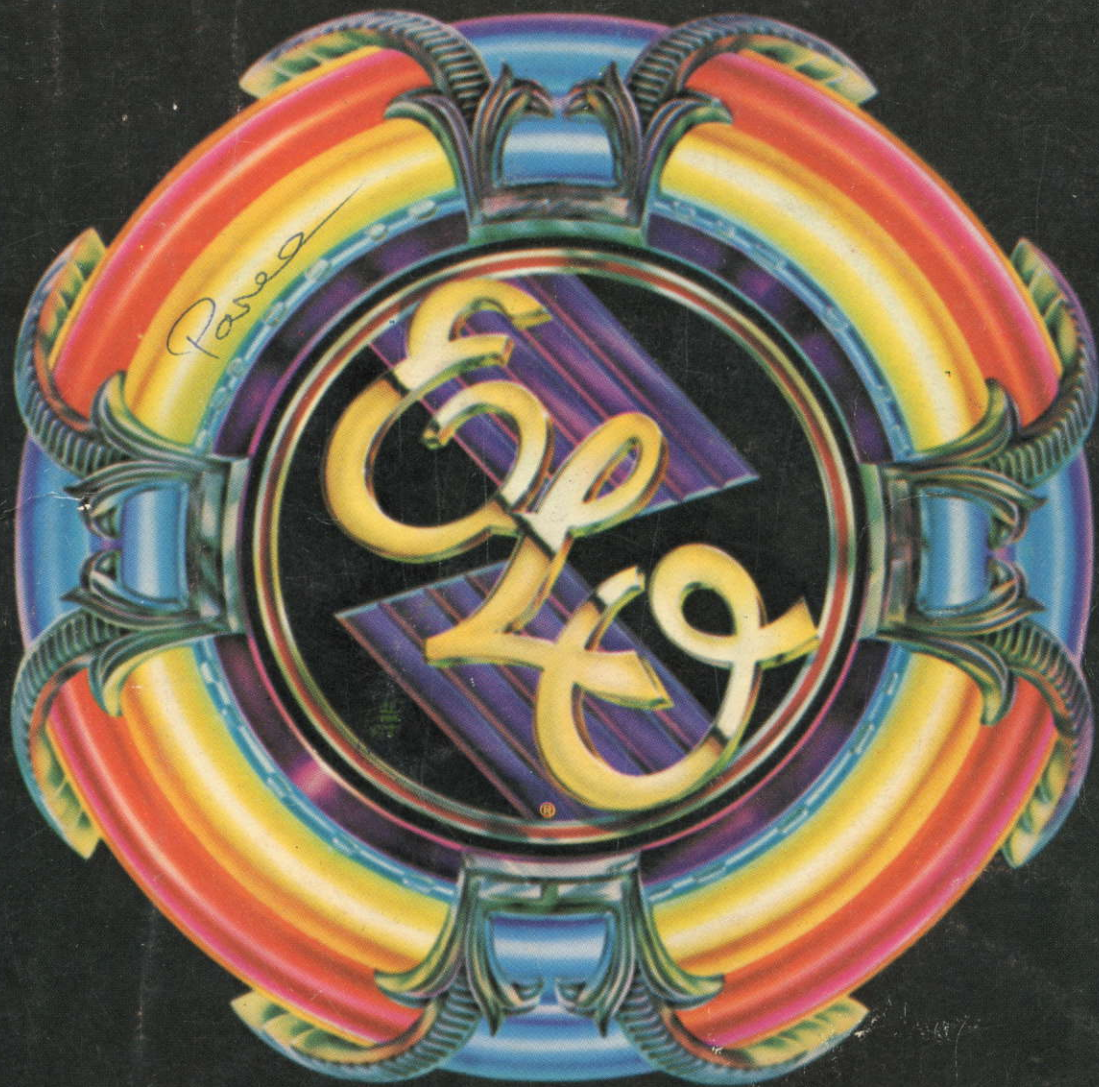


Electric Light Orchestra

A NEW WORLD RECORD





Bev Bevan • Jeff Lynne • Hugh McDowell • Melvyn Gale • Mik Kaminski • Richard Tandy • Kelly Groucutt

ELECTRIC LIGHT ORCHESTRA

Since the Electric Light Orchestra's debut album in 1972, the English group led by guitarist, composer, vocalist and songwriter Jeff Lynne, has been an innovating force at every step of their career.

Begun as an experimental attempt to use strings and some classical influences in the context of a rock and roll group, ELO has become one of the giants of today's music scene, both commercially and artistically.

With their new album "A New World Record," the group's fourth "gold" album in a row, coupled with their last tour featuring sell-outs across the United States, ELO's superstar credentials are beyond question.

"A New World Record," released in October of 1976, contains some of Lynne's most original ideas. On "Telephone Line," a song about a guy trying to call a girl and perpetually getting no answer, he used the sound from an American phone system. Recording in Germany, he taped a ringing phone from six thousand miles away, and then Tandy re-created the sound on the moog. On "Rockaria," a song about an opera singer trying to sing rock, he used a soprano from the London Opera. "She really got off on hearing her voice on a rock track," says Lynne. Other classical musicians have not been as involved. On an earlier ELO session, a string section stopped playing right in the middle of a song, because the clock had struck the hour, and as union members, they were playing strictly according to the rules. Also on the new album is "Do Ya," a re-make of the most popular hit Jeff had with The Move in the U.S. "I wanted to make it an ELO song," he says.

Unlike many other English rock groups, ELO does not throw television sets out of windows, make embarrassing scenes in public places or lose their tempers irrationally at perfect strangers. If Lynne dislikes the term "classical rock," he certainly realizes he has created something far more progressive than most rock and roll. In a category all their own, the Electric Light Orchestra continues to blaze trails rather than copy yesterday's heroes. Even so, Lynne despairs that "We all have the same twenty chords to work with..."

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TIGHTROPE

Words and Music by
JEFF LYNNE

Moderately, with a beat

F



G



G \flat



F



1. They say some days you're gon-na win, — They say some days you're gon - na
 2. They say some days you got-ta give, — They say some days you got - ta

mf

G



G \flat



F



G



G \flat



lose, take, I tell you I got news for you, — You're
 If that's the way it's got-ta be, —

F



G



C



los - in' all the time you nev - er win, — no. — If you be - lieve that's how it's
 Roll it o - ver and you will see — The cit - y streets are full of

E



F



F \flat m



gon - na be, I'd bet - ter put you down.
 peo - ple go - in' no - where, mak - in' time.

C E F

Get off your Tight - rope up there, come down on the ground, you got - ta save me now, you bet - ter
The change from night to day is real - ly on - ly hours, it's just a - long the line, can't you

Fm Am F

turn a - round. } (Oh, _____) When I looked _____ a - round, -
see the sign? }

Am D7 1. C G (B bass) Am (G bass) C7

round, _____) I was head - ing down, _____ Won't some - bod - y throw _____

F E7 Am No chord

_____ me down _____ a line. _____

2. C (B bass) G Am (C7) F G Cm

Won't some - bod - y throw me down_ a line.

f 3 Instrumental Solo 3 3 3 3

gves

Ab 4 fr. 1. Cm (G bass) (B bass) 2. Bb

3 3 3 3 3 3 3 3

gves

Cm Ab 4 fr. Dm7-5 Cm (G bass) G (B bass)

Ah.

gves

F G Gb F

I wan - na look_ you straight_ in the eye, _ I wan - na tell_ you how I real - ly

mf

loco

G G^b F G G^b

feel, And I can feel the wheels a - turn - in' 'round, —

F G C

Won't some - bod - y throw me down a line. The cit - y streets are full of

E F F^m

peo - ple go - in' no - where, mak - in' time.

C E F

The change from night to day is real - ly on - ly hours, it's just a - long the line, can't you

Fm Am F

Am D7 C G (B bass) Am C7 (G bass)

F E7 Am D7

C G (B bass) Am C7 (G bass) F G Cm

see the sign. (Oh, _____) When I close my eyes, (close my
 eyes, _____) I was so surprised, Some - bod - y had
 thrown me down the line, stopped me down - in',
 Some - bod - y had thrown me down the line.

TELEPHONE LINE

Words and Music by
JEFF LYNNE

Slowly

1. "Hel - lo, how are you? Have you been al - right through all those

lonely, lonely, lonely, lonely nights? That's what I'd say,

I'd tell you ev - 'ry - thing if you'd pick up that tel - e - phone, yeah,

yeah, yeah. 2. Hey, How you feel - in? Are you

Chords: A, Amaj7, A7, A#dim, Bm, E, Bm, C#m, D, E, Amaj7, Dmaj7, A, Amaj7

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A7

A#dim

Bm

E

still the same, don't you re - a - lize the things we did, we did were all for real, not a dream.

Bm

C#m

D

E

Amaj7

I just can't be - lieve they've all fad - ed out of view,

yeah, yeah,

Dmaj7

Amaj7

Dmaj7

D (E bass)

yeah, yeah,

oo.

Chorus:

A

F#m

D

E

Doo da wop, doo bee doo da wop, doo wah doo lang.

mf

A F#m D E A F#m

Blue days, black nights, doo wah doo lang. I look in - to the sky,

D E A F#m

The love you need ain't gon - na see you through, And I won - der why

Fade (after 3rd verse)

D E A (G#bass)

the lit - tle things you planned ain't com - in' true. Oh, oh, Tel - e - phone Line,

F#m F#m (E bass) D E7 Fdim

Give me some time, I'm liv - ing in twi light.



3. O. K.,

so no one's an - swer - ing, —

Well, can't you

A7



A#dim



Bm



E



just let it ring a lit - tle long - er, long - er, long - er —

oh, — I'll just sit tight,

Bm



C#m



D



E



Amaj7



Through shad - ows of — the night

let it ring — for - ev - er more,

oh hoh

D.S. al Fado

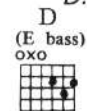
Dmaj7



Amaj7



Dmaj7



hoh hoh. —

ROCKARIA!

Words and Music by
JEFF LYNNE

Moderately, with motion

Chord diagrams: D (open), Bm (2nd fret)

Quasi "Opera" simulate foreign language

mf

Chord diagrams: F#m (2nd fret), A7 (2nd fret)

Rock Boogie

Chord diagram: D (open)

mf

Just got on, I'll show you how to sing the Blues, now ba - by

Come on, I'll show you how to sing the Blues, now ba - by

back from the down town Pal - ais where the

mu - sic was so sweet it knocked me right back in the al - ley, I'm read -
 come on o - ver, you got noth - in' to lose, Are you

G7

D

y! Yeah, yeah, yeah, I'm read y!
 read - y? Hey, hey, hey, Are you read y?

A

Bm

F#m

Wo, wo, wo, I'm read read - y and I'm real - ly gon - na rock to - night!
 Oo, oo, oo, Are you read read - y? I wan - na show you how to rock and roll!

Em

A

D

Sweet lit - tle la - dy sings
 "Now lis - ten here, ba - by," she

like a song - bird, and she sings me the op - 'ra like you
 said to me, "You just meet me at the Op - 'ra House at

ain't nev - er heard, But she ain't read - y, no,
 quar - ter to three, 'Cause I'm read - y, yeah,

no, no, She ain't read read - y, no, no, no, She ain't
 yeah, yeah, I'm read - y, woo, hoo, hoo, I'm

read read y, and she ain't gon - na rock and
 read y, I'm gon - na show you how to sing the

roll. Blues. } She's sweet on Wag -

Chord diagrams: A (x02220), Em (022100)

ner, I think she'd die for Bee - tho - ven,

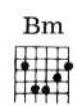
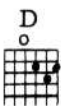
Chord diagrams: A (x02220), Em (022100)

She loves the way Puc - ci - ni lays down a tune,

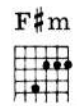
Chord diagrams: Em (022100), A (x02220)

And Ver - di's al - ways creep - in' from her room.

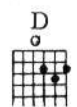
Chord diagrams: Em (022100), A (x02220)



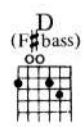
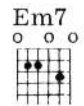
Ah, _____ Ah, _____



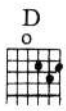
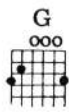
_____ Ah, _____



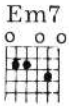
Ah. _____ We were reel - in' and a - rock - in' all



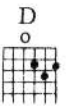
through the night, Yeah, we were rock - in' at the Op - 'ra House un -



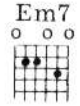
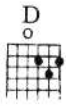
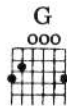
til the break of light, And the or - ches - tra were play - in' all Chuck



Ber - ry's great - est tunes, And the sing - ers in the cho - rus all got



off on sing - in' Blues, And as the night grew old - er, ev - 'ry -



bod - y was as one, The peo - ple on the streets came run - nin'

D
(F#bass)



G



D



Em7



in to join in song,

Just to hear the op - 'ra sing - er sing - in'

D
(F#bass)



G



D



Em7



rock and roll so pure,

I thought I saw the Mayor there, but I

D
(F#bass)



G



D



Bm



was - n't real - ly sure,

Chorus: Ah
But it's al right.

poco a poco cresc.

F#m



A7



D



Oo.



ff

sfz

MISSION (A World Record)

Words and Music by
JEFF LYNNE

Slowly

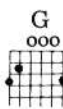
Bm



1. For man - y days we trav - eled from a dis - tant place and time to reach a

Melody mp

F#m
(A bass)



place they call the plan - et earth, There was to be a cel - e - bra - tion

3

Bm



A



G



on the Mis - sion of the sa - cred heart. 2. The

Melody

Bm



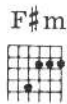
plan - et earth from way up there is beau - ti - ful and blue and float - ing
dirt - y worn - out side - walk sits a moth - er with a ba - by, In her

mp

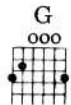
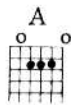
F#m
(A bass)



3

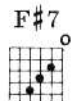
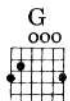
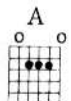


soft - ly through a rain - bow, But when you touch down things look dif - f'rent here
 vale of tears she sees no rain - bow, And some - one's sing - ing from a win - dow



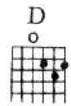
at the Mis - sion of the sa - cred heart.
 in the Mis - sion of the sa - cred heart.

Melody



Watch - ing all the days go by,

mf



Who are you and - who am I?

Gm6



D



Gm6



Eb7



How's life on earth?

D7



Eb7



D7



A7



Eb7



When all the stars a - bove

rain i - cy fing - ers down on

D7



Eb7



D7



3

3

A7



3

1. Gm7



Gm6



me.

3. On a

Melody

2.
Gm7

Gm6

Bm



There's a build - ing on a cor - ner in a

F#m
(A bass)

cit - y in a land, On a place they call the plan - et earth.

G

F#m

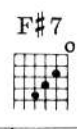
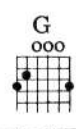
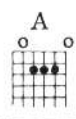
My or - ders are to sit here and watch the world go by

Bm

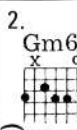
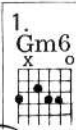
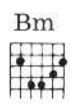
A

G

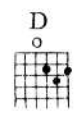
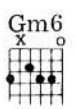
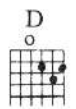
from the Mis - sion of the sa - cred heart.



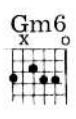
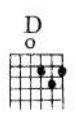
Watch - ing all the days go by,



Who are you and who am I?



How's life on earth?



What is it worth?

ritard.

SO FINE

Words and Music by
JEFF LYNNE

Moderately, with a beat

Chord diagrams for E, C, G, D, and A are shown above the vocal line. The vocal line is in 4/4 time with lyrics: Oo la oo la oo la oo la oo. The piano accompaniment features a melody in the right hand and a bass line in the left hand, starting with a mezzo-piano (*mp*) dynamic.

Chord diagrams for E, C, G, D, and A are shown above the vocal line. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The bass line features a rhythmic pattern of eighth and sixteenth notes.

Chord diagrams for E, C, G, D, and A are shown above the vocal line. The vocal line has lyrics: Oo la oo la oo la oo la oo. The piano accompaniment continues with the same *mf* dynamic.

Chord diagrams for E, C, G, D, and A are shown above the vocal line. The vocal line has lyrics: Oo la oo la la, Oo la oo la la. The piano accompaniment continues with the same *mf* dynamic.

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E (E bass) E (E bass) E (E bass) E (E bass) E (E bass) E F#m7

mf

E (E bass) E (E bass) E (E bass) A (E bass)

1. Two drift - ers on walk - ing the morn - in' sky,
 2. Peo - ple walk - ing hand in hand,

E (E bass) E (E bass) E F#m7

Two drift - ers sail - in' wide and high.
 Ev - 'ry - bod - y's sing - in' to the band.

E F#m G#m 4 fr F#m E F#m

When sum - mer breez - es blow a - cross your mind,
 I want to be where the stars shine bright,
 With you I
 And hear sweet mu - sic

G#m 4 fr. Bm9 7 fr. B

will walk the line. I want it
on a sum - mer night.

C#m F#m7 C#m

So Fine. (Woo woo...) I want it So Fine.

F#m7 C#m F#m7 Am

(Woo woo...) I want it So Fine. (Woo woo...)

E C G D A

Oo la oo la oo la oo la oo.

E C G D A

Oo la oo la oo la oo la oo.

To next strain

E C G D A

Oo la la, oo la la, oo la la, oo la la,

E A (E bass) E A (E bass) E A (E bass) E F#m

mf

Fine E C G D A

Oo la oo la la, Oo la oo la la.

E (E bass) E (E bass)

Sun - down - ers, we'll go on and on,

mf

E (E bass) A (E bass) E F#m7

We'll find the land of the mid - night sun,

E F#m G#m F#m E F#m

And when you look, you'll see for miles a - round, You'll see, the

G#m Bm9 B

world is in your hand. I want it

D.S. al Fine

LIVIN' THING

Words and Music by
JEFF LYNNE

Moderately, with a beat

Chord diagrams: G (000332), C (x32010), G (000332)

mf

Chord diagram: C (x32010)

1. Sail - in' a - way on the crest of a wave, it's like
 2. Mak - in' be - lieve this is what you con - ceived from your
 3. Tak - in' a dive 'cause you can't halt the slide float - ing

mf

Chord diagrams: Am (022320), Ab (4fr. 022320)

mag - ic. Oh, roll - in' and rid - in' and slip -
 worst day. Oh, mov - ing in line, then you look
 down stream. Oh, so let her go, don't start spoil -

Chord diagram: Fm (321432)

pin' and slid - in', it's mag - ic.
 back in time to the first day. And
 ing the show it's a bad dream.

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Em  Dm 

you and your sweet de - sire,

Em  Dm 

You took me, oh,

Em  F  G11  C 

high - er and high - er, ba - by. It's a Liv -

marcato

Am  F  D7  G+ 

in' Thing! It's a ter - ri - ble thing to

3  3 

C Am F

lose. It's a giv - en - thing, What a ter -

D7 G+ 1.2. C Bbm

ri - ble thing to lose.

F G 3. C

lose. It's a Liv -

Fade out Am F D7 G7+5 C

in' Thing! en thing! It's a ter - ri - ble thing to lose. It's a giv - en thing! What a ter - ri - ble thing to lose. It's a Liv -

ABOVE THE CLOUDS

Words and Music by
JEFF LYNNE

Freely (quasi Blues recitative)

C7+5



All in the heat of the

Fm(maj7)



Fm



Db9



night,

Well, when things ain't go - in' right,

C9



Fm(maj7)



No, no, no, no, no, no, you will re - mem - ber me.

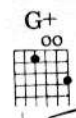
Moderately, with a beat

Bb

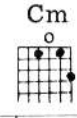
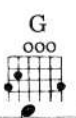


1. I came a - long to see your face,
2. I guess it's like a moun - tain side,

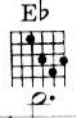
But the on - ly thing I got from you
 You got - ta climb it to the top,



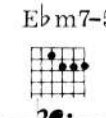
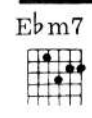
Was tell - in' me it's fan - ta - sy, That you would al - ways
 Float - ing in a sea of dreams, The on - ly thing that



be with me, I can tell you that it's true, I can
 you can see is the view A - bove The Clouds, is the



tell you that it's true. (Oh yes, it's true.) I'm wait - ing
 view A - bove The Clouds. (A - bove The Clouds.)



Dm7



G



here,

But it's al - right, —

it's

G7



Cm7



al - right,

it's

al - right,

But it's

al - right with me, —

You

E \flat



E \flat
(F \flat bass)



1 F



bet - ter be - lieve —

me now.

2. F



B \flat



B \flat 9+11



B \flat 9



ritard.

DO YA

Words and Music by
JEFF LYNNE

Moderately, with a rock beat

mf

C G F G C G

In this life I've seen ev-ry-thing I can see, wom-an, I've seen lov-ers fly-ing

mf

F G C G F G

through the air hand in hand, I've seen ba-bies danc-in' in the mid-night sun. I've seen

C G F G C G

dreams that came from the heav-en-ly skies a-bove, I've seen old men cry-in' at their

F G C G F

own grave sides, And I've seen pigs all sit - tin' watch - in' pic - ture slides,

2/4

but I

poco a poco cresc.

C G F G

nev - er seen noth - in' like you.

f *mf*

C G F G C G

Do Ya, Do Ya want my love? (Wom - an) Do Ya, Do Ya want my face?

f

F G C G F G

(I need it) Do Ya, Do Ya want my mind? (I'm say - in')

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with guitar chords F, G, C, G, F, G written above it. The lyrics are "(I need it) Do Ya, Do Ya want my mind? (I'm say - in')". The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

C G F G C G

Do Ya, Do Ya want my love? Well, I heard the crowd sing - in'

mf

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with guitar chords C, G, F, G, C, G written above it. The lyrics are "Do Ya, Do Ya want my love? Well, I heard the crowd sing - in'". The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A dynamic marking of *mf* is present in the right hand.

F G C G F G

out of tune, As they sat and sang— Auld Lang Syne by the light of the moon,

3

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with guitar chords F, G, C, G, F, G written above it. The lyrics are "out of tune, As they sat and sang— Auld Lang Syne by the light of the moon,". The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A triplet of eighth notes is marked with a "3" above it in the right hand.

C G F G C G

I heard the preach-ers bang - in' on the drums, And I heard the po - lice play - in'

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with guitar chords C, G, F, G, C, G written above it. The lyrics are "I heard the preach-ers bang - in' on the drums, And I heard the po - lice play - in'". The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

F

with their guns, — But I

poco a poco cresc.

C G F F#sus4 F

nev - er heard noth - in' like you...

mf Instrumental Solo

C Eb (C bass) F (C bass) C

C G F#sus4

In the coun - try where the sky touch - es down on the field, She lay her head down...

mf

F



C



E \flat
(C bass)



to rest in the morn - in' sun.

Instrumental Solo

F
(C bass)



C



They come a - run - nin' just to

G



Fsus4



F



get a look, Just to feel, to touch her long black hair, They don't

C



E \flat
(C bass)



F
(C bass)



C



give a damn.

Instrumental Solo

G F C G F

But

nev - er seen noth - in' like you.

poco a poco cresc.

f

C G F G C G

Well, I think you know what I'm try - in' to say, wom - an, That is, I'd like to save you for a

mf

F G C G F G

rain - y day, I've seen e - nough of the world_ to know,

C G F G

That I've got to get it all — to get it all to grow.

Fade C G F G C G

Do Ya, Do Ya want my love? — Come on, now. Do Ya, Do Ya want my face? —

F G C G F G

I need it. Do Ya, Do Ya want my mind? — A - round there,

C G F

Do Ya, Do Ya want my love? — Oh look out!

SHANGRI-LA

Words and Music by
JEFF LYNNE

Slowly, with a beat

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The first measure is marked *mf*.

A

A guitar chord diagram for the A major chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

E
(G# bass)

A guitar chord diagram for the E major chord with G# in the bass. The G# string is fretted at the second fret, and the other strings are fretted at the second fret.

F#m

A guitar chord diagram for the F# minor chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

C#m

A guitar chord diagram for the C# minor chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

The vocal line for the first phrase consists of four measures. The lyrics are: "Sit - ting here, — wait - ing for — some - one call - ing at my door, — Too". The melody is in the treble clef.

The piano accompaniment for the first phrase consists of four measures. The right hand plays chords and the left hand plays a simple bass line. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The first measure is marked *mf*.

D

A guitar chord diagram for the D major chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

Bm7-5

A guitar chord diagram for the B minor 7-5 chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

A

A guitar chord diagram for the A major chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

Amaj7

A guitar chord diagram for the A major 7 chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

Bm7-5

A guitar chord diagram for the B minor 7-5 chord, showing the fretting on the second fret of the D, E, and F# strings, with the G, C, and G# strings open.

C#m
(E bass)

A guitar chord diagram for the C# minor chord with E in the bass. The E string is fretted at the second fret, and the other strings are fretted at the second fret.

The vocal line for the second phrase consists of three measures. The lyrics are: "bad, I'm get - ting out — of love. —". The melody is in the treble clef.

The piano accompaniment for the second phrase consists of three measures. The right hand plays chords and the left hand plays a simple bass line. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

A

E (G# bass)

F#m

What's the use of chang - ing things, — Won - der what — to -
 Clouds roll by — and hide the sun, — Rain - drops fall — on

C#m

D

Bm7-5

C#m (E bass)

A

Amaj7

mor - row brings, — Who knows, I'm get - ting out — of love. —
 ev - 'ry - one, — So sad, I'm get - ting out — of love. —

Bm7-5

C#m (E bass)

E7

A

C#m7

D

C#m7

My Shan - gri - la — has gone a - way, — Fad - ed like the

Gmaj7

A

C#m7

Beat - les on "Hey Jude." She seemed to drift — out on the rain —

D C#m7 Gmaj7

that came in some-where soft-ly from the blue.

1. Bm7-5 C#m (E bass) A Amaj7 Bm7-5 C#m (E bass)

Loo de da doh de doh.

2. Bm7-5 C#m (E bass) A Amaj7 Bm7-5 C#m (E bass)

I'm get-ting out of love. Where is my Shan-gri-la? Doo do do do do da day.

Amaj7 Bm7-5 C#m (E bass) A

Where is my Shan-gri-la? I'm get-ting out of love.

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