

# HALL & OATES

PIANO • VOCAL • GUITAR

ANTHOLOGY

DARYL JOHN  
HALL + OATES

# HO

2

FEATURING

MANEATER	FAMILY MAN
ONE ON ONE	CRIME PAYS

AFL1-4383

# ADULT EDUCATION

Words by DARYL HALL,  
JOHN OATES and SARA ALLEN  
Music by DARYL HALL

Gtr.

mf (1st time only) f

The guitar introduction is written in 4/4 time. It begins with a *mf* dynamic and features a series of eighth-note chords in the treble clef. A double bar line is followed by a section marked *f* and "(1st time only)", which includes a final chord and a bass line entry.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and some melodic fragments, while the left hand plays a steady eighth-note bass line.

F G9 Am

Three guitar chord diagrams are shown: F (first fret, 2-3-3-4-3-2), G9 (third fret, 2-3-3-4-3-2), and Am (second fret, 2-3-3-4-3-2).

Aft. er noon in the home - room they're a - bout to let you go and the

The vocal melody for the first line is written in the treble clef. It starts with a half note on 'Aft.' and continues with eighth and quarter notes.

The piano accompaniment for the second system continues the eighth-note bass line and provides harmonic support for the vocal melody.

F G9 Am F G9

Five guitar chord diagrams are shown: F (first fret, 2-3-3-4-3-2), G9 (third fret, 2-3-3-4-3-2), Am (second fret, 2-3-3-4-3-2), F (first fret, 2-3-3-4-3-2), and G9 (third fret, 2-3-3-4-3-2).

lock - ers slam on the plan you had to - night You've been mes - sin' a - round with a boy - friend may - be

The vocal melody for the second line continues the melodic line from the first line, with a double bar line separating the two phrases.

The piano accompaniment for the third system continues the eighth-note bass line and provides harmonic support for the vocal melody.



bet - ter left a-lone — There's a wise\_ guy\_ that you know could put you right In the



lot the boy\_ that's id - lin' by\_ does-n't rev your heart 'cause it's on - ly lone - ly spots\_ he shares with



you \_\_\_\_\_ and the long \_\_\_\_\_ halls and the gray walls\_ are gon-na split a - part be-lieve it or not



there's life \_\_\_\_\_ af-ter high school \_\_\_\_\_ And that's why the stu - dent bo - dy's got a bad rep - u - ta - tion

B.G.V.

(Oh yeah Oh yeah) what they need\_ is a-dult ed-u-ca-tion

F

G

Am

F

G

B.G.V.

back to school.it's a bad sit-u-a-tion (Oh yeah Oh yeah) what you want\_ is an \_\_\_\_\_ a-dult

Am

F

G

Am

F

G

ed-u-ca-tion\_ oh yeah

Gtr.

Gsus Amsus

To Coda

F

G9

Am

B.G.V. (Huh! Huh!)

The tea-cher don't know a-bout how\_ to deal\_ with the stu-dent bo-dy and the un-

F G9 Am B.G.V. (Huh! Huh!) F G9

- der-class-men are flash-in' hot\_ and\_ cool\_ all your girl-friends care\_ a- bout the wash and wear\_ and

Am (Huh! Huh!) F G9 Am (Huh! Huh!) D.S. al Coda

talk-in' a- bout\_ it believe it or not there's life\_ af- ter high school\_ that's why the

CODA Am

1. They're call - ing it a prep - a - ra - tion you're wait - ing for a sep - ar - a - tion  
 2. The boys\_ are bus-y in the mir - rors Try - in' to im - i - tate their her - oes

D9

you're noth- ing but an-oth-er odd num-ber mem-o-ries that you won't re-mem-ber so you got a lit- tle ed- u - ca- tion  
 you make\_ it with a false sur- ren- der more mem - o- ries you won't re- mem- ber the sen - ior with the jun- ior miss

1 D9



and a lot of ded-i-ca-tion but you want a lit-tle night school may-be some of it-'ll rub off on ya\_

I won-der what the jun-ior wish-es

2 D9



that she\_ could grad-u-ate to a-dult that she\_ could grad-u-ate to a-dult kis-ses

Am



Gtr.

F



G



Am



F



G



Am



Repeat and Fade

A-dult ed-u-ca-tion A-dult ed-u-ca-tion —

# BACK TOGETHER AGAIN

Moderately

Words and Music by JOHN OATES

*mf*


**Am**  **Dm** 

He's Back — To - geth - er A - gain, — Yeah, ev - 'ry - one is glad that he's to -

*mp*

**Em** 

geth - er a - gain. — Just like — the old days, old days, old days,

**Dm**  **Am** 

— yeah, he could sing, he could sing, — he could sing. — He's Back — To -

Dm

geth - er A - gain, — you know, he's still got the moves, you know the grooves — still there.

Em

Dm

Just like — the old days, old days, old days, — yeah, he could sing, — he could sing.

F/G

Fmaj9

Em

Lis - ten to him sing. Back To - geth - er A - gain, — Back To - geth - er A - gain, —

Bm7

E7

Am

Gm7

C9

Fmaj9

sing - ing the same — old — sto - ry. — Back To - geth - er A - gain, — Back To -



Em F/G

geth - er A - gain. The old songs nev - er end, gives you some - thing to be - lieve

Am

in. Re - mem - ber

Dm

six - ty - five, Well, the kids are all grown up, but their rec - ords are still a - live.

Em Dm

Just like the old days, old days, old days yeah, he could sing, he could sing, he could sing.

Am

Dm

He's back, — rid - ing high, The charts are full of love, he's on

Em

Dm

ev - 'ry - bod - y's dial. Just like — the old days, old days, old days, — yeah, he could sing, — he could sing.

F/G

Fmaj9

Em

Lis - ten to him sing. Back To - geth - er A - gain, — Back To - geth - er A - gain, —

Bm7

E7

Am

Gm7

C9

Fmaj9

Em

sing - ing the same — old — sto - ry. — Back To - geth - er A - gain, — Back To - geth - er A - gain. — The

F/G



old songs nev-er end, that's some-thing to be-lieve in. The old songs nev-er end. Oh, just lis-ten to him sing.

Am



Back To -

Fmaj9



Em



Bm7



E7



Am



Gm7



C9



geth-er A - gain, Back To - geth-er A - gain, sing-ing the same old sto - ry. Back To -

F/G



Em



F/G



Repeat and Fade

geth-er A - gain, Back To - geth-er A - gain, The old songs nev-er end, and that's some-thing to be-lieve in. Back To -

# ALONE TOO LONG

Words and Music by  
JOHN OATES

Moderately

Piano introduction in E major, 4/4 time. The music is marked *mf* and *Moderately*. It features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a whole note chord, followed by a series of eighth notes and quarter notes. The left hand provides a steady bass line with eighth notes and quarter notes. The piece concludes with a final chord.



Vocal melody and piano accompaniment for the first verse. The vocal line is in E major, 4/4 time. The piano accompaniment consists of a bass line in the left hand and a chordal accompaniment in the right hand. The lyrics are: "Just a lit - tle boy lost look - ing for a lamb / An - oth - er pret - ty face an - oth - er bod - y ache".

F# / E



Vocal melody and piano accompaniment for the second verse. The vocal line is in E major, 4/4 time. The piano accompaniment consists of a bass line in the left hand and a chordal accompaniment in the right hand. The lyrics are: "in the all night cit - y liv - ing in his lone - / still a - wake three thir - ty Dial an - oth - er num -".

F#7/E

- ly lim - ou - sine \_\_\_\_\_ And though he  
 - ber no one home \_\_\_\_\_ And so he

nev - er has to wor - ry He's the on - ly one and on -  
 wastes his time with T. V. And he won - ders if he's lost the on -

ly one he's ev - er gon - na need. Ab - so - lute - ly he's in  
 ly one And won - ders if he's free. Too a - fraid to see How a -

to Coda

def - i - nite need \_\_\_\_\_ of a wom - an child -

(tacet)

F#/E

and a bet - ter kind of love when the hot town's hurt him

E

And he knows how hap - py he could be

F#/E

A

But he don't know if he can make it Be - tween the

C#m7 4 fr.

G#m7 4 fr.

B7sus4

mon - ey and an - oth - er lone - ly night — Now the time — has come

Got to stay or run Now the time has come Ooh

(tacet)

May - be we've been a - lone too long And you don't want to be lone - ly

After repeat, D. C. al Coda

- lone he could be Ooh May - be we've been a -

Coda

(tacet)

lone too long And you don't want to be lone - ly

Repeat and fade

E

C#m7 4 fr.

F#m7

A/B

B7sus4

E

C#m7 4 fr.


F#m7

A/B

# BIGGER THAN BOTH OF US

Words and Music by DARYL HALL  
and JOHN OATES


Moderately

Dm7/Gbass  


G13  


There's a mil - lion like us — so we're not a - lone.




Dm7/Gbass  


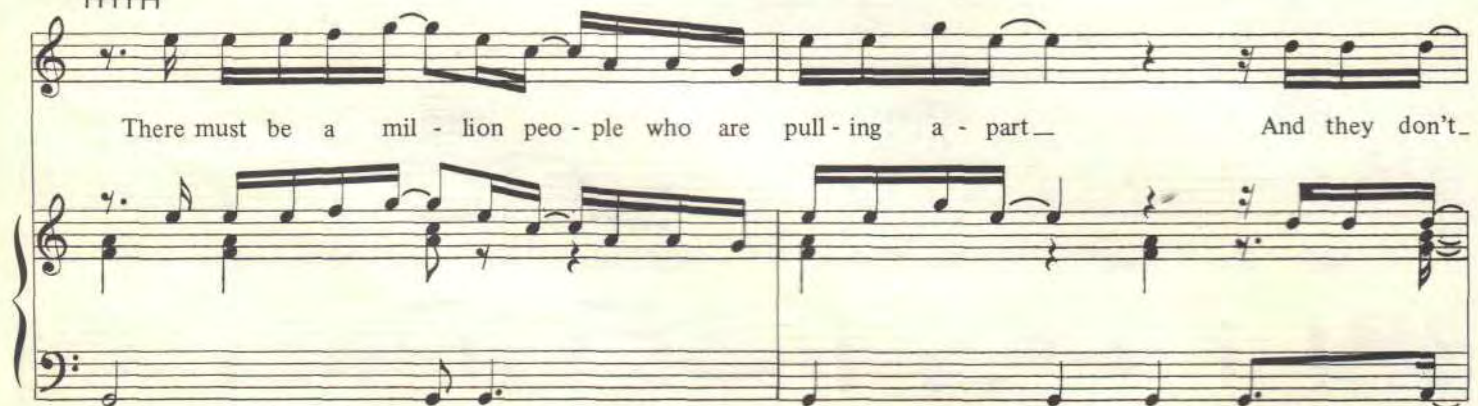
G13  


A mil - lion like us — tho' I can't — think of one.



Dm7/Gbass  


There must be a mil - lion peo - ple who are pull - ing a - part — And they don't.





Em7/Abass



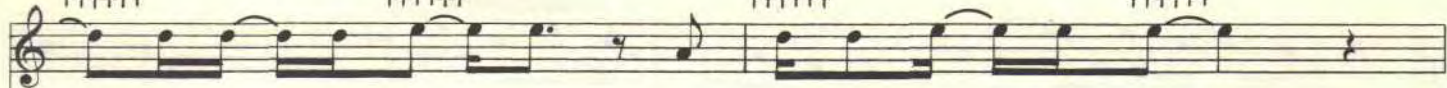
A7



Em7/Abass



A7



— know how— to stop— it. Can't stop it when— it starts.—



Dm7/Gbass



G13



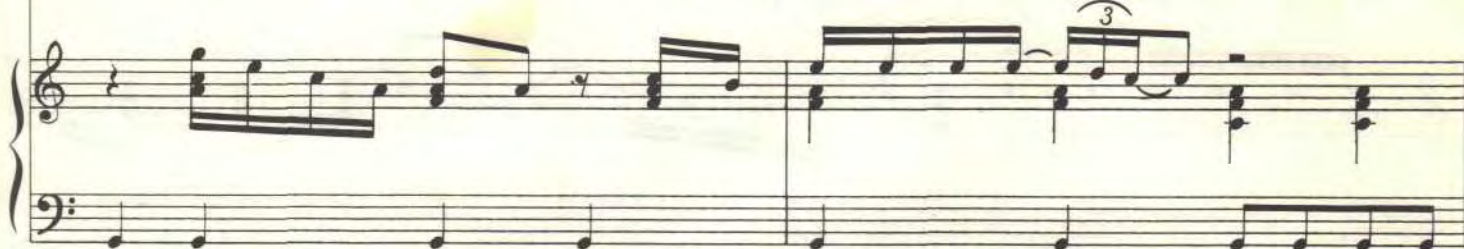
We can be - gin— with a lit - tle bit of hon - es - ty.



Dm7/Gbass



You can tell the truth, girl, when you're talk - ing to me.—



G



Em7



A7



And what comes— to my mind— when I think— of you— is what am I here— for? There



Fmaj7



G7



C



must be some - thing more. It's big - ger than both of us no



Cdim



Dm7



mat - ter what you say I just can't think of a way with you you know that



Fm7



G7



C



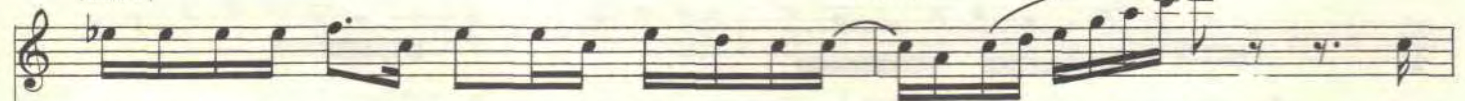
noth - ing real - ly lasts for - ev - er. Big - ger than both of us no



Cdim



Dm7



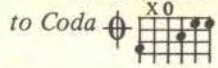
mat - ter how I try I can't e - ven work up a sigh for you. No,



Fm7



Dm7/Gbass



noth-ing ev - er lasts, noth-ing real - ly lasts for - ev - er. Just think of me as an - oth - er

G13



Dm7/Gbass



page in your life \_\_\_\_\_ A cu - ri - ous way \_\_\_\_\_ for you to pass\_

G13



Dm7/Gbass



— the time. — Just an - oth - er mem - o - ry when you're

Em7/Abass



A7



Em7/Abass



A7



mid - dle aged. —

Dm7/Gbass



Well, there's some - one for the girl with ev - 'ry - thing

se - cure in know - ing that she ain't gon - na break.

You're too much for me I'm too much for you. So

Em7/Abass



A7



Fmaj7



G7



D. S.  $\frac{3}{4}$  al Coda

what are you here for when you know there's some - thing more. It's big - ger than both

Coda  
Dm7/Gbass  
x0

- er. There's a mil - lion like us. It's big - ger than both.

of us. Mil - lion like us.

G  
000

Dm7/Gbass  
x0

Repeat 5 times

1.

G  
000

2.

G  
000

*D. S.* and fade

And it's big - ger than both.

# CAMELLIA

Words and Music by  
JOHN OATES

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand features a melodic line with a rising eighth-note pattern, while the left hand provides a steady bass line with quarter notes.

O - pen - ing night, \_\_\_\_\_ noth - ing new \_\_\_\_\_ At - lan - ta \_\_\_\_\_  
when the room \_\_\_\_\_ was emp - ty \_\_\_\_\_

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Above the vocal line, guitar chord diagrams are provided: A (0 2 2 2 0 0), C#m (4 fr., 2 3 4 5 2 3), and D (0 2 0 2 2 2).

In - to the spot - light \_\_\_\_\_ one more time \_\_\_\_\_ Just in time \_\_\_\_\_ to  
No, he would - n't go \_\_\_\_\_ So I asked \_\_\_\_\_ him why he called her

This system contains the second vocal line and piano accompaniment. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Above the vocal line, guitar chord diagrams are provided: Bm (2 1 2 3 4 5), E7sus4 (0 2 2 2 0 0), A (0 2 2 2 0 0), and C#m (4 fr., 2 3 4 5 2 3).

D

Bm

E7sus4

A



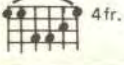
play \_\_\_\_\_ To one man and an emp -  
name \_\_\_\_\_ It seems she was some Mag -

C#m/G#

D

C#m

Bm



- ty ta - ble He was drink - ing down the pain -  
- ic One Night With some - thing for his pain -

Bm

C#m

E7sus4



All he could say was this la - dy's name... and I heard him call -  
But all she left was a pret - ty name...

1.

A

C#m/G#

D

Bm

E7sus4



Oh Ca-mel - lia, won't you take me a-way

0 A 0 C#m/G# 4fr. D Bm E7sus4 0

Oh Ca-mel - lia, won't you take me a-way Af-ter the show

2. 0 A 0 C#m/G# 4fr. D

Oh Ca-mel - lia, won't you take me a-way To

Bm E7sus4 0 C#m 4fr.

*8va higher ad lib.*

par - a - dise trop - i - cal moon. Don't you leave

D Bm E7sus4 0

*Repeat and fade*

me sit-ting here in At-lan - ta



# CRAZY EYES

Words and Music by  
JOHN OATES

Moderately fast

Am C (G bass)

Par - don the cra - zy way \_\_\_\_\_ I be - have and the things \_\_\_\_\_  
Cloud - y days, say it looks like rain \_\_\_\_\_ What's the use, know it's all \_\_\_\_\_

*mp*

F Em

\_\_\_\_\_ I say. \_\_\_\_\_ May - be I'm too young \_\_\_\_\_ to know \_\_\_\_\_ the score \_\_\_\_\_  
\_\_\_\_\_ the same. \_\_\_\_\_ Read a mag - a - zine, \_\_\_\_\_ e - lec - tric light \_\_\_\_\_

Dm F (G bass) Am

\_\_\_\_\_ but there's some - thing in - side \_\_\_\_\_ not right. \_\_\_\_\_ Wish I could vo -  
\_\_\_\_\_ is keep - ing me from \_\_\_\_\_ my dreams. \_\_\_\_\_ How do I sound

C (G bass)

cal - ize,  
to you?                      If I screamed would you re - al - ize.  
Like a fool, lit - tle cuck - oo, - oo.

F

Em

Dm

Feel - ing like a child with - out his toys,                      But  
On - ly wish I knew what I should do,                      Be -

F (G bass)

Cmaj7

Em

I just want to tell you ev - 'ry - thing's all right.                      } I'm just  
lieve me when I tell you ev - 'ry - thing's all right.                      }

Bb<sup>9</sup><sub>6</sub>

Am7

Am7(sus4)

D7

look - ing at you through cra - zy eyes to - night,                      So if I'm

1. F (G bass)



act - ing kind of strange, I'm just look - ing through cra - zy eyes.

2. F (G bass)



act-ing kind of strange, I'm just look-ing through cra - zy eyes.  
(Ev - 'ry-) thing's all right.



I'm just look - ing at you through cra - zy eyes to - night.

Am7(sus4)



D7



F (G bass)



'Cause, if I'm act - ing kind of strange, I'm just

Bb6



look - ing through cra - zy eyes. — Ev - 'ry-thing seems — to change,

F (Abass)



Abmaj7



Don't e - ven know — my name, Wish I could place —

A7sus4 (Gbass)



— the blame on some - one, —

A7(sus4)



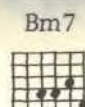
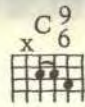
Dmaj7



F#m



some - one. — Ev - 'ry - thing's all — right, —



I'm just look - ing at you through cra - zy eyes to - night,

Bm7(sus4)



E7



G (A bass)



'Cause, if I'm act - ing kind of strange, I'm just

1, 2, 3,

Dmaj7



F#m



look - ing through cra - zy eyes. I'm just

4.

Bm



look - ing through cra - zy eyes.

# DID IT IN A MINUTE

Medium Rock Tempo

Words and Music by  
DARYL HALL, SARA ALLEN and JANNA ALLEN

Musical notation for the first system, featuring piano accompaniment in 4/4 time with a treble and bass clef. The music includes chords and melodic lines with some red markings.

Musical notation for the second system, continuing the piano accompaniment with chords and melodic lines.

$\%$  G

Musical notation for the third system, including vocal lines and piano accompaniment. The lyrics are: "When you find your-self a-lone and when still can't say I know when a".

G/F

Em

Musical notation for the fourth system, including vocal lines and piano accompaniment. The lyrics are: "go - ing out\_ is com - ing home, You can count on the 'kid' 'cause there's no - bod - y wait-ing a - love is real\_ or touch and go, But if two 'can be one who is the one two be -".

round. comes. Oh, oh! If you're not an easy mark, It's a  
 Oh, oh! If I'm quick enough to see. If I'm

shot in the dark that hits the heart, And I know, I know, I know, I know when it's  
 read y and it's right for me, And I say, I say, I say, I say that I

com ing. I thought so an - y - way. Some - things - stay the same and  
 want it. I think so an - y - way. Ev - 'ry - bod - y al - ways

some are due for change, I thought I had them all nailed  
 laughs at love but what they want is to be prov - en

down. wrong. But you turned it a-round, oh - you } did it, you did it, you did it, you did it, You Did It In A  
 But then you came a - long, oh - you }

G Em7 Bm7 Em7 D/C C D7 C/D D7 C/D  
 Min-ute. (You did it.) I know, I know, I know, I know you did it, you did it, you did it, you did it, You Did It In A

G D.S. al Coda CODA G Em7  
 Min - ute. You did it. Well, I Min - ute. (You did it)

G Em7  
 I know, I know, I know I know you

D/C C D7 C/D D7 C/D G Em7  
 did it, you did it, you did it, you did it, You Did It In A Min-ute, You did it. I { did - n't real - ly plan it, but you }  
 want some-one to prove I'm wrong, you

D/C C D7 C/D D7 C/D Em7 Repeat and Fade  
 did it, you did it, you did it, you did it, You Did It In A Min-ute. You did it. I know, I know, I know, I know you



# DON'T CHANGE

Moderate rock tempo

Words and Music by DARYL HALL,  
JOHN OATES and SARA ALLEN

Cm  
0

I turned a - round\_ and you were stand - ing there, -

F7

Eb

F7

Eb

Cm  
0

more than a lit - tle high, - more than a lit - tle cra - zy, - So beau - ti - ful I

F7

Eb

F7

Eb

had to stare. - - - And I know\_ you had the pow - er to change\_ me.

Fm7

Gm7

Ab

Scar - let wom - an, you've come for me. Your tim - ing's great 'cause

Eb

Fm7

Eb

Fm7

Gm7

I've been wait - ing so long. The on - ly thing I want to say

Ab

G7+5

G7

Cm

now that you've got me please don't change. Don't

Gm7

Fm7

Eb

Bb

Cm

change, no, don't change no, no, don't change my life.



Musical staff with treble clef and key signature of two flats. The melody begins with a whole rest followed by a series of eighth notes.

You know I love you but I hate your friends, —

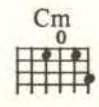
Piano accompaniment for the first system, including both treble and bass staves.



Musical staff with treble clef and key signature of two flats. The melody continues with eighth notes.

they got dol - lars but they ain't got sense.

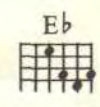
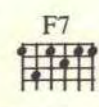
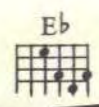
Piano accompaniment for the second system, including both treble and bass staves.



Musical staff with treble clef and key signature of two flats. The melody features a series of eighth notes with slurs.

If the time, if the time — comes — and you go a - way, —

Piano accompaniment for the third system, including both treble and bass staves.



Musical staff with treble clef and key signature of two flats. The melody continues with eighth notes.

I hope I've changed and yet — stayed the same. —

Piano accompaniment for the fourth system, including both treble and bass staves.

Fm7 Gm7 Ab

Scar-let wom - an, you've come to me, - your tim - ing's great 'cause

Eb Fm7 Eb Fm7 Gm7

I've been wait - ing so long. On - ly thing that I want to say, \_\_\_\_\_

Ab G7+5 G7

now that you've got me please, \_\_\_\_\_ please, \_\_\_\_\_ don't

Cm Gm7

change. \_\_\_\_\_ Don't change \_\_\_\_\_ no \_\_\_\_\_ don't

Fm7



E♭



B♭



Cm



change, no, don't change...

Don't change my life...



B♭/Cbass



A♭/Cbass



F/Cbass



Don't change, —

don't change, —

don't change..



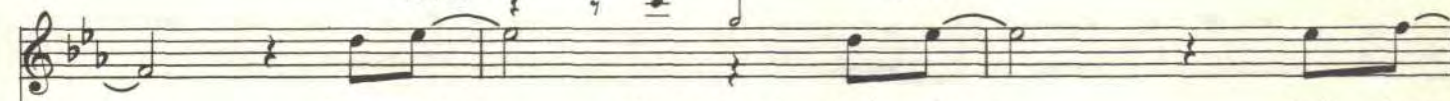
Cm7



B♭/Cbass



A♭/Cbass



Don't change, —

(don't change) don't change —

don't change..



F/Cbass



E♭



Cm



don't change. —

Don't change my life. —





Scar - let wom - an, you've come for me, \_\_\_\_\_

The first system of music 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 Bb4, and a quarter note C5. The piano accompaniment consists of a bass line with a whole note G3 and a treble line with a whole note chord of F4, Eb4, and F5.



Your tim - ing's great — 'cause I've been wait - ing so — long. —

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a whole note G3 and a treble line with a whole note chord of Ab4, Eb4, and F5.



— The on - ly thing that I want to say, — now that you've got me,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a whole note G3 and a treble line with a whole note chord of Fm7.



please, — please — don't change. — Don't change, — no, don't change, —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a whole note G3 and a treble line with a whole note chord of G7+5.

Fm7



Eb



Bb



Cm



don't change. Don't change, don't change my life.—

Gm7



Fm7



Don't change, don't change,

Eb



Bb



Cm



*Repeat and fade*

Gm7



please, don't change my life. Oh, don't change it, don't

Fm7



Eb



Bb



Cm



change it, babe, don't change it. Don't change my life.—

# DO WHAT YOU WANT, BE WHAT YOU ARE

Words and Music by  
JOHN OATES and DARYL HALL

Moderately

**Fm7** **Gm7** **Bb/C**

1. Do what you want, girl, Be what you  
2. lieve in hot cars, leath-er bars or mov-ie stars. Is that what's

*mp*

**Cm7** **Bb** **Ab** **Fm7** **Gm7**

are. real? Pay - There ain't no right or wrong, Chi - way,  
in' dues, earth shoes, ca - go blues.

**Bb/C** **C** **Cm7** **Bb** **Ab** **Fm7**

just play from the heart. It ain't a sign of  
Is that how you feel? You can



**Gm7**  **Bb/C**  **Cm7**  **Bb**  **Ab** 


weak - ness, girl, to give your - self a - way,  
change but you can't con - ceal



**Fm7**  **Gm7**  **F/G** 



Be - cause the strong give up and move on, while the weak, the weak give up and  
what's deep in - side you, It's your game, it's your



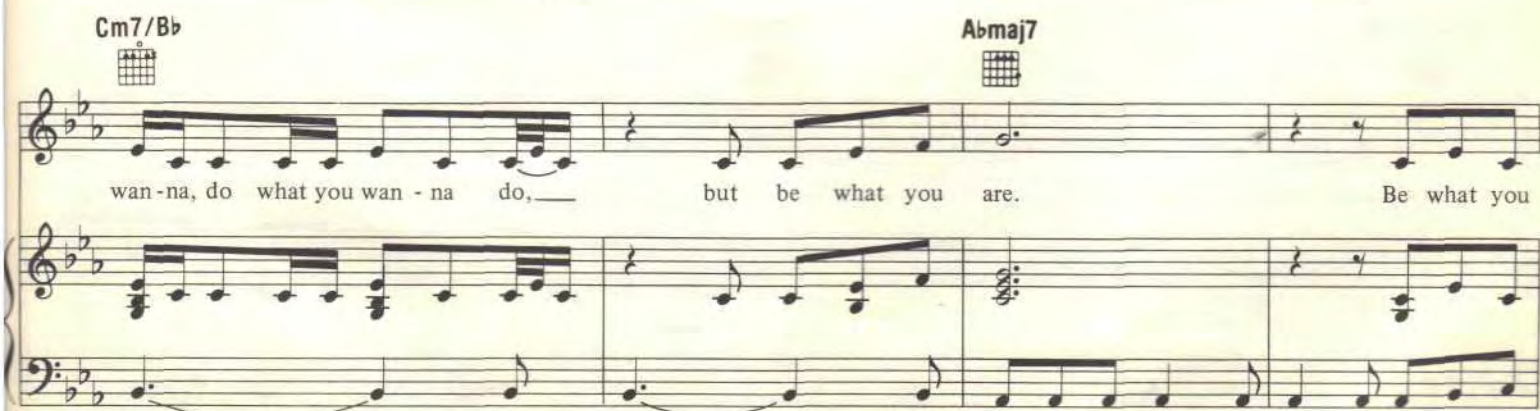
**G**  **Cm7** 

stay. } So, do what you wan - na, do what you wan - na, do what you  
deal. }



**Cm7/Bb**  **Abmaj7** 

wan - na, do what you wan - na do, but be what you are. Be what you



Bmaj7#5/D $\flat$

Cm7



are. \_\_\_\_\_ Do what you wan-na, do what you wan-na, do

Cm7/B $\flat$

Abmaj7



what you wan-na do, but be what you are, Be what you

<sup>1</sup> Bmaj7#5/D $\flat$

Cm7



are. \_\_\_\_\_ Do you be -

<sup>2</sup> Bmaj7#5/D $\flat$

Cm7



are. \_\_\_\_\_

Fm7

Gm7

Abmaj7

Fm7

Gm7

Abmaj7



Fm7

Gm7

Abmaj7

Bmaj7#5/Db



Cm7

Cm7/Bb



So, do what you wan-na do. Do what you wan-na do, but be what you

*(Lead improvise)*

Abmaj7

Bmaj7#5/Db

Repeat and Fade



are, Be what you are.

# FAMILY MAN

With movement

Words and Music by TIM CROSS,  
RICK FENN, MIKE FRYE, MIKE OLDFIELD,  
MORRIS PERT and MAGGIE REILLY

**Dm**



She had a sultry smile, she took her stand - ard pose as she pre -  
She wore a hurt sur - prise as she re - checked her make - up to pro -

*mf*

sent - ed her - self. She had her sul - try eyes, she made it per - fect - ly clear that she was  
tect - ed her - self. Dropped her price and pride, she made it to - tal - ly clear that she was

**Bbmaj7**



his for a price. } But he said, "Leave me a - lone, I'm a fam - i - ly man, and my  
his for a night. }

Dm Am7 Dm Bbmaj7

bark is much worse— than my bite.”— He said, “Leave me a - lone,— I’m a

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains the lyrics "bark is much worse— than my bite.”— He said, “Leave me a - lone,— I’m a". The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord diagrams for Dm, Am7, Dm, and Bbmaj7 are provided above the vocal staff.

Dm 1Am7 Dm7 Dm

fam - i - ly man,— but if you push me too far,— I just might.”—

The second system continues the musical score. The vocal line contains the lyrics "fam - i - ly man,— but if you push me too far,— I just might.”—". The piano accompaniment continues with chords and moving lines. Chord diagrams for Dm, 1Am7, Dm7, and Dm are provided above the vocal staff.

The third system shows the piano accompaniment for the first part of the second system. It features a complex texture with many chords in the right hand and a steady bass line in the left hand.

2Am7 Dm Dm

She gave him her look.— It would have  
She turned, tossed her head,—un - like her

The third system includes a vocal line and piano accompaniment. The vocal line contains the lyrics "She gave him her look.— It would have" and "She turned, tossed her head,—un - like her". The piano accompaniment continues with chords and moving lines. Chord diagrams for 2Am7, Dm, and Dm are provided above the vocal staff.

worked on an - y oth-er man a-round. He looked her up and down..She knew he  
o - pen-ing move, a fi-nal ex-it line. He wait - ed much too long, but by the

**Bbmaj7**  
To Coda

could - n't de - cide if he should hold his ground. But he said, "Leave me a - lone, I'm a  
time he got his cour-age up, she was gone. Then he screamed,

**Dm** **Am7** **Dm**

fam - i - ly man, and my bark is much worse than my bite." He said.

**Bbmaj7** **Dm** **Am7** **Dm**

"Leave me a - lone, I'm a fam - i - ly man, but if you push me too far, I just might,"

D.S. al Coda

CODA **Bbmaj7**

"Leave me a-lone, I'm a fam-i-ly man, and my

**Dm**

**Am7**

**Dm**

**Bbmaj7**

bark is much worse— than my bite." He said, "Leave me a-lone, I'm a

**Dm**

**Am7**

**Dm**

Repeat and Fade

fam-i-ly man, but if you push me too far, I just might." He said,

# HEAD ABOVE WATER

Words by DARYL HALL,  
JOHN OATES and SARA ALLEN  
Music by DARYL HALL

First system of musical notation, featuring a piano introduction in the key of B-flat major (two flats) and common time (C). The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a bass line with a half note and a quarter note.

Second system of musical notation, continuing the piano introduction. The bass line becomes more active in the second measure, including a half note and a quarter note.

Third system of musical notation, continuing the piano introduction. The bass line continues with a half note and a quarter note.

Fourth system of musical notation, showing the vocal melody line. It includes two guitar chord diagrams: D-flat major (Db) and A-flat major (Ab).

Oc - eans, em - ot - ions, yeah we all feel the same; \_\_\_\_\_  
No, nev - er en - vy the big fish in da pond; \_\_\_\_\_

Fifth system of musical notation, featuring a piano accompaniment in the key of B-flat major with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with a half note and a quarter note, while the left hand plays a bass line with a half note and a quarter note.





A - fraid of un - der - tow and great ti - dal wave. — I may go un - der ma - ny  
 It's deep and dark when all the sur - face is gone. — My kind of hum - our kind of


hun - dreds of — times — I keep on kick - in', ba - by  
 keep - ing me — dry — on the hor - i - zon wa - ter

throw me a line — } C. C. — sick, mal - de mer —  
 touch - es the sky — }

Try, try, — try I'm hold - ing on, hold - ing my head —

CHORUS

Db




Bbm



— a - bove wa - ter, it's — so hard — to keep —



Bbm/Ab



Gb



— my head — a - bove wa - ter. — Head —



Bbm



Eb9




Fm



— a - bove wa - ter, it's — so hard — to keep — my head — a - bove



1 Gb



2 Gb



*D.S. (Repeat Chorus to fade)*

wa - ter. — wa - ter. — Head



# HOW DOES IT FEEL TO BE BACK

Moderately slow four

Words and Music by JOHN OATES

The first system of the piano accompaniment is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f*. The right hand features a series of chords, while the left hand plays a steady eighth-note bass line.

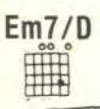
The second system continues the piano accompaniment. It includes a first ending bracket labeled '1' at the end of the system.

The third system contains the first line of lyrics: "Please re - turn, come back, I've been sav - ing your place; too much time has e - lapsed, un - re -". The piano accompaniment features triplets in both hands. A chord diagram for a D major chord is shown above the right hand.

The fourth system contains the second line of lyrics: "al - i - ty, mem - 'ry e - ras - es. And the". It includes chord diagrams for Em7/D and A major chords. The piano accompaniment continues with triplets and other rhythmic patterns.



rules and the rights and the wrongs don't ap - ply, far a - part so to - geth - er is



des - ti - ny wed - ded to fate. Now



I pick write up the the script, phone, you but di - rect talk my ain't dreams; We're a - I pick



lone up on the beach for the pas - sion - ate scenes. It's a drag to wake up  
 on the thoughts that you're send - ing to me, And I wait for the day

Guitar Tacet

with - out you say - in' to me, }  
 I hear you say - in' to me, }

say - in' ba - by, "How Does It

**Gmaj9** **A7** **D** **Gmaj9** **A7** **D**

Feel To\_\_ Be Back? How Does It Feel To\_\_ Be Back? How Does It

**Gmaj9** **A7** **D** **G** **A**

To Coda

Feel To Be Back in my arms a - gain?"

**Em7/D** **D**

Em7/D  D 



Well I'm

D  Em7/D 

bored and I'm a-lone and it's weak - en - in' me; One night. out and I'm look-in' for trou - ble and find -

A  D 

in' it's eas - y. Tho' we all make mis - takes and we all need the touch of a

Em7/D  A  D.S. al Coda\*

hand in the right kind of place in a time of need, I could

\*22 bars of repeated material and solos omitted.

CODA



arms a - gain?\_ How Does It Feel To Be Back in my arms a - gain?\_ How Does It

Gmaj9

Guitar Tacet

Feel To Be Back in my arms a - gain?

*p sub.*



*mf*

How Does It



Repeat and Fade

Feel To\_ Be Back, how does it feel?\_ How Does It

# I CAN'T GO FOR THAT

(No Can Do)

Words and Music by  
DARYL HALL, JOHN OATES  
and SARA ALLEN

Moderately

*mp*

Guitar → *Dm9*

(Capo up  
3 frets)



Piano → *Fm9*

*Am7*



*Cm7*



*D*



*F*



1. Eas - y, rea - dy, will - ing o - ver - time, —  
2. I can't go for be - ing twice as nice, —  
3. Instrumental

*Am7*



*Cm7*



*F*



*G*



Where does it stop? Where do you dare me to draw the line?  
I can't go for just re - peat - ing the same old lines.



Am7



Cm7

D



F

You got the bod - y now you want my soul,  
Use the bod - y now you want my soul,

Am7



Cm7

F



Ab

G



Bb

Don't e - ven think a - bout it, say no go. } And  
Ooo for - get a - bout it now, say no go. }

A



C

Amaj7



Cmaj7

A7



C7

I'll, I'll do an - y - thing that you want me

Dmaj7



Fmaj7

D6



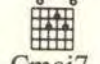
F6

A



C

Amaj7



Cmaj7

small notes  
2nd & 3rd times

to. And I'll do al - most an - y

A7  
C7

Dmaj7  
Fmaj7

D6  
F6

thing that you want me to, \_\_\_\_\_ Yeah, \_\_\_\_\_ but

Dm9  
Fm9

Am11  
Cm11

I Can't Go For That, - no, \_\_\_\_\_ no can do. I \_\_\_\_\_

Dm9  
Fm9

Am11  
Cm11

\_\_\_\_\_ Can't Go For That, - no, \_\_\_\_\_ no can do. I \_\_\_\_\_

Dm9  
Fm9

Am11  
Cm11

\_\_\_\_\_ Can't Go For That, - no, \_\_\_\_\_ no can do. I \_\_\_\_\_

Dm9



Fm9

1

Am11



Cm11

To Coda

Dm9



Fm9

Am11



Cm11

D.S. al Coda

— Can't Go For That, — Can't go for that, — can't go for that, — can't go for that.

— can't go for that, — can't go for that.

CODA

Am11



Cm11

Dm9



Fm9

Am11



Cm11

— can't go for that, — can't go for that —

(solo)

Dm9



Fm9

Am11



Cm11

Dm9



Fm9

I — Can't Go For That, — no, —

Am11



Cm11

Dm9



Fm9

Am11



Cm11

Repeat and Fade

no can do. I — Can't Go For That, — no, —

no can do. I —

# I DON'T WANNA LOSE YOU

Words and Music by  
JOHN OATES and DARYL HALL

Moderate rock

*mf*

C F/C C F/C C

You and I have sep - 'rate lives, — girl, You and I go dif - f'rent ways On

Am Dm Am Dm Am Dm C Bb F

roads that cross — where love and loss is ruled — by fate. —

C F/C C F/C C

Peo-ple have a tra - gic hab - it of let - ting love get in the way; They

Am Dm Am Dm Am Dm C C9

tend to lose their o - ver views and o - ver - play.

F C C/B Am D7

Some - thing I wan - na say, Some - thing I've got to do,

F/G G To Coda F/C C C9

Feel like you're drift - ing a - way and I Don't Wan - na Lose You.

2  
F/C

C

Bb/C

C

Bb

Lose You. I

C

F/C

C

F/C

C

try to find a way to en - cour'ge you. It's eas - y to con - vince my - self. 'Cause I

Am

Dm

Am

Dm

Am

Dm

C

Bb

F

D.S. al Coda

can't be - lieve you'd wan - na be with some - bod - y else.

F/C

C

C9

Guitar Tacet

Lose You. (Instrumental)

con 8 ad lib.



Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment.

**Ab11**  **Bb11** 

Musical notation for the second system, including guitar chord diagrams for Ab11 and Bb11.






**Ab11**  **Bb11**  **C11** 

Musical notation for the third system, including guitar chord diagrams for Ab11, Bb11, and C11.

**F**  **C**  **C/B**  **Am**  **D7** 

Musical notation for the fourth system, including guitar chord diagrams for F, C, C/B, Am, and D7.

Some - thing I wan - na say,      Some - thing I've got to do,

**F/G**  **G**  **F/C**  **C**  **C9** 

Musical notation for the fifth system, including guitar chord diagrams for F/G, G, F/C, C, and C9.

Feel like you're drift - ing a - way and I Don't Wan - na Lose You.

Repeat and Fade

# IS IT A STAR

Words and Music by DARYL HALL  
and JOHN OATES

Moderate blues tempo

mf

The piano introduction consists of three measures in 12/8 time. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef.

Em7  
0 0 0 0

A guitar chord diagram for the Em7 chord, showing the fretting pattern on the strings: 0 0 0 0.

Is it a star, or is it me you say you be-

mf

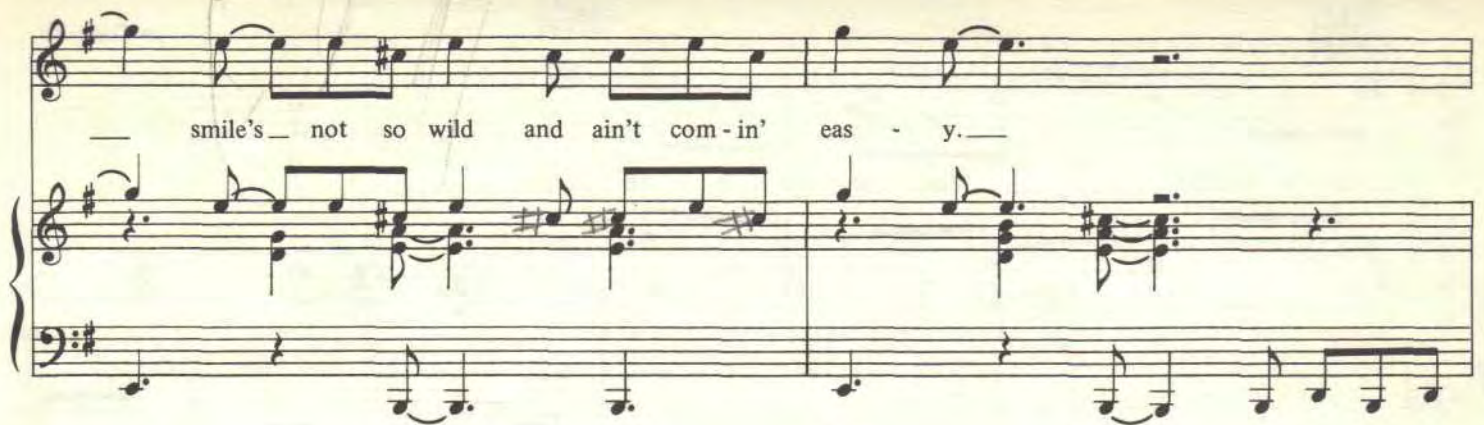
The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a guitar chord diagram for Em7.

lieve in?— And off - nights, when my stage.

The second system of the vocal and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.



— smile's — not so wild and ain't com - in' eas - y. —



Em7  
0 0 0




C7sus4  
x



Can't you see it's me all bro - ken



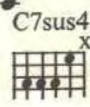
B7sus4



Em7  
0 0 0



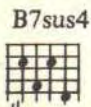
C7sus4  
x



down in - side?\_ Can't you see it's me all bro - ken



B7sus4



E  
0 0 0 0



C#m7



down in side?\_ Can't you see it's me all bro - ken



B7sus4



Em7  
0 0 0

to Coda

down in - side? \_\_\_\_\_ Can't you see it's me? \_\_\_\_\_

1.  
May - be you been dream - in'. Then they

Em7  
0 0 0

meet you on the street and say they've had a crush on you a year or two...

May-be it was three. Then they say "Hi! — How ya do - in'." Is it

real - ly me or you you say you be - lieve in?\_ *May - be you been dream-*

2. *D. S.  $\frac{3}{4}$  al Coda*

*in'.* Can't you see it's me -in'. Is it a

*Coda*

Can't you see it's me all bro - ken

Em7 0 0 0 C7sus4

B7sus4 Em7 0 0 0 C7sus4

down in-side?\_ Can't you see it's me all bro - ken

B7sus4

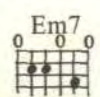


down in - side?\_ Can't you see it's me all bro - ken

B7sus4



down in - side?\_ Can't you see it's me?\_



*Repeat and fade*

May - be you been dream-in'. Oh\_ babe May-be you been dream-

in'. Is it a star? May - be you been dream-in'. Oh babe

# IT'S A LAUGH

Words and Music by  
DARYL HALL

Moderately

*mf*

**C**

**Gm/Bb**

You must be think - ing some - thing  
May - be I should feel guilt - y;

But you ain't say - ing noth -  
Is that the A - mer - 'can way?

**F#m7/B**

- ing.

You re - mem - ber me,  
But I just look at my - self.

I used to be your  
as if I were a -

**G**  **C** 

boy friend. \_\_\_\_\_  
 bove me. \_\_\_\_\_

There ain't no point in rea - son,  
 You must be think - ing some - thing,



**Gm/Bb**  **F#m7/B** 

it on - ly gets de - fen - sive.  
 but you ain't say - ing noth - ing.

Why should we ruin the pur - i -  
 You re - mem - ber me, —



**G** 

ty \_\_\_\_\_  
 I of the have been here mo - ment?  
 al - ways. \_\_\_\_\_



**A**  **A+**  **Ab** 

It's A Laugh, \_\_\_\_\_  
 (Optional)

what a laugh \_\_\_\_\_

It's so stu - pid, I \_\_\_\_\_



**A7** **Bm7** **A/C#** **D**

got - ta laugh. — And the fun - ny thing — is, — ev - 'ry - one thought we were for - ev - er.

**A** **A+** **A6**

*R.H.*

It's A Laugh, — what a laugh, — It's so stu - pid I

**A7** **Bm7** **A/C#**

got - ta laugh. — And the odd thing is — I real - ly thought we were

**D** **Em7/A**

spe - cial. — spe - cial.

**Amaj7/B** **A/C#** **D** **Bm7/E**

We were for - ev - er...

**D.S. and Fade**

# KISS ON MY LIST

Words and Music by  
JANNA ALLEN and DARYL HALL

Medium beat

mf

The piano introduction consists of five measures. The right hand features a series of chords and arpeggiated figures, while the left hand provides a simple bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

My

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part continues with a steady bass line and chordal accompaniment.

Cm7



Fm



friends wonder why I call you all the time what can I say?  
cra - zy wonder - ing what there is to real - ly see

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes some chordal changes and arpeggiated figures.

Ab



Ab/Bb



Did the I don't feel the need to give such se - crets a - way.  
night just take up your time 'cause it means more to

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes some chordal changes and arpeggiated figures.



C(add9)

Cm7

me. \_\_\_\_\_

You think may - be I need help  
Some - times I for - get what I'm do -

Fm

- ing, no, I know I'm right  
I don't for - get what I want \_\_\_\_\_

all right \_\_\_\_\_ I'm  
I want \_\_\_\_\_ re -

A<sup>b</sup>

A<sup>b</sup>/B<sup>b</sup>

C(add9)

just bet - ter off not lis - ten - ing to friends' ad - vice  
gret what I've done re - gret you, I could - n't go on \_\_\_\_\_

Fm7

Gsus/D

\_\_\_\_\_ when they in - sist on know - ing my bliss  
but if you in - sist on know - ing my bliss \_\_\_\_\_

Fm7

Gsus/D

Fm7

I tell them this when they want to know what the rea - son is  
I'll tell you this if you want to know what the rea - son is

Gsus/D

Fm7

F/G

G7

CHORUS

I on - ly smile when I lie, then I tell them why } Be - cause your  
I'll on - ly smile when I lie, then I'll tell you why }

C

G/C

F/C

G/C

Cm7

Bb/C

kiss (Your kiss ) is on my list, be - cause your kiss (your kiss ) is on

Cm7

F

my list be - cause your kiss is on my list of the best things in life.

G/C

C

G

C

G/C

C

G/C



Musical staff with treble clef, showing a melodic line with a long slur over the first two measures.

Be - cause your kiss (your kiss\_\_\_) is on\_\_\_

Musical staff with treble clef, showing a chordal accompaniment with a long slur over the first two measures.

Musical staff with bass clef, showing a bass line.

F/C

G/C

Cm7

Bb/C

Cm7



Musical staff with treble clef, showing a melodic line.

\_\_\_ my list, be - cause your kiss (your kiss\_\_\_) I can't\_\_\_ re - sist\_\_\_ be - cause your

Musical staff with treble clef, showing a chordal accompaniment.

Musical staff with bass clef, showing a bass line.

F

1 C



Musical staff with treble clef, showing a melodic line with a slur.

kiss\_\_\_ is what\_\_\_ I miss when I turn out the light. \_\_\_

Musical staff with treble clef, showing a chordal accompaniment.

Musical staff with bass clef, showing a bass line.

2,3 C

D.S. twice (Fade 2nd time)

Musical staff with treble clef, showing a melodic line with a slur.

(2) I go Be - cause your

Musical staff with treble clef, showing a chordal accompaniment.

Musical staff with bass clef, showing a bass line.

# MANEATER

Words by SARA ALLEN,  
DARYL HALL & JOHN OATES  
Music by DARYL HALL & JOHN OATES

**Bm** **A** **G** **A**

(Strings) (1st & 2nd times tacet) (Sax)

(1st time tacet) (Synth) Play 3 times

**Bm** **A** **G** **A**

(Sax) She'll

(Synth)

**D** **A/C#** **C** **B**

on-ly come out at night, the lean and hun-gry type. Noth-ing is new, I've seen her here be-fore.

**Em7** **A** **A#dim** **Bm** **F#m7** **Bm**

Watch-ing and wait-ing, oo she's sit-ting with you, but her eyes are on the door. so

*8va basso*

*8va basso throughout*

*8va basso throughout*

**D** **A/C#** **C**

man - y have paid to see  
would-n't if I were you

I know what she can do,

what you think you're get-ting for free\_ the wo-man is wild,\_ a she-cat tamed\_ by the she's dead - ly man she could real - ly

**B** **Em7** **A** **A#dim**

purr of a jag - u - ar.\_  
rip your world a - part...

Mon-ey's the mat-ter.  
Mind o - ver mat-ter

If you're in it for love,\_ you ain't gon-na get\_\_ too oo the beau-ty is there, but a beast is in\_\_ the

**Bm** **A/B B** **Bm** **A** **G**

far. heart. }

Oh, here she comes, watch out boy, she'll chew you up. Oh, here she comes, she's a Man-

**F#** **Bm** **A** **Em7**

- eat - er.

Oh, here she comes, watch out boy, she'll chew you up. Oh, here she comes, she a Man-

**G** **A** **Bm** **Bm** **Bm** **A**

- eat - er.

(Synth)

I (Sax solo) (echo)

G

A

Bm

A

G

First system of musical notation. The vocal line features a melodic line with red annotations (sharps and slurs). The piano accompaniment consists of a treble and bass clef with chords and a bass line. Blue annotations '7' and '2' are present in the piano part.

A

Bm

A

G

A

Second system of musical notation. Similar to the first system, it includes a vocal line with red annotations and a piano accompaniment with blue annotations '1' and '2'.

Bm

A

Em7

F#7

Third system of musical notation. The vocal line has red annotations. The piano accompaniment includes blue annotations '1' and '2'.

Bm

A

G

F#

Fourth system of musical notation. The vocal line contains the lyrics: "Oh, here she comes, watch out boy, she'll chew you up. Oh, here she comes, she's a Man - eat - er." Red annotations 'w' and 'watch out (13)' are present. The piano accompaniment has a blue annotation '2'.

Bm

A

Em7

G

A

Fifth system of musical notation. The vocal line contains the lyrics: "Oh, here she comes, watch out boy, she'll chew you up. Oh, here she comes, she's a Man - eat - er." Red annotations 'w' and '1' are present. The piano accompaniment has a blue annotation '1'. The system ends with the instruction "Repeat and Fade".

# METHOD OF MODERN LOVE

Words by DARYL HALL and JANNA ALLEN  
Music by DARYL HALL

Funk Rock  
C9+5

D9+5

Bb9

mf

C9+5

D9+5

Bb9

C

M-E-T-H-O-D-O-F-L-

D9+5

Bb9

1

- O - V - E



In the moon - lite,  
I can call\_ you,

un - der star - lite,  
got your num - ber,

Ab/Bb



songs old as the night\_ are what I've been dream-in' of.  
share my life with you\_ a thou - sand miles a - way.

Ev' - ry - bod - y's  
If you hurt\_ me,



hard as i - ron;  
I have - n't shown\_ it.

locked in a mod - ern world,  
Times too tight to fight,\_ and we're



dreams are made\_ of a dif - f'rent stuff.\_  
nev - er face\_ to face.\_

I be - lieve\_ love will  
Style is time - less and



Bb7



Fm9



Bb7



Ab



Bb



al - ways be the same, -  
fash - ion's on - ly now, -

the ways and means - are the  
we got the ways - no one

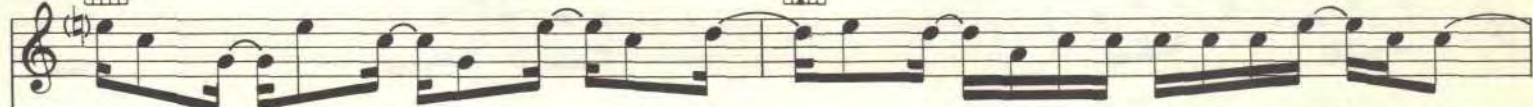
parts sub - ject to change. -  
needs to show us how. -



C



D9+5



M - E - T - H - O - D - O - F - L - O - V - E. It's a meth - od of mod - ern love. -



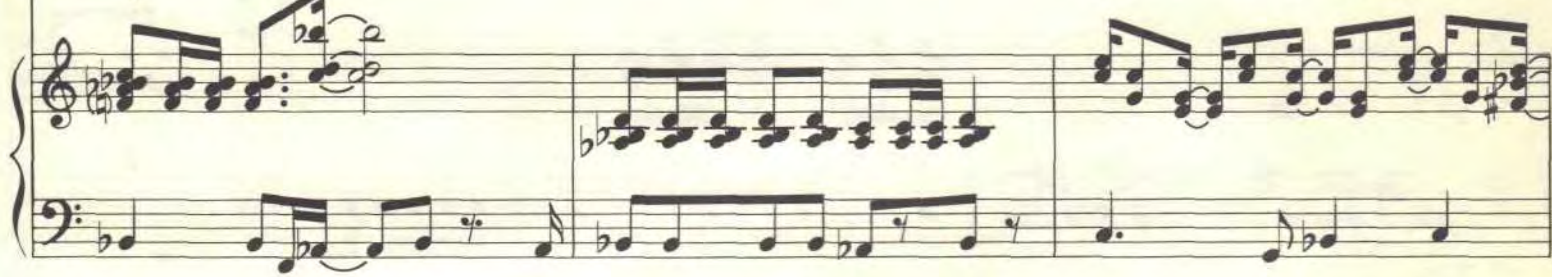
Bb9



C



M - E - T - H - O - D - O - F - L -



D9+5



Bb9



- O - V - E. It's a meth - od of mod - ern love. -



Fm7



Bb9



Fm7



Gm7



Musical staff with a whole rest across the entire measure.

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand.

Cm7



D9



Bb9



Vocal line with lyrics: Meth-od of, meth - od of ... L - L - Love Love

Meth-od of, meth - od of ... L - L - Love Love

Piano accompaniment for the second system, continuing the melodic and bass lines.

Cm7



D9



Vocal line with lyrics: Meth-od of, meth - od of ... L - L - Love

Meth-od of, meth - od of ... L - L - Love

Piano accompaniment for the third system.

Bb9



C



Vocal line with lyrics: Love M - E - T - H - O - D - O - F - L -

Love M - E - T - H - O - D - O - F - L -

Piano accompaniment for the fourth system, concluding the piece.

D9+5

Bb9



O - V - E

2

Ab/Bb

Fm9

Bb7



It's a mod-ern love. — M - E - T - H - O - D - O - F - L - O - V - E. I know what you're dream-in' of. —

Fm9

Gm7

Fm7



M - E - T - H - O - D - O - F - L - O - V - E. What we got is a meth-od of —

Ab/Bb

Gm

Cm7

Fm9

Gm7

Ab

Cm7/Bb



Repeat and Fade

mod-ern love. — It's a meth-od of, — it's a meth-od of, — mod - ern love. —

# ONE ON ONE

With a beat

Words and Music by DARYL HALL

The piano introduction consists of two staves in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line with some rests.

The piano accompaniment for the first system continues the rhythmic pattern from the introduction, with the right hand playing chords and the left hand playing a steady bass line.

**Ebmaj9** **Dm7** **Cm7 Dm7 Ebmaj9**

I'm tired of play - ing on the team, oh it seems I don't get time - out an - y more.

The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

**Dm7** **G** **F** **Ebmaj9** **Dm7** **Cm7 Dm7**

oh. What a change if we set the pace, face to face, no -

The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

Ebmaj9

Dm7

G

F

Ebmaj9

- one ev - en try - ing to score, — oh. — And oh, oh, I can feel the

Dm7

Cm7

Dm7

Ebmaj9

Dm7

G

F

mag - ic of your touch, uh huh, — and when you move in close a lit - tle bit means so — much, and

Eb9

Dm7

Cm7

Dm7

Ebmaj9

oo. — Yeah, — you got to un - der - stand, — ba - by time out is what I'm here for —

Dm7

G

C

Cmaj9

ooh, — oh, — one on one I wan - na play that game to - night —

C6

Cmaj9

G7

C

one on one I know. — I wan - na play that one on one, I wan - na

Cmaj9

C6

Cmaj7

G7

Cm7 Dm7

To Coda

play that game to - night — one on one so slow, oo. —

Ebmaj9

Dm7

Cm7 Dm7 Ebmaj9

You can't tell me you don't miss me girl, no I think I might know you too well —

Dm7

G

F

Ebmaj9

Dm7

Cm7 Dm7

oh. I won - der what you'd say if you knew that I was com - ing to - night. —

Ebmaj9

Dm7

G

D.S. al Coda

CODA Cmaj9

C#dim

I want you, can't you tell? Oo oh, that's all you

Dm7

Ebmaj9

Cmaj9

Ebmaj9

need to know now\_ (Sax solo)

Cmaj9

Ebmaj9

Cmaj9

C#dim

Dm7

Cause if it's real - ly right\_

Ebmaj9 Dm7

Cmaj7

F6/G

Cmaj9/G

F6/G

there's noth - ing\_ else\_

C

Cmaj9

C6

Cmaj9

G7

Repeat and Fade

One on one\_ I wan-na play that game to-night\_

# OUT OF TOUCH

Words and Music by  
DARYL HALL and JOHN OATES

Heavy Back-Beat

The musical score is divided into four systems. The first system is a piano introduction in 4/4 time, marked *f*. It features a heavy back-beat. The second system continues the piano accompaniment and includes a section for a bell-like synth. The third system continues the piano accompaniment. The fourth system contains the vocal melody and guitar/bass accompaniment.

**Chord Progressions:**

- System 1: F, Dm7 G, Am7 G, Am7 Em, F
- System 2: Dm7 G, Am7 G Am7, Em, F, Dm7 G
- System 3: Am7 G, Am7 Em, F, Dm7 G, Am7
- System 4: G, Em, Dm7

**Vocal Lyrics:**

Shake it up — is all that we know — us - ing bod - ies  
Reach - in' out — for some - thin' to hold — look - in' for a love where the

**Instrumentation:**

- gtr.* (guitar)
- mf* (mezzo-forte)
- bass* (bass)





up as we go — I'm wa - kin' up to fan - ta - sy — the  
 cli - mate is cold — man - ic moves — drow - sy dreams —



shades all a - round aren't the col - ors we used to see — Bro - ken ice — still  
 liv - in' in the mid - dle be - tween — the two ex - tremes — smo - kin' guns —



melts in the sun — and ties that are bro - ken can of - ten be one a - gain —  
 hot to the touch — would cool down if we did - n't use them so much yeah



we're Soul A - lone, — and Soul real - ly mat - ters to me. — (spoken:) take a look a - round, }  
 we're Soul A - lone, — and Soul real - ly mat - ters to me. — (spoken:) too much }

**F** **Dm** **G** *Back-up VCLS.* **G** **Am7** **Em**  
*8va*

You're Out\_ of Touch I'm Out\_ of Time (Time) but I'm out of my head when you're not a - round\_

*strings*  
*f*

**F** **Dm** **G** **Am7** **G** **Am7** **Em**  
*8va*

You're Out\_ of Touch I'm Out\_ of Time (Time) but I'm out of my head when you're not a - round\_

**F** **Dm** **G** **Am** **G** **Am7**  
 1 **G** **Am7**  
 Guitar Tacet

Wo - wo - wo Wo - wo - wo ooh

**Em** **F** **G** **D(add9)**

wo Wo wo wo wo Wo wo wo

*mp*

Dm

D(add9)



Out of Touch\_

Dm

1

2



Out of Touch\_

F

Dm

G

Am7

G

Am7

Em



Back-up VCLS. 8va

You're Out\_ of Touch I'm Out\_ of Time (Time) but I'm out of my head when you're not a - round\_

strings

f

Repeat and Fade

F

Dm

G

Am7

G

Am7

Em



8va

You're Out\_ of Touch I'm Out\_ of Time (Time) but I'm out of my head when you're not a - round

# PORTABLE RADIO

Words and Music by  
DARYL HALL and JOHN OATES

Bright Rock four

8va bassa

C/D      D/E

Turn up the pow - er all

Bb/Eb      Gm7      Dm7/C      Dm7      C7

night      Now take your pick of the mo - du - la - tion like a kid  
don't      wan - na hear no sta - tic and I don't

Gm7

C11

F

Dm7

Gm9

C9

in a can - dy store  
wan - na hear no jaw

It's a hand car - ry si - tu - a -  
Put them plat - ters on au - to - ma -

F6

Dm7

Gm7

C11

tion tic I made for ly get - ing on the beach You or danc -  
tic I can - not get e - nough. You got to

Gm7

C11

give in.' In the streets you got play your some per - ti - nent for the in - for - ma -  
me more and more you got play some soul for the con - gre - ga -

F

Dm7

Gm7

C11

F6

Dm7

tion, or you can tune in to hear the next scores  
tion, rock 'n' roll for the kids the next door

There's a  
Charge up your

Gm9

C13

F6

Dm

D7sus



pow - er in a mil - lion sta - tions you can't ig - nore  
bat - ter - ies a - cross the na - tion Vi - va la Por - ta - ble Ra - di -

Guitar Tacet

Eb/Bb

Bb

F/C



o. Come on and lis - ten to the ra - di - o. Turn up the pow - er pow - er

Eb/Bb

Bb

F/C

Eb/Bb

Bb



Ra - di - o Rock it for hours and hours and hours Ra - di - o Now turn it

F/C

F

Am7

Bb

C11



soft and low Por - ta - ble Ra - di - o

F Am7 Bb Bb/C Am/C Bb/C C F Am7 Bb

Por - ta - ble Ra - di - o Por - ta - ble Ra - di - o

Bb Bbmaj7 C9sus To Coda C11

Turn up the pow - er all night Well I well I

2 C7sus D.S. al Coda

CODA C11 F Am7 Bb

Turn it up Turn it up Por - ta - ble Ra - di - o

C7sus F Am7 Bb C7sus Repeat and Fade

Por - ta - ble Ra - di - o

# PRIVATE EYES

Words and Music by  
DARYL HALL, WARREN PASH  
SARA ALLEN and JANNA ALLEN

Steady four

Musical notation for the first system, featuring a treble and bass clef with a forte (*f*) dynamic marking. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and quarter notes. The bass clef has a quarter rest followed by a series of chords.

Musical notation for the second system, continuing the melody and accompaniment. The treble clef continues with eighth and quarter notes, while the bass clef features a mix of quarter and eighth notes.

Musical notation for the third system, including the lyrics "I see you,". The treble clef has a melodic line with some slurs, and the bass clef has chords and a few notes. The lyrics are positioned below the treble clef.

Musical notation for the fourth system, including guitar chord diagrams and lyrics. The system is divided into five measures, each with a chord diagram above it: C, C(add9), Csus, C, and Eb/Ab. The lyrics are: "you see me, Watch you blowing the lines when you're you play with love, You can twist it a - round, ba - by,". The treble clef contains the melody and the bass clef contains the accompaniment.



**E $\flat$ /B $\flat$**  **B $\flat$**  **C** **C(add9)** **Csus** **C**

mak - ing a scene. — Oh — girl, — you've got to know — What my  
 that ain't e - nough. — 'Cause — girl, — I'm gon - na know — If you're

**E $\flat$ /A $\flat$**  **E $\flat$ /B $\flat$**  **B $\flat$**  **Dm7**

head o - ver - looks — the or sens - es will show — to my heart — When it's  
 let - ting me in — let - ting me go. — Don't — lie — when you're

**A $m$ 7** **E $m$ 7** **E $\flat$ /A $\flat$**  **F/G** **A $m$ 7**

watch - ing for lies — 'Cause you can't es - cape — my Pri - vite — Eyes,  
 hurt - ing in - side, — 'Cause you can't es - cape — my

**E $m$ 7** **A $m$ 7** **E $m$ 7** **A $m$ 7** **C/D** **Dm7** **Dm7/G**

— they're watch - ing you, — They see your ev - 'ry — move. —



Pri - vate Eyes, they're watch - ing you, Pri - vate



Eyes they're watch-ing you, watch-ing you, watch-ing you, watch-ing you.



Guitar Tacet

You play with words, (Instrumental)

00

Ab/Bb



Musical notation for the first system, including treble and bass staves with notes and rests.

Dm7/G



G



Dm9



Musical notation for the second system, including treble and bass staves with notes and rests. Lyrics: Don't know why you try to put up a front\_ for me,

Gm7



Musical notation for the third system, including treble and bass staves with notes and rests. Lyrics: I'm a spy, but on your side, you see. Slip on in - to

E7



Musical notation for the fourth system, including treble and bass staves with notes and rests. Lyrics: an - y dis - guise; I'll still know you look in - to my Pri - vate Eyes,

Am7 Em7 Am7 Em7 Am7

they're watch - ing you, They see your

Play 2nd and subsequent times only

C/D Dm7 F/G Am7

ev - 'ry move. Oh babe, Pri - vate Eyes,

Play every time

Em7 Am7 Em7 Am7

they're watch - ing you, Pri - vate

Dm7 G E7 Am7

Repeat and Fade

Eyes, they're watch - ing you, Pri - vate Eyes,

# SARA SMILE

Words and Music by  
DARYL HALL and JOHN OATES

Slowly

mf

The piano introduction is in 4/4 time, starting with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

**Dm** **Am/C** **Bbmaj7**

Ba - by hair with a wom-an's eyes I can feel you watch-ing

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ba - by hair with a wom-an's eyes I can feel you watch-ing". The chords are Dm, Am/C, and Bbmaj7.

**G/A** **A** **Dm** **Am/C**

in the night... All a-lone with me and we're wait-ing for the

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "in the night... All a-lone with me and we're wait-ing for the". The chords are G/A, A, Dm, and Am/C.

**Bbmaj7** **G/A** **A** **Bb** **C** **A7/C#** **Dm**

sun - light When I feel cold you warm me And when I

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "sun - light When I feel cold you warm me And when I". The chords are Bbmaj7, G/A, A, Bb, C, A7/C#, and Dm.

**Bb** **C** **Eb7** **Dm** **Gm7** (Chords tacet)

feel I can't go on, you come and hold me It's you... and me for-ev-er Sar-a

**Dm** **Am** **Gm7** **C11** **C#9** **Dm** **Am**

Smile Won't you smile a-while for me Sar-a

**Gm7** **C11** **Dm** **Am/C**

If you feel like leav-ing you know you can go

**Bbmaj7** **G/A** **A** **Dm**

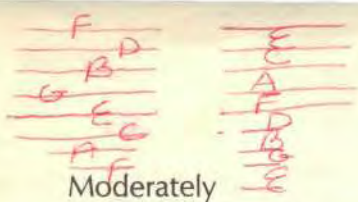
But why don't you wait un-til to-mor-row? If you want to be free



# RICH GIRL

Words and Music by DARYL HALL

Moderately



F



Am7



Dm7



F/C



You're a Rich Girl, but you've gone too far 'cause you know it does-n't mat-ter an - y - way.

*mp*

Bb



F/A



Gm7



Bb/C



F



Am7



You can re-ly\_\_ on the old man's mon-ey, you can re-ly\_\_ on the old man's mon-ey. It's a bitch, girl, but it's gone too far 'cause you

Dm7



F/C



Bb



F/A



Gm7



know it does-n't mat-ter an-y - way. Say, mon-ey, mon-ey won't get you too far, get you too far.

F



Gm7 Am7 Bbmaj7



Am7



Don't you know, don't you know.



Gm7 F/C Dm7 Gm7 Am7 Dm7 Gm7 Am7 Bbmaj7 Am7

that it's wrong to take what he's giv-in you. So far gone, on your own,

Gm7 Gm7 Dm7 Gm7 Dm7 Bb/C

but you could get a-long\_ if you tried to be strong..but you'll nev-er be strong.. You're a

F Am7 Dm7 F/C

Rich Girl and you've gone too far 'cause you know it does-n't mat-ter an-y-way.

Bb F/A Gm7 Bb/C Bb/D

You can re-ly\_ on the old man's mon-ey, you can re-ly\_ on the old man's mon-ey. It's a

F Am7 Dm7 F/C

bitch, girl, but it's gone too far 'cause you know it does-n't mat-ter an-y-way.

Bb

F/A

Gm7

F

Gm7

Am7

Say, mon - ey, mon - ey won't get you too far, get you too far, High and

Bbmaj7

Am7

Gm7

F/C

dry, out of the rain, It's so eas - y to hurt

Gm7

Am7

Dm7

Gm7

Am7

Bbmaj7

Am7

Gm7

oth - ers when you can't feel pain. Don't you know that a love can't grow. But it's

Dm7

Gm7

Dm

Bb/C

too much to give 'cause you'd rath - er live for the thrill of it all. You're a

F

Am7

Dm7

F/C

Rich Girl and you've gone too far 'cause you know it does - n't mat - ter an - y - way.

Bb

F/A

Gm7

Bb/C

You can re - ly — on the old man's mon - ey, you can re - ly — on the old man's mon - ey. It's a

b F

Am7

Dm7

F/C

bitch girl, but it's gone too far 'cause you know it does - n't mat - ter an - y - way. —

Bb

F/A

Bb

Dm7

F

Say, mon - ey, mon - ey won't get you too far, Say, mon - ey, mon - ey won't get you too far,

b Bb

F/A

Gm7

F

Say, mon - ey, mon - ey won't get you too far, get you too far. — And you say —

b Bb

F/A

Bb

Repeat and Fade

you can re - ly — on the old man's mon - ey, you can re - ly — on the old man's mon - ey. You're a

# SAY IT ISN'T SO

Steady Rock

Words and Music by DARYL HALL

**Amaj7**

**G6**

Synth.

Gr. I *mf* Gr. II Gr. I

The first system of the score shows a piano accompaniment in 4/4 time. The right hand features a steady eighth-note chordal pattern, with guitar parts (Gr. I and Gr. II) and a synth line (Synth.) layered on top. The left hand plays a simple eighth-note bass line. Chord diagrams for Amaj7 and G6 are provided above the staff.

**Amaj7**

**G6**

Gr. I

The second system continues the piano accompaniment with the same instrumental textures as the first system. The guitar part (Gr. I) is more prominent here. Chord diagrams for Amaj7 and G6 are provided above the staff.

**Amaj7**

**G6**

BGV\* **Amaj7** **G6**

(Say it) (ooh. \_\_\_\_\_) (Say it is - n't so.)

Gr. I Synth.

The third system introduces vocal lines. The top staff shows the vocal melody with lyrics: "(Say it) (ooh. \_\_\_\_\_) (Say it is - n't so.)". The piano accompaniment continues with guitar (Gr. I) and synth (Synth.) parts. Chord diagrams for Amaj7 and G6 are provided above the staff.

**Amaj7**

**G6**

*tr*

(Say it) (ooh. \_\_\_\_\_) (Say it is - n't so)

Gr. I

The fourth system continues the vocal and piano accompaniment. A trill (tr) is indicated above the vocal line. The piano accompaniment features guitar (Gr. I) and synth parts. Chord diagrams for Amaj7 and G6 are provided above the staff.

\*Background vocals

**Amaj9**



**Cmaj7**



Say it is - n't so pain - ful to tell me that you're

dis - sat - is - fied.

**Amaj7**



**Cmaj7**



Last time I asked you I real - ly got a lame ex - cuse.

I know that you lied.

**Dmaj7**



**Bm**



Now wick - ed things can hap - pen you see ——— 'em go - in' down in war. —

**Em7**



**A7sus**



**A9**



But when you play — in a qui - et — way — that bites it e - ven more. —

*Gr. II*

Amaj7



BGV

Cmaj7



(Say it) Tell me what you want yeah I'll do it ba-by I pro-mise right now.  
 (Say it) We like to be the stran - gers at the par-ty, two re - bels in a shell.

Amaj7



BGV

(Say it) Who propped you up when you were stopped low mo - ti - va - tion  
 (Say it) You like to move with the best of them you know we

Cmaj7

Dmaj7

had you on the ground. I know your first re - act - ion you slide a -  
 move so well. Don't need some-one to lean on I know

Bm

Em7

way hide - a - way good - bye. But if there's a doubt may - be  
 that there's an o - pen door. But if I'm faced with

A7sus

A9

D

BGV

I can give out a thou - sand rea - sons why you have to say it is - n't  
be - in' re - placed I want you e - ven more so ba - by say it is - n't

so } (it is - n't so  
so }

Bm

Em7-5

A7

D

BGV

BGV

) {now} say it is - n't so (it is - n't so, now say it is - n't so, (it is - n't so

oh } say it is - n't so (it is - n't so, now say it is - n't so, (it is - n't so



Bm

Em7-5

A/E



BGV

Guitar Tacet

oh! say it is - n't

so,

(it is - n't so)

"handclaps"

drums

Amaj7

G6



BGV

(Say it.)

(Say it is - n't so.)

Amaj7

Cmaj7

(Say it.) (Say it is - n't so.)

Amaj7

G6

(Say it.) (Say it is - n't so.)

Bm7/A

Why you gon-na go — do you haf - ta say you wan-na go — ooh ooh ba - by say it is - n't,

D

Bm

Em7-5

A7

Lead vocal ad lib in fade

(say it is - n't,) (say it is - n't,) (so say it is - n't,)

Repeat and Fade

# SOME THINGS ARE BETTER LEFT UNSAID

Words and Music by  
DARYL HALL

Moderate 8th-note feel

**A9sus**  
mf

**A9sus**

**A(no3rd)**

**A9sus**

**A(no3rd)**

**A9sus**

**A(no3rd)**

**A9sus**

**A(no3rd)**

*Gtr. 8vb*

*Synth. 8vb*

*Gtr.*

*Synth.*

3



My            feel like I could run a - way,             
 i - de - as seem to fright - en you.            Are you

*Syn.*



look - ing at a dark er day,            Oh,            pull - ing the shades a - way -  
 real - ly that a - fraid to move?            Oh,            guess that is your right to rea -



           from my eyes.            It's true,            the  
 son.            I'm still           

*Gtr. 8vb*



mood - y man - ners come and go,            and it's bet - ter that you nev - er know..  
 deal - ing with a force that's so strong,            the force is string - ing us a - long.

**C** **Bb9/D** **C**

Some things are bet - ter left un - said. Some strings are

*Guitar*

**Bb9/D** **C** **Bb9/D**

bet - ter left un - done. Some hearts are bet - ter left un - bro -

**A** **C**

ken Some lives are

*Synth.*

**Bb9/D** **C** **Bb9/D**

bet - ter left un - touched. Some lies are bet - ter off be - lieved,

Cmaj9/E



Bb9/D



A



Some words are bet - ter\_ left\_ un - spo - ken\_

Piano accompaniment for the first system, including treble and bass staves.

A9sus



A



Piano accompaniment for the second system, including treble and bass staves.

A9sus



Piano accompaniment for the third system, including treble and bass staves.

A



Fmaj7



Piano accompaniment for the fourth system, including treble and bass staves. Includes annotations for 'Synth.' and 'Gtr. (Drum solo)'.

Esus

Play 3 times

A

C(add9)

Chord diagrams for Esus, A, and C(add9) are shown above the staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar part consists of power chords.

Guitar power chords

D

C(add9)

A

C(add9)

2nd time only

oo \_\_\_\_\_

Some things are bet - ter left,

Chord diagrams for D, C(add9), A, and C(add9) are shown above the staff. The piano accompaniment continues with the melodic and bass lines. The guitar part includes power chords.

D

C(add9)/E

A

8vb

some things are bet - ter left un - said. Some strings...

Chord diagrams for D, C(add9)/E, and A are shown above the staff. The piano accompaniment continues. The guitar part includes power chords and a vibrato effect (8vb) on the final chord.

C(add9)

D

C(add9)

Repeat and Fade

loco

Some things are bet - ter left un - said.

Chord diagrams for C(add9), D, and C(add9) are shown above the staff. The piano accompaniment continues. The guitar part includes power chords. The system ends with a repeat sign and the instruction 'Repeat and Fade'.

# SHE'S GONE

Words and Music by  
DARYL HALL and JOHN OATES

Slowly, with a beat

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has three sharps (F#, C#, G#).

**A/B**

**B**

1. Ev-'ry-bod-y's high\_ on con - so - la - tion,  
2. Get up in the morn - ing look in the mir - ror,

The first vocal line is written on a single staff. It begins with a double bar line and a repeat sign. The melody is in 4/4 time and features a mix of eighth and quarter notes. The piano accompaniment continues with the same bass line and chordal accompaniment as the introduction.

**A/B**

**B**

ev-'ry - bod-y's tryin' to tell\_ me what is\_ right for me, yeah,  
I'm worn as her tooth - brush hang - in' in the stand, yeah.

The second vocal line continues the melody from the first line. It includes the lyrics and is accompanied by the piano accompaniment.

**A/B**

**B**

I need a drink and a quick de - ci - sion, now it's  
My face ain't lookin' an - y young - er, now

The third vocal line concludes the piece. It features the final lyrics and is accompanied by the piano accompaniment.



G#m7

C#m7

A/B

A

E/G#

up to me, oo, what will be? She's Gone, oh, I, oh, I,  
I can see love's tak-en her toll on me.

*mf*

F#m7

A/B

A

E/G#

I bet-ter learn how to face it. She's Gone, She's Gone, oh, I, oh, I,

F#m7

A/B

A

E/G#

I'd pay the dev-il to re- place her. She's Gone, and She's Gone, oh, I, what went wrong ?

A/B

A/B

3. Think I'll spend e-ter-ni-ty in the cit-

*mp*

**B** **A/B**

y. — let the car - bon and mon - ox - ide choke my —

**B** **A/B**

thoughts a - way, — yeah. — Pret - ty bod - ies help — dis - solve the

**B** **G#m7** **C#m7** **A/B**

mem - o - ries, they can nev - er be — what she was — to me. — And She's

**A** **E/G#** **F#m7** **A/B**

Gone, — oh, I, — oh, I, — I bet - ter learn how to face — it. She's

*mf*



Gone, She's Gone, oh, I, oh, I, I'd pay the dev-il to re - place her. She's Gone,



and She's Gone, oh, I, what went wrong? She's



Gone, oh, I, I bet-ter learn how to face it. She's



Gone, She's Gone, and She's Gone, oh, I, I'd pay the dev-il to re - place her. She's

Repeat and Fade

# WAIT FOR ME

Words and Music by  
DARYL HALL

Moderately slow

Handwritten: 4/4, 11, 1

BE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords in the right hand and a melodic line in the left hand.

The second system continues the musical piece with two staves. The notation follows the same key signature and time signature as the first system, with a continuation of the chordal and melodic textures.

The third system continues the musical piece with two staves, maintaining the established musical style and notation.

The fourth system concludes the musical piece with two staves, featuring a final melodic phrase in the right hand and a corresponding bass line.

Guitar → A  
 (Capo up one fret)  
 Piano → Bb

Dmaj7/A



Ebmaj7/Bb

A



Bb

Mid-night hour  
 You could go ei - ther -

al - most o - ver,  
 way. Is it eas - i - er to

Time is run - ning  
 stay? I won - der what you'll do -

F#m



Gm

E



F

A



Bb

Dmaj7/A



Ebmaj7/Bb

out for the mag - ic pair.  
 when your chance rolls a - round.

But you I know you gave  
 got-ta know how much I

the best that you have,  
 I want to keep you;

A



Bb

F#m



Gm

E



F

Damj7



Ebmaj7

But one more chance could-n't  
 When I'm a-way I'm a -

be all that hard to bear.  
 fraid it will all fall down.

Wait For Me please,

C#m7



Dm7

Dmaj7



Ebmaj7

C#m7



Dm7

Bm7



Cm7

F#m7



Gm7

Bm7



Cm7

C#m7



Dm7

Dmaj7



Ebmaj7

Wait For Me. Al - right, I - guess that's more than

Bm7/E



Bb/F

E



F

F#m7



Gm7

C#m7 Dmaj7



Dm7



Ebmaj7

C#m7



Dm7

F#m7



Gm7

I should ask. But won't you Wait For Me please, Wait For Me, al

though I know the light is fading fast. fading fast, yeah.



Bb



F/Bb



Bb



Cm7



Dm7

La la la la la la la la la la la la la la



Bb/Eb



F/Eb




Bb/Eb





Bb/F


La la la la la la la la la la la la la

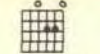
A  
  
 Bb

E/A  
  
 F/Bb

A  
  
 Bb


Bm7  
  
 Cm7


C#m7  
  
 Dm7


A/D  
  
 Bb/Eb


E/D  
  
 F/Eb

Love is what it does and ours is do - ing noth - ing, — But all the time we spent it

A/D  
  
 Bb/Eb


A/E  
  
 Bb/F


A  
  
 Bb


E/A  
  
 F/Bb


must be good for some - thing. — Please for - give all the dis -

A  
  
 Bb


Bm7  
  
 Cm7


C#m7  
  
 Dm7


A/D  
  
 Bb/Eb

E/D  
  
 F/Eb

tur - bance I'm cre - a - ting, — But you got - ta lot to learn — if you

A/D  
  
 Bb/Eb

A/E  
  
 Fm7

A  
  
 Bb

Dmaj7  
  
 Ebmaj7

think that I'm not wait - ing for you. — So Wait For Me please, —

C#m7



Dm7

Dmaj7



Ebmaj7

C#m7



Dm7

Bm7



Cm7

F#m7



Gm7

Bm7



Cm7

C#m7 Dmaj7



Dm7

Ebmaj7

Wait For Me.

Al - right,

I - guess that's more than

Bm7/E



Bb/F

E



F

F#m7



Gm7

C#m7



Dm7

Dmaj7



Ebmaj7

I should - ask. But won't - you

Wait For Me - please, -

C#m



Dm7

F#m7



Gm7

Bm7



Cm7

F#m7



Gm7

Bm7



Cm7

C#m7 Dmaj7



Dm7

Ebmaj7

Wait For Me,

al - though

I - know the light is

Bm7/E



Bb/F

E



F

A



Bb

E/A



F/Bb

A



Bb

Bm7



Cm7

C#m7



Dm7

D.S. and Fade

fad - ing - fast. Yes it is.

La la la - la la la la -

la la la la - la la -



# YOUR IMAGINATION

Words and Music by  
DARYL HALL

Dm7 Gm7 Dm7 Gm7

The first system of piano accompaniment consists of four measures. The treble clef part features a steady eighth-note accompaniment, while the bass clef part provides a rhythmic foundation with quarter and eighth notes. Chord diagrams for Dm7 and Gm7 are provided above the first two measures.

Dm7 Gm7 Dm7 Gm7

The second system of piano accompaniment consists of four measures, continuing the musical pattern from the first system. Chord diagrams for Dm7 and Gm7 are provided above the first two measures.

Guitar Tacet

Dm7 Gm7

I re - mem - ber when — I used to be the jeal - ous kind. —  
do - in' noth - ing that you could real - ly say was wrong. —  
mood is right — change the light — and the mo - ments gone. —

This system includes the vocal line and piano accompaniment for the first line of lyrics. The guitar part is marked 'Guitar Tacet'. Chord diagrams for Dm7 and Gm7 are shown above the vocal line.

Dm7 Gm7 Dm7

I got o - ver it, — now you're —  
Just one o - ver sight — and —  
Bet - ter turn a - round, — 'cause the —

This system includes the vocal line and piano accompaniment for the second line of lyrics. Chord diagrams for Dm7 and Gm7 are shown above the vocal line.

Gm7



Dm7



Gm7



tak - ing o - ver my old line. (1,2&3) You're  
 no, that did - n't last too long.  
 light does - n't last too long.

Dm7



Gm7



Dm7



car - ing too much a - bout what I say. You're won - d'ring too much a - bout

Gm7

Dm7

Gm7

Dm7

Gm7

Dm7

To Coda

what I do;

and ba-by,

Your I-mag-i-na-tion now,—

I-mag-i-na-tion's got the

best of you.

(2) I ain't best of you.

I don't know what you're look-ing for.

C/D

Dm7

Bb/C

C/D

Dm7

oo - oo - oo

What's this thing all a-bout "true blue"?—

Oh yeah

Bb/C

C/D

Dm7

Bb/C



No, I ain't no dan - ger boy

'cause you're the one I like to touch



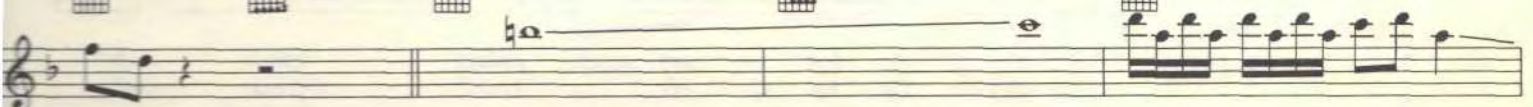
C/D

B/C#

Dm7

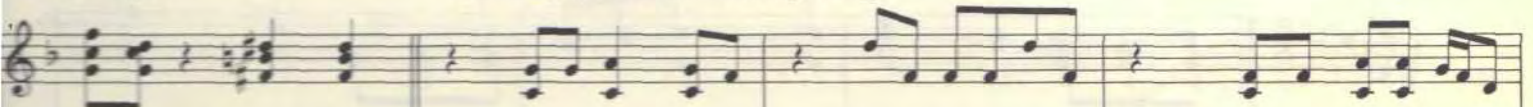
Gm7

Dm7



touch you.

(Sax solo) (Take 2 bars to bend pitch up)



Gm7



Dm7



Gm7



Dm7



(take 3 beats to bend)

D.S. al Coda

CODA

Gm7



Guitar Tacet

(3) When the

best of you

Your I - mag-i

Dm7



Gm7



Dm7



Gm7



Repeat and Fade

na - tion.

(Your I - mag-i - na - tion, a - on)

Your I - mag-i

# WHY DO LOVERS BREAK EACH OTHER'S HEART

Words and Music by DARYL HALL  
and SARA ALLEN

Moderately

Ab



Abmaj7



1. (Why) Why do lov - ers (why) break each  
2. So why do lov - ers (why) break each

Dbmaj7



Bbm7



oth - er's heart? I'll nev - er know why, I don't  
oth - er's heart? I'll nev - er know why, I don't

Bbm7/Ebbass



Ab



Abmaj7



un - der - stand... (Why) Why do lov - ers break each  
un - der - stand... (Why) Why do lov - ers break each

Dbmaj7



Bbm7



oth - er's heart? I'll nev - er know why.  
oth - er's heart? I'll nev - er know why.

Bbm7/Ebbass



Bbm7



Cm7/Fbass



He's al - ways say - ing  
Use up her pa - tience

Bbm7



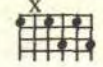
Cm7/Fbass



Bbm7



Cm7/Fbass



that there's no one else. While - he's do - in'  
but she's back a - gain. Cry - ing and laugh - ing

Bbm7



Dbm7/Gbbass



Gb7



Cb

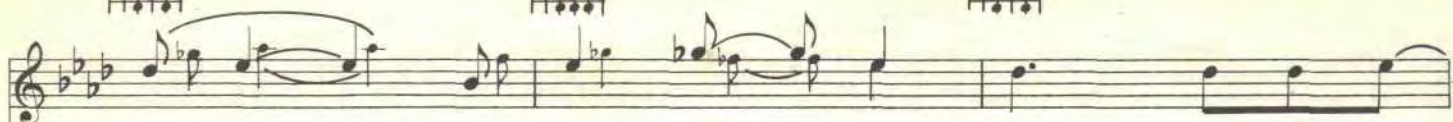


what hurts her the most, And - when you tell a  
does she love the pain, And - when you tell a

C♭maj7

C♭

C♭maj7



lie \_\_\_\_\_ you're al - ways \_\_\_\_\_ found out, and it's so \_\_\_\_\_  
lie \_\_\_\_\_ you're al - ways \_\_\_\_\_ found out, and it's so \_\_\_\_\_



B♭m7

1. B♭m7/E♭bass



— wrong, \_\_\_\_\_ it's so — wrong, — } so — wrong, — and  
— wrong, \_\_\_\_\_ it's so — wrong, — }



2. B♭m7/E♭bass



A♭



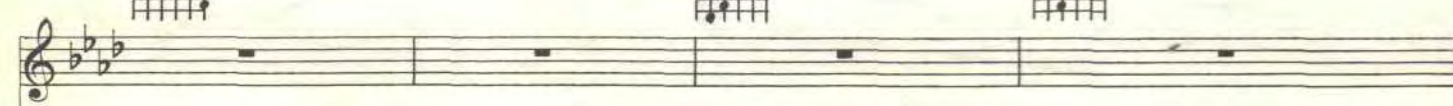
so — wrong, — so — wrong. —



A♭maj7

D♭maj7

B♭m7





1. Bbm7/Ebbass

2. Bbm7/Ebbass

And tell me why...

Ab

Repeat and fade

Abmaj7

(Why do lovers break each

Tell me why. —————

Dbmaj7

oth - Why do they, why do they, why do they.

er's ————— heart?) —————

Bbm7

Bbm7/Ebbass

Tell me why —

# YOU MAKE MY DREAMS

Words and Music by  
DARYL HALL, JOHN OATES and SARA ALLEN

1st beat tacit. 2nd beat brisk, steady four

*mf* 8va

8va

Guitar → D  
(Capo up 3 frets)

Piano → F

*loco* What I want... you've got bad and it  
when bad

might be hard to han - dle; Like the flame that burns the can -  
dreams be - come a screamer, When they're mess - in' with the dream -



Gm7

Am7

Bbmaj7

Bb6

Bbmaj7

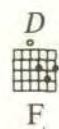
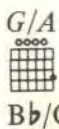
dle,  
er,

the  
I can

can  
laugh

dle feeds  
it in

the flame,  
the face,



Bb6

Bb/C

F

Twist

What I've got's  
and shout

full stock  
my way out

of and  
thoughts wrap

and dreams  
your-self

that scat -  
a - round

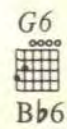
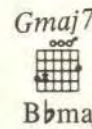
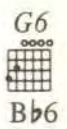
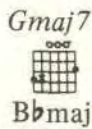
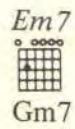
ter;  
me,

You  
'cause I

pull them all  
ain't the way

to - geth -  
you found me,

and how  
and I'll



Gm7

Am7

Bbmaj7

Bb6

Bbmaj7


Bb6

nev - er  
I can't be

ex - plain,  
the same,


Oh yeah!  
Oh yeah!


Well, well, you,  
Well, 'cause you,

*Em9*  
  
 Gm9

*Em7*  
  
 Gm7


*Em9*  
  
 Gm9


*Em7*  
  
 Gm7


*G/A*  
  
 Bb/C





You Make My

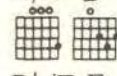
*D*  
  
 F

*G/D*  
  
 Bb/F

*D*  
  
 F


*G/D*  
  
 Bb/F


*D*  
  
 F


*G/D D*  
  
 Bb/F F





Dreams come true.


*G/D*  
  
 Bb/F

*D*  
  
 F

*Em7*  
  
 Gm7

*D/F#*  
  
 Am7


*Gmaj7*  
  
 Bbmaj7


*G6*  
  
 Bb6

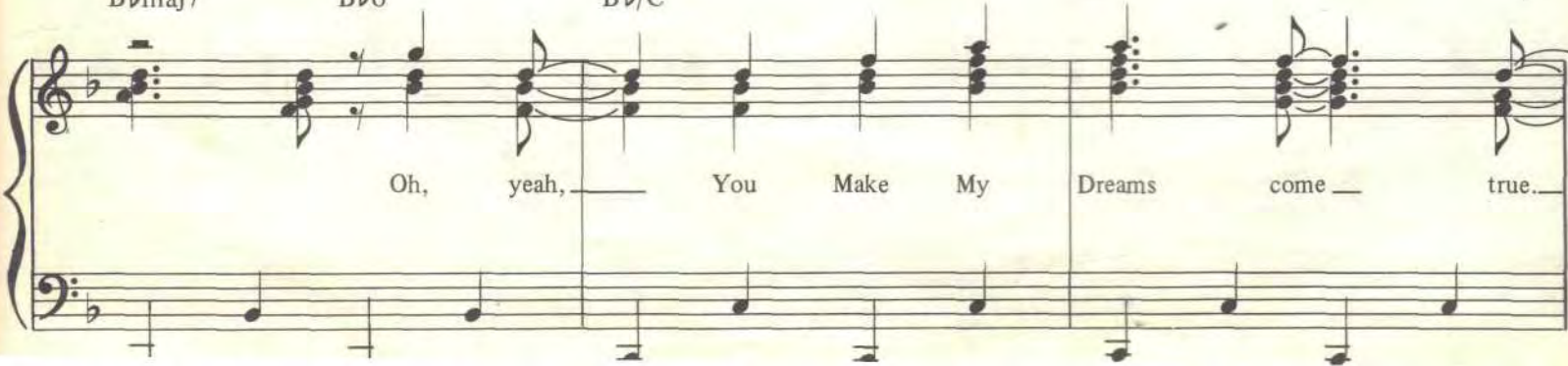


Well, well, well you,

*Gmaj7*  
  
 Bbmaj7

*G6*  
  
 Bb6





*G/A*  
  
 Bb/C





Oh, yeah, You Make My Dreams come true.








  
 D      G/D      D  
 F      Bb/F      F




  
 G/D      D      G/D      D  
 Bb/F      F      Bb/F      F


  
 G/D      D  
 Bb/F      F



1    
 G      D  
 Bb      F




2     
 G/D      D      C  
 Bb/F      F      Eb

On a night — Lis - ten to this: —



   
 G      D  
 Bb      F



    
 C      G      D  
 Eb      Bb      F



C  
E $\flat$

Bm7  
Dm7

Em7  
Gm7

I'm down on my day dreams,

G  
B $\flat$

Oh, that sleep-walk should be o-ver by now, I know...

G/A  
B $\flat$ /C

N.C.

Em9  
Gm9

Em7  
Gm7

Oh you,

Em9  
Gm9

Em7  
Gm7

G  
B $\flat$

G/A  
B $\flat$ /C

Oh yeah, You Make My Dreams come true...

D G/D D G/D D  
 F Bb/F F Bb/F F

Oh, yeah, I've

Em7 D/F# Gmaj7 G6 Gmaj7 G6  
 Gm7 F/A Bbmaj7 Bb6 Bbmaj7 Bb6

wait - ed for wait - ed for you, Oh yeah,

G/A D G/D D  
 Bb/C F Bb/F F

You Make My Dreams come true.

G/D D G/D D Em7 D/F#  
 Bb/F F Bb/F F Gm7 Am7

You make my... wait - ed for wait - ed for you

Repeat and Fade

# YOU'VE LOST THAT LOVIN' FEELING

Words and Music by BARRY MANN, CYNTHIA WEIL and PHIL SPECTOR

C/D

You nev-er close your eyes an - y more when I kiss your  
wel - come look in your eyes when I reach for

D

C/D

lips you And there's no ten - der - ness like be - fore in your fin - ger -  
And girl you're start - in' to cri - ti - cise lit - tle things I

*You're trying hard not to slow it*

D

Em7

F#m7

tips. } It makes me just feel like cry - ing ba - by, 'cause  
do. }

*baby! know it!*

Gmaj7

Gmaj7/A

D

G/D

ba - by, some - thing beau - ti - ful's dy - ing. You've Lost That Lov - in' Feel - in'



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

wo - o, that lov - in' feel - in' You've Lost That Lov - in' Feel - in' now it's

**C/D**

gone, gone, gone wo\_\_\_ wo\_\_\_ wo\_\_\_ (2) and there's no

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

Ba - by, ba - by, I'd

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

get down on my knees for you\_\_\_ (get down on my knees\_\_\_) If you could on-ly love

A G D G A G D G

me like you used to do (If you could on-ly love me love me.) We had a love, a

Detailed description: This system contains the first four measures of the song. It features a guitar chord chart at the top with chords A, G, D, G, A, G, D, and G. The vocal line is on a treble clef staff with lyrics: "me like you used to do (If you could on-ly love me love me.) We had a love, a". The piano accompaniment is on grand staff notation (treble and bass clefs).

A G D G A G

love, a love you don't find ev-ery day. (A love you don't find) so

Detailed description: This system contains the next four measures. The guitar chord chart shows chords A, G, D, G, A, and G. The vocal line continues with lyrics: "love, a love you don't find ev-ery day. (A love you don't find) so". The piano accompaniment continues on grand staff notation.

D G A G D G A G

don't, don't don't let it slip a - way. (a - way) I said

Detailed description: This system contains the next four measures. The guitar chord chart shows chords D, G, A, G, D, G, A, and G. The vocal line continues with lyrics: "don't, don't don't let it slip a - way. (a - way) I said". The piano accompaniment continues on grand staff notation.

D G A G D G

ba - by, ba - by, ba - by, I'm beg-gin you please I'm beg-gin' you please

Detailed description: This system contains the final four measures. The guitar chord chart shows chords D, G, A, G, D, and G. The vocal line concludes with lyrics: "ba - by, ba - by, ba - by, I'm beg-gin you please I'm beg-gin' you please". The piano accompaniment concludes on grand staff notation.

A G D G A G

I need your love (I need your love) I need your love so bring it on

D G A G D

back (bring it on back) now bring it on back, now bring it on back, you've got to bring back that

G/D A D G D

lov - in' feel - in' wo oh that lov - in' feel - in' Bring back.

G C/D

lov - in' feel - in' 'cause it's gone, gone, gone, and I can't go

D G A G

2,3,4 C/D Repeat and Fade

on wo wo woh gone.

I Can't Go For That  
(No Can Do)  
I Don't Wanna Lose You  
Is It A Star  
It's A Laugh  
Kiss On My List  
Maneater  
Method Of Modern Love

One On One  
Out Of Touch

Portable Radio  
Private Eyes

Rich Girl

Sara Smile  
Say It Isn't So  
She's Gone  
Some Things Are Better  
Left Unsaid

Wait For Me  
Why Do Lovers Break  
Each Other's Heart?

You Make My Dreams  
You've Lost That Lovin'  
Feeling  
Your Imagination

Adult Education  
Alone Too Long

Back Together Again  
Bigger Than Both Of Us

Camellia  
Crazy Eyes

Did It In A Minute  
Do What You Want,  
Be What You Are  
Don't Change

Family Man

Head Above Water  
How Does It Feel To  
Be Back