

THE BEST OF BLONDIE



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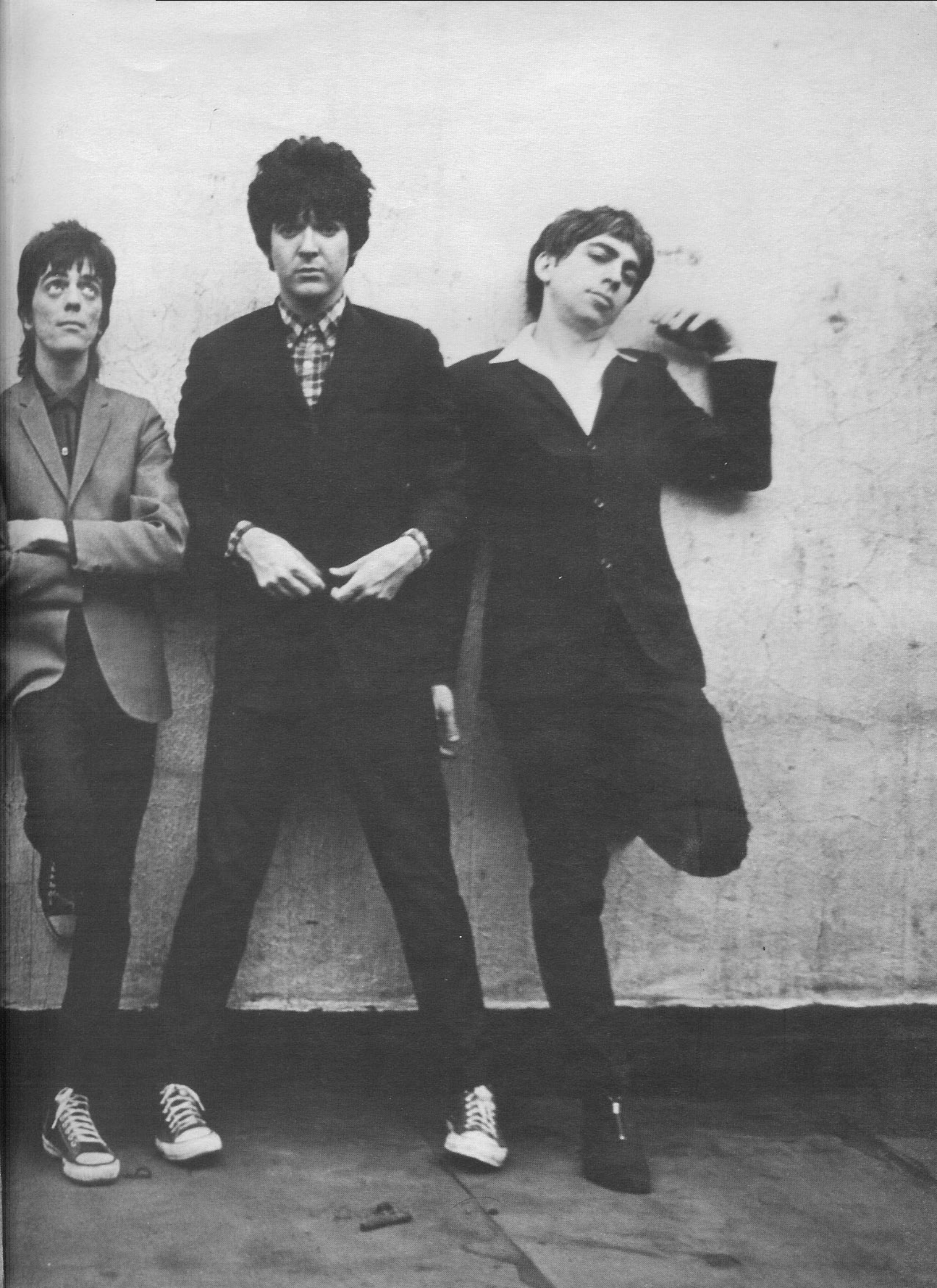
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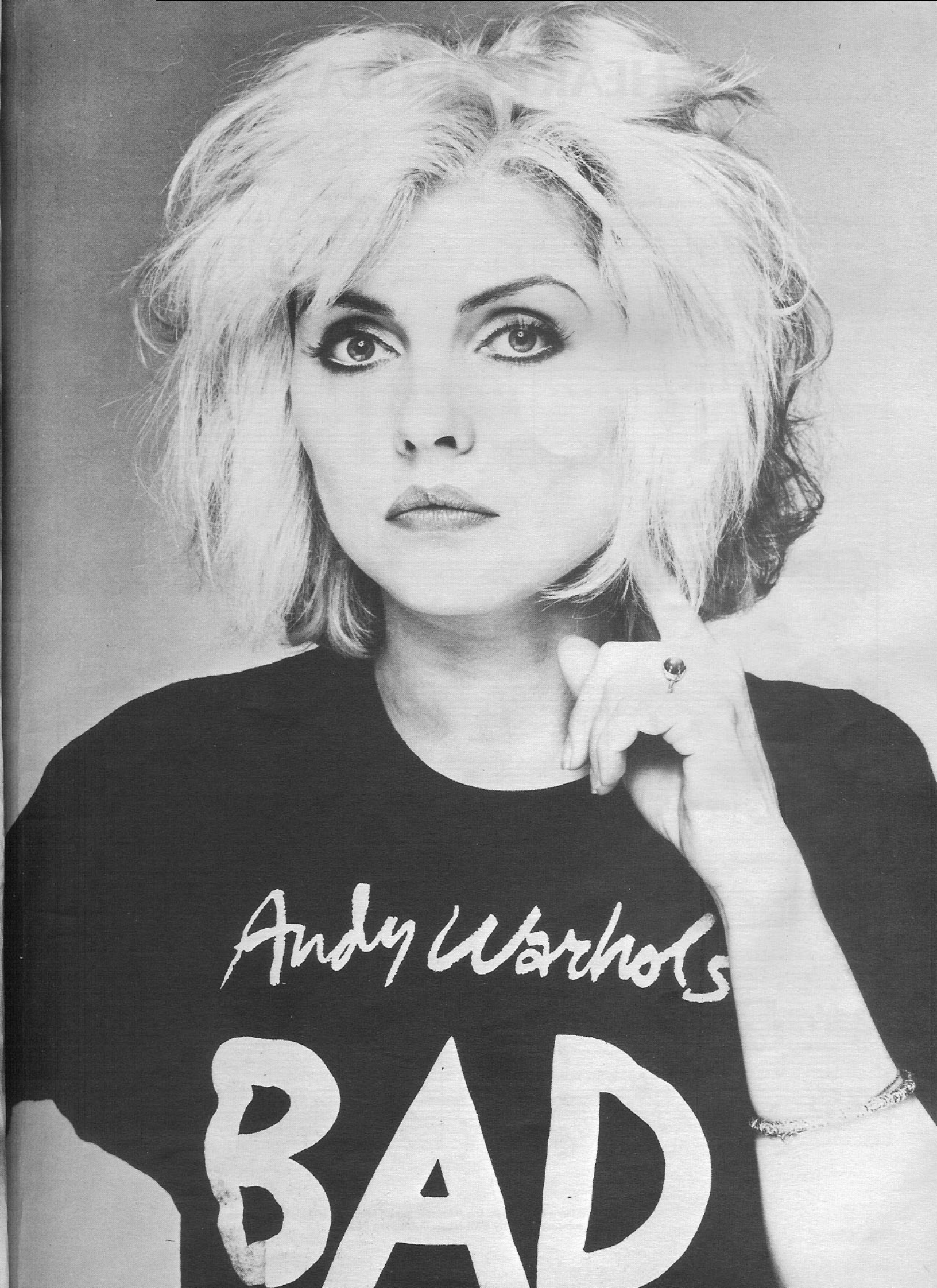


THE GREATEST MUSIC COMPANY IN THE WORLD
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Andy Warhol's

BAD

HEART OF GLASS

Words and Music by
DEBORAH HARRY

Moderate Disco

Verse



1. Once I had a love _____ and it _____ was a
2. Once I had a love _____ and it _____ was di -

gas;
vine,

soon turned out
soon found out

had a heart of glass. _____
I was los-ing my mind. It

Seemed like the real thing _____ on - ly to find _____
seemed like the real thing, _____ but I was so blind, _____

C#m E

much-o mis - trust, love's gone be-hind. —
 much-o mis - trust, love's gone be-hind. —

E

2.

Chorus

A

1. In be - tween, — what I find — is pleas - ing and I'm
 2. Lost in - side, — a - dor - a - ble — il - lu - sion and I

E

To Coda

feel - ing fine. — Love is so — con - fus - ing, there's no
 can - not hide — I'm the one — you're us - ing. Please don't

A

peace— of mind. If I fear— I'm los - ing you,— it's

F# B B(sus 4) E

(4 Times) *D.S. al Coda* (1st Verse, 2nd Ending to 2nd Chorus)

just no good, you teas - in' like— you do. _____

♠ Coda A

push me a - side,— we could-a' made— it cruis - in', yeah. _____

E A



Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "Yeah, - rid - ing high on".



(4 Times)



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "love's - true - blu-ish - light. - Ooo, - oh. -".



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "In be - tween, - what I find - is pleas - ing and I'm".

E

feel - ing fine. — Love is so — con-fus - ing, there's no

A

peace — of mind. If I fear — I'm los - ing you, — it's

F# B B (sus 4) A

just no good, you teas - in' like — you do. —

E

Repeat and fade

THIRD VERSE

Once I had a love
 and it was a gas
 soon turned out to be a pain in the ass.
 Seemed like the real thing
 only to find
 mucho mistrust,
 love's gone behind.

SUNDAY GIRL

Words and Music by
CHRIS STEIN

Brightly

Piano introduction in D major, 3/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is marked *mf*.

Chord diagrams: D, A, G, A, D

I know a girl — from a lone - ly street, —
Hey, I saw your guy — with a dif - f'rent girl; —

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment. The dynamic is marked *mf*.

Chord diagrams: G, A, D, G, A

cold as ice - cream, but still as sweet. — Dry your eyes — Sun - day
looks like he's — in an - oth - er world. — Run and hide — Sun - day

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment.

Chord diagrams: D, G

girl. } Hur - ry up, hur - ry
girl. }

Musical notation for the final vocal line, including treble and bass staves with piano accompaniment.

D

up and wait;— I stay a - way all week and still I wait. — I

G E A

got the blues,— please come see what your lov - in' means to me.

B E A B

She can't catch up— with the work -
Ba by, I would like— to go out—

G C D F

E A B E

ing to crowd;— the week-end mood_ and she's feel - ing proud.—
— to night.— If I go with you— my folks'll get up tight.—

A B 1. E 2. C#m

Live in Stay at dreams_Sun-day home_Sun-day girl. girl.

G#m 4 fr. F#

Ooo

A B

E A B E

Hey, When I saw your guy I saw you a - gain with a dif - f'rent girl. in the sum - mer - time, -








Looks like he's in an - oth - er world. Run and hide Sun - day
 if your love was as sweet as mine, I could be Sun - day's



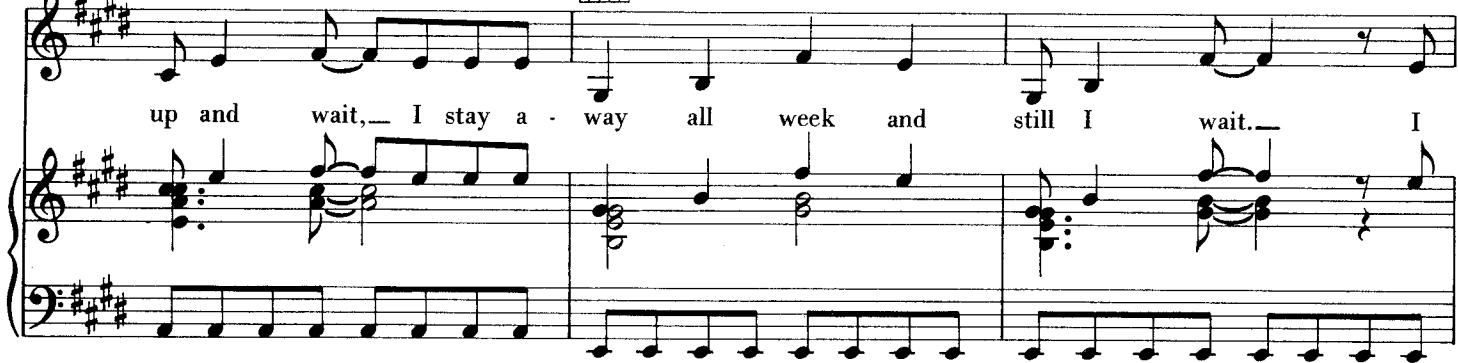



girl. } Hur - ry up, hur - ry
 girl. }





up and wait, I stay a - way all week and still I wait. I






got the blues, please come see what your lov - in'



A

means to me.— Hur-ry up, hur-ry up, hur-ry up and wait,

This system features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for A major is shown above the vocal staff.

E A

I got the blues. Please, please, please come see

This system continues the vocal and piano parts. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment remains consistent. Guitar chord diagrams for E major and A major are provided above the vocal staff.

E

what you do to me.— I got the blues.

This system continues the vocal and piano parts. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment remains consistent. A guitar chord diagram for E major is provided above the vocal staff.

A E

Repeat and fade

This system concludes the piece with a piano solo. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Guitar chord diagrams for A major and E major are provided above the staff. The instruction "Repeat and fade" is written at the end of the system.

DENIS

Words and Music by
NEIL LEVINSON

Bright rock

A D E A

Oh Den - is, (Bee - doo) I'm in love with you, Den - is, (Bee -

D E A D E

doo) I'm in love with you, Den - is, (Bee - doo) I'm in love with

A A D E

you. Den - is, Den - is, oh with your eyes so blue.
Oh, when we walk, it al - ways feels so nice.

A D E A

Den - is, Den - is, I've got a crush on you. Den - is, Den - is,
 And when we talk, it seems like par - a - dise. Den - is, Den - is,

D E A D A E

I'm so in love with you. I'm so in love with you.

2 A D

You're my king. And I'm in hea - ven ev - 'ry

A D

time I look at you. When you smile, it's such a treat,

B E F

And I'm so luck - y 'cause I found a boy like you.

Bb Eb F Bb

Den - is, Den - is, a - vec tes yeux si bleus. Den - is, Den - is,
Den - is, Den - is, Je suis fol - le de toi. Den - is, Den - is,

Eb F Bb Eb F

Quand j'ai pech - é pour deux. Den - is, Den - is, Pour un bai - ser d'é
Em - bras - se moi ce soir. Den - is, Den - is, Pour un bai - ser d'é

1 2

Bb Eb Bb F Bb F Bb

ter - ni - té. Oh Den - is, (Bee-
ter - ni - té.

E \flat F B \flat E \flat F

do) I'm in love with you, Den - is, (Bee - doo) I'm in love with

B \flat E \flat F

you.

B \flat E \flat F B \flat

Oh, Den - is, (Bee -

E \flat F B \flat E \flat F *Repeat till fade*

do) I'm in love with you, Den - is, (Bee - doo) I'm in love with

TIDE IS HIGH (THE)

Words and Music by
JOHN HOLT

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a grand staff (treble and bass clefs) and a guitar chord chart above the treble clef. The first system is marked with a forte 'f' dynamic. The second system continues the instrumental introduction. The third system begins the vocal melody with the lyrics 'The tide is high but I'm hold - in' on, I'm gon-na be your num - ber one.' The fourth system continues the vocal melody and accompaniment.

Chord diagrams are provided for the following chords: C, F, G, C, Dm, G, C, F, G7, C, Dm, G7, C, F6, G7, C, F, G7, C, F, G.

The lyrics are:
The
tide is high but I'm hold - in' on, I'm gon-na be your num - ber one.

C F G C F G

I'm not the kind-a girl who gives up just like that. Oh, no. It's

C F G C F G

not the things you do that tease and hurt me bad, But it's the way you do the things you do to me.

C F G C F G

I'm not the kind-a girl who gives up just like that. Oh, no. The

C F G C F G

tide is high but I'm hold - in' on. I'm gon-na be your num - ber one.

F G7 C

Num - ber one. Ev-'ry girl wants you to

F G C F G C

be her man But I'll wait, my dear, till it's my ___ turn. I'm ___ not the kind - a girl

F G C F G C

who gives up just ___ like that. Oh, no. The tide is high but I'm

F G C F G F

hold - in' on, I'm gon-na be your num - ber one, Num - ber

G7 F G7 *To Coda* ♠

one, Num - ber one.

C F G7 C Dm G7 C

D.S. al Coda

Dm7 G7 C F G7

♠ *CODA*

The

Repeat and Fade

C F G C F G7

tide is high but I'm hold - in' on, I'm gon-na be your num - ber one. The

RAPTURE

Words by
DEBORAH HARRY

Music by
CHRIS STEIN

Moderately

Em7
0 0000

Toe to toe Danc - ing ve - ry close Bod - y
Back to back sac - ra - lil - i - al spine - less

A/E
0 0000

Em7
0 0000

breath - ing al - most com - a - tose.
move - ment and a wild at - tack.

Em7 0 0000 Em7 0 0000 F A

Wall to wall peo-ple hyp - no - tised and they're step - ping
Face to face sight-less sol - i - tude and it's fin - ger

C E F A C G Em7

light - ly hang each night in rap - ture.
pop - ping twen-ty four ho-ur shop - ping in rap - ture.

1 2 Em7 0 0000

(Semi spoken) Fab Five Fred-dy told me ev-'ry-bod-y's fly,

O. J. spin-nin' I said "my! my!" Flash is fast, — Flash is cool, Fran-çoise c'est pas, Flashé no tout, and you



don't stop sure shot go out to the parking lot_ and get in your car and drive real far and you



drive all night_ and then you see a light_ and it comes right down and it lands on the ground and

out comes the man_ from Mars_ and you try to run_ but he's got a gun_ and he



shoots you dead_ and he eats your head_ and then you're in_ the man from Mars_ you go



out at night_ eat-ing cars_ You eat Cad-il - lacs_ Lin-colns too_ Mer-cu-rys_ and Su-ba - ru_ and you



don't stop, you keep on eat-ing cars_ then when there's no more cars_ you go out at night_ and



eat up bars_ where the peo-ple meet;_ face to face, dance cheek to cheek._ One to one,_ man to man, dance

toe to toe,_ don't move too slow_ 'cause the man from Mars_ is through with cars,_ he's



eat-ing bars, yeah wall to wall. — Door to door, — hall to hall, he's gon-na eat 'em all. — Rap - ture



be pure — take a tour — through the sewer, don't strain your brain, — paint a train, — you'll be sing-in'



in the rain — ba-by don't stop do punk rock.



(2) Well, now you see — what you wanna be — just



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

have your par-ty on _ T. V. 'cause the man from Mars_won't eat up bars_where the T. V.s on_ and now he's gone back

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords with long horizontal lines, and the left hand plays a rhythmic eighth-note pattern.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

up to space_ where he won't have to has-sle with the hu-man race_ and you hip hop and you

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The right hand plays chords with long horizontal lines, and the left hand plays a rhythmic eighth-note pattern.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

don't stop, just blast off_ a sure shot; 'cause the man from Mars_stopped eatin' cars_and eat-in' bars_and

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The right hand plays chords with long horizontal lines, and the left hand plays a rhythmic eighth-note pattern.

Repeat and Fade ad lib.

Musical staff with treble clef and key signature of one sharp (F#). The melody concludes with a repeat sign and a fermata.

now he on - ly eats gui-tars_ yep!_

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The right hand plays chords with long horizontal lines, and the left hand plays a rhythmic eighth-note pattern.

DREAMING

Words and Music by
DEBORAH HARRY and CHRIS STEIN

Moderately Fast

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a *mf* dynamic and includes a *p* dynamic marking. A double bar line with repeat dots is present at the start of the piano part.

D

A guitar chord diagram for a D major chord, showing the fretting on the strings: 0 (open), 2, 2, 3, 2, 0.

The second system continues the vocal and piano parts. The lyrics are: "1. When I met you in the / 2. I don't want to live on". The piano accompaniment includes a *mf* dynamic marking.

G 3fr.

A guitar chord diagram for a G major chord at the 3rd fret, showing the fretting on the strings: 3, 3, 2, 3, 3, 3.

D

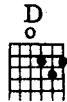

A guitar chord diagram for a D major chord, showing the fretting on the strings: 0, 2, 2, 3, 2, 0.

The third system continues the vocal and piano parts. The lyrics are: "res - tau - rant, - / char - i - ty; - / you plea - / could sure's". The piano accompaniment includes a *p* dynamic marking.


G 3fr.



A guitar chord diagram for a G major chord at the 3rd fret, showing the fretting on the strings: 3, 3, 2, 3, 3, 3.

The fourth system continues the vocal and piano parts. The lyrics are: "tell I was no deb - u - tant. - / real or is it fan - ta - sy? -". The piano accompaniment includes a *p* dynamic marking.


D  A  5fr.





Reel You asked me, "What's my pleas - ure, — a
to reel is liv - ing rar - i - ty. —




A7  5fr. Bm 


mov - ie or a meas - ure?" I'll have a cup — of tea —
Peo - ple stop and stare at me, — we just walk on




G  3fr. A  5fr. To Coda  1. D 

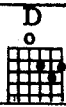
by; and tell — you of my dream - ing.
we — just keep on



G  3fr.

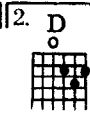
Dream - ing — is free.





Dream - ing.

Dream - ing — is



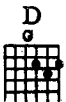
free.

dream - ing.



Feet, feet walk - in' a two mile.
Dream, dream e - ven for a lit - tle while.

Meet, meet, meet -
Dream, dream fill -



— me at the turn - stile. I nev - er met — him, —
ing up an i - dle hour; fade a - way, —

I'll


1.  A 5fr.

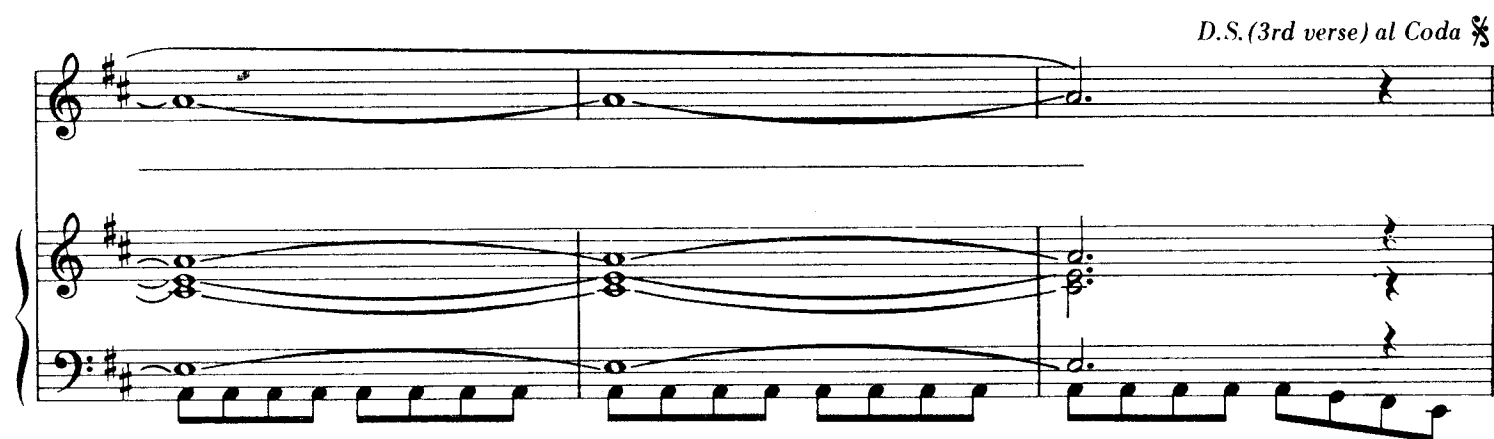
nev - er for - get — him. —

2.  A 5fr.

ra - di - ate. —



D.S. (3rd verse) al Coda 



 Coda  D

 G 3fr.

(Repeat, ad lib and fade)

dream - ing. Dream - ing — is free,



3rd Verse

I sit by and watch the river flow.
 I sit by and watch the traffic go.
 Imagine something of your very own;
 something you can have and hold.
 I'd build a road in gold
 just to have some dreaming.
(To Coda)

HANGING ON THE TELEPHONE

Words and Music by
JACK LEE

(n.c.)

E♭ *Gm*

I'm in the phone-booth, it's the one a - cross the hall, — if you don't ans-wer I'll just
(3) know it's been so long — if I don't get your calls then

(Drums)

E♭ *Gm* *E♭*

ring it off the wall. — I know he's there but I just had to call — don't leave me hang-
ev - ery - thing goes wrong. — I want to tell you some - thing you've known all a - long —





To Coda ⊕

E♭maj7/D *B♭* *Gm* *E♭* *E♭maj7/D*

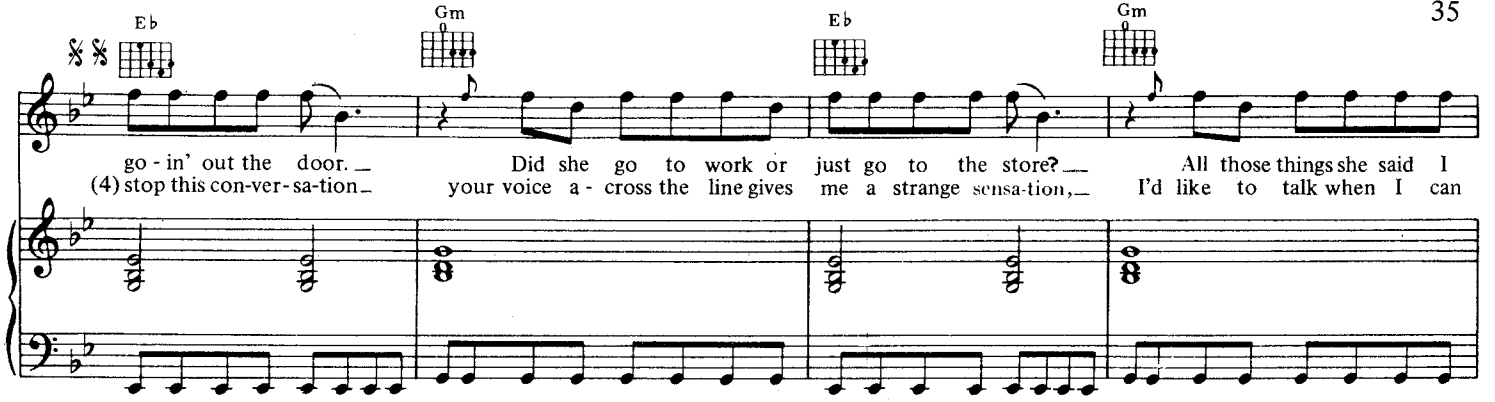
- ing on the tel - e - phone, — don't leave me hang - ing on the




B♭ *Gm* *Gm*

tel - e - phone. 2. I heard your mo - ther, now she's

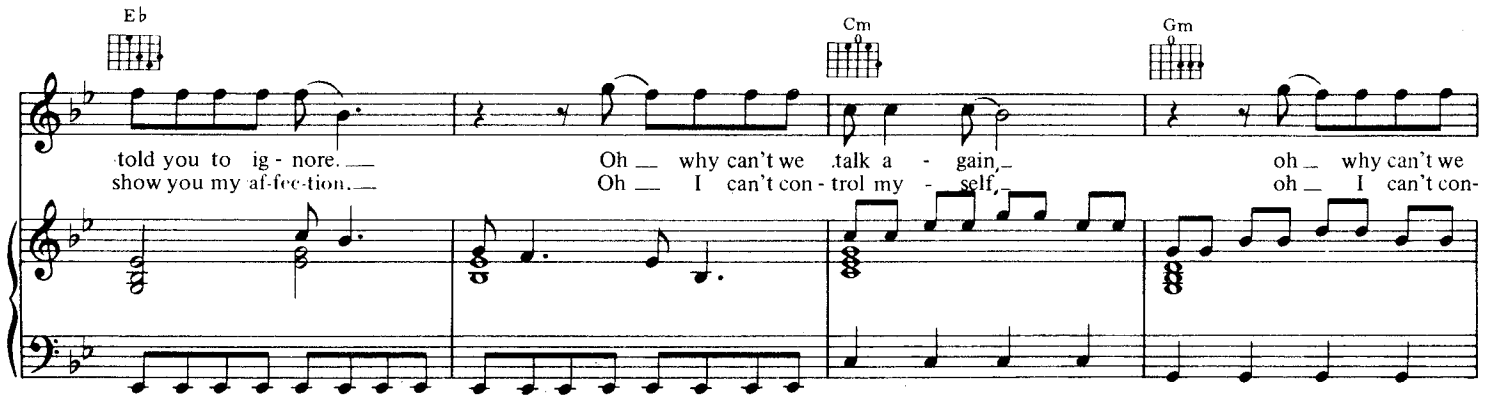





go - in' out the door. — Did she go to work or just go to the store? — All those things she said I
 (4) stop this con-ver-sa-tion. — your voice a - cross the line gives me a strange sensa-tion, — I'd like to talk when I can



told you to ig - nore. — Oh — why can't we talk a - gain, — oh — why can't we
 show you my af-fec-tion. — Oh — I can't con - trol my - self, — oh — I can't con-







talk a - gain — oh — why can't we talk a - gain — Don't leave me hang-
 trol my - self, — oh — I can't con-trol my - self. —



To Codetta






ing on the tel - e - phone — don't leave me hang-








ing on the tel e - phone. — 3. It's good to hear your voice you

(n.c.) *D.S. al Coda*



Chord diagrams: Gm, Eb, Gm, Eb, Gm, Eb

(Instrumental)

Chord diagrams: Ebmaj7/D, Bb, Gm

D.S.S. al Codetta

4. I had to in-ter-rupt and

⊕ ⊕ Codetta

Chord diagrams: Gm, Eb, Gm, Eb

hang up and run to me oh hang up and run to me

Chord diagrams: Gm, Eb, Gm, Eb

oh hang up and run to me oh hang up and run to me

Chord diagrams: Gm, Eb, D, Bb, F, Gm

oh oh run to me

IN THE FLESH

Words and Music by
DEBORAH HARRY and CHRIS STEIN

Slow rock

Piano introduction in A major, 4/4 time. The right hand features a melodic line with eighth notes and a slur over a triplet of eighth notes. The left hand provides a bass line with quarter notes and eighth notes. The tempo is marked 'Slow rock' and the dynamics are 'mf'.

A **D** **E**

Dar - ling, Dar - ling, Dar - ling, I can't wait to see you, your
Dar - ling, Dar - ling, Dar - ling, I can't wait to hear you, re -

Vocal line with lyrics and piano accompaniment. The piano part includes guitar chord diagrams for A, D, and E. The lyrics are: "Dar - ling, Dar - ling, Dar - ling, I can't wait to see you, your Dar - ling, Dar - ling, Dar - ling, I can't wait to hear you, re -".

C#m **B** **E**

pic - ture ain't e - nough, I can't wait to touch you in the
mem - b'ring your love is noth - ing with - out you in the

Vocal line with lyrics and piano accompaniment. The piano part includes guitar chord diagrams for C#m, B, and E. The lyrics are: "pic - ture ain't e - nough, I can't wait to touch you in the mem - b'ring your love is noth - ing with - out you in the".

A **E** **1** **D** **E** **2** **D** **E**

flesh. flesh. Went

Vocal line with lyrics and piano accompaniment. The piano part includes guitar chord diagrams for A, E, D, and E. The lyrics are: "flesh. flesh. Went".



walk - ing — one — day on — the low - er — east — side,



Met you with a girl friend — you were — so di-vine. She said “Hands off — this one sweet-ie, —



this boy — is — mine”. I could-n’t — re - sist you, I’m not deaf, dumb — and blind. —



Dar-ling, — Dar-ling, Dar-ling — now
Dar-ling — Dar-ling — watch

D E C#m

you're out of town see you, those 'cause if girls that you run with they
 out if I see you, 'cause if you say hel - lo with it - 'll

1 B E 2 B E

bring my head down. mean you wan - na see me in the

A E D F

flesh. Warm and soft in the
 Close and hot in the

A E D E A

flesh.
 flesh.

RIP HER TO SHREDS

Medium rock

Words and Music by
DEBORAH HARRY and CHRIS STEIN



mf



Spoken (1st time only) Here — she comes now (Sung) 1. Ah you know her, — would you
2 & D C Ah you know her, — Miss



To Coda ♪

look at that hair, — yeah you know her, — Check out those shoes, — She
Grou-pie Su-preme, — yeah you know her, — Ve-ra Vogue on pa-rade, —



looks like she stepped out of the mid-dle of some-bo-dy's blues. —
Red eye sha-dow, green mas-ca-ra, Ugh! she's too much.

E7 F# A E

She looks like the Sun-day Com - ics, — She
 She looks like she don't know bet - ter — A

F# A E F# A

thinks she's Bren - da Star. — Her nose job is real a -
 case of paint - ed ex - treme. — Dressed in a Ro - bert Hall

E F# B

tom - ic — All she needs is an old knife scar —
 sweat - er — Act - ing like a soap op - era queen. —


A B A

She's so dull — (Come on) Rip her to shreds, — She's so dull — (Come on)

B   1

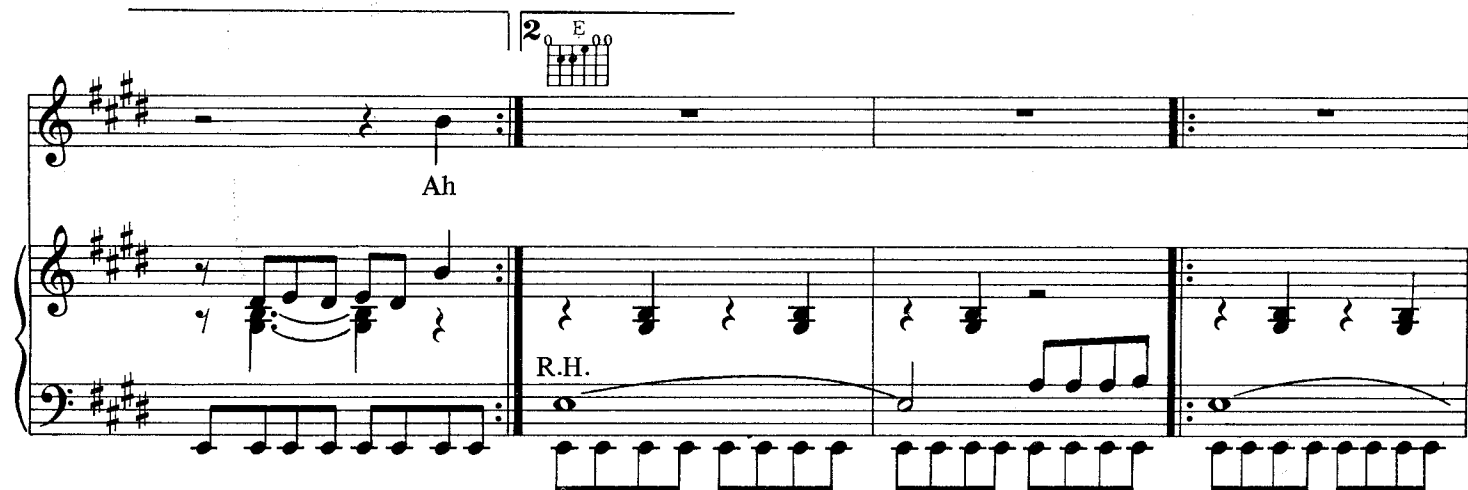
Rip her to shreds. —





2  E

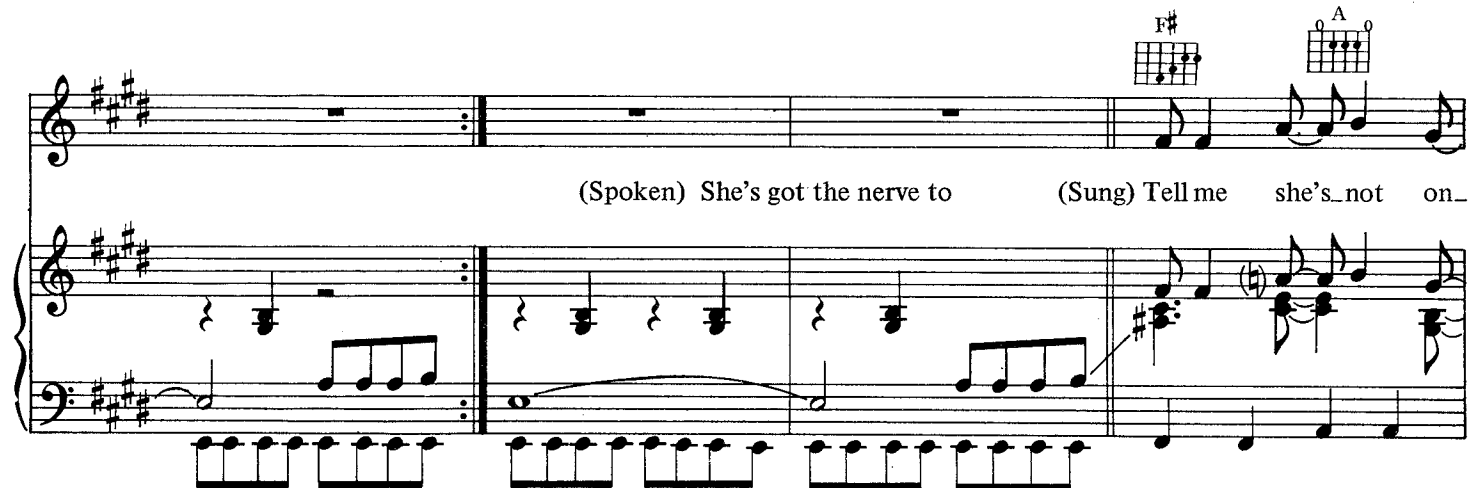
Ah





R.H.



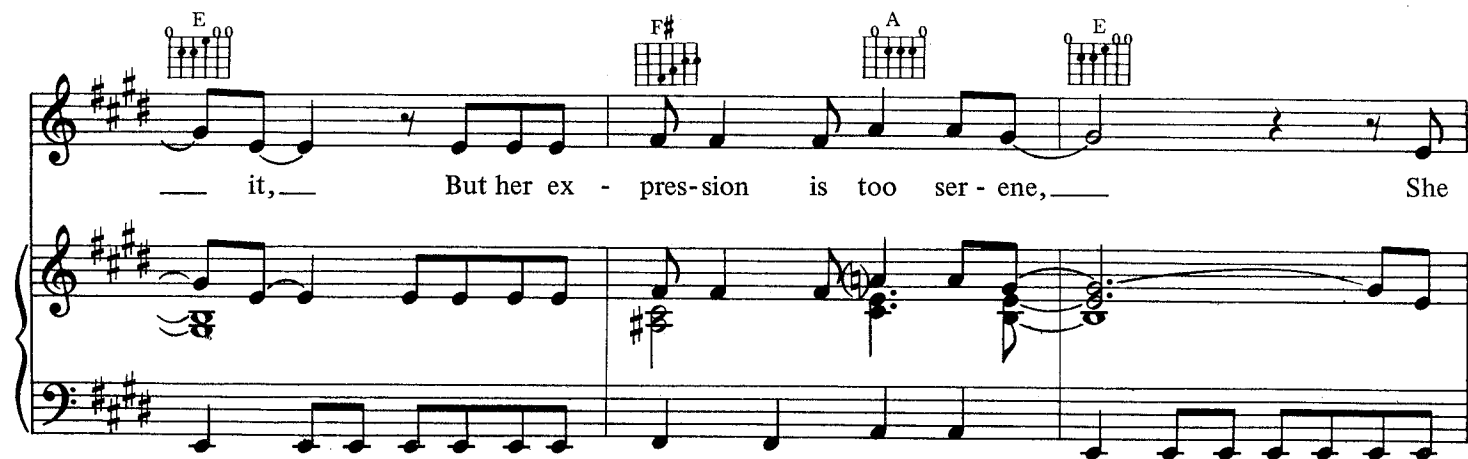
 F#  A

(Spoken) She's got the nerve to (Sung) Tell me she's not on —



 E  F#  A  E

— it, — But her ex - pres - sion is too ser - ene, — She



F# A E F#

looks like she wash-es with co met— al- ways look- ing to cre - ate a scene..

B A B

Three times

D.C. al Coda

She's so dull— (come on) Rip her to shreds—

CODA

E A E

You know her,— with the fish eat- ing grin,— She's so dull (Spoken) Yes, she's got she goes now,

A E A

Repeat ad lib. till fade.

the nerve to tell me, Huh, she's so, she's so, There she'll make another King Kong (Vocal ad lib.)

PICTURE THIS

Words and Music by
DEBORAH HARRY & CHRIS STEIN


Moderate Rock

The musical score is set in 4/4 time and features a piano accompaniment and a vocal line. The piano part begins with a *mf* dynamic and includes a key signature change to one flat (Bb) in the second system. The vocal line includes guitar chord diagrams for C, F, and C chords. The lyrics are: "All I want_ is a room with a view, — a sight worth see - ing, a vi - sion of you. — All I want is a room with a view. —"


System 1: Piano introduction. Treble clef has whole rests. Bass clef has a melodic line starting on Bb. *mf*

System 2: Vocal entry. Treble clef has a vocal line with lyrics: "All I want_ is a room with a view, — a sight worth see - ing, a". Bass clef continues the piano accompaniment. *mf*

System 3: Continuation of vocal and piano parts. Treble clef has lyrics: "vi - sion of you. — All I want is a room with a view. —". Bass clef continues the piano accompaniment. *mf*

Ab 

Oh, whoa, — whoa.



C  C 



I will give you my
All I want — is a



F  C  F 

fin - est hour; — the one I spent watch - ing you show - er.
pho - to in my wal - let, a small re - mem - brance of some - thing more sol - id.



C  F  C 

I will give you my fin - est hour. — Oh, —
All I want is a pic - ture of you. — }



1.   

yeah. Pic - ture this, a

day in De - cem - ber; pic - ture this, freez - ing cold weath - er. You got

clouds on your lids, — and you'd be on the skids — if it weren't — for your job — at the ga -

rage. If you could on - ly oh, — oh, pic - ture this, a sky full of thun - der.

2.   



F G F *to Coda*

Pic - ture this, my tel - e - phone num - ber. One and one is what I'm

G A (3 x's) D

tell - ing — you. — Oh, yeah.
(1st x only)

D F G

Am C F

All I want — is twen - ty - twen - ty vi - sion.

C F C

A to - tal por - trait with no o - mis - sions. All I want

F Ab

is a vi - sion of you. — Oh, — if you can, —

F

D.S. al Coda

pic - ture this, a

Coda G

tell - ing — you; — get a

Am

pock - et com - put - er, try to do what you used — to do. Yeah.

CALL ME

Words and Music by
DEBORAH HARRY and GEORGIO MORODER

Moderate Rock (♩ = ♩^3)

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a *mf* dynamic, starting with a half note chord (F, C, G) and moving through several chords. The left hand provides a steady bass line with quarter notes.

Dm 10fr.

A guitar chord diagram for a D minor chord at the 10th fret, showing fingerings for the 2nd, 3rd, and 4th strings.

Bb 6fr.

A guitar chord diagram for a Bb major chord at the 6th fret, showing fingerings for the 1st, 2nd, and 3rd strings.

Col - or me, — your col - or, ba - by, col - or me, — your car. —

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a *mf* dynamic marking.

Dm 10fr.

A guitar chord diagram for a D minor chord at the 10th fret, showing fingerings for the 2nd, 3rd, and 4th strings.

Col - or me, — your col - or, dar - ling,

The second line of the song continues the vocal melody and piano accompaniment.

Bb 6fr.

A guitar chord diagram for a Bb major chord at the 6th fret, showing fingerings for the 1st, 2nd, and 3rd strings.

G 3fr.

A guitar chord diagram for a G major chord at the 3rd fret, showing fingerings for the 1st, 2nd, and 3rd strings.

I know who — you are. — Come up off — your col -

The third line of the song concludes the vocal melody and piano accompaniment.

A 5fr. G 3fr. A 5fr.

or chart, I know where you're coming from. Call me,

Dm 10fr. F 8fr. G 10fr. Bb 6fr.

on the line. Call me, call me an - y, an - y time. Call me,
 on the line. Call me, call me an - y, an - y time. Call me,

Dm 10fr. F 8fr. G 10fr. Bb 6fr. To Coda

oh love, you can call me an - y day or night. Call
 oh love, when you're read - y we can

Dm 10fr. G 10fr. F 8fr. Dm 10fr. F 8fr. C 10fr.

me.

Dm 10fr.

Bb 6fr.

Cov-er me_ with kiss - es, ba - by, cov-er me_ with love.---

Dm 10fr.

Bb 6fr.

Roll me in_ de - sign - er sheets,-- I'll nev - er get e - nough.---

G 3fr.

A 5fr.

— E - mo - tions come,-- I don't_ know why,--

G 3fr.

A 5fr.

D. S. al Coda
C 10fr. %

cov - er up_ love's a - li - bi._____ Call me,---

Coda

share the wine... Call me.

Em 12fr.

Bm7 7fr.

Oo, he speaks the lan - guag - es of love.

Em 12fr.

Bm7 7fr.

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

F

C 10fr.

Oo, ap - pel - moi, mon che - rie, ap - pel - moi. An - y time

Dm 10fr. **Bb** 6fr.

— an - y place, — an - y - where, — an - y - way. — An - y time, —

G 3fr. **A** 5fr. **C** 10fr.

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

Repeat and fade

Dm 10fr. **F** 8fr. **G** 10fr. **Bb** 6fr.

— on 'my line. — Call me, call me an - y, an - y time. — Call me, —
 — on my line. — Call me, call me and a sweet de - sign. — Call

Dm 10fr. **F** 8fr. **G** 10fr. **Bb** 6fr.

— me, for a ride. — Call me, call me for some o - ver - time. — Call me, —
 — me, call me, for your lov - er's lov - er's al - i - bi. — Call me, —

ATOMIC

Words and Music by
DEBORAH HARRY and JIMMY DESTRI

Moderately

First system of musical notation for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The time signature is 4/4. The dynamic marking is *mf*. The music consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

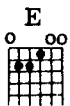
Second system of musical notation, continuing the piano accompaniment. It features a more active melodic line in the treble clef while the bass clef continues with the eighth-note accompaniment.

Third system of musical notation, showing guitar chord diagrams for **Em 7fr.** and **C 8fr.** above the staff. The notes in the treble clef are mostly rests, indicating a guitar solo or specific chordal texture.

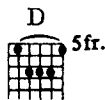
Fourth system of musical notation, featuring a grand staff with a melodic line in the treble clef and accompaniment in the bass clef. The treble clef has some long notes with ties.

Fifth system of musical notation, including guitar chord diagrams for **A 5fr.**, **D 5fr.**, and **B 7fr.** (first and second endings). The notation includes a **To Coda** symbol and first/second ending brackets.

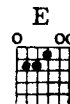
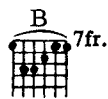
Sixth system of musical notation, concluding the piece with a grand staff and a final chord. The treble clef has a final chord with a fermata, and the bass clef has a final eighth-note accompaniment.



Uh huh, make me to - night,



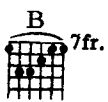
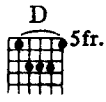
to - night make it



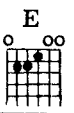
right. Uh huh,



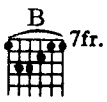
make me to - night, to -



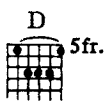
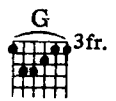
night, _____ to - night. _____



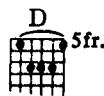
Oh, uh huh, — make it mag - nif - i - cent_ to -



night, _____ right. _____



Oh, _____ your hair is beau - ti - ful, _

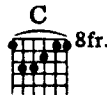
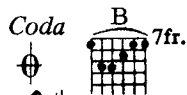


D. S. al Coda $\frac{8}{8}$

oh, _____

to - night. _____

(A - tom - ic.)



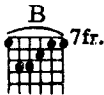
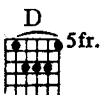
To - night _

make it mag - nif - i - cent, _____



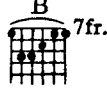
to - night, _

make me to - night. _





Your hair is beau - ti - ful, —



oh, — to - night. —

Repeat and fade



(A - tom - ic, a - tom - ic,



oh. —)

PRESENCE DEAR (I'm Always Touched By Your)

Words and Music by
GARY VALENTINE

Steady rock

mf

A D

Was it des - ti - ny? I don't know yet.
When we play at cards you use an ex - tra sense. (It's really not true...
Stay a - wake at night and count your R. E. M's.

A D

—) Was it just by chance, could this be Kis - met? —
You can read my hand, I've got no de - fence. —
When you're talk - ing with your su - per friends. —

B E B

Some - thing in my con - sci - ous - ness — told me you'd ap - pear —
When you send your mes - sa - ges — whis - pered loud and clear —
Le - vi - tat - ing lov - ers in the se - cret stra - tos - phere.

E **To Coda** B D A

Now I'm al-ways touched by your pre-sence dear.
I am al-ways touched by your pre-sence dear.

1 2 E A

1. Float-ing past the e - vi - dence of
2. Com-ing in to con-tact with

E A F#

pos - si - bi - li - ties we could na - vi - gate
out - er en - ti - ties we could en - ter - tain

B F# B

to - ge - ther psy - chic fre - quen - cies.
each one with our the - o - so - phies.

1



Musical notation for the first system, including vocal line and piano accompaniment.

2



D.S. al Coda

⊕ CODA



Musical notation for the second system, including vocal line and piano accompaniment.



Musical notation for the third system, including vocal line and piano accompaniment.



Musical notation for the fourth system, including vocal line and piano accompaniment.

UNION CITY BLUE

Words and Music by
DEBORAH HARRY and NIGEL HARRISON

Medium Rock **A** 5fr. **E**

1.

Detailed description: This system contains the first four measures of the piece. The guitar part (top staff) features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It includes a 'Medium Rock' tempo marking and two chord diagrams: an A major chord at the 5th fret and an E major chord. The piano part (bottom two staves) is in the same key and time, starting with a mezzo-forte (mf) dynamic. The first measure is a whole rest for guitar and piano. The second measure has a guitar chord and piano accompaniment. The third and fourth measures continue the piano accompaniment with a first ending bracket over the final two measures.

A 5fr. **E**



2.

Detailed description: This system contains the next four measures. The guitar part (top staff) has a treble clef and includes an A major chord at the 5th fret and an E major chord. The piano part (bottom two staves) continues the accompaniment. The second measure has a piano (p) dynamic marking. The system concludes with a second ending bracket over the final two measures.

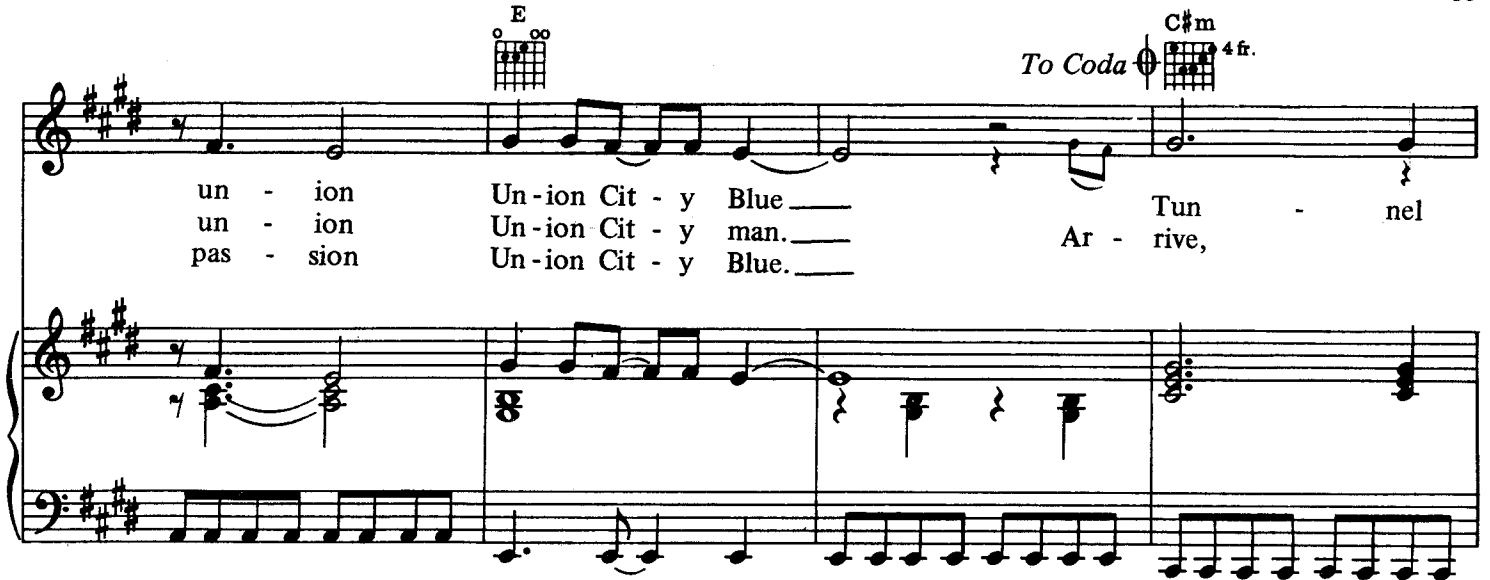
A 5fr. **E** **A** 5fr.

Oh, oh, oh, oh, what are we gon - na do, Un - ion,
Pow - er pas - sion plays a dou - ble hand, Un - ion,
Un - ion, un - ion, Un - ion Cit - y Blue sky - line.

Detailed description: This system contains the final four measures, including the vocal line. The guitar part (top staff) has a treble clef and includes three chord diagrams: an A major chord at the 5th fret, an E major chord, and another A major chord at the 5th fret. The piano part (bottom two staves) continues the accompaniment. The vocal line (middle staff) is in the same key and time, with lyrics written below the notes. The system concludes with a final ending bracket over the last two measures.

E  C#m  4fr. *To Coda*

un - ion Un - ion Cit - y Blue _____ Tun - nel
 un - ion Un - ion Cit - y man. _____ Ar - rive,
 pas - sion Un - ion Cit - y Blue. _____



B  7fr. C#m  4fr.

to the oth - er side, It be - comes_ day - light
 climb_ up_ four flights to the or - ange side



B  7fr. 1. 2. *D. S. al Coda* 

I _____ say_ he's mine_ (2) Oh, oh, oh,
 Re - ar-range_ my mind_ (3) In tur - quoise



Coda

A 5fr. E

A 5fr. E

Repeat 4 times

1. Pow - er_ pas - sion plays a dou - ble hand._
 2. Un - ion, un - ion Un - ion Cit - y man._
 3. I say_ he's mine, I have a plan._
 4. I say_ he's my Un - ion Cit - y man._

Repeat and fade

A 5fr. E

Oh, oh, oh, oh, what are we gon - na do,____
 Un - ion, un - ion, Un - ion Cit - y Blue.____

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