on the body as she's lying there on the ground
says oh baby, all through the night
made me feel so sad I cried all through the night
I said oh Jesus, all through the night

If a sinner sins and a good man's gone and a woman can't come
and help him home what you're gonna do about it
when they go on all through the night

Some people wait for things that never come
and some people dream of things that never been done
they do it all the time all through the night
the city's funny and the country's quiet but I'd wanna know why
they don't have a riot why don't they do it, baby
all through the night

Oh mama, tell me about it all through the night —
all through the night
if Christmas comes only once a year why can't anybody shed just
one little tear for things that don't happen all through the
night

BEGINNING TO SEE THE LIGHT

Words and Music by
LOU REED

Medium tempo

G C F D

Well I'm be - gin-ning to see the light. —
(See additional lyrics)

mf

G C F

Well I'm be - gin-ning to see the light. —

D G C

Some peo- ple work ve - ry hard. —

but still they nev- er get it right.____ Well I'm be -

gin-ning to see_____ the light.

Well I'm be - gin-ning to see the light.____

Now I'm be - gin-ning to see the light.____

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. The chords are indicated by letters (F, D, G, C) above the guitar staff. The piano part consists of a steady bass line and a melody in the right hand.

Wine in the morn - ing and some break- fast at night.

Well I'm be - gin- ning to see the light.

Bridge 1: Here we go — a - gain — play-ing the fool.

— a - gain. — Here we go — a - gain, —

The musical score is written for guitar and piano. It consists of three systems. Each system has a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The first system covers the first two lines of lyrics. The second system covers the third line. The third system covers the fourth line, which includes a bridge section. The guitar part includes chord diagrams for D, G, C, F, and Bb. The piano part provides a harmonic accompaniment for the vocal melody.

act - ing hard — a - gain. — Well I'm be -

2. Bridge 2: Here comes two of you, — which one

will you choose? One is black and one is blue. —

Don't know just what to do. — Well I'm be -

3. F

Bridge 3: Here we go — a — gain, —

C B \flat

I thought that you were — my friend. — Here we go —

C F

— a — gain, — I thought that you were — my friend. —

C B \flat

— a — gain, — I thought that you were — my friend. —

C F

How does it feel — to be loved? —

G B \flat C

Repeat and fade

How does it feel ___ to be loved? _____

Additional Lyrics

Verse 2: Well I'm beginning to see the light
 I'm beginning to see the light
 I wore my teeth in my hands
 So I could mess the hair of the night
 Well I'm beginning to see the light
 Hey I'm beginning to see the light
 I met myself in a dream
 and I just wanna tell you — everything was all right
 I'm beginning to see the light

(Bridge 2)

Verse 3 Well I'm beginning to see the light
 Well I'm beginning to see the light
 Some people work very hard
 But still they never get it right
 Well I'm beginning to see the light
 There are problems in these times
 but none of them are mine
 Baby, I'm beginning to see the light

BERLIN

Words and Music by
LOU REED

Moderately slow

Chord diagrams for guitar:

- Cm** 8fr.
- Cm(maj7)/B** 8fr.
- Cm7/B \flat** 8fr.
- Cm6/A** 7fr.
- Gmaj7**
- D(addE)** 2fr.
- Cm** 8fr.

Lyrics: In Ber- lin, —

 8fr.
  8fr.
  7fr.

by the wall, — you were five foot ten inch-es tall. —


 2fr.

It was ver-y nice, can-dle light and Du-bon-net on ice.

 8fr.
  8fr.

We were in — a small ca-fé,

 8fr.
  7fr.
 

you could hear the gui-tars play. — It was ver-y nice.

D(addE)

2fr.



Oh hon - ey it was par - a - dise.

Cm 8fr.



Cm(maj7)/B



Cm7/Bb



Cm6/A 7fr.



Gmaj7



D(addE) 2fr.



D



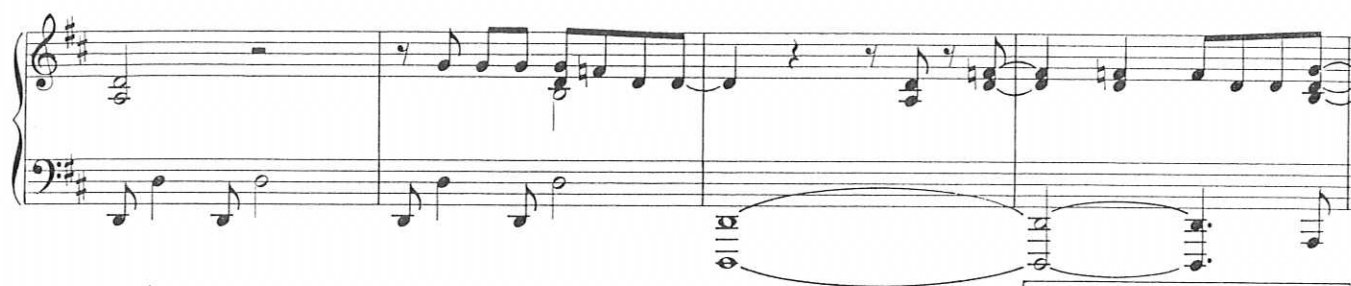
Cm 3fr.



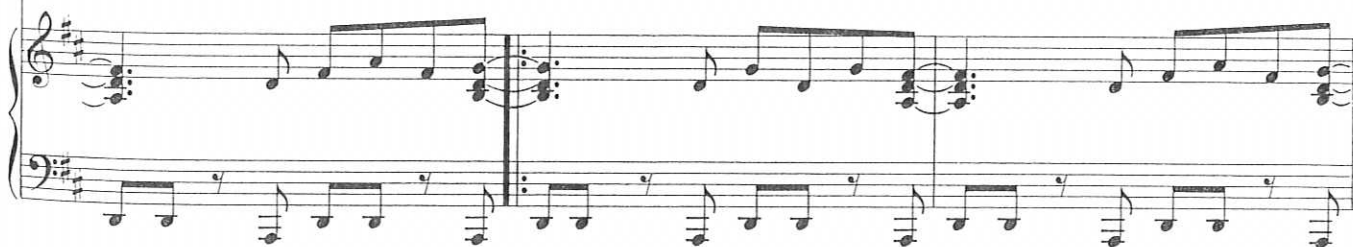
BUSLOAD OF FAITH

Words and Music by
LOU REED

Moderately
No chord



1. You can't de - pend on your fam - ily



G/D 0 D G/D 0

You can't de - pend on your friends — You can't de - pend on a be -

D G/D 0 D

gin - ning You can't de - pend on an end —

G/D 0 D G/D 0

You can't de - pend on in - tel - li - gence You can't de - pend on

D G/D 0 D 3

God You can on - ly de - pend on one thing You need a

Chorus

G/D

D

G



Bus-load of Faith to get by Watch it, ba-by!

Bus-load of Faith to get by —



D

G

D



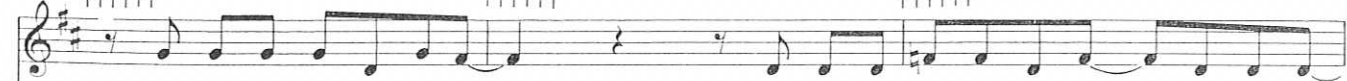
Bus-load of Faith to get by —



G

D

G



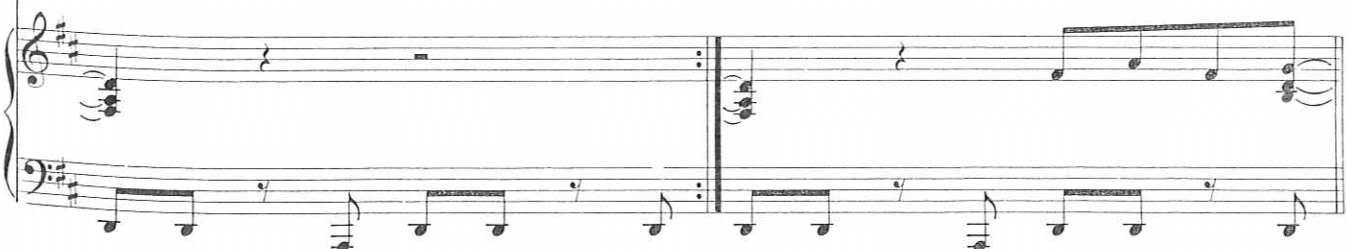
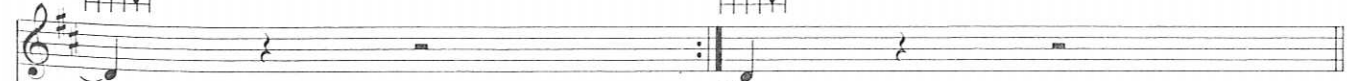
Bus-load of Faith to get by —

You need a Bus-load of Faith — to get by —



1. D

2. D



Play 3 times

G x000 D 0 G x000 D 0

G x000 D 0 G x000

D 0 G x000 D 0

rit.

Additional Lyrics

2. You can depend on the worst always happening
 You can depend on a murderer's drive
 You can bet that if he rapes somebody
 There'll be no problem having a child
 And you can bet that if she aborts it
 Pro-Lifers will attack her with rage
 You can depend on the worst always happening
 You need a Busload of Faith to get by

(Chorus)

3. You can't depend on the goodly hearted
 The goodly hearted made lampshades and soap
 You can't depend on the Sacrament
 No Father, no Holy Ghost
 You can't depend on any churches
 Unless there's a real estate you want to buy
 You can't depend on a lot of things
 You need a Busload of Faith to get by

(Chorus)

4. You can't depend on no miracle
 You can't depend on the air
 You can't depend on a wise man
 You can't find them because they're not there
 You can depend on cruelty
 Crudity of thought and sound
 You can depend on the worst always happening
 You need a busload of faith to get by

CONEY ISLAND BABY

Words and Music by
LOU REED

Slowly

Cmaj7

Fmaj7

Cmaj7

Fmaj7

mp

Cmaj7

Fmaj7

(See additional lyrics)
Spoken: You know when I was a young man in high school,

Cmaj7

Fmaj7

I want - ed to play foot - ball for the coach.

Cmaj7

Fmaj7

All those old - er guys, they said that he was mean and cruel, but you know,

Cmaj7 Fmaj7 Cmaj7

I want to play foot-ball for the coach. They said I was a lit-tle too

Fmaj7 Cmaj7 Fmaj7

light-weight to play line-back-er, so I'm play-ing right-end, I want to play foot-ball for the coach.

Cmaj7 Fmaj7 Cmaj7 Fmaj7

Cmaj7 Fmaj7 Cmaj7

When you're all a-lone and lone-ly (See additional lyrics) in your mid-night hour,

Fmaj7 Cmaj7 F

and you find that your soul, it's been up for sale. —

3

Dm7 G Cmaj7

And be- gin to

Fmaj7 Cmaj7 Fmaj7

think 'bout all the things that you done,

Cmaj7 F Dm7

and be- gin to hate just a- bout ev- 'ry- thing.

G Am

But re-mem-ber the prin - cess who lived

F G Am

on the hill, who

F G

loved you ev - en though she knew_ you were wrong_

Am F

And right now she just might come shin - in' through.

And the glo - ry of love, —

glo - ry of love, — glo - ry of

love just might come through.

Glo - ry of love, — the glo - ry of —

Fmaj7 Cmaj7 F

love, — the glo - ry of love — might see you through.

Dm7 G Play 3 times Cmaj7

Glo - ry of love, —
(Vocal ad lib.)

Fmaj7 Cmaj7 Fmaj7

the glo - ry of love. —

Cmaj7 Fmaj7 Cmaj7

I'm a Co-ney Is-land ba-by, now.






I'm a Co-ney Is-land ba-by, now. Spoken: I'd like to send this one out to all the kids

in P.S. 192. Co - ney Is - land ba - by.

ritard.

Additional Lyrics

Verse 2: 'Cause you know someday you got to stand up straight
 or else you're gonna fall, and then you're gonna die
 and the straightest dude I ever knew was standing right beside me
 all the time so
 I had to play football for the coach
 I wanted to play football for the coach

Verse 4: When all your two bit friends have gone and ripped you right off
 And they're talkin' behind your back
 sayin' Man you ain't never gonna be no human being

And you begin to think 'bout all the things you've done
 And who it was and what it was
 And all the different things
 you made every different scene
 But remember that the city is a funny place
 Somethin' like a circus or a sewer
 And just remember different people have peculiar tastes
 but the glory of love
 The glory of love
 The glory of love

DIRTY BLVD.

Words and Music by
LOU REED

Moderately

G x000 D 0 A 0 0 D 0 G x000 D 0

mf

A 0 0 D 0 G x000 D 0 A 0 0 D 0

1. Pe - dro lives out of the Wil - shire Ho - tel — He looks out a

G x000 D 0 A 0 0 D 0 G x000 D 0

win - dow with - out glass The walls are made of card - board news -






pa - pers on his feet and His fa - ther beats him 'cause he's too tired to beg








He's got nine bro - thers and sis - ters they're brought up on their knees It's hard to






run when a coat hang - er beats you on the thighs Pe - dro






dreams of be - ing old - er and kill - ing the old man — but that's a



To Coda 


slim chance he's go - ing to The Boul - e - vard , He's going to end








up on the dirt - y boul - e - vard - He's go - ing out to the dirt -








y boul - e - vard - He's go - ing down - to the dirt - y boul - e - vard -







D.S. al Coda 

2. This 3. Out-

Coda

end

and fly, fly a - way from this dirt - y boul - e - vard. I want to fly_

dirt -

from the dirt - y boul - e - vard. I want to fly from the

dirt - y boul - e - vard. I want to fly, fly, fly, fly from the

Coda

3. Out-

dirt - y boul - e - vard. I want to fly a - way. I want to fly, -

fly, fly a - way. — I want to fly, —

1. fly, fly a - way, — 2. fly, fly a - way.

Additional Lyrics

2. This room cost 2.000 dollars a month
 you can believe it man it's true
 Somewhere a landlord's laughing till he wets his pants
 No one dreams of being a doctor or a lawyer or anything
 they dream of dealing on The Dirty Boulevard

Give me your hungry, your tired, your poor I'll piss on 'em
 that's what the Statue of Bigotry says
 Your poor huddled masses, lets club 'em to death
 and get it over with and just dump 'em on The Boulevard

3. Outside it's a bright night, there's an opera at Lincoln Center
 and movie stars arrive by limousine
 The klieg lights shoot up over the skyline of Manhattan
 But the lights are out on the mean streets

A small kid stands by the Lincoln Tunnel
 He's selling plastic roses for a buck
 The traffic's backed up to 39th street
 The TV Whores are calling the cops out for a suck

And back at the Wilshire Pedro sits there dreaming
 He's found a book on Magic in a garbage can
 He looks at the pictures and stares at the cracked ceiling
 "At the count of 3," he says, "I hope I can disappear"
 And fly fly away...

DOIN' THE THINGS THAT WE WANT TO

Words and Music by
LOU REED

Moderately

mf

The oth- er

night we went to see Sam's play. Do-in' the things that we want to. It was ver- y phys-i -

(See additional lyrics)

cal, it held you to the stage. Do-in' the things.that he wants to, do-in' the things.that he

wants to.

1. D G 2. D G

The guy's a The man was

bull-ish, the wom-an was a tease. Do-in' the things.that they want to. They fought with their

words, their bod - ies, and their deeds. Do-in the things,that they want to. And when they fin-ished

fight-ing, they ex-it-ed the stage. Do-in' the things,that they want to. And I was firm - ly struck—

— by the way they had be-haved. Do-in' the things—that they want to,

do-in' the things,that they want to.

D G D G
 It re-

D G D G
 minds me of the mov-ies Mar-ty made a-bout New York. (Do-in' the things-that we want to.) Those
 (See additional lyrics)

D G D G
 frank and bru-tal mov-ies that are so bril- liant. (Do-in' the things-that we want to.)

D G D G
 Fool for Love meet The Rag-ing Bull. (Do-in' the things-that we want to.) They're






ver- y in- spi- ra- tion- al I love the things they do. (Do-in' the things.that we want to.)






Do-in' the things.that I want to.






There's






(Do-in' the things.that we want to.) I wrote this song 'cause I'd like to shake your hand.

D G D G

(Do-in' the things that we want to.) In a way you guys are the best friends I ever had.

D G D G

(Do-in' the things that we want to.) Do-in' the things that we want to,

Repeat and fade

D G D G

Do-in' the things that we want to.

Additional Lyrics

The guy's a cowboy from some rodeo
 (Doin' the things that he wants to)
 The girl had once loved him but now she wants to go
 Doin' the things she wants to
 Doin' the things that she wants to

There's not much you hear on the radio today
 But you still see a movie or a play
 Here's to Travis Bickle and Here's to Johnny Boy
 Growing up on the mean streets of New York

FEMME FATALE

Words and Music by
LOU REED

Moderately




Here she comes,
(See additional lyrics)



you'd bet - ter watch your step. She's going to

break your heart in two, ——— it's true. ———

It's not hard to re - al - ize, just look in - to her false col - ored eyes..

— She'll build you up to just put you down, —

— what a clown. — 'Cause ev - ry - bo - dy knows

The musical score is written for guitar and piano. The guitar part is in the upper system of each pair, and the piano part is in the lower system. The guitar part includes chord diagrams for F, Dm, G, Cmaj7, Fmaj7, and C. The piano part includes a bass line and a treble line. The lyrics are written below the guitar part.

F C F

the things she does to please. She's just a lit - tle

C F Dm

tease. See the way she walks,

B \flat 1. G

hear the way she talks.

2. G C F

'Cause ev - ry - bo - dy knows the things she does to

please. She's just a lit - tle tease.

Repeat and fade

Oh. Oh.

Additional Lyrics

Verse 2: You're written in her book
 You're number 37, have a look
 She's going to smile to make you frown what a clown
 Little boy, she's from the street
 Before you start you're already beat
 She's going to play you for a fool, yes it's true

HEROIN

Words and Music by
LOU REED

Medium tempo

Play 3 times



Play 4 times




I don't know_

(See additional lyrics)

The musical score is written for guitar and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The guitar part includes chord diagrams for C, Dm/C, and F/C. The piano part includes dynamic markings like *accelerando* and *f*.

System 1: Chords: C, Dm/C, C. Lyrics: just where I'm go - ing.

System 2: Chords: Dm/C, C, Dm/C. Lyrics: But

System 3: Chords: C, Dm/C, C. Lyrics: I'm go-ing to try — for the king -

System 4: Chords: Dm/C, Fast C5 3fr., F/C. Lyrics: dom if I can. — 'Cause it makes me feel like I'm a man —

accelerando *f*

C5 3fr. F/C C5 3fr.

when I put a spike in - to my vein, then I tell you

F/C C5 3fr. F/C

things aren't quite the same. When I'm rush - ing on my run

C5 3fr. F/C C5 3fr.

and I feel just like Je - sus' son. And I guess

F/C C5 3fr. F/C

that I just don't know, and I guess that I just don't know.

1. *Slower original tempo*

Chord diagrams for Section 1:

- C
- Dm/C
- C
- Dm/C

2.

Chord diagrams for Section 2:

- C5 3fr.
- F/C
- C5 3fr.
- F/C

(See Verse 2 additional lyrics)

Chord diagrams for Section 3:

- C5 3fr.
- F/C
- Slower original tempo*
C
- Dm/C

Chord diagrams for Section 4:

- C
- Dm/C
- 3. C5 3fr.
- F/C

(See Verse 3 additional lyrics)

Chord diagrams for guitar:

- C5 3fr.
- F/C
- C5 3fr.
- F/C
- C5 3fr.
- F/C
- C
- Dm/C
- 4.C5 3fr.
- F/C
- C5 3fr.
- F/C

Tempo: *Slower original tempo*

Play 6 times*(See Verse 5 additional lyrics)**Slower original tempo
Play 4 times*

Additional Lyrics

- Verse 2: I have made a big decision
I'm gonna try to nullify my life
'Cause when the blood begins to flow
When it shoots up the dropper's neck
When I'm closing in on death
You can't help me, not you guys
or all you girls with your sweet silly talk
You can all go take a walk
and I guess that I just don't know
and I guess that I just don't know
- Verse 3: I wish that I was born a thousand years ago
I wish that I'd sailed the darkened seas
On a great big clipper ship
Going from this land here to that
Put on a sailor's suit and cap
Away from the big city
Where a man cannot be free
Of all the evils of this town
And of himself and those around
and I guess that I just don't know
and I guess that I just don't know
- Verse 4: Heroin, be the death of me
Heroin, it's my wife and it's my life
Because a mainer to my vein
Leads to a center in my head
And then I'm better off than dead
- Verse 5: 'Cause when the smack begins to flow
I really don't care anymore
About all you Jim-Jims in this town
And all the politicians making crazy sounds
And everybody putting everybody else down
And all the dead bodies piled up in mounds
'Cause when the smack begins to flow
I really don't care anymore
'Cause when that heroin is in my blood
and that blood is in my head
Thank God I'm as good as dead
Thank your God that I'm not aware
And thank God that I just don't care
And I guess that I just don't know
and I guess I just don't know

I HEARD HER CALL MY NAME

Words and Music by
LOU REED

Hard Rock

G C

f

G F G

C G F

C F C

Ev-er since I was on — crip-pled Mon - day, I got my eye-balls on my

F C F

knees. — I rapped for ho-urs with mad Ma-ry Wil-liams,

C F G

she said she nev-er un-der-stood a word from me be - cause, — I know that she

F G

cares — a - bout — me, I heard her call my name. —

And I know } that she's long, dead and gone, — still it ain't the same
 I said }

When I wake up in the morn - ing, ma - ma,

I heard her call my name. — I know she's dead and

long, long gone. — { Still, I } heard her call my name. { And then I felt my mind — split o - pen. }
 And then my mind — split o - pen.

To Coda

F G

(Instrumental solo)

F G

G C

G C G

Chord diagrams: C, G, F, G, F, G

Coda Play 9 times

(Instrumental solo)

No Chord



I'LL BE YOUR MIRROR

Words and Music by
LOU REED

Moderately

The musical score is written for guitar and piano. The guitar part consists of three systems, each with three measures. The chords are G, C, and G in the first system; C, G, and C in the second system; and G, C, and D in the third system. The piano part is written in 4/4 time and includes a mezzo-forte (mf) dynamic marking. The lyrics "I'll be your mir -" are shown at the end of the third system.

ror, re - flect what you are, — in case you don't know. I'll be the

wind, the rain and the sun - set, the light on your door — to show that you're home..

— When you think the night has seen your mind — that in - side you're

twis - ted and un - kind. — Let me stand to show that you are blind..

The musical score is written for guitar and piano. It features a melody line on a single treble staff for guitar and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one sharp (F#). Chord diagrams for G, C, D, and D/A are provided above the guitar staff at various points. The lyrics are written below the guitar staff, with hyphens indicating syllables that span across measures. The score is divided into four systems, each with a guitar staff and a piano grand staff.

G Am

Please put down your hands 'cause I see

C D5 No Chord To Coda

you.

G C G

C D G

I find it hard — to be- lieve you don't know.

Detailed description: This is a musical score for a song, likely in the key of D major (indicated by two sharps). The score is arranged for guitar, vocal, and piano. The guitar part is written in treble clef and includes several chord diagrams: G (open), Am (open), C (open), D5 (no chord), and G (open). The vocal part is written in treble clef and includes the lyrics: "Please put down your hands 'cause I see you." and "I find it hard — to be- lieve you don't know." The piano part is written in grand staff (treble and bass clefs) and provides a harmonic accompaniment. The score is divided into systems, with the first system containing the first two lines of music, the second system containing the next two lines, and the third system containing the final two lines. The score ends with a "To Coda" instruction and a Coda symbol.

the beau - ty you are. But if you don't, let me be your

C *D* *G*

eyes, a hand to your dark - ness, so you won't be a - fraid. When you think the

C *D/A* *D* *G* *D.S. al Coda*

Repeat and fade

Coda

I'll be your mir - ror,

G *C*

I'll be your mir - ror.

G *C*

I LOVE YOU, SUZANNE

Words and Music by
LOU REED

Fast Rock 'n' Roll

No Chord

You broke my heart and you made me cry. You

said that I could - n't dance. But now I'm back to

Shuffle feel: ()

let you know_ that I can real - ly make ro-mance. You do what you







got - ta do, you do ev - 'ry-thing you can.
 (See additional lyrics)

mf






You do what you wan - na do, hey, — but I love — you, Su - zanne.







— You do an - y - thing once,






you try an - y - thing twice. — You do what you

G5
3fr.

A7sus4

D

To Coda

G5
3fr.

A7sus4

got - ta do,

but I love you, Su - zanne.

D

G5
3fr.

A7sus4

D

(Instrumental)

G5
3fr.

A7sus4

D

G5
3fr.

A7sus4

D

G5
3fr.

A7sus4

1. D

2. D

D.S. al Coda

You do — what you

You do — what you

Coda

G5 3fr. A7sus4 D G5 3fr. A7sus4

zanne. I love you _ when you're good, _ babe,

I love you when you're bad. _____ You do what you

got - ta do, but I love you, Su - zanne. _____

Repeat and fade

D G5 3fr. A7sus4 D

Hey I love _ you Su - zanne
(Vocal ad lib.)

G5 3fr. A7sus4 D G5 3fr. A7sus4

I love you, Su - zanne. ___

D G5 3fr. A7sus4 D

I love you, Su - zanne. ___ Su - zanne.

Additional Lyrics

Verse 2: You do what you wanna do
 You do what you can
 You do what you wanna do
 But I love you Suzanne
 I love you when you're good
 I love you when you're bad
 You do what you gotta do
 But I love you Suzanne

Verse 3 You do what you wanna do
 You do what you can
 You do what you wanna do
 But I love you Suzanne
 You do anything once
 You try anything twice
 You do what you gotta do
 But I love you Suzanne

I'M WAITING FOR THE MAN

Words and Music by
LOU REED

Medium Rock

 D5 5fr.
  G5 3fr.
  D5 5fr.
  G5 3fr.

mf

 D5 5fr.
  G5 3fr.
  D5 5fr.
  G5 3fr.

 D5 5fr.
  G5 3fr.
  D5 5fr.
  G5 3fr.

I'm wait-ing for my man. —
(See additional lyrics)





Twen-ty__ six dol-lars in my hand.____





Up to Lex-ing-ton 1 - 2 - 5,____





feel-ing sick and dir-ty more dead than a-live.____ I'm____





____ wait-ing for my man.____

To Coda 

1. D5 5fr. G5 3fr. 2. D5 5fr. G5 3fr.

3. D5 5fr. G5 3fr. Play 2 times D5 5fr. G5 3fr.

(Instrumental)

D5 5fr. G5 3fr. D5 5fr. G5 3fr.

D5 5fr. G5 3fr. D5 5fr. G5 3fr.

D5 5fr. G5 3fr. D5 5fr. G5 3fr.

D.S. $\frac{3}{4}$ al Coda¹
(use 1st ending only)

Repeat and fade

Coda

D5 5fr. G5 3fr. D5 5fr. G5 3fr.

D5 5fr. G5 3fr. D5 5fr. G5 3fr.

Additional Lyrics

- Verse 2:* Hey white boy, what you doin' uptown
 Hey white boy, you chasin' our women around
 Oh pardon me sir, it's furthest from my mind
 I'm just lookin' for a dear dear friend of mine
 I'm waiting for my man
- Verse 3:* Here he comes, he's all dressed in black
 PR* shoes and a big straw hat
 He's never early, he's always late
 First thing you learn is that you always gotta wait
 I'm waiting for my man
- Verse 4:* Up to a brownstone, up three flights of stairs
 Everybody's pinned you but nobody cares
 He's got the works gives you sweet taste
 Then you gotta split because you got no time to waste
 I'm waiting for my man
- Verse 5:* Baby don't holler, darlin' don't you ball and shout
 I'm feeling good, you know I'm gonna work it on out
 I'm feeling good, I'm feeling oh so fine
 Until tomorrow but that's just some other time
 I'm waiting for my man

*Puerto Rican Fence Climbers

I REMEMBER YOU

Words and Music by
LOU REED

Moderately

The musical score is written for guitar and piano. The guitar part consists of a series of chords: D, G, A6, G6, D, G, A6, G6, D, G. The piano part provides a harmonic accompaniment with a steady bass line and chords in the right hand. The tempo is marked 'Moderately'. The lyrics are: 'I re-mem-ber you, I re-mem-ber me. I re-mem-ber,'.

A6 G6 D G A6 G6

I re-mem-ber how things used to be.

D G A6 G6 D G

I re-mem-ber ev-'ry word that you said. I re-mem-ber,

A6 G6 D G A6 G6

how could I for-get. I re-mem-ber, I re-mem-ber

D G 1.2. A6 G6 3. A6 G6

you. (I re-mem-ber, I re-mem-ber). I re-mem-ber).

Repeat and fade

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and features a series of chords: D, G, A6, G6, D, G, A6, and G6. The piano accompaniment consists of a treble and bass staff. The lyrics are: "I re - mem - ber, I re - mem - ber you. (I re - mem - ber, I re - mem - ber)." The score is marked "Repeat and fade".

Additional Lyrics

Verse 2: I remember you, I remember your old address
 I remember you, how could I forget
 I remember thinking how my luck changed
 I remember being so amazed
 I remember, I remember you

Verse 3: I remember you, I remember me
 I remember the way things used to be
 I remember how it was that we met
 I remember, I will never forget
 I remember, I remember you

LISA SAYS

Words and Music by
LOU REED

Moderately

Li-sa says, on a night like this it'd be so nice if you
 (See additional lyrics)

gave me a great big kiss... And Li-sa says, hon-ey, for just one lit-tle smile...

I'll sing and play for you for the long - est while. Li - sa says,--

Li - sa says. —

Li - sa says, —

Li - sa says

1. F 2. F Am

— Hey, if you're look-ing for a good time

Char- lie — well, that's not real- ly what I am. — You know, some

The musical score is written for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into systems. The first system shows the vocal line starting with 'Li - sa says. —' and the piano accompaniment. The second system continues the vocal line with 'Li - sa says, —' and the piano accompaniment. The third system shows the vocal line with 'Li - sa says' and the piano accompaniment. The fourth system shows the vocal line with '— Hey, if you're look-ing for a good time' and the piano accompaniment. The fifth system shows the vocal line with 'Char- lie — well, that's not real- ly what I am. — You know, some' and the piano accompaniment. Chord diagrams are provided for various chords: C, Bb, F, C, Bb, F, Am, Bb, C, and F.

Am B \flat Gm 3fr.

good time Char-lie, al- ways out hav-ing his fun

C Am B \flat

but if you're look-ing for some good, good lov - ing — then

F Am

sit your - self right o - ver here. You know that those good, those good times they just

B \flat Gm 3fr. C

seem to pass me by — just like a pie in the sky.

D.C. al Coda \oplus

Coda      Moderate 2 beat 

Li - sa says. _____

Why am I _____ so shy? _____

Why am I _____ so shy

— You know that those good, — good times — they just



seem to pass me by. —

Why — am I — so shy? —

First time I saw you, I was talk-ing to my self. I said, hey — you got those pret-ty, pret-ty eyes, —

— such pret-ty eyes. Now that you are next to me, I just get so up-set. Hey

ritard *a tempo*

Chord diagrams: D7, Dm7, G, F, G, C, A, F, G, C, D7, Dm7, G7, C, G7, C, D7.

Measure numbers: 3, 3.

Li - sa will you tell me, why am I so shy? Why _____ am I.

so _____ shy?

Why _____ am I _____ so shy? Well, you know_ that those good

_____ good times they just seem _____ to pass me by. _____ Li - sa tell me,

why — am I — so shy? —

Li - sa says. —

ritard

Tempo 1

D.C. al Coda

Coda

Additional Lyrics

Verse 2: Lisa says, honey, you must think I'm some kind of California fool
 the way you treat me just like some kind of fool
 Lisa says, hey baby, if you'd stick your tongue in my ear
 then the scene around here will become very clear
 (To Chorus)

Verse 3: And Lisa says, on a night like this
 it'd be so nice if you gave
 me a great big kiss
 and Lisa says, hey baby, for just one little smile
 I'll sing and play for you the longest while
 (To Chorus)

Verse 4: Lisa says on a night like this
 It'd be so nice if you give me a great big kiss
 Lisa says, honey, for just one little smile
 I'll sing and play for you for the longest while
 (To Chorus)

MY RED JOYSTICK

Words and Music by
LOU REED

Moderately

E9



mf

The first bite of the ap- ple made Eve smart, the sec- ond bite taught her how to

(See additional lyrics)

E9

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break men's hearts. The third bite taught her how to strut her stuff but she

nev-er got to the fourth bite that says e-nough is e-nough. E-nough is e-nough ba-by, I've

had e-nough of you. You can keep your dress-es, you can keep your jewels, you can keep.

the col-or T. V., those soaps just make me sick. All I'm ask-ing you to leave me is my

1. E9



Red Joy - stick. My Red Joy - stick, My Red Joy - stick. All I'm

ask-ing you to leave_ me is My Red Joy - stick. My Red Joy - stick, my

Red Joy - stick. All I'm ask - ing you to leave_ me is My Red Joy - stick.

2.
E9

Leave me My Red Joy - stick.

This system contains measures 1 through 4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins in measure 3 with the lyrics "Leave me My Red Joy - stick." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Leave me My Red Joy - stick. Leave me My Red Joy - stick.

This system contains measures 5 through 8. The vocal line continues with the lyrics "Leave me My Red Joy - stick. Leave me My Red Joy - stick." The piano accompaniment maintains the same rhythmic pattern as the first system.

1.2. 3. E9

This system contains measures 9 through 12. It includes a first ending (1.2.) and a second ending (3. E9). The key signature remains three sharps and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system contains measures 13 through 16. The piano accompaniment continues with the same rhythmic pattern as the previous systems. The vocal line is not present in this system.

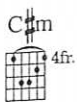
E9

Eve drank — ap - ple ci - der, Eve brewed good ap - ple wine.

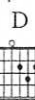
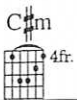
Eve cooked up stewed ap - ples, knew how to have — a good time. She

came in - to the bed - room, raised her skirts up high, she said, "If a lit - tle

knowl - edge is a dan - ger - ous thing, ba - by, give me a piece be - fore I die." Hey



Eve, take a bite of my ap-ple, I know you think you're pret - ty slick. The one



thing I ask — you to leave me is my Red Joy - stick. — My

Repeat and fade
E9

Red Joy - stick, My Red Joy - stick. All I'm

ask - ing you to leave me is My Red Joy - stick. My

Red Joy - stick, My Red Joy - stick. All I'm

The first system of the musical score for 'My Red Joystick'. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'Red Joy - stick, My Red Joy - stick. All I'm' are written below the vocal line.

ask - ing you to leave me is My Red Joy - stick. My

The second system of the musical score. The vocal line continues with the lyrics 'ask - ing you to leave me is My Red Joy - stick. My'. The piano accompaniment continues with the same harmonic structure.

Additional Lyrics

Eve kissed Able
That's how he got murdered by Cain
Abraham gave up his son
To keep his wife away
And even the Lord almighty
Speaking from the trenches to the pits
Spoke for all mankind when he said

Take the Porsche
Take the kids
Take the stocks
Take the rugs
Take those roses
From my poor heart wilting
But please please please
Leave me My Red Joystick

NEW SENSATIONS

Words and Music by
LOU REED

Moderately

D

C(addD)/D

Bm/D

B \flat 7/D 3fr.

D

D

C(addD)

I don't like guilt be it stoned or stu-pid. Drunk — or dis - or - der - ly I

(See additional lyrics)

ain't no cu-pid. Two years a-go to-day I was ar-rest-ed on Christ-mas Eve

I don't want pain,— I want to

walk not be car-ried. I don't want to give it up, I want to stay mar-ried. I

ain't no dog— tied to a parked car.—

Bm B7 D C(addD) Bm B7 D

F C G

Ooh, ooh, New Sen - sa - tions.

F C

Ooh, ooh, New Sen - sa -

G Dmaj7

tions.

G/D D Em7





Talk - in' 'bout some new sen - sa - tions.










To Coda  D

Talk - in' 'bout some new sen - sa - tions.



1. 2. I 3. I took my GP - Z out for

C(addD)

a ride the en - gine felt good be - tween my thighs. The

Bm B \flat 7 D

air felt cool it was for - ty de-grees out - side.

I rode to Penn-syl - va - nia near the Del - a - ware Gap. Some-times.

C(addD) Bm B \flat 7

I got lost and had to check the map. I stopped at a road-side di - ner

for a burg - er — and a Coke. — There were some

tions.

Coda

D

C(addD)/D

Bm/D

B \flat 7/D 3fr.

D

Repeat and fade

The musical score consists of two systems. The first system is marked 'Repeat and fade'. It features a guitar part with a D major chord and a G major chord. The vocal line has the lyrics 'Ooh, _____ New Sen - sa - tions.~'. The piano accompaniment is in the key of D major, with a steady eighth-note bass line and chords in the right hand.

The second system features guitar chords Bm, Bb7, and D. The vocal line has the lyrics '(Ooh,) Ooh New sen- sa - tions.'. The piano accompaniment continues with the same bass line and more complex chordal textures in the right hand.

Additional Lyrics

Verse 2: I want the principles of a timeless muse
 I want to eradicate my negative views
 And get rid of those people who are always on a down
 It's easy enough to tell what is wrong
 But that's not what I want to hear all night long
 Some people are like human tuinals

Verse 4: There were some country folk and some hunters inside
 Somebody got themselves married and somebody they died
 I went to the jukebox and played a hillbilly song
 They was arguing about football, as I waved and went outside
 And I headed for the mountains, feeling warm inside
 I love that GPZ so much, you know that I could kiss her

THE ORIGINAL WRAPPER

Words and Music by
LOU REED

Moderately fast, with a beat

1.

E7

mf

2.

E7

I was sit- tin' home on _ the West End, watch-in' ca-ble T V with a fe-male friend. We w
(See additional lyrics)

watch- in' the news, the world's _ in a mess. The poor and the hun- gry, a world _ in dis - tress.

Her-pes and AIDS, the Mid-dle East at full throt-tle. Bet-ter check that saus-age 'fore you put it in the waf-fle. And

while you're at it, check what's in the bat-ter. Make sure the can-dy's in the o-rig-i-nal wrap - per.

Hey, ——— you bet-ter check that bat-ter. Make sure the can-dy's in the o-rig-i-nal wrap - per.

1.2.3.

4.

E7

Additional Lyrics

Verse 2: Reagan says abortion's murder
 While he's looking at Cardinal O'Connor
 Look at Jerry Falwell, Louis Farrakhan
 both talk religion and the brotherhood of man
 they both sound like they belong in Teheran
 Watch out, they're goin' full throttle
 better check that sausage before you stick it in the waffle
 and while you're at it - better check what's in the batter
 Make sure that candy's in the
 Original Wrapper
 Hey, pitcher, better check that batter
 Make sure that candy's in the
 Original Wrapper

Verse 3: White against white, Black against Jew
 It seems like it's 1942
 the baby sits in front of MTV watching violent fantasies
 while Dad guzzles beer with his favorite sport
 only to find his heroes are all coked up
 it's classic, original - the same old story
 the politics of hate in a new surrounding
 hate if it's good and hate if it's bad
 and if this all don't make you mad
 I'll keep yours and I'll keep mine
 Nothing sacred and nothing divine
 Father, bless me - We're at full throttle
 better check that sausage before you put it in the waffle
 and while you're at it better check that batter
 Make sure the candy's in the Original Wrapper

Verse 4: I was born in the United States
 I grew up hard but I grew up straight
 I saw a lack of morals and a lack of concern
 a feeling that there's nowhere to turn
 Yuppies, Hippies and upwardly mobile Yuppies
 don't treat me like I'm some damn lackey
 Cause the murderer lives while the victims die,
 I'd much rather see it an eye for an eye
 A heart for a heart, a brain for a brain
 and if all this makes you feel a little insane
 kick up your heels - turn the music up loud
 pick up your guitar and look out at the crowd
 and say, "Don't mean to come on sanctimonious
 but life's got me nervous and a little pugnacious -
 lugubrious so I give a salutation
 and rock on out to beat really stupid
 ohh poop ah doo and how do you do
 hip hop gonna bop till I drop."
 Watch out world, comin' at you full throttle
 better check that sausage before you put it in the waffle
 and while you're at it, better check that batter
 Make sure the candy's in the Original Wrapper
 Hey pitcher better check that batter
 Make sure the candy's in the
 Original Wrapper

PALE BLUE EYES

Words and Music by
LOU REED

Slowly

Play 3 times



Some-times I feel so
(See additional lyrics)

mp

hap - py, some-times I feel_ so sad.

Some-times I feel so hap - py, _____ but most - ly you just make me mad._



To Coda

F B \flat C F F $\text{sus}^4_{\text{sus}2}$ F

Ba-by, you just make me mad. Ling-er on

C F F $\text{sus}^4_{\text{sus}2}$

your pale blue eyes. Ling-er on

C F F $\text{sus}^4_{\text{sus}2}$

your pale blue eyes.

1. F F $\text{sus}^4_{\text{sus}2}$ 2. F F $\text{sus}^4_{\text{sus}2}$ 3. F F $\text{sus}^4_{\text{sus}2}$



Instrumental solo



Coda \oplus C

your pale blue eyes. — Ling-er on, —

your pale — blue eyes. —

ritard.

Additional Lyrics

Verse 2: Thought of you as my mountain top
Thought of you as my peak
Thought of you as everything
I've had but couldn't keep
I've had but couldn't keep

Verse 3: If I could make the world as pure and strange as what I see
I'd put you in the mirror
I put in front of me
I put in front of me

Verse 4: Skip a life completely, stuff it in a cup
She said money is like us in time
It lies but can't stand up
Down for you is up

Verse 5: It was good what we did yesterday
And I'd do it once again
The fact that you are married
Only proves you're my best friend
But it's truly, truly a sin

ROCK AND ROLL

Words and Music by
LOU REED

Fast Rock



The first system of musical notation for 'Rock and Roll' is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a series of chords and eighth notes, while the bass staff has a simple eighth-note bass line. The tempo is marked 'Fast Rock'.



The second system of musical notation continues the piano introduction. It features a treble and bass staff with chords and eighth notes. The tempo is marked 'Fast Rock'.



The third system of musical notation includes the vocal melody and piano accompaniment. The vocal melody is written in a single staff with lyrics. The piano accompaniment is written in a grand staff (treble and bass). The tempo is marked 'Fast Rock'.

Jen - ny said when she was just five years old — there was noth - in' hap - penin' at all. —
(See additional lyrics)

C B \flat 6

Ev - ery time she puts on her ra - di - o there was

F6 C

noth-in' go-in' down at all. Then one fine morn-in' she puts on a

B \flat 6 F6 C

New York sta-tion, she could-n't be - lieve what she heard at all. —

B \flat 6

She start-ed danc-in' to that fine, fine mu - sic, you know her

F6

C

life was saved by rock 'n' roll. —

De - spite.

Dm

F

F/G

— all the am - pu - ta - tions you know you could just go out and dance to the rock 'n'

F

To Coda

C

F

roll sta - tion. It was al - right. —

It was al -

C

F

1. C

right. —

(Instrumental)

Chord diagrams: B \flat 6 and F6.

Chord diagrams: C and 2.C.

(Instrumental solo)

The musical score is written for guitar and piano. It consists of three systems. The first system features a guitar staff with a B \flat 6 chord diagram and a piano staff with a melodic line. The second system features a guitar staff with a C chord diagram, a piano staff with a melodic line, and a section labeled '(Instrumental solo)' with a guitar staff and a piano staff. The third system features a guitar staff with a C chord diagram and a piano staff with a melodic line.

B \flat 6

F6



First system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The system is divided into three measures.

C

D.S. al Coda 

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The system is divided into three measures.

Coda

C

F/C

C



Third system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The system is divided into three measures.

B \flat 6/C

C

B \flat 6/C

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The system is divided into three measures. The lyrics "And it was al -" are written below the treble staff.

Repeat and fade

right. And it was al -

Additional Lyrics

Verse 2: Jenny said when she was just about five years old
 you know my parents are gonna be the death of us all
 Two T.V. sets and two Cadillac cars-
 ain't gonna help me at all
 Then one fine mornin' she puts on a New York station
 She doesn't believe what she heard at all
 She started dancin' to that fine fine music
 You know her life was saved by rock 'n' roll
 Despite all the computations
 You know you could just dance to a rock 'n' roll station and it was alright
 It was alright

ROCK AND ROLL HEART

Words and Music by
LOU REED

Medium tempo

The musical score is written for guitar and piano. The guitar part consists of three systems, each with four measures. The chords are F, C, G7, and C. The piano accompaniment is in 4/4 time and consists of three systems. The first two systems are instrumental, while the third system includes a vocal line with lyrics.

System 1:

- Guitar: F, C, G7, C
- Piano: Instrumental accompaniment.

System 2:

- Guitar: F, C, G7, C
- Piano: Instrumental accompaniment.

System 3:

- Guitar: F, C, G7, C
- Vocal: I don't like op - era and I don't like bal - let ____ and
- Piano: Instrumental accompaniment.

(See additional lyrics)

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The guitar part includes chord diagrams for F, C, G7, and C. The piano part provides a harmonic accompaniment with chords and melodic lines. The lyrics are written below the guitar staff.

new wave French mov - ies just drive me a - way. I guess I'm just dumb 'cause I

know I ain't smart, but deep down in - side I've got a Rock and Roll heart. Yeah, yeah, yeah

deep down in - side I got a Rock and Roll heart. A Rock and Roll heart,

search-ing for a good time. Just a Rock and

C C/B C/A Dm G7

Roll heart, Roll heart, Roll heart search-ing for_ a good time.

1. F C G7 C F C

ah,

G7 C

2. Yeah, yeah just a Rock and

C F G7 C F

Roll heart, search-ing for_ a good time.

G7 C C/B C/A Dm
 Just a Rock and Roll heart, Roll heart, Roll heart just be - fore_ your

G7 F C G7 C
 time. _____ yeah now,

F C G7 C
 Repeat and fade
 yeah now, Rock and Roll heart, search - ing for a good time. Down in Rock and

Additional Lyrics

I don't like messages or something meant to say
 and I wish people like that would just go away
 I guess that I'm dumb 'cause I know I'm not smart,
 But deep down inside I've got a rock and roll heart
 (Chorus)

SALLY CAN'T DANCE

Words and Music by
LOU REED

Moderate Rock

The piano introduction is in D major, 4/4 time, marked *mf*. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

The first system shows the vocal melody and piano accompaniment for the first verse. A guitar chord diagram for D major is shown above the first measure. The lyrics are: "Sal - ly danc-es on the floor, she says that she can't do it an - y - Sal - ly be-came a big mod - el, she moved up to Eigh-ti-eth and".

The second system shows the vocal melody and piano accompaniment for the second verse. The lyrics are: "more. She walks down St. Mark's Place and Park. She had a stu - di - o a - part - ment and".

eats nat - u - ral food at my place. ———
 that's where she used to ball ——— folk sing - ers. But Now Sal - ly can't dance no more. —
 But Sal - ly can't dance no more. —


she can't get off - a the floor. ———
 Sal - ly can't dance no more. ———


Sal - ly can't dance no more, ——— they found her in the trunk of a Ford, ———
 Sal - ly can't dance no more, ——— no, Sal - ly,

she can't dance no more.
 she can't dance no more.


mf

G (D bass) F (C bass) D


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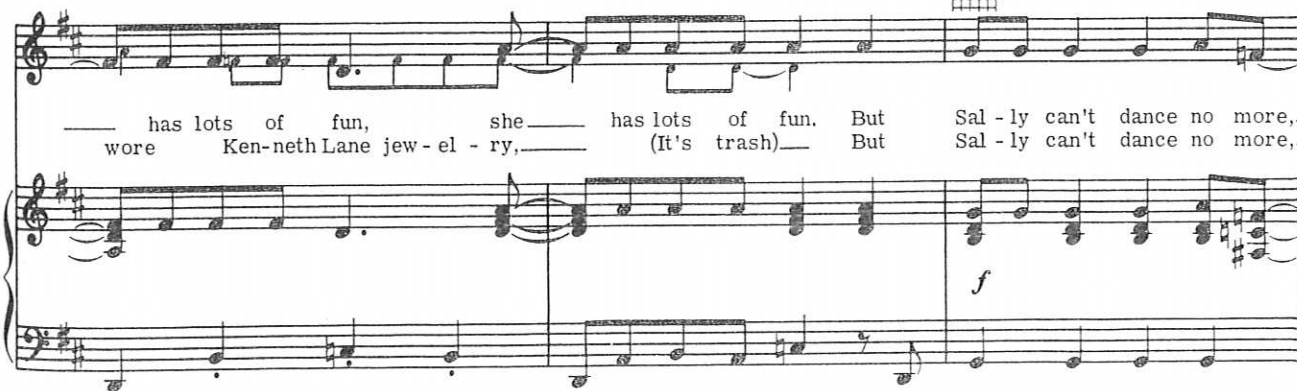


Sal - ly is los - ing her face, — she lives on St. Mark's Place —
 She knew all the real - ly right peo - ple, she went to Le Jar - din. —



in a rent con - trolled a - part - ment, eight - y dol - lars a month, she —
 She danced with Pi - cas - so's il - le - git - i - mate mis - tress and

 G



— has lots of fun, she — has lots of fun. But Sal - ly can't dance no more, —
 wore Ken - neth Lane jew - el - ry, — (It's trash) — But Sal - ly can't dance no more, —

f

 D  G  D



Sal - ly can't dance no more. — She took
 Sal - ly can't dance no more. — She

G D G F

too much meth— and can't get off - a the floor, — now Sal - ly,
 can't get her-self off the floor, — Sal - ly

G F To Coda D

(D bass) (C bass)

she can't dance — no more —
 she can't dance — no more —

mf

A G#

She was the first girl in — her neigh-bor-hood to wear

G D A

tie - dyed pants a - like - a she should. She was the first girl that

G# G D

I ev - er seen — that had flow - ers paint - ed on — her jeans.

A G# G

She was the first girl in her neigh - bor - hood who got raped in Tomp - kins Square

D A G#

real good. Now she wears a sword like Na - po - le - on — and she

G D G

kills the boys — and acts like a son. Sal - ly can't dance no more, —

Sal - ly can't dance no more. — She can't get her-self off the floor. —

Sal - ly; she can't dance no more. —

mf

D. S. al Coda

Coda

Sal - ly can't dance. Sal - ly can't

Repeat and fade

SATELLITE OF LOVE

Words and Music by
LOU REED

Moderately

Chords: F, G, Gm7, C, F, G, Gm7, C, Dm, C, Bb

Lyrics:

Sa - tel - lite's gone _____ up to the skies. _____
 Sa - tel - lite's gone _____ way up to Mars. _____
 Sa - tel - lite's gone _____ up to the skies. _____

Things like that drive _____ me out of my mind. _____
 Soon it' - ll be filled with park - ing cars. _____
 Things like that drive _____ me out of my mind. _____

I watched it for a lit - tle while,

Gm 3fr. B \flat F

I { like
love } to watch things on T. V. Sa- tel -

C E \flat B \flat F

lite of love, Sat- tel - lite of love, Sat- tel -

C Dm C B \flat C To Coda

lite of love, Sat - tel - lite of...

F C B \flat C B \flat C F

I've been told that you've been bold with Har - ry, Mark, and John.







Mon - day and Tues - day, Wednes - day through Thurs - day with Har - ry, Mark, - and John. -


D.C. al Coda





Coda 




Repeat and fade

Sa - tel - lite. -





of love. Sa - tel - lite. -

SISTER RAY

Words and Music by
LOU REED, JOHN CALE,
STERLING MORRISON and MAUREEN TUCKER

Fast Rock

G F C G F C

Duck and Sal - ly in - side, they're cook-in' for the
(See additional lyrics)

down five, who're star - in' at Miss Ray - on,

G F C G

who's bus - y lick - in' up her pig - pen. I'm search-in' for my

F C G F C G

main-line. I said I could-n't hit it side- ways. I said I could-n't hit it

F C G F C To Coda

side- ways, just like Sis - ter Ray — said.

Repeat ad lib.

G F C G F C

(Instrumental)

System 1: Guitar staff has a G chord diagram. Piano staff has a melodic line in the right hand and a bass line in the left hand.

System 2: Piano staff continues the melodic and bass lines. Below the staff, the instruction reads: *D.S. $\text{\textcircled{S}}$ for Verses 2&3, then D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$*

System 3: Guitar staff has F and C chord diagrams. Piano staff continues the melodic and bass lines.

System 4: Guitar staff has a G chord diagram. Above the staff, the instruction reads: *Coda $\text{\textcircled{C}}$ Repeat ad lib.* Below the staff, the instruction reads: *(Instrumental)*

System 5: Piano staff continues the melodic and bass lines.

System 6: Guitar staff has a G chord diagram. Piano staff continues the melodic and bass lines.

Additional Lyrics

- Verse 2:* Rosey and Miss Rayon
 They're busy waiting for her booster
 who just got back from Carolina
 said she didn't like the weather
 They're busy waiting for her sailor
 who's dressed in pink and leather
 He's just here from Alabama
 he wants to know how to earn a dollar
 I'm searching for my mainer
 I said I couldn't hit it sideways
 I said I couldn't hit it sideways
 just like Sister Ray said
- Verse 3:* Cecil's got his new piece
 He cocks and shoots it bang between 3 & 4
 He aims it at the sailor
 Shoots him down dead on the floor
 Aw, you shouldn't do that
 Don't you know you'll stain the carpet
 Now don't you know you'll stain the carpet
 And by the way have you got a dollar
 Oh, no man, I haven't got the time-time
 She's busy sucking on a ding-dong
 He's busy sucking on my ding-dong
 just like Sister Ray says
 I'm searching for my mainline
 I said c-c-c-couldn't hit it sideways
 I said c-c-c-couldn't hit it sideways
 just like Sister Ray said
- Verse 4:* Who is that knocking?
 Who's knocking on my chamber door
 Could it be the police?
 They come and take me for a ride-ride
 But I haven't got the time-time
 She's been sucking on my ding-dong
 She's busy sucking on my ding-dong
 Just like Sister Ray said
 I'm searching for my mainline
 I couldn't hit it sideways
 I couldn't hit it sideways
 just like... Sister Ray says

STREET HASSLE I (Waltzing Matilda)

Words and Music by
LOU REED

Moderately

mf

E A/E

E A/E

1.2.3.4.5. 6. E A/E

E A/E

Waltzing Ma-til-da whipped out her wal-let. The sex-y boy smiled in dis-may...
(See additional lyrics)

E

She took out four twen-ties 'cause she liked round fig - ures. Eve -

A/E

ry bod - y's queen for a day. Oh, babe I'm on fi - re and you

A/E

know how I ad - mi - re your bod - y why don't - we slip a - way. Al -

E

though I'm sure you're cer - tain it's a rar - i - ty me flirt - in' sha - la, la, la, this

way. — Oh, sha la, la, la, la, sha la, la, la, la, hey babe, —

1. come on let's slip a- way. —

2. A/E E And then sha la, la, la, la, he

A/E made love to her gen- tly it was like she'd nev - er ev - er come. — And then

E

A/E

sha la, la, la, la, sha la, la, la, la, when the sun rose and he made to

leave, you know sha la, la, la, la, sha la, la, la, la,

A/E

E

nei - ther one re - gret - ted a thing.

Additional Lyrics

Luscious and gorgeous
 Oh what a hunk of muscle
 call out the national guard
 She creamed in her jeans
 As he picked up her means
 from off the formica topped bar
 and cascading slowly,
 he lifted her wholly
 And boldly out of this world

And despite people's derision she
 proved to be more than diversion
 and sha la la la la later on
 And then sha la la la la
 He entered her slowly
 and showed her
 where he was coming from
 And then sha la la la la
 He made love to her gently
 It was like she'd never ever come

STREET HASSLE II (Street Hassle)

Words and Music by
LOU REED

Moderately

The musical score for "Street Hassle II" is written for guitar and piano. The key signature is E major (three sharps) and the time signature is 4/4. The tempo is marked "Moderately".

Guitar Part:

- Chord E: E^{\sharp} (open), F^{\sharp} (2), G^{\sharp} (3), A (4), B (5), E (6)
- Chord A/E: E (open), F^{\sharp} (2), G^{\sharp} (3), A (4), B (5), E (6)

Piano Part:

- The piano part consists of a melody in the right hand and a bass line in the left hand. The melody is primarily composed of eighth and quarter notes. The bass line is primarily composed of eighth and quarter notes.
- The piano part includes a first ending and a second ending, both marked with "1." and "2." respectively.

E A/E

Hey

E A/E 3

that cunt's not breath- ing, I think she's had too much of some- thing or oth- er, you know what I mean?
(See additional lyrics)

A/B E

I don't mean to scare — you but you're the one_who came here and

A/E A/B E

you're the one who's got to take her when you leave. I'm not be- ing smart_ or try- ing

A/E

A/B

to be cold on my part and I'm not gon - na wear my heart on my sleeve. — But you know

To Coda

E

A/E

people get all e - mo-tion-al and some-times, man they don't act ra-tion-al you know they think that they're on T.

1. A/E

A/B

E

V.

Sha la, la, la, la, man

A/E

A/B

E

Why don't you just slip a - way.

A/E A/B

I'm

2. A/E B D.S. al Coda \oplus

By the

talk with that they can call their own —

Coda A/E

So the first thing that they see that al- lows them — the right to be why they fol-low it.

E6

No Chord

You know what that's called — Bad Luck.

a tempo

Repeat and fade

The musical score is for guitar and piano. The guitar part is in E major, with a capo on the 2nd fret. The piano part is in E major. The score consists of two systems. The first system has a guitar staff with a whole note chord E and a piano staff with a whole note chord E. The second system has a guitar staff with a whole note chord A/E and a piano staff with a whole note chord A/E. The piano part has a melody line in the right hand and a bass line in the left hand.

Additional Lyrics

You know I'm glad that we met man
 It really was nice talking and I really wish there was a
 little more time to speak
 But you know it could be a hassle trying to explain myself to a
 police officer about how it was your lady got so stiffed
 And it's not like we could help her, there was nothing no one
 could do and if there was man
 you know I would have been the first
 But when someone turns that blue, it's a universal truth
 you just know that bitch will never fuck again
 By the way, that's really some bad shit
 that you came to our place with
 you ought to be more careful
 around the little girls

It's either the best or it's the worst and since
 I don't have to choose, I guess I won't
 and I know this is no way to treat a guest
 But why don't you grab your old lady by the feet
 and just lay her out on the darkened street and by morning
 she's just another hit and run
 you know some people got no choice
 and they can never find a voice
 to talk with-
 that they can call their own

SWEET JANE

Words and Music by
LOU REED

Medium Rock

Chord diagrams for guitar are provided above the staff lines. The key signature is one sharp (F#) and the time signature is 4/4.

First System: Chords: D, A, Bm, G, A, D, A. The piano part begins with a *mf* dynamic.

Second System: Chords: Bm, F#m, G, A, D, A, Bm, G, A, D, A. The piano part continues with a steady rhythm.

Third System: Chords: Bm, F#m, G, A, D, A, G, Bm, A, D. The piano part includes a repeat sign.

Lyrics: Stand - in' on the cor - ner,
(See additional lyrics)

A G Bm A D A G
 suit-case in my hand. Jack is in his cor-set. Jane is in her

Bm A D A G Bm A D
 vest, and me, I'm in a rock'n' roll band.

A G Bm A D A G
 Rid-in' in a Stutz Bear Cat, Jim. You know, those were different

Bm A D A G Bm A D
 times. All the po-ets, they stud-ied rules of verse and those

The musical score is written for guitar and piano. The guitar part is in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The guitar chords are indicated above the vocal line. The piano accompaniment consists of a right hand playing chords and a left hand playing a bass line. The lyrics are written below the vocal line.

lad-ies they rolled their eyes. Sweet Jane. —

Sweet Jane. — Sweet Jane. —

3. But an - y-one who ev - er had a heart, they would-n't turn a-round and

break it. — And an - y-one who ev - er played a part,

1.2. G

D G D G

Bm A D A G Bm A D Bm A D

they would -n't turn a-round and hate it. _____ Sweet Jane.

Sweet Jane. _____

Repeat and fade

Sweet Jane. Sweet Jane. Sweet Jane. Sweet Jane.

Additional Lyrics

Verse 2: Jack he is a banker
and Jane, she is a clerk
and both of them save their monies
and when they come home from work
Sittin' down by the fire
The radio does play
The March of the Wooden Soldiers
and you can hear Jack say

Verse 3: Some people they like to go dancin'
and other people they have to work
And there's even some evil mothers
Well they're gonna tell you that everything is just dirt
You know that women never really faint
and that villians always blink their eyes
that children are the only ones who blush
and that life is just to die

TELL IT TO YOUR HEART

Words and Music by
LOU REED

Moderately slow

C

Am

C

mf

Am

C

Am

I'm star - ing through a tel - e - scope at night at a

C

Am

C

large light in the sky, — its spin - ning lights re -

mind - ed me ____ of you. ____

A star spin-ning in or - bit, light - ing up the sky, ____

____ or may - be it was not a star ____ at

all, I was stand - ing by the Hud - son

The musical score is written for guitar and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The guitar part includes chord diagrams for Am, F, Fm, C, G/B, Dm, G, F/A, and C. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "mind - ed me ____ of you. ____", "A star spin-ning in or - bit, light - ing up the sky, ____", "____ or may - be it was not a star ____ at", and "all, I was stand - ing by the Hud - son".

Am C Am

Riv - er's edge at night looking out a'-cross the Jer - sey shore — at a

C Am F

ne - on light spell-ing out some co - la's name —

Fm

and I thought — your — name should be danc-ing,

C G/B Am Dm

beamed from sat - el - lites — larg - er than an - y

bill - board in Times Square. Tell it to your

heart, please don't be a - fraid. I'm the one who

loves you in each and ev - ery way. Tell it to your

heart, please don't be a - fraid. New York Cit - y

G F/A G/B G

F6 F C(addD) C

G F C(addD) C

F6 F C(addD) C

lov - ers, tell it to your heart. Tell it to your heart,

please don't be a - fraid. — Tell it to your heart.

Tell it to your heart, please don't be a - fraid. —

Tell it to your heart. I'm

1.2. Am

3. Am

Repeat and fade

The musical score consists of two systems. Each system has a vocal line and a piano accompaniment. The first system includes guitar chords for C and Am. The lyrics are: 'Tell it to your heart, please don't be a - fraid.' The second system repeats the first line of the vocal melody: 'Tell it to your heart.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Additional Lyrics

Verse 3: I'm up on the roof, it's 5 a.m. I guess I couldn't sleep
and I see this spinning light that I saw last week
Maybe I should wake you but by then it may be gone
You never know what you see if you look up in the sky

Verse 4: I ran outside down a darkened street listening
to my boot heels click
My leather jacket squeaked I needed a cigarette
When I turned the corner my spinning light was in the street
They were filming a commercial on TV

Chorus 2: Tell it to your heart
Please don't be afraid
We're no teenage movie
That ends in tragedy
Tell it to your heart
Please don't be afraid
New York City lovers
Tell it to your heart

VIDEO VIOLENCE

Words and Music by
LOU REED

Moderately, with a beat

A

The cur-rents rage deep in - side us. This is the age of

vid - e - o vio - lence. The cur-rents rage deep down in - side us. This...

— is the age of vid - e - o vio - lence. Up in the morn-ing, drink-
(See additional lyrics)

ing his cof-fee, turns on the T V — to some slash-er mov-ie. Car-

toon-like wom-en, tied — up and sweat-y, pant - ing and scream-ing. Thank you,

have a nice day. The cur-rents rage, the dawn's up-on us. This—

A

— is the age of vid - e - o vio - lence. The cur - rents rage

so deep in - side us. This — is the age of vid - e - o vio - lence.

Na na na na na nah. — Na na na na na nah. —

Repeat and fade

1.2.3.4. 5. Na na na na na nah. —

Na na na na na nah. _____

Additional Lyrics

Verse 2: His heart is pounding he switches the channel
 looking for something other than rape or murder
 or beatings or torture
 but except for Walt Disney
 it's a twisted alliance
 This age of video violence

Verse 3: Down at his job his boss sits there screaming
 If he loses his job, life loses its meaning
 His son is in high school
 There's nothing he's learning
 He sits by the TV
 Watching Corvettes exploding

Verse 4: Down at a bar some woman is topless
 She's acned and scarred, her hair is a mess
 While he shoves \$5 down her exotic panties
 The video jukebox is playing Madonna
 While just down the block
 At some local theater
 they're grabbing their crotches
 at the 13th beheading
 As the dead rise to live
 The live sink to die
 The currents are deep and raging inside

Verse 5: Our good working stiff looks a whore in the eye
 ties her to a bed
 while he beats her back bloody
 and then back at home
 drinking more instant coffee
 calls some red-neck evangelist
 He's seen on TV and says

The currents rage, the dawn's upon us
 This is the age of video violence
 No age of reason is landing upon us
 This is the age of video violence

The currents rage so deep within us
 This is the age of video violence
 The currents rage so deep down inside us
 This is the age of video violence

WALK ON THE WILD SIDE

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Words and Music by
LOU REED

Moderately slow

mp

C F6 C

Hol - ly came from Mi - a - mi F L A, hitch-hiked her way a - cross the U. S.

mp

F6 C D F D

A. — plucked her eye - brows a - long the way, shaved her legs and then he was a she, she says,

C F6 C

"Hey babe, — take a walk on the wild side, — said hey babe, take a walk on the

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F6 C

wild side." And the col - ored girls go Doo doo doo doo doo doo doo doo

mf

F6 C

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

F6 C

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

F6 C

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

F6 C

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

F6

1.2.3. C

F6

C

doo doo doo doo doo doo— doo doo doo.

F6

4. C

F6

C

F6

doo.

Repeat and fade

C

F6

C

F6

Additional Lyrics

Verse 2: Candy came from out on the Island
In the backroom she was everybody's darling
But she never lost her head even when she was giving head-
the colored girls go
Doo do doo doo

Verse 3: Little Joe never once gave it away
Everybody had to pay and pay
A hustle here and a hustle there
New York City is the place where they say
Hey babe, take a walk on the wild side

Verse 4: The sugar Plum Fairy came and he hit the streets
Lookin' for soul food and a place to eat.
Went to the Apollo
You should have seen 'em go go go

Verse 5: Jackie is just speeding away
Thought she was James Dean for a day
Then I guess she had to crash
Valium would have helped that bash
Hey take a walk on the wild side
And the colored girls go doo do doo doo

WHAT GOES ON

Words and Music by
LOU REED

Medium Rock








What goes on here in your mind?
up and I'm go - in' down..
one and one min-ute two..

mf








I think that I am fal - ling down. What goes on
 I'm gon - na fly from side to side. See the bells
 One min-ute up and one min-ute down. What goes on








here in your mind? I think that I am up - side down..
 up in the sky, some - bo - dy's cut the string in two..
 here in your mind? I think that I am fal - ling down..





La - dy, be good, _____ and do what you should, _____ you know it - 'll work






al - right. _____ La - dy, be good, _____ and do what you should.





_____ you know it - 'll be al - right. _____

To Coda \oplus 1.   I'm go - in'

2.      

(Instrumental solo) _____

Chord diagrams for the first system: C, G, D, D7sus4, D, D7sus4, D, D7sus4.

Chord diagrams for the second system: C, G, D, A, G.

Chord diagrams for the third system: D, D7sus4, D, A, G.

First ending: 1. D, D7sus4.

Second ending: 2. D, D7sus4. *D.S. al Coda* (Coda symbol).

Coda: Coda symbol, D.

One minute

WHITE LIGHT/WHITE HEAT

Words and Music by
LOU REED

Hard Rock

G5 3fr.

White light go - in' mess - in' up my mind. — Don't you know it's gon - na

(See additional lyrics)

f

D5 5fr.

make me go blind. — White heat, it tick - le me down to my toes. —

G5 3fr.

Have mer - cy white light have it good - ness knows. — White light go - in' mess - in'

up my brain. — White light, it's gon - na drive me in- sane. —

White heat, it tick - le me down to my toes. — White light, I said now,

good- ness knows. Ooo, — white

light. Ooo, —

D5 5fr.

G5 3fr.

G5 3fr.

C5 3fr.

Handwritten musical score for guitar and piano, featuring lyrics and guitar fretboard diagrams.

System 1:

- Guitar: C5 3fr. (first measure), G5 3fr. (second measure), F5 (fourth measure).
- Vocal: "white light. Ooo,"
- Piano: Accompanying piano accompaniment.

System 2:

- Guitar: C5 3fr. (first measure), G5 3fr. (second measure), E♭5 6fr. (fourth measure).
- Vocal: "ooo, white heat. Ooo,"
- Piano: Accompanying piano accompaniment.

System 3:

- Guitar: C5 3fr. (first measure), G5 3fr. (second measure).
- Vocal: "ooo, white light."
- Piano: Accompanying piano accompaniment.

System 4:

- Guitar: G5 3fr. (first measure), C5 3fr. (second measure), D5 5fr. (third measure), F5 (fourth measure).
- Vocal: (No lyrics present in this system)
- Piano: Accompanying piano accompaniment.

F5
Play 3 times

F5

Additional Lyrics

Verse 2: White light moved in me through my brain
 White light gonna make-a me go insane
 White light, tickled me down to my toes
 White light, I said now, goodness knows
 White light it lightens up my eyes
 Don't you know it fills me up with surprise
 White heat tickle me down to my toes
 White light, I'll tell you now, goodness knows

WILD CHILD

Words and Music by
LOU REED

Moderate Rock



D G $\frac{3}{4}$ D G

I was talk-ing to Chuck in his Ghen - gis Khan suit and his wiz -
(See additional lyrics)

D G/B D G/B D

ard's hat. He spoke of his mo - vie and

G D G/B D G/B

how he was mak - ing a new sound-track. And then we —

C G D C G

— spoke of kids — on the coast, — and dif - frent types of or - gan - ic soap, —

D C G D

— and the way — su - i - cides — don't leave notes. — Then we spoke — of Lor - raine, —

A

1.3.

al- ways back to Lor-raine. I was

2.4.

D

G/D

She's a wild child — and

D

G/D

D

no - bo - dy can — get at — her. She's a wild child —

G/D

D

G/D

and no - bo - dy can — get to — her.

Bm

G

D

Sleep-ing out on the street, — liv - ing all a - lone —

G/D D G/D

with-out a house or a home, — and then she asks you, please, —

F#m A

hey, ba - by, can I have some spare change? —

D G/D

{ Oh, Now } can I break your heart? She's a wild child, —

D G/D To Coda ⊕ D

she's a wild child. —

D.S. al Coda 

Repeat and fade

I was

Coda 

Repeat and fade

Coda 



Additional Lyrics

Verse 2 I was speaking to Bill
 who was given to pills and small racing cars
 He had given them up since his last crack-up
 had carried him too far
 Then we spoke of movies and verse and the way an actress held her
 purse
 and the way life at times could get worse
 then we spoke of Lorraine, always back to Lorraine

Verse 3: I was talking to Betty about her auditions, how they made her ill
 the life of the theatre is certainly fraught
 with many spills and chills
 but she calmed down after some wine
 which is what happens most of the time
 then we sat and both spoke in rhyme
 then we spoke of Lorraine, ah it's always back to Lorraine

Verse 4: I was talking to Ed who'd been reported dead by a mutual friend
 He thought it was funny that I had no money to spend on him
 so we both shared a piece of sweet cheese
 and sang of our lives and our dreams
 and how things can come apart at the seams
 and we talked of Lorraine, always back to Lorraine



ALL THE NIGHT THE NIGHT
BEGINNING TO BE THE LIGHT

BELOW

MILK AND SWEET

COMET STARS PART

TIME IS GO

DOWN THE STREET THAT WE WANT TO

BEHIND THE

BEHIND

I HEARD YOU CALL MY NAME

PLEASE YOUR NUMBER

I LOVE YOU SO MUCH

I'M WAITING FOR THE MAN

I'M WAITING FOR

SUNSHINE

MY NEW DRESS

NEW SENSATION

THE ORIGINAL WHISPER

PALE BLUE EYES

ROSE GARDEN

ROSE AND SOUL HEART

SMILE AND DANCE

SADLY BEING

STILL IN

STREET PASSER

STREET PASSER

STREET PASSER

THE END OF THE ROAD

THE END OF THE

THE END OF THE ROAD

THE END OF THE

THE END OF THE ROAD

THE END OF THE