

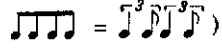
Electric Light Orchestra  
Out of the Blue

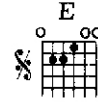


COMPACT  
disc  
DIGITAL AUDIO  
DIGITALLY MASTERED  
ANALOG RECORDING

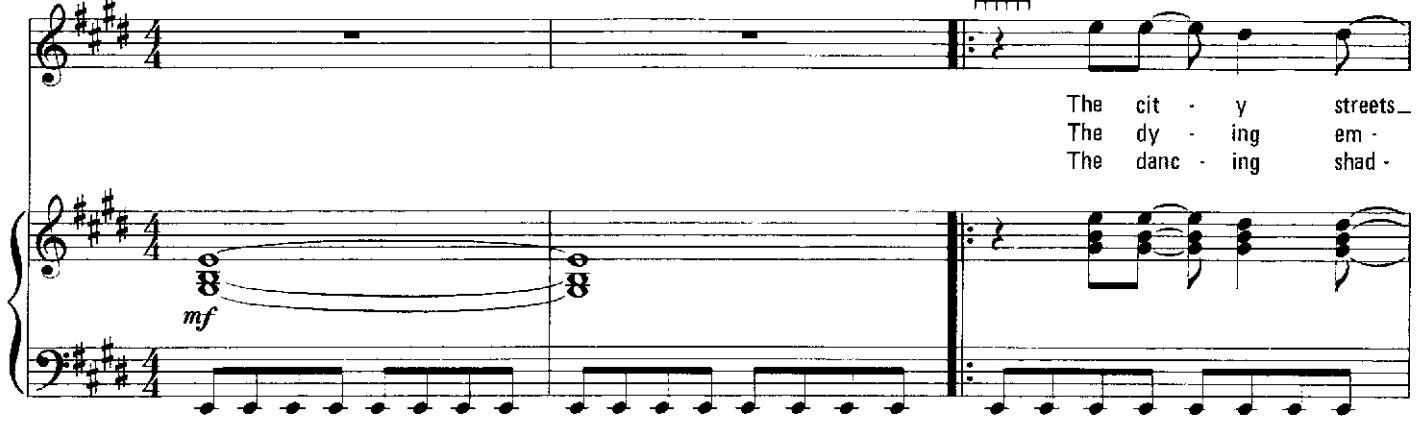
# TURN TO STONE

Words and Music by  
JEFF LYNNE

Moderate Rock shuffle (  )



The cit - y streets  
The dy - ing em -  
The danc - ing shad -



F#



are emp - ty now (The lights don't shine no more)  
bers of the night (A fire that slow - ly fades till dawn)  
ows on the wall (The two - step in the hall)



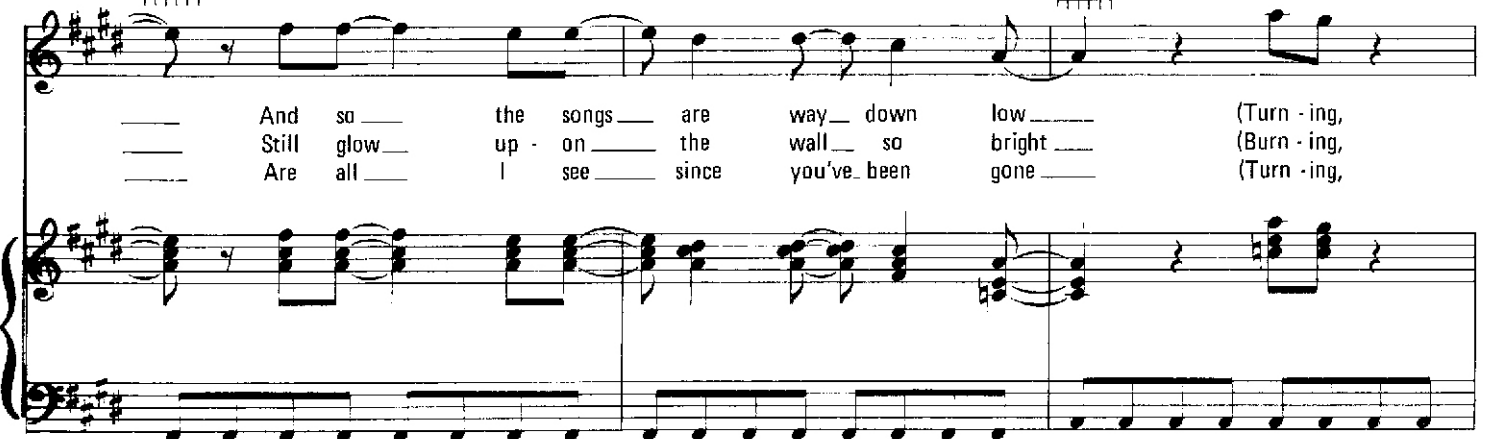
F#m



Am



And so the songs are way down low (Turn - ing,  
Still glow up on the wall so bright (Burn - ing,  
Are all I see since you've been gone (Turn - ing,



3310

B



E



turn - ing      turn - ing)      A sound\_ that      flows\_ in      to\_ my      mind\_  
 burn - ing      burn - ing)      The tired\_      streets\_ that      hide\_ a      way\_  
 turn - ing      turn - ing)      Through all\_ I      sit\_ here      and\_ I      wait\_



F#



F#m



— (The ech - oes      of\_ the      day - light) —      Of ev - 'ry      thing\_  
 — (From here to      ev - 'ry      where they      go) —      Roll past\_      my      door\_  
 — (I turn to      stone, I      turn\_ to      stone) —      You will\_      re -      turn\_



Am



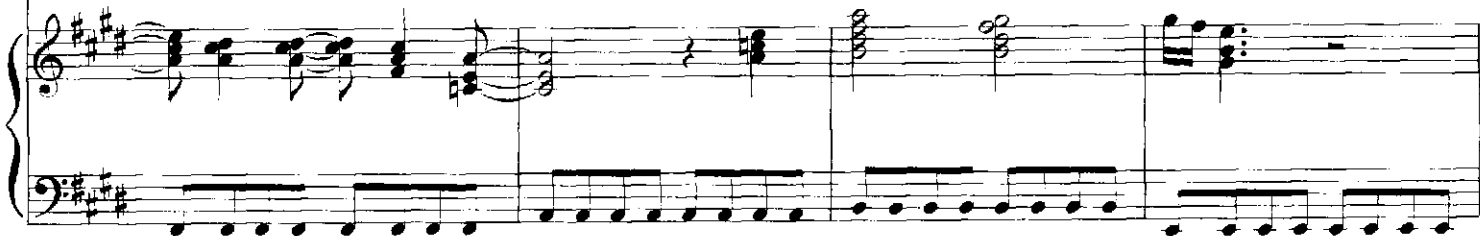
B



E



— that is\_ a - live\_ —      (In my      blue      world.)\_ }  
 — in - to\_ the day\_ —      (In my      blue      world.)\_ }  
 — a - gain\_ some day\_ —      (to my      blue      world.)\_ }



C#m G#m 4 fr. F#m G#m 4 fr. A B

I turn to stone, when you are gone, I turn — to stone.

*mp*

C#m G#m 4 fr. F#m G#m A B To Coda

Turn to stone, when you com - in' home, I can't — go on,

1. E 2. C#m G#m 4 fr.

Turn to stone, When you are gone, I turn —

*mf*

F#m G#m 4 fr. A B C No chord

— to stone... Yes, I'm turn - in' to stone 'cos you ain't com - in' home, Why ain't

F N.C. D N.C.

you com - in' home if I'm turn - in' to stone, You've been gone for so long and I can't car - ry on, Yes I'm

F N.C. E D.S. al Coda

turn - in', I'm turn - in', I'm turn - in' to stone.

Coda C#m G#m F#m

Turn to stone when you are gone, I turn to stone.

*mf*

G#m A B E Repeat and fade

# IT'S OVER

Words and Music by  
JEFF LYNNE

Moderately

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a half-note rest in the first measure, followed by quarter notes. The left hand provides a steady accompaniment of quarter notes. The dynamic marking is *mp*.

Bb Dm Gm Dm

Sum - mer came and passed a - way, — hard - ly seemed to last a day, — but it's o -

*mf*

This system contains the first line of lyrics. It includes guitar chord diagrams for Bb, Dm, Gm, and Dm. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Am Dm7 Em7

ver, — and what can I — do?

This system contains the second line of lyrics. It includes guitar chord diagrams for Am, Dm7, and Em7. The piano accompaniment continues with a similar rhythmic pattern.

Bb Dm Gm Dm

Mu - sic play - in' in the air, — si - lence on a dark - ened stair, — 'cos it's o -

This system contains the third line of lyrics. It includes guitar chord diagrams for Bb, Dm, Gm, and Dm. The piano accompaniment continues with a similar rhythmic pattern.

3310

Am Dm7 Em7

ver, — and what can I — do?

E♭ F B♭ Gm

It's o - ver, it's o - ver, all o - ver, it's all o - ver now, — and the

E♭ F B♭ Gm

way you looked\_ don't e - ven mean - I'm down. — When you

E♭ F B♭ Dm(addE)

kick out the sea — and the sun — says good - bye there is noth - ing much\_ to speak of. — (Feel - in'

Am7(addD)

Dm(addE)

Am7(addD)

Bb

To Coda

down, down, it's all o ver, feel - in' down, down, down... Ba - by, ba - by,

Bb+

Gm  
(Bb bass)

Ebm

Bb

it's all gone, - rolled out - to sea. - Look - in' o - ver

Dm

Gm

Dm

Am

sun - ny days, - search - in' for the right - ous wave, - 'cos it's o - ver, -

Dm7

Em7

Bb

Dm

Gm

and what can I - - do? Look - in' from this dis - tant shore, - you ain't sail - in'



Dm Am Dm7 Em7 *D. S. at Coda*

by no more, 'cos it's o - ver, — and what can I — do?

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Dm, Am, Dm7, and Em7. A '3' indicates a triplet in the vocal line. The instruction 'D. S. at Coda' is written above the Em7 chord. The piano accompaniment features a bass line with a triplet and a treble line with chords and moving lines.

*Coda* Dm(addE) Am7(addD) Bb Bb+

Detailed description: This system contains the third and fourth staves of music. The top staff shows guitar chords: Dm(addE), Am7(addD), Bb, and Bb+. The piano accompaniment continues with chords and moving lines in both staves.

Gm (Bb bass) Ebm Bb (F bass) Ebm (Cb bass)

Detailed description: This system contains the fifth and sixth staves of music. The top staff shows guitar chords: Gm (Bb bass), Ebm, Bb (F bass), and Ebm (Cb bass). The piano accompaniment continues with chords and moving lines in both staves.

Gm Ab7 Bb Dm

Ah, — it's o - ver, it's o - ver, it's

*mf*

Detailed description: This system contains the seventh and eighth staves of music. The top staff shows guitar chords: Gm, Ab7, Bb, and Dm. The piano accompaniment includes a dynamic marking of 'mf'. The lyrics 'Ah, — it's o - ver, it's o - ver, it's' are written below the vocal staff. The piano accompaniment features a bass line with a triplet and a treble line with chords and moving lines.

Gm Dm Am

o - ver, it's all o - ver, and what can

Dm7 Em7 Bb Dm Gm

I do? Ah, it's o - ver, it's o - ver, It's all

Dm Am Bm Freely Bm

o - ver. Oh, it's o - ver, it's

*mp*

Bm (A bass) G F#sus4 Esus4 Bm (D bass) C#sus4 Bm

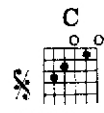
o - ver, don't shed a tear for me, it's o - ver, don't shed a tear al-though it's o - ver.

*dim.* *pp*

# SWEET TALKIN' WOMAN

Words and Music by  
JEFF LYNNE

Moderately



I was search - in' on a  
walk - in', man - y  
liv - in' on a



one - way street, I was hop - in' for a chance to meet I was  
days go by, I was think - in' 'bout the lone - ly nights. Com-  
dead - end street, I've been ask - in' ev - 'ry - bod - y I meet,



wait - in' for the op - er - a - tor on the line. } (She's gone so  
mun - ni - ca - tion break - down all a - round. }  
In - suf - fi - cient da - ta com - ing through. }

Em Dm Em F G

long) What can I do? (Where could she be?) Don't know what I'm gon - na do, -

Am F G C G

I got - ta get back to you. (You got - ta)

C Am Em F Em F G

Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in'.

C Am Em F Em F G To Coda

Hold on, sweet talk - in' lov - er, it's so sad if that's the way it's o - ver.

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The chords are: Em, Dm, Em, F, G, Am, F, G, C, G, C, Am, Em, F, Em, F, G. The lyrics are: 'long) What can I do? (Where could she be?) Don't know what I'm gon - na do, -', 'I got - ta get back to you. (You got - ta)', 'Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in'.', and 'Hold on, sweet talk - in' lov - er, it's so sad if that's the way it's o - ver.'. The score ends with a 'To Coda' instruction.

F7 G 1. Am F G 2. Am D.S. al Coda

I was I've been

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics 'I was' and 'I've been', a piano accompaniment, and guitar chord diagrams for F7, G, Am, F, G, and Am. The first ending is marked '1.' and the second ending is marked '2.'. The piece concludes with 'D.S. al Coda' and a double bar line with a repeat sign.

Coda F G Am G

tr mp mf

Detailed description: This system contains the Coda section. It features a piano accompaniment with a trill in the right hand and a melodic line in the left hand. The tempo markings are mp and mf. Guitar chord diagrams for F, G, Am, and G are provided. The section ends with a double bar line.

Repeat and fade

C Am Em F Em F G

Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in',

Detailed description: This system contains the first part of the 'Repeat and fade' section. It features a vocal line with lyrics 'Slow down, sweet talk - in' wom - an. You got me run - nin', you got me search - in'', a piano accompaniment, and guitar chord diagrams for C, Am, Em, F, Em, F, and G. The tempo marking is 'Slow'.

C Am Em F Em F G

Hold on, sweet talk - in' lov - er, it's so sad if that's the way it's o - ver.

Detailed description: This system contains the second part of the 'Repeat and fade' section. It features a vocal line with lyrics 'Hold on, sweet talk - in' lov - er, it's so sad if that's the way it's o - ver.', a piano accompaniment, and guitar chord diagrams for C, Am, Em, F, Em, F, and G.

# ACROSS THE BORDER

Moderately

Words and Music by  
JEFF LYNNE

Am Bb

(1st time only) (I've been work - in' so hard, ba - by, try - in' to get to you,

*mp* *gradual cresc.*

Am G7

I'm gon - na be there soon. Be - cause!) In the The

*mf*

C

heat of the day — man - y miles — a - way, — when the sun is beat - ing down —  
Mar - di Gras — will be blow - ing strong — and the peo - ple danc - ing all —

(Instrumental)

F



up - on the main street; I'll be  
a - cross the cit - y, I'm

(Instrumental)

G7



Am



G



wait - ing here at the sta - tion, I got - ta move down the line.  
leav - ing here to - night, I got - ta move down the line.

(Instrumental)

F



C



They'll be danc - ing and sing - in' and do - in' their thing and they'll be  
I'm gon - na catch a ride on the nine o five, I'm gon - na  
(Sung:) When the wind is blow - ing soft - ly through the streets.


F




rock - in' and roll - in' un - til \_\_\_\_\_ the day \_\_\_\_\_ is done. \_\_\_\_\_  
ride the rails \_\_\_\_\_ un - til \_\_\_\_\_ we reach \_\_\_\_\_ the morn - ing,  
\_\_\_\_\_ of a lit - tle town \_\_\_\_\_ and the mu - sic's play - in'.








G7




You know I've got to make \_\_\_\_\_ the dead - line,  
May - be three or four hun - dred miles, \_\_\_\_\_ }  
You're wait - in' some - where o - ver the ho - ri - zon, \_\_\_\_\_ }



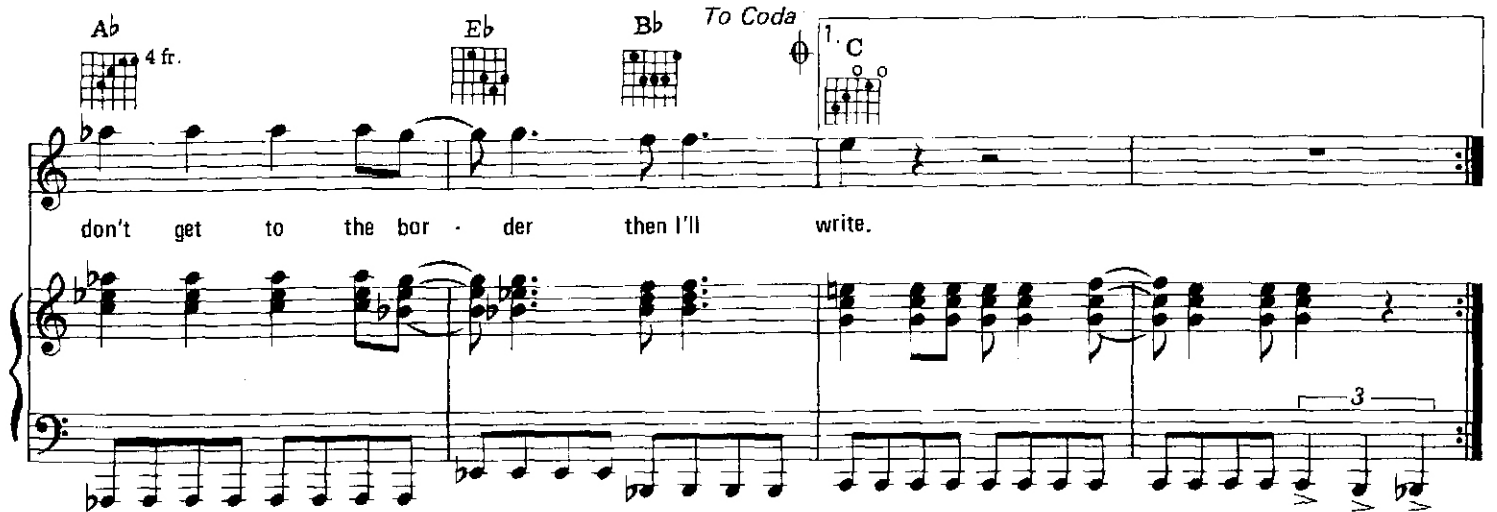
Ab  4 fr.      Eb       Bb       C       Am 

got - ta get \_\_\_\_\_ that south - bound train to - night; \_\_\_\_\_ (ooh) \_\_\_\_\_ If I



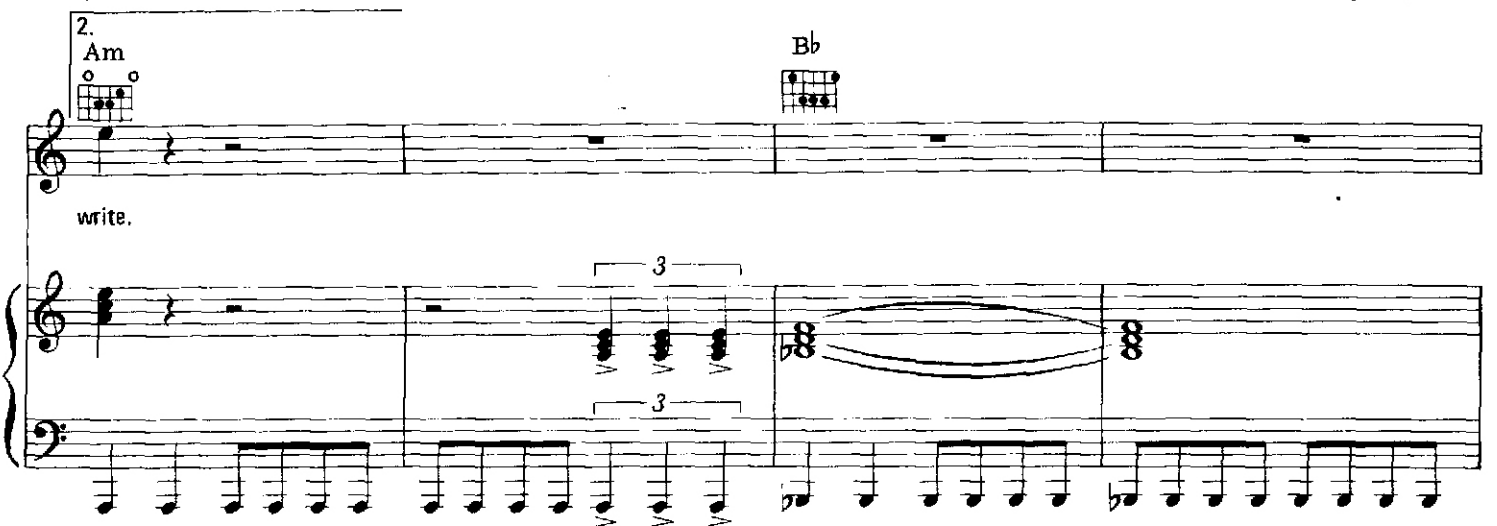


Ab 4 fr. Eb Bb To Coda 1. C



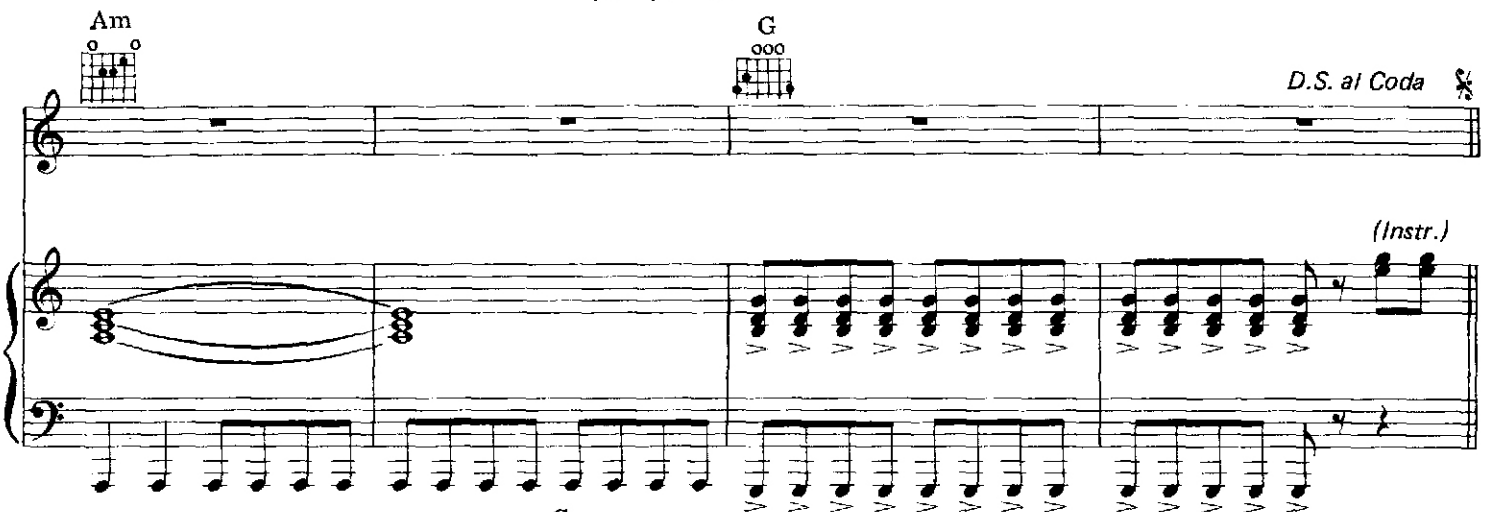
don't get to the bor - der then I'll write.

2. Am Bb

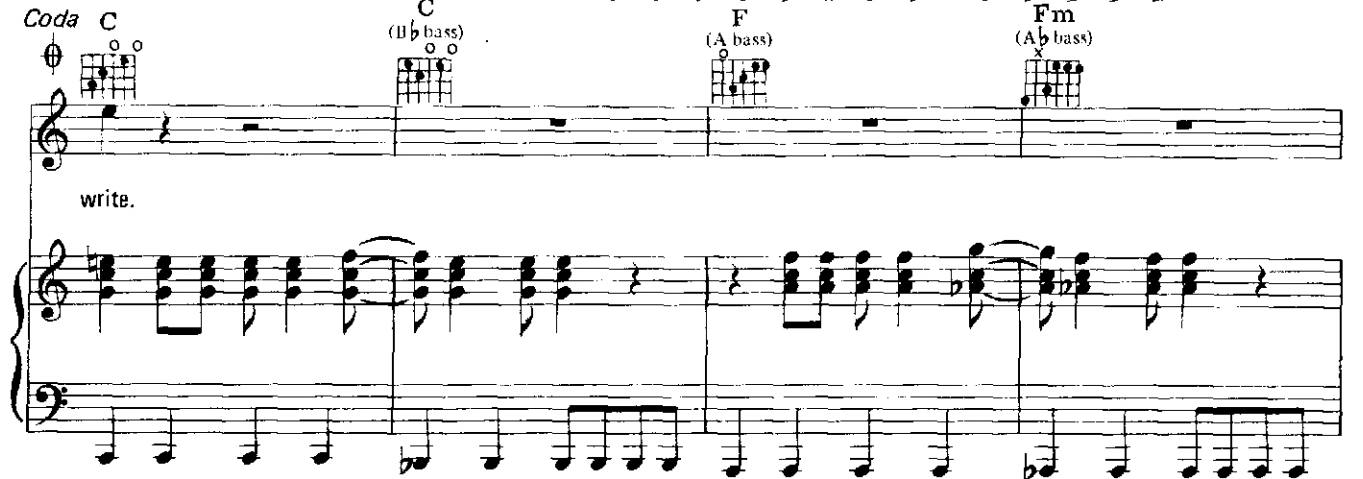


write.

Am G D.S. al Coda (Instr.)



Coda C (Bb bass) F (A bass) Fm (Ab bass)



write.

C C (B♭ bass) F (A bass) Fm (A♭ bass)

This system contains four guitar chord diagrams: C, C (B♭ bass), F (A bass), and Fm (A♭ bass). The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with 'V'.

C Db

*gradual cresc.*

This system contains two guitar chord diagrams: C and Db. The piano accompaniment includes a *gradual cresc.* marking in the right hand and triplets in both hands, with chords marked with 'V'.

C Db

This system contains two guitar chord diagrams: C and Db. The piano accompaniment features triplets in both hands, with chords marked with 'V'.

C

This system contains one guitar chord diagram: C. The piano accompaniment features triplets in both hands, with chords marked with 'V'.

# NIGHT IN THE CITY

Words and Music by  
JEFF LYNNE

Moderately, with a steady beat

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

D  
o

Am  
o

(Solo) Stand - in' at the air - port look - in' down the strip, — she was dry - in' her eyes, —

Vocal line with piano accompaniment. The piano part continues with a steady bass line and chords in the right hand. Dynamics include *mf*.

C9

G  
ooo

(Group) — she was bit - in' her lip. Sev - en - four - sev - en just left from gate e - lev - en, and there's

Vocal line with piano accompaniment. The piano part continues with a steady bass line and chords in the right hand.

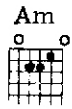
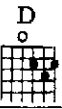
C9

G  
ooo

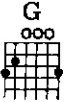
Am  
o

no turn - in' round 'cos it's just leav - in' the ground and get - tin' high - er.

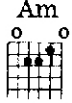
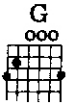
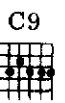
Vocal line with piano accompaniment. The piano part continues with a steady bass line and chords in the right hand.



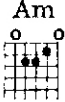
(Solo) Stand - in' at the dock - side \_\_\_\_\_ look - in' out to sea, \_\_\_\_\_ when I \_\_\_\_\_ saw her \_\_\_\_\_



\_\_\_\_\_ but she did not see me.  
(Group) There she stood with no hope be - cause she'd missed the boat, and as her



dreams sailed a - way, she head - ed back for the day, back to the cit - y. \_\_\_\_\_



Night \_\_\_\_\_ in the cit - y, Oh, oh, oh, \_\_\_\_\_ mad - ness at mid -

Am



Gm



Am



night. Night in the cit y,

Bb



C



D



To Coda

Dsus4



D



driv - in' you in - sane.

Dsus4



D



I was run - nin' kind - a lone - ly at the cit - y place, I wait - ed

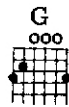
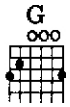
Am



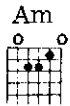
C9



for an hour, I nev - er saw her face. Cra - zy lad - ies that wait, and slide a -



round like a snake, I just can't take an - y - more, I'm go - ing in through the door, in - to the



cit - y. (I'll get you, yes, I'm gon - na get you.



I'll get you, yes, I'm gon - na get you. I'll get you, yes, I'm gon - na get you.



I'll get you, yes, I'm gon - na get you. I'll get you, yes, I'm gon - na get you.

Am Bb C D

I'll get you, yes, I'm gon - na get you. Driv - in' you in - sane.)

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: Am, Bb, C, and D. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

C G (B bass) G D C G (B bass) D.S. al Coda G

This system contains the second line of music. It features a piano accompaniment with chords and a left-hand part. Above the staff, seven guitar chord diagrams are provided: C, G (B bass), G, D, C, G (B bass), and G. The instruction "D.S. al Coda" is written above the final chord diagram.

Coda Bb C D Bb C

Driv - in' you in - sane. Driv - in' you in - sane.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: Bb, C, D, Bb, and C. The instruction "Coda" is written above the first chord diagram. The piano accompaniment continues with chords and a left-hand part.

D C (B bass) G D C (B bass) G

This system contains the fourth line of music. It features a piano accompaniment with chords and a left-hand part. Above the staff, seven guitar chord diagrams are provided: D, C, (B bass), G, D, C, and (B bass). The piano accompaniment concludes with a double bar line.

# STARLIGHT

Words and Music by  
JEFF LYNNE

Moderately slow

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a sequence of chords: F major (F-A-C), C+ major (C-E-G), F major (F-A-C), and C+ major (C-E-G). The left hand plays a rhythmic accompaniment of eighth notes.

F C+ F C+

Star - light, ... I hear you call - in' out to me. Con - stel -  
Star - light, ... your eyes are look - in' out so far a - way. As you  
Moon - glow, ... come light the way up to my win - dow.

mf

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time and includes the lyrics. The piano accompaniment consists of two staves. The right hand plays chords corresponding to the guitar chords F, C+, F, and C+. The left hand continues with the rhythmic accompaniment.

F C+ F D7

Sweet love, ... roll - in' a - cross my mind a gain. I want you,  
la - tion in the sky ... is smil - ing down on me, I won - der, won - der why? I can feel  
roll a - cross the night, ... don't tell no - bod - y that I told you so. ... I want you,

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features chords F, C+, F, and D7 in the right hand.

3310



Gm7



Am7



Bbm



— yes I do, I need you, — yes I do. } And then you run. — You got- ta  
 — you're so real, I can see you're so near. }  
 — yes I do, I need you, — yes I do. }

Am



Dm



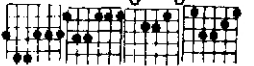
Am7



Gm7



Gm G#m Am Bbm



stop fool- in' a - round, — keep your feet — on the ground — lit- tle girl,

C6



Dm



Am7



Gm7



To Coda



and star - light will shine — all a - round — lit- tle girl.

1.

C6



F



C+



2.

C6



*D.S. al Coda*

Dm 
 Am 
 Gm7 
 Gm G#m Am Bbm 

C6 

You had me all the sum - mer long lit - tle girl.


*Coda*

C6 
 Dm 
 Am7 
 Gm7 
 Gm G#m Am Bbm 

You had me all the sum - mer long lit - tle girl.

C6 
 F 
 C+ 
 Cm 
 D7 

*Repeat and fade*

F 
 C+ 
 Cm 
 D7 

Star - light, your eyes are look - in' down on me so far a way.

# JUNGLE

Words and Music by  
JEFF LYNNE

Moderately

*f*

D F# Bm G D A

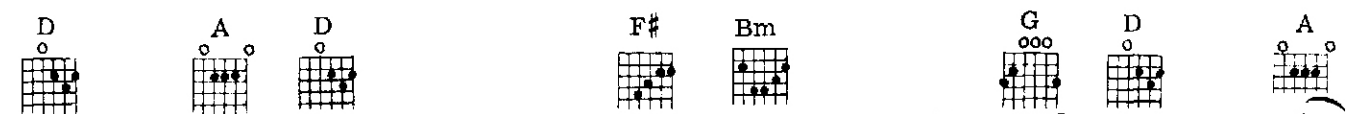
I was stand-in' in the jun-gle, I was feel-in' al-right, mm - hmm, mm -

*mf*

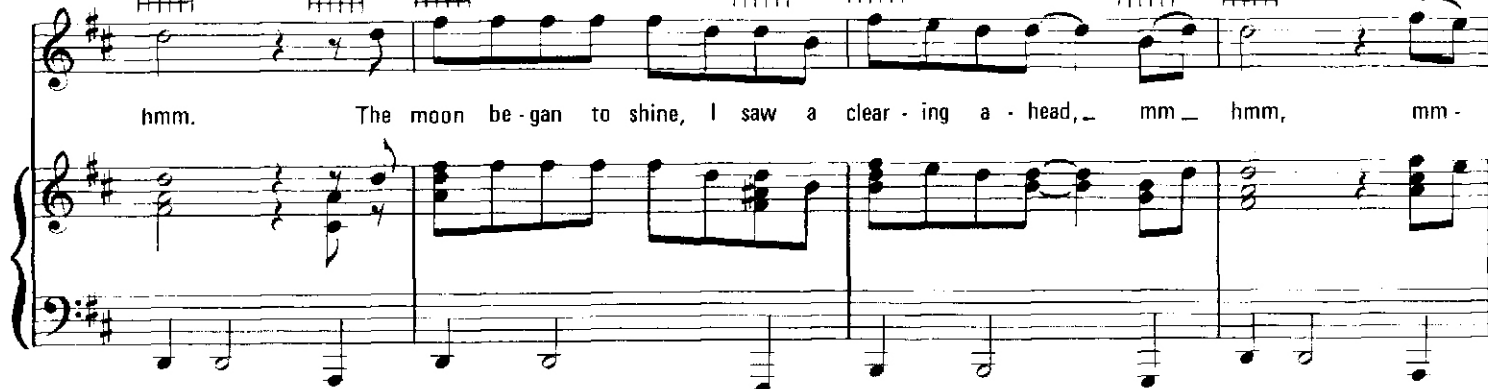
D A D F# Bm G D A (simile)


hmm. I was wan-d'rin' in the dark-ness in the mid-dle of the night, mm - hmm, mm -

3310

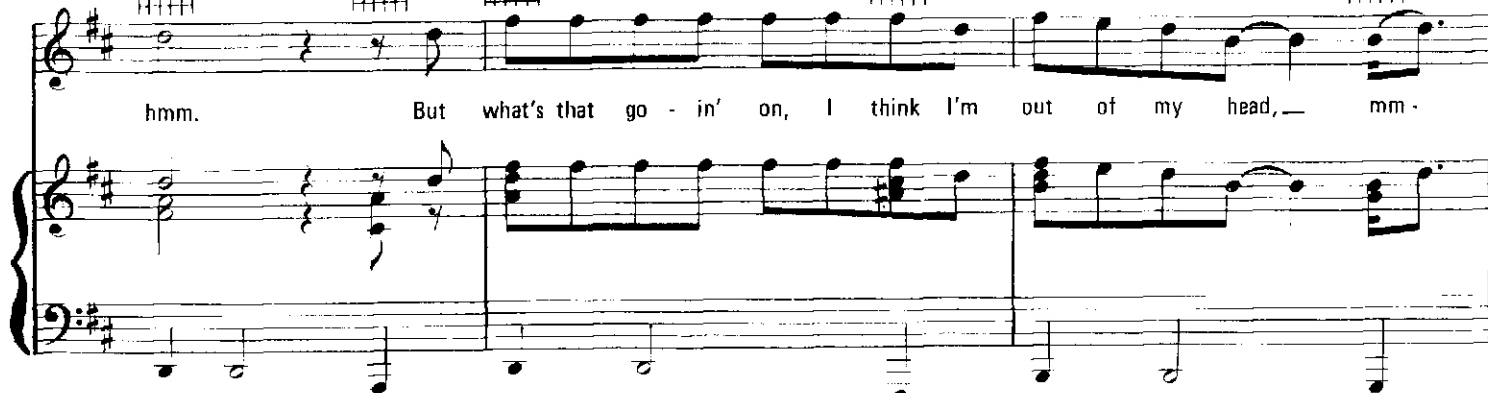

  
 D A D F# Bm G D A

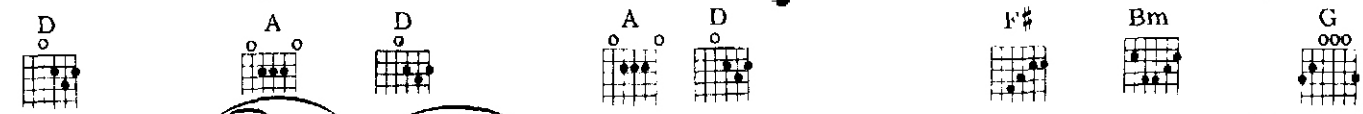
hmm. The moon be-gan to shine, I saw a clear-ing a-head, mm - hmm, mm -





  
 D A D F# Bm G

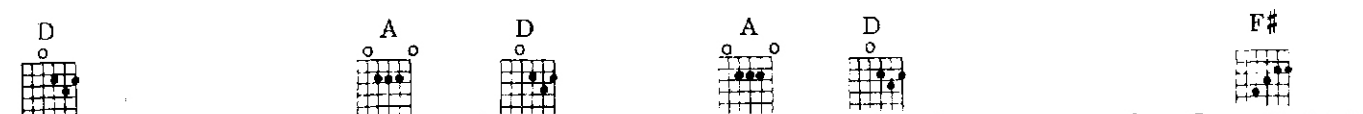
hmm. But what's that go-in' on, I think I'm out of my head, mm -





  
 D A D A D F# Bm G

hmm, mm - hmm. — Choo - ka choo - ka hoo la ley. —




  
 D A D A D F#

Look - a look - a koo la ley. — A hun - dred an - i - mals were gath - ered



Bm G D A D A

'round this night, mm - hmm, mm - hmm. And they were

D F# Bm G D A

sing - in' out - a love - ly song un - der the pale - moon-light, mm - hmm, mm -

D A D F# Bm G

hmm. I stood and stared - for quite a while - then a li - on sang - to me and smiled: Come and

D A D A D F#

join us - if you so de - sire. Choo - ka choo - ka hoo la ley. -

Bm

G

D

A

D

A

D

F#



Look - a look - a koo la ley. —

Choo - ka choo - ka hoo la ley. —

Bm

G

D

A

D

A



Look - a look - a koo la ley. —

D

F#

Bm

G

D

A



said now please ex - plain the mean - ing of this song you sing,

mm - hmm,

mm -

D

A

D

F#

Bm

G



hmm.

Won - drous is our great blue ship that sails a - round - the might - y sun and

joy to ev - 'ry - one that rides a - long. — Choo - ka choo - ka hoo la ley. —

— Look - a look - a koo la ley. — (Do you know the

an - swer? Have you heard the word?) Pret - ty soon — I knew the tune — and we




sat and sang un - der the moon — and the jun - gle rang in joy - ful har - mo - ny. —

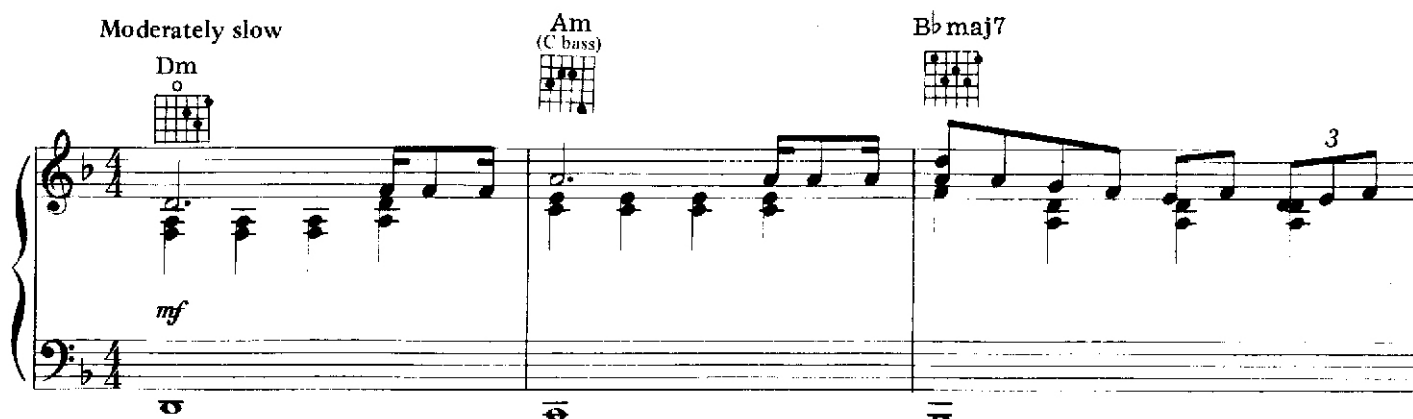
*D.S. and fade*






# BELIEVE ME NOW

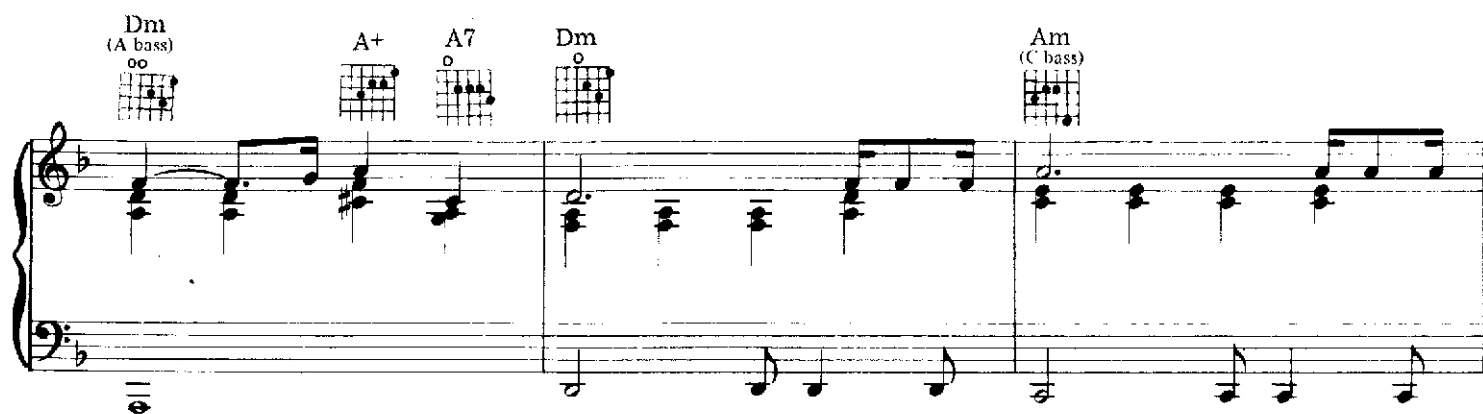
Music by  
JEFF LYNNE






Moderately slow

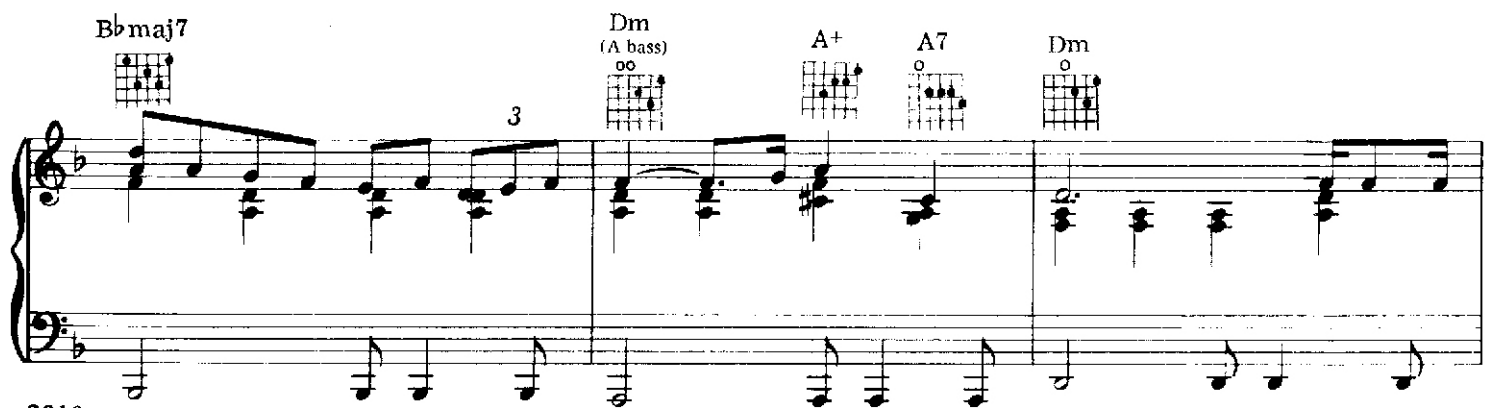
Dm  Am (C bass)  B♭maj7 



Dm (A bass)  A+  A7  Dm  Am (C bass) 



B♭maj7  Dm (A bass)  A+  A7  Dm 



3310

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Am (C bass)      Bbmaj7      Dm (A bass)      A+      A7

Dm      Am (C bass)      Bbmaj7

Dm (A bass)      A+      A7      Dm      Bb7-5

Dm      Bb7-5      D

# STEPPIN' OUT

Words and Music by  
JEFF LYNNE

Moderately slow

*p*

*mp*

D

A

Bm

F#m

G

D

C9

Pack up all — your things, — we're gon - na be leav - in' —

soon - er than — I thought, — take the things — you bought, — clouds are gath - er - ing. —

Say good - bye to — all your friends, we're gon - na be sar - ry. — For a

3310

Bm

F#m

G

D

C9

while, that's— how it goes — but then a - gain — who knows a - bout the rain.

D

D

Dmaj7

I'm step - pin' out, — I'm mov - in' on, —

D7

G

E  
(G # bass)

D  
(A bass)

I'm gon - na see — the world — Like a roll - in' stone. —

Bm

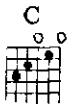
Gm

Am7

To Coda

(Step - pin' out) — I'm gon - na be some - bod - y,

Bb



C



D



ooh I'm step - pin' out. —

Did you hear what he said? —

He

A



Bm



F#m



said they sold — me down the riv - er.

They thought I (thought I) was a fool,

they

G



D



C9



said the rain — would fall, —

what did they know? —

D



A



Then I saw your face, —

heard the song that you were sing - in,

though I

Bm

F#m

G

D

thought I knew the words, the tune was quite absurd and out

C9

D

D.S. al Coda

of key. Doo dah dah dee.

Coda

Bb

C

D

A

D

F#m7

ooh I'm step-pin' out. I'm step-pin' out, I'm step-pin' out.

mf

G

Gm

D

F#m7

1. G

Gm

I'm step-pin' out, I'm step-pin' out.

2. G Gm Bb C

Step-pin' out, step pin' out, step-pin'

out. —

dim. (Melody - Bring Out) mf gradual cresc.

G Gm D F#m7 G Gm D F#m7

G Gm Bb C D

rit.

# STANDIN' IN THE RAIN

Moderately

Am

Words and Music by  
JEFF LYNNE



l'm stand-in' in the rain,

*mf*

C



l'm wait-in' all a-lone, l'm

Am



F#m7-5



F



so tired, I wan-na go home.

Am



C



l'm stand-in' in the rain, get-ting soak-in' wet, l'm

3310

F#m7-5

F

do - in' my best, but what do I get. — I'm

Am

D9

stand - in' in the rain, can't seem to get a - long.

Am

D9

Peo - ple rush - ing by, wish they could hear my song.

Am

I'm stand - in' in the rain, it's



C Am

teem - in' down on me cats and dogs,

F#m7-5 F

I wan - na be free. I'm

Am C

stand - in' in the rain, do - in' my thing I'm try - in' my best, but what does it bring,

F#m7-5 F

stand - in' in the rain, get - tin' soak - in' wet, I'm do - in' my best, but what do I get.

Dm
A (C# bass)
Cm
G (B bass)

The good in - ten - tions and the pain, — lay

*gradual cresc.*

Cm
G (B bass)
Bb m
F (A bass)
Bb

drowned now in the pour - in' rain, — I tried to be — so

G (B bass)
C
A (C# bass)
Dm
F (E b bass)

good this . time — but here I am un - der the sky. —

Dm
A (C# bass)
Cm
G (B bass)

Cm



G

(B bass)



Bb m



F

(A bass)



The

F



Bb



G



C



A

(C# bass)



Dm



good

in - ten - tions

and

the pain

lay drowned

now in

the

*f gradual cresc.*

F

(E♭ bass)



Bb



Bb

(A bass)



Gm



pour

ing

rain.

*ff*

*f*

G♭ maj7



E♭ m



E♭



*mf*

*rit. et dim.*

*p*

*pp*

*pp*

# BIG WHEELS

Words and Music by  
JEFF LYNNE

E $\flat$



Slowly

I've been think - in' it o - ver, —  
Save it for a rain - y day,

*p* *mp*

Gm7



so man - y times — they say you got it made, —  
for when the cold — wind blows, to see how they run, —

C7-9



they nev - er un - der - stand the an - swer lies — with - in your soul — 'cos  
I thought they'd know, — I tried my best, — all I could do, — but

3310




Fm7 

3


no one knows which side the coin will fall. } Big wheels turn -  
 some - how it was not e - nough for you. }






*mf*



Gm7  Fm7  Gm7 


in', ba - by, I know, in', big wheels turn - in', ba - by I know.



1. Fm7  Gm7  Ab  4 fr. Db9  Eb 

Big wheels turn - in', turn - in'.

*mp*









2. Gm7  Ab  4 fr. Ab  (Bb bass)

in', turn - in', turn - in', turn - in', turn - in'.





*cresc.*



Eb  Cm  Bb  Eb  Ab 4 fr.  Eb 







I re - mem - ber the dead of night, a



Ab 4 fr.  Ab m  Eb  F  Bb 






lone - ly light that shines up - on the win - dow. I see it all so clear, the



Ab m 4 fr.  Bb  Eb  Eb maj9  Eb  Ab 4 fr. 

ten - der - ness, the si - lent tears, out here in the pour - ing rain,



Eb  Ab 4 fr.  Ab m (Cb bass) 4 fr.  Eb  F 

through cold dark wait - ing days I see you stand - ing there,



**Bb**  
**Ab m** 4 fr.  
**Bb**  
**Eb**  
**Bb**  
(F, B bass)

I see the big wheels turn - in', nev - er end - in', on and on they go.

**Eb**  
(Bb bass)  
**Ab**  
(C bass)  
**Db9** To Coda  
**Eb**

I think I'm go - in' home,

**Gm7**

I think I'm gon - na have to start a - gain, it's rath - er sad, be - cause I've

**C7-9**

looked a - round, can't seem to find what - ev - er's al - ways roll - in' through my

Fm7



Gm7



Fm7



mind. \_\_\_\_\_ Big wheels turn - in', ba - by, I know, \_\_\_\_\_ big wheels turn -

*mf*

Gm7



Fm7



Gm7



Ab



4 fr.

ing, ba - by I know. \_\_\_\_\_ Big wheels turn - in', turn - in',

*cresc.*

Ab  
(Bb bass)



Eb



D.S. al Coda



turn - in', turn - in', turn - in'.

Coda

Eb



Db9



Eb



Db9



Eb



*rit.*



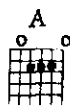
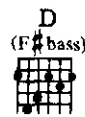
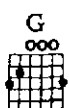
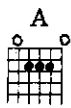
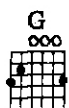
# SUMMER AND LIGHTNING

Words and Music by  
JEFF LYNNE

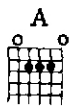
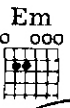
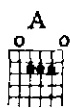
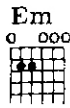
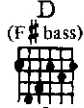
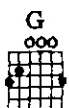
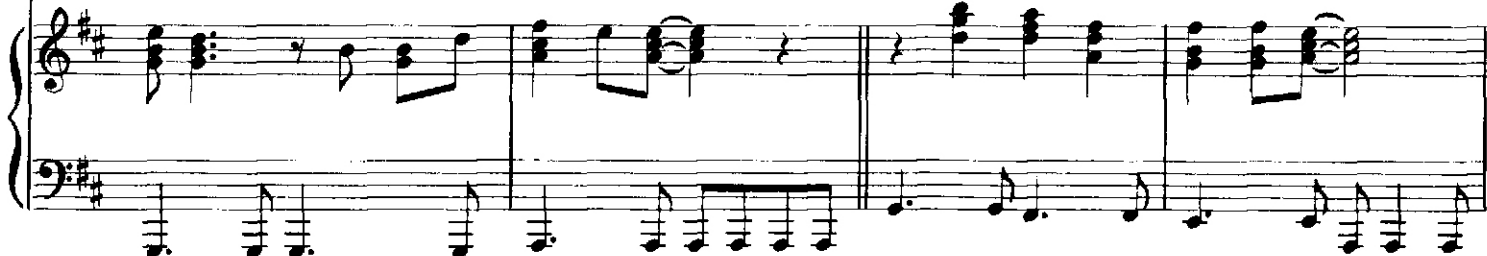
Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part begins with a *mp* dynamic and features a rhythmic pattern of eighth-note chords. The vocal line starts with the lyrics "I have wait-ed, for your love — for so long, — how do". The piano accompaniment continues with a *mf* dynamic, providing harmonic support for the vocal line. The lyrics continue: "I go — on, I have told you, so man-y times, — it's no". The score includes guitar chord diagrams for D, A, and G, and various musical notations such as slurs and ties.

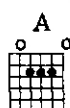
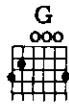
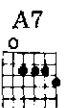
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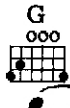
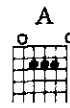
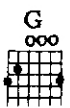
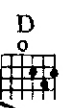
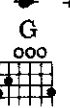
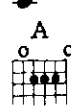
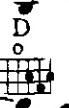
good, — you're treat - in' me so wrong. — Out there so far a - way, —



a - bove the sky will say — for you; —



Here it comes a - gain, — it's all a - round —



— me, — it must be mag - ic. (Yeah) —





I can see you in my mind, — the lost



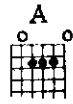
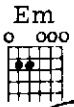
time — that you're sav - in', I could reach out, and



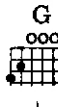
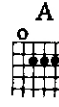
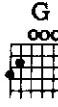
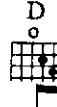
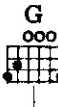
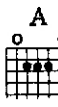
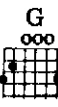
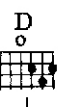
touch — you, what can I — do, — The sun ain't shin - in'. —



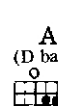
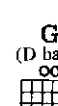
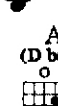
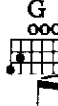
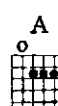
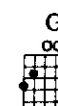
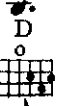
Out there so far a - way, — a - bove the sky will say — for



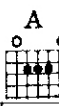
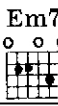
you; \_\_\_\_\_ Here it comes a - gain, —



(Sum-mer and light - ning) it's all a - round me, — (Sum-mer and light - ning) it must be mag -



ic. (Sum-mer and light - ning) (Yeah.) —



*D.S. and fade*

Here it comes a - gain, —

# MR. BLUE SKY

Words and Music by  
JEFF LYNNE

Moderately fast

Piano introduction in 4/4 time, marked *mp*. The melody consists of eighth notes in the right hand and a simple bass line in the left hand.

F

Em7

A

Sun is shin - in' in the sky, — there ain't — a cloud in sight. —  
(Instrumental)

*mf*

Piano accompaniment for the first vocal line, marked *mf*. It features a steady bass line and chords in the right hand.

Dm

G

Em

A

— It's stopped rain - in', ev - 'ry - bod - y's in a play — and don't you know —

Piano accompaniment for the second vocal line, featuring a steady bass line and chords in the right hand.

Bb

F

Bb

— it's a beau - ti - ful — new day. — (Hey — hey)

Piano accompaniment for the third vocal line, featuring a steady bass line and chords in the right hand.

F Em7      A

Run - nin' down the av - e - nue, — see how the sun shines  
 Hey you with the pret - ty face, — wel - come to the hu - man

Dm G      Em      A

bright - ly — in the cit - y, on the streets where once was pit - y, Mis - ter Blue —  
 race, a — cel - e - bra - tion, Mis - ter Blue Sky's up there wait - in' and to - day —

Bb F      Bb

— Sky is liv - ing here to - day. — (Hey — hey)  
 — is the day we've wait - ed for. — (Ah — ah)

Dm F Bb F

Mis - ter Blue Sky, — please tell us why, — you had to hide — a - way — for

Gm F Eb 1. Bb

so long. Where did we go wrong? —

Dm F Bb F

Mis - ter Blue Sky, — please tell us why, — you had to hide — a - way — for

Gm F Eb Bb

so long. Where did we go wrong? —

2. Bb

Dm F Bb

Hey there Mis - ter Blue, — we're so pleased — to

F Gm F Eb

be with you, — look a - round — see what you do, — ev - 'ry - bod - y

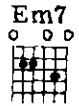
Bb Dm F Bb F

smiles at you. — Hey there Mis - ter Blue, — we're so pleased — to be with you, —

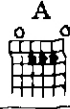
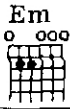
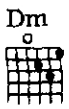
Gm F Eb Bb

look a - round — see what you do, — ev - 'ry - bod - y smiles at you. —

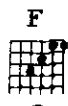
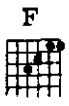




Mis - ter Blue Sky, Mis - ter

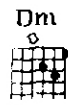
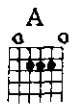
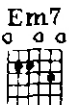


Blue Sky, Mis - ter Blue Sky.



Mis - ter Blue — you did it right, —

*mf*



but soon comes Mis - ter Night, — creep - in' a - ver, now his hand —

Em A Bb

— is on— your shoul - der, nev - er mind, — I'll re - mem - ber you this,

*cresc.*

Bb Eb Dm F

I'll re - mem - ber you this way. Mis - ter Blue Sky, — please tell us why —

*f* *mf*

Bb F Gm F Eb

— you had to hide — a - way — for so long. Where did we go wrong? —

Bb Dm F Bb F

Hey there Mis - ter Blue, — we're so pleased — to be with you, —

Gm

F

Eb

Bb

look a - round - see what you do, - ev - 'ry - bod - y smiles at you. -

Dm

F

Bb

F

Ba ba Ba ba ba ba. Ba ba Ba ba ba ba.

Gm

F

Eb

Bb

Ba ba Ba ba ba ba ba ba.

2.

Eb

Bb

F

ba ba.

*f rit.*

*sf*

# SWEET IS THE NIGHT

Words and Music by  
JEFF LYNNE

Moderately slow 2

Piano introduction in E major, 2/2 time. The right hand plays chords in the upper register, and the left hand plays a simple bass line. The tempo is moderately slow.

When the day is done — and there's no - where to run, — and the  
start to sway, — check your Car - ti - er, — 'cos it's

*mf*

Chord diagrams: E (open), G#m (4 fr.)

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part features chords corresponding to the E and G#m chord diagrams.

peo - ple of the cit - y have all — lost and won, in your cit - y dress you  
get - ting late, you can't af - ford to wait, so you move a - long where it's

Chord diagrams: A, B(sus), B, E

Musical notation for the second verse, including vocal line and piano accompaniment. The piano part features chords corresponding to the A, B(sus), B, and E chord diagrams.

G#m 4 fr.      A      B(sus)      B

stand and stare, and you smoke an - oth - er cig - a - rette and comb your hair, and the light  
go - ing on, and the peo - ple of the night are play - ing till the dawn, and the sun

A      E (G# bass)      F#m7      B

— that shines, — paints a trace — of sad - ness on the street, —  
— that shines — paints a trace — of sad - ness in your eyes —




A      E (G# bass)      F#m7      1. B      A

— I wait, — I can't seem to get — to you. — (Oh) You  
— that cry, — wish - in' and — hop -

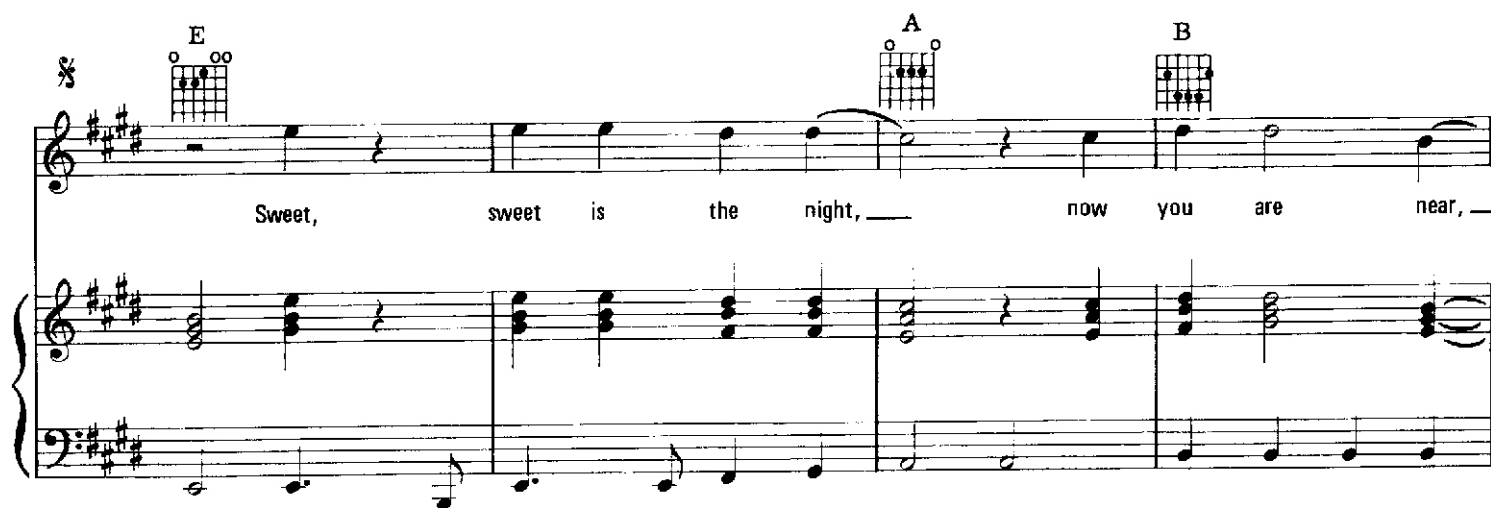
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


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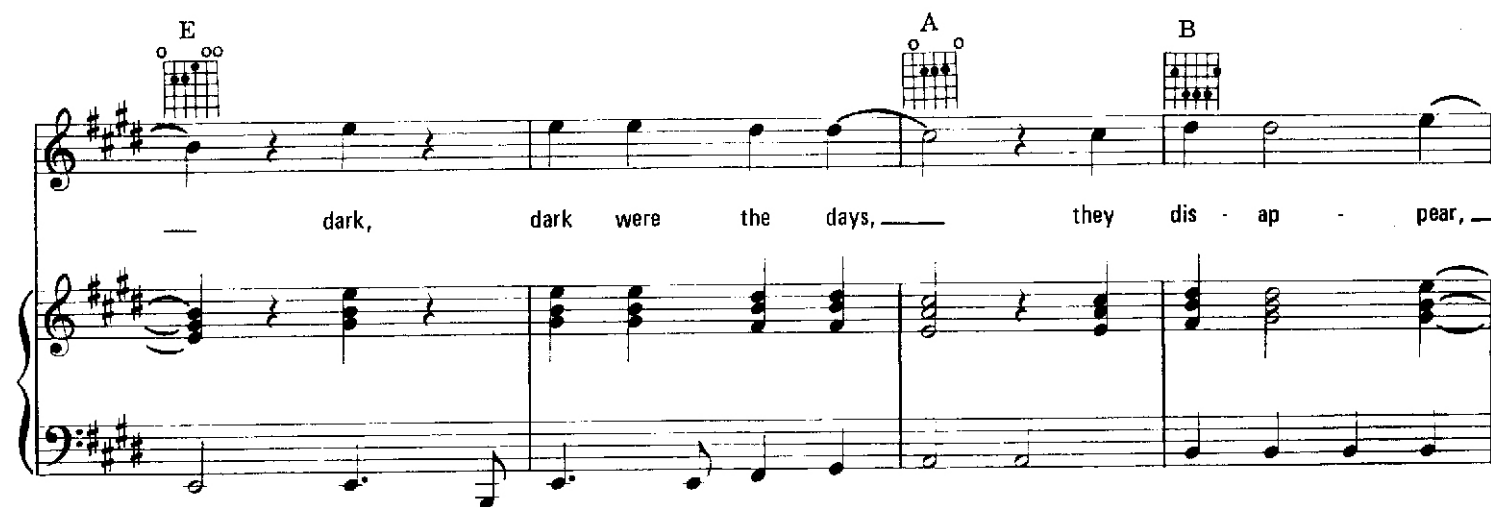
  




Sweet, sweet is the night, — now you are near, —




  

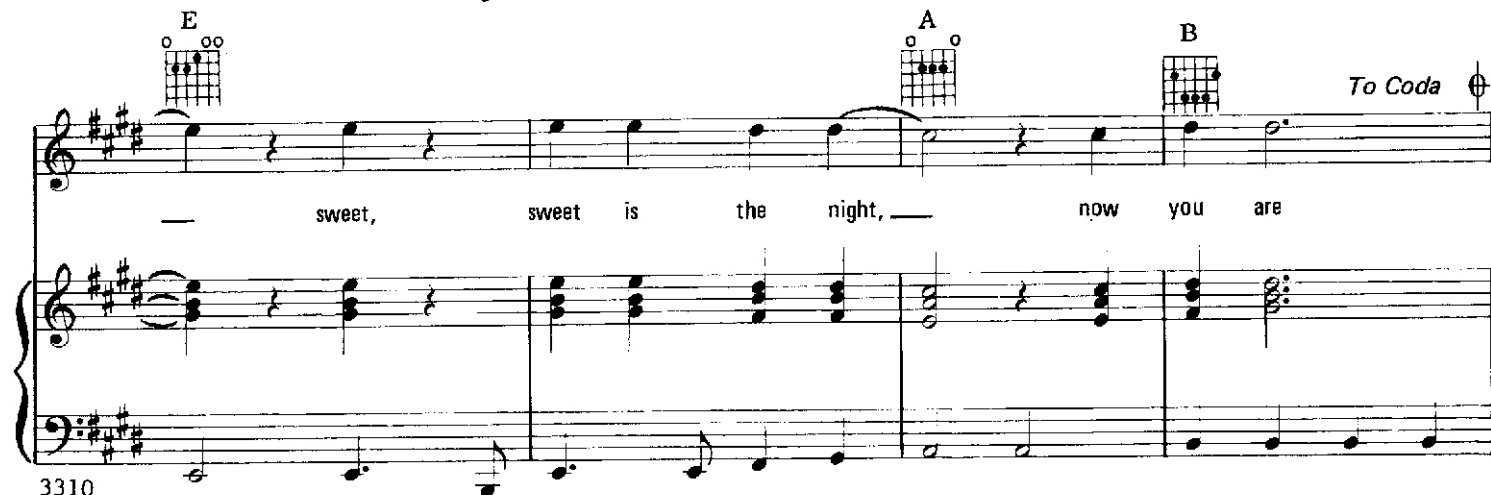
— dark, dark were the days, — they dis - ap - pear, —

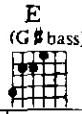
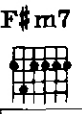



— sweet, sweet is the night, — now you are

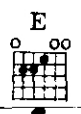

To Coda 



A  E (G# bass)  F#m7  Am 

near. Well you



E  G#m 4 fr.  A 

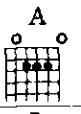
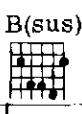


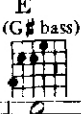
did your thing— and you lost your wings,— and you hurt so bad you lost



B(sus)  B  E  G#m 4 fr. 

ev - 'ry - thing, and the tears that fall — on the cit - y wall — will



A  B(sus)  B  A  E (G# bass) 

fade a - way — with the rays of morn - ing light — that shines,



F#m7

B

A

E  
(G# bass)

paints a smile a - cross your pret - ty face, and I know

F#m7

B

A

D.S. al Coda

ev - 'ry - thing is al - right.

Coda

near, when you are near.

F#m7

B(sus)

E

C

E

rit.



# THE WHALE

Music by  
JEFF LYNNE

Moderately slow

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a tempo marking of 'Moderately slow' and a dynamic marking of 'p legato'. The second system continues the melodic line. The third system features a dynamic marking of 'mf'. The fourth system includes several chord diagrams for guitar: Fm7, Bb maj7, Gm7, G#m7, and Am7. The score is in 4/4 time and features a complex harmonic structure with many accidentals.

3310

G $\flat$  maj7      Fm7      1. B $\flat$

This system contains the first three measures of the piece. The treble clef part features a series of chords: G $\flat$  maj7, Fm7, and B $\flat$ . The bass clef part provides a rhythmic accompaniment with eighth and quarter notes.

Gm7      2. B $\flat$       A $\flat$  maj7

This system contains the next three measures. The treble clef part features chords Gm7, B $\flat$ , and A $\flat$  maj7. The bass clef part continues the rhythmic accompaniment.

G $\flat$  maj7      Gmaj7      A $\flat$  maj7      Repeat and fade G $\flat$  maj7      Fm7

This system contains the next five measures. The treble clef part features chords G $\flat$  maj7, Gmaj7, A $\flat$  maj7, G $\flat$  maj7, and Fm7. The bass clef part continues the rhythmic accompaniment.

B $\flat$  maj7      Gm7      G $\sharp$ m7      A $\flat$ m7      G $\flat$  maj7

This system contains the next five measures. The treble clef part features chords B $\flat$  maj7, Gm7, G $\sharp$ m7, A $\flat$ m7, and G $\flat$  maj7. The bass clef part continues the rhythmic accompaniment.

Fm7      B $\flat$       Gm7      G $\sharp$ m7      A $\flat$ m7

This system contains the final five measures of the piece. The treble clef part features chords Fm7, B $\flat$ , Gm7, G $\sharp$ m7, and A $\flat$ m7. The bass clef part continues the rhythmic accompaniment.

# BIRMINGHAM BLUES

Words and Music by  
JEFF LYNNE

Moderate Rock, with a steady beat

Piano introduction in 4/4 time, key of Bb. The right hand plays chords and the left hand plays a steady bass line. Dynamics include *f* and *mf*.

Bb

Vocal line 1 in 4/4 time, key of Bb. The melody is simple and rhythmic. Lyrics are written below the staff.

Work - in' on the road a - cross this — great big world, — (yeah) I've been  
would - n't change the things I do for — an - y - thing — but I'd just  
(Instrumental)

mf

Piano accompaniment for the first vocal line, in 4/4 time, key of Bb. The right hand plays chords and the left hand plays a steady bass line. Dynamics include *mf*.

F

Vocal line 2 in 4/4 time, key of Bb. The melody continues from the first line. Lyrics are written below the staff.

roll - in' like a stone I nev - er get back home, — yes, I've been  
like to hear the mes - sage of the streets a - gain, — give me a  
(Instrumental)

Piano accompaniment for the second vocal line, in 4/4 time, key of Bb. The right hand plays chords and the left hand plays a steady bass line.

E<sub>b</sub> F B<sub>b</sub>

long — gone, — and boy I've got the Birm-ing - ham Blues. —  
 tick - et, — 'cos boy I got the Birm-ing - ham Blues. —

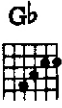
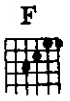
*(Instrumental)*

*(Instrumental)*

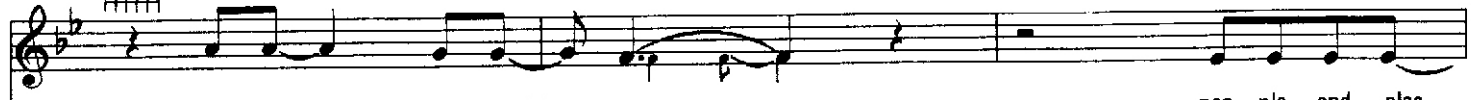
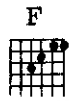
(I've) Been a - cross the o - cean to the south sea isles, — yeah I  
 It may be kind - a home - ly but it sure is sweet — in -  
 I'll go and stay a while and all the folks I meet, — they'll say,

F E<sub>b</sub> To Coda

trav - elled to the east and west for miles and miles and miles, and I've been long — gone, — and  
 dus - tri - al rev - o - lu - tion put it on its feet but it's a long — way, — and  
 'you won't stay long, — you got them trav - ell - in' feet, — you'll soon be long — gone, — 'cos



boy I've got the Birm-ing - ham Blues. —  
 boy I got the Birm-ing - ham Blues. —



A - cross — the world —  
 A - cross — the world — I've seen —

peo - ple and plac -  
 peo - ple and plac -



Gb



es.  
 es.

Could be the same, —  
 Could be the same, —

but with a  
 but with a



Bb F Eb Bb F Eb

dif - f'rent name...  
dif - f'rent name...

1. Bb F Eb Bb F Eb      2. Bb F Eb

*D.S. al Coda*

Bb F Eb Bb F Eb Bb F Eb

*Coda*

F Gb

boy you got the rest of the world blues?

F



A - cross — the world — I've seen, —

peo - ple and plac - es, could be the same,

G $\flat$



but you know it's got a dif - fer - ent name. —

*Repeat and fade*

F



# WILD WEST HERO

Words and Music by  
JEFF LYNNE

Moderately slow

G (000) D (F# bass) Em A7 Dsus D

Wish I was, — yeah, — a wild west he - ro. —

G G Em7

Some - times I look up high, — and then I  
I'd ride the des - ert sands — and through the

Cmaj7 A7 Dsus D G

think there might — just be a bet - ter life. — A - way from  
prai - rie lands, — try'n to do what's right. — The folks would

3310



Em7

Cmaj7

A7

Dsus D

all we know, that's where I wan - na go — out on the wild — side — and I  
 come to me, they'd say, " We need you here". I'd stay there for the night. — Oh !

G

D (F# bass)

Em

D (F# bass)

G

wish I was — oh - oh - oh oh, — a  
 wish was — oh - oh - oh oh, — a

*gradual cresc.*

G7 (B bass)

C

A7 (C# bass)

Dsus

D

G

Am7

wild — west he ro. } Ride the  
 wild — west he ro. }

*mf*

G

D

Em

B

C

G

range all the day, — till the first — fad - ing light, — be with my — west - ern girl round the fire —

A D G D

oh, so bright. — I'd be the In - di - ans' friend, — let them

Em B C G Am Cm

live — to be free, — rid - in' in - to the sun - set, I wish I could

G C

No chord

be.

*a tempo*

G A

1. Eb7 D7

2. D7 (D# bass) B7 (D# bass) Em7 D (F# bass) G

1.2.3. 4. G7 (B bass) C A7 (C# bass) D A7 (C# bass) Dsus D G (F# bass) D

Em A7 Dsus D G

Oh I wish I was, oh-oh oh-oh, a

wild west he ro. Oh I he ro. Wish I

was, oo-oo-oo-oo, a wild west he ro.

*mp*

Produced by Jeff Lynne

Orchestra & Choral Arrangements  
by Jeff Lynne, Richard Tandy &  
Louise Clark

1. **TURN TO STONE** (3:47)
2. **IT'S OVER** (4:08)
3. **SWEET TALKIN' WOMAN** (3:48)
4. **ACROSS THE BORDER** (3:53)
5. **NIGHT IN THE CITY** (4:01)
6. **STARLIGHT** (4:26)
7. **JUNGLE** (3:51)
8. **BELIEVE ME NOW** (1:21)
9. **STÉPPIN' OUT** (4:39)
10. **STANDIN' IN  
THE RAIN** (4:21)
11. **BIG WHEELS** (5:05)
12. **SUMMER AND  
LIGHTNING** (4:14)
13. **MR. BLUE SKY** (5:05)
14. **SWEET IS THE NIGHT** (3:26)
15. **THE WHALE** (5:02)
16. **BIRMINGHAM BLUES** (4:23)
17. **WILD WEST HERO** (4:42)

**DIGITALLY REMASTERED FOR COMPACT DISC BY JOE GASTWIRT  
AT DIGITAL MAGNETICS STUDIO.**



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