

SELECTIONS FROM

TOM JONES

ROBBIE WILLIAMS THE GARDIGANS CERYS FROM CATATONIA STEREOPHONICS NATALIE IMELDA STAUNTON

RELOAD

JAMES TAYLOR QUARTET HEATHER SMALL

ZUCCHERO BARENAKED LADIES PORTISHEAD THE PRETENDERS MOUSSE T. SIMPLY RED

Piano Vocal Guitar

784.

5

JON

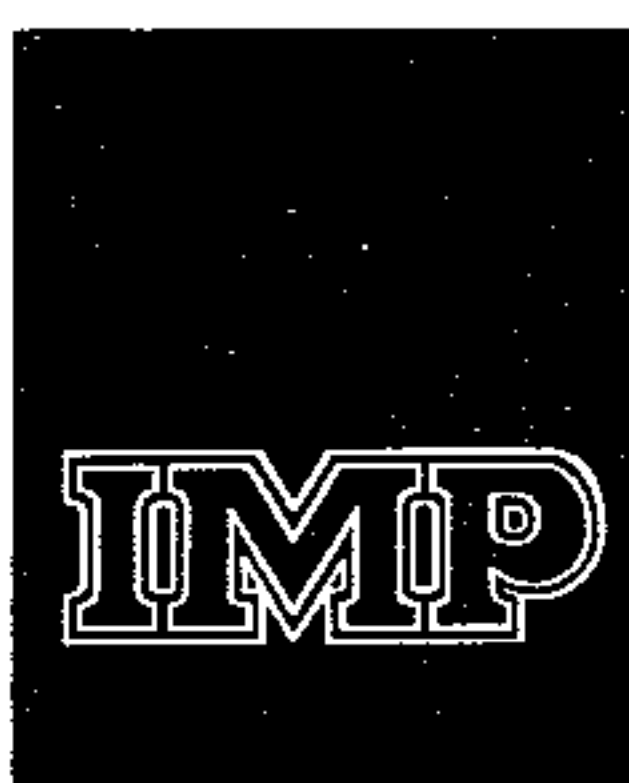
International Music Publications

Selections from
Tom Jones Reload

Piano Vocal Guitar

Burning Down The House	2
Mama Told Me Not To Come	8
Are You Gonna Go My Way	11
Sunny Afternoon	16
I'm Left, You're Right, She's Gone	21
Sexbomb	26
You Need Love Like I Do (Don't You)	32
Looking Out My Window	46
Lust For Life	40
Little Green Bag	51
(Ain't That) A Lot Of Love	60
She Drives Me Crazy	56
Never Tear Us Apart	65
Baby, It's Cold Outside	70
Motherless Child	75

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BURNING DOWN THE HOUSE

N

784.
5
JON

Words and Music by David Byrne,
Chris Frantz, Tina Weymouth and Jerry Harrison

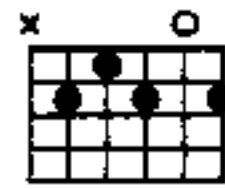
♩ = 108

F#7



N.C.

B7

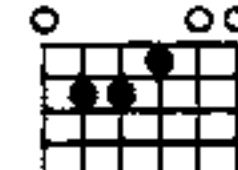


(NINA) Fight-ing fire with fire.

F#7



E

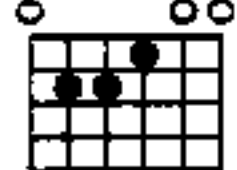


F#7

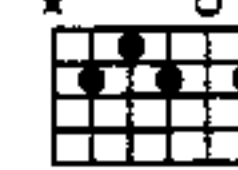


(TOM) 1. Watch out, you might get walked on af - ter cool ba-by's

E



B7/E



F#7



E



strange - but not a stran - ger. - I'm an - or - di - na - ry guy.

F#7 G#7 N.C. B7/E F#7

Burn - ing— down the house.—

(T) 2. Hold tight,
(T) 3. All wet,

E F#7 E B7/E

(N) wait 'till the par-ty's ov er. (T) Hold— tight (N) we're in for nas - ty wea - ther.-
yeah, you might need a rain-coat. Shake- down, dreams walk-ing in broad day light.-

F#7 E F#7 G#7

(T) There has got to— be a way. Burn - ing— down the house.—
Three hun - dred and six - ty— five de-grees. Burn - ing— down the house.—

N.C. F#7 E

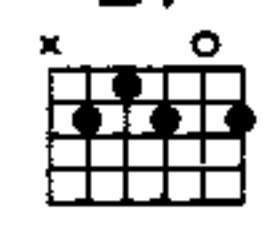
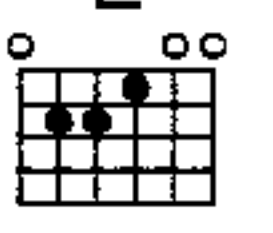
(N) Here's your tick - et, pack your bag,— it's time for jump-ing ov - er-board.
(N) It was once up - on a place— some-times I lis - ten to my - self.

F#7

E

B7

F#7



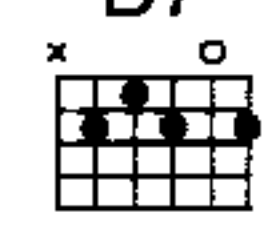
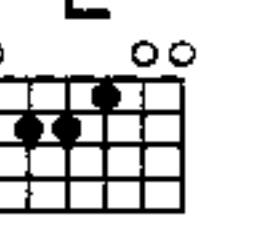
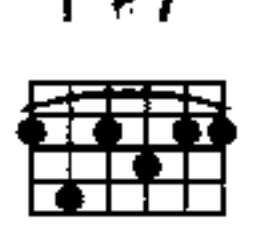
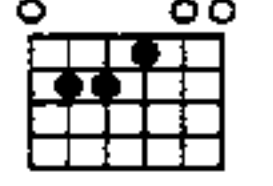
The trans- por - ta - tion is here. _____ (T) Close e-nough but not too far,
 Going or com-ing first place. _____ Peo- ple on their way to work,

E

F#7

E

B7

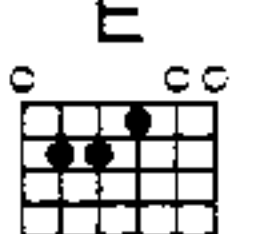


may-be you know where you are. — Fight-ing fire — with — fire. —
 ba - by what did you ex - pect.. (T) I'm gon - na — burst in - to flames.

F#7

E

F#7



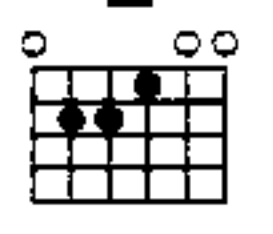
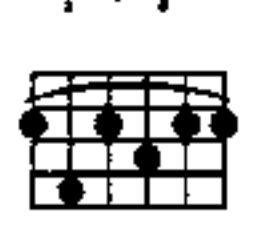
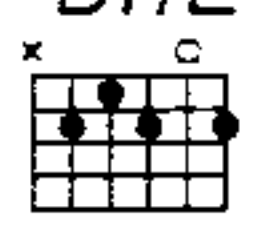
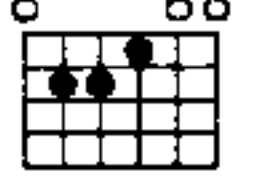
(N) Fight-ing fire with fire. _____

E

B7/E

F#7

E



Fight-ing fire with fire. _____

F#7 G#7 B7 F#7

(T) Burn - ing - down the house. (T) My house,
(T) Watch out,

E F#7 E B7/E

(N) s'out of the or - di - na - ry, (T) that's right, (N) don't wan - na hurt no - bo - dy.
(N) you might get what you're af - ter, (T) cool ba - by's strange but not a stran - ger.

F#7 E F#7 G#7

(T) Some things sure can - sweep - me off my feet. Burn - ing - down the house. -
I am an or - di - na - ry guy. Burn - ing - down the house. -

1. B7/E F#7 E

Three - hun - dred and six - ty five de-grees.

F# G# N.C. F# G#

Burn-ing down the house.— Fight-ing fire— with fire. (N) Fight-ing fire with fire.—

N.C. F# G# N.C.

(T) Gon-na burst in - to flames (N) Fight-ing fire with fire.— (T) Fight-ing fire— with

F# G# N.C. F# G#

fire. (N) Fight-ing fire with fire.— (T) Gon-na burst in - to flames (Burn-ing down the house.)

N.C. F# G# N.C.

(T) My house. (Burn-ing down the house.) (T) No

F# G# F# G#

vi-si-ble means of sup-port and you have not seen no-thing yet— but ev-'ry-thing's stuck— to - ge -

N.C. F#7 E

- ther. I don't know what you ex - pect— star - ing in - to your T. V. set.

F#7 E B7/F# F#7

Fight - ing fire— with fire.—

E F#7 E B7/F#

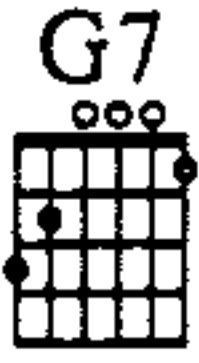
Repeat to fade

(Ooh burn - ing down the house.)

MAMA TOLD ME NOT TO COME

Words and Music by Randy Newman

Moderately bright ♩ = 130



The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady bass line in the left hand and a melodic line in the right hand. The vocal line is a single note, a half note G4, with a fermata above it.

The second system continues the piano accompaniment and the vocal line. The vocal line has the lyrics "1. 'Will you have" written below it.

Verse:



The third system contains the verse of the song. It includes piano accompaniment and a vocal line with the following lyrics: "whis - key with your wa - ter or sug - ar with your tea?" "What are_ 2. O - pen up this win - dow, let some air in - to this room. I think_ ra - di - o is blast - ing, some - one's beat - ing on the door. Our host -".

— these cra - zy ques - tions that the're ask - ing of me? This is —
 — I'm al - most chok - ing on the smell of stale per - fume. That cig -
 — ess is not last - ing, she's out on the floor. I've seen —

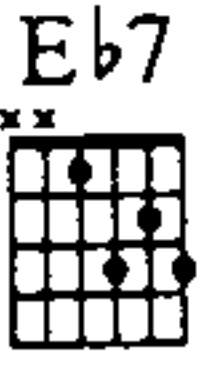
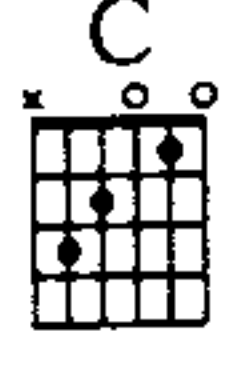
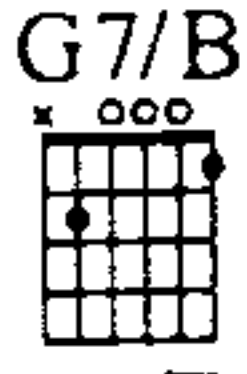
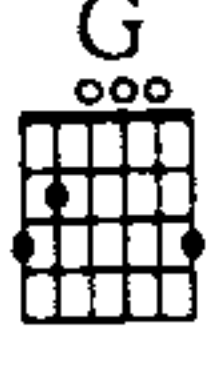
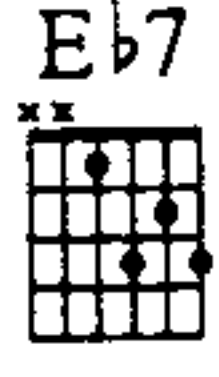
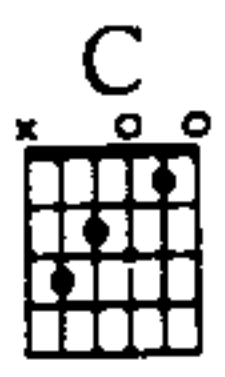
— the wild - est par - ty that there ev - er could be. — Oh, don't —
 — a - rette you're smok - ing 'bout to scare me half to death. O -
 — so man - y things that I ain't nev - er see be - fore. I don't —

— turn on the light, 'cause I don't wan - na see. — }
 — pen up the win - dow, let me catch my breath. — }
 — know what it is, but I don't wanna see no more. }

Chorus:

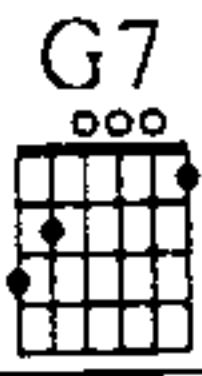
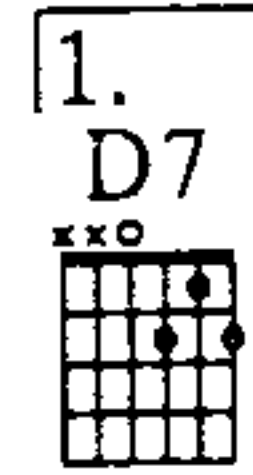
G G7/B C Eb7 G G7/B

Ma - ma told — me not to come. Ma - ma told —



— me not to come. Ma-ma said_ that ain't the way to have fun. —

To Coda

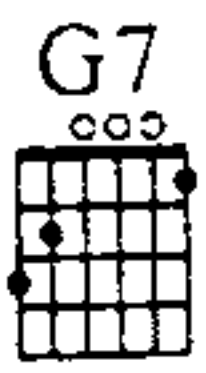
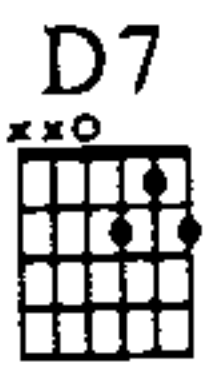


1. 2.

D.S. al Coda

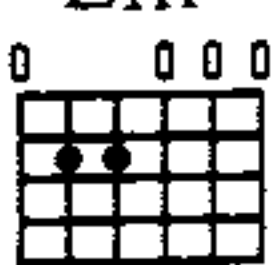
3. The

Coda



ARE YOU GONNA GO MY WAY

Words and Music by
Lenny Kravitz and Craig Ross

Em
()

Not 2^o

Em

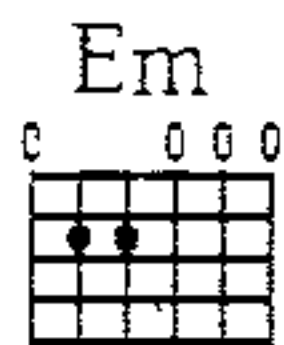
(1.) I was born.
(2. - See block lyric)

long a - go, I am the cho-sen, I'm the one.

I have come to save the day and I won't leave un - til I'm

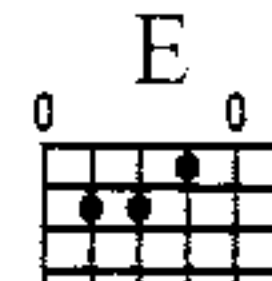
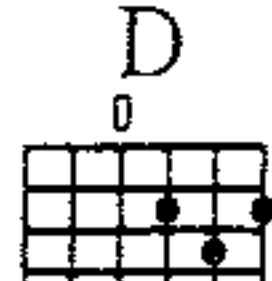
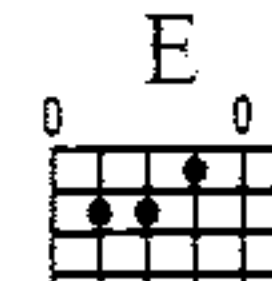
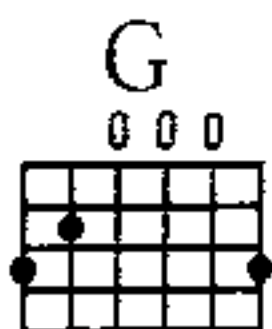
Gm

done. So that's why you've got to try,

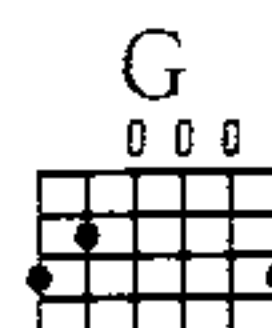
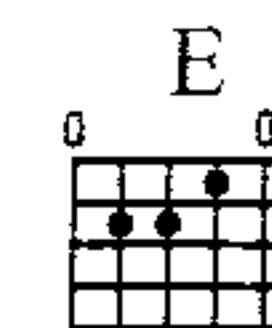
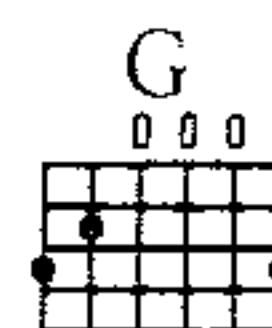
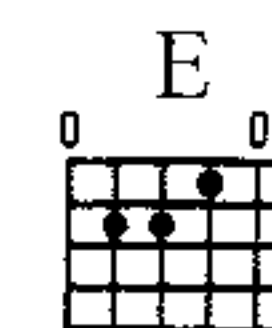


you got to breath and have some fun. Though I'm not paid,

I play this game, and I won't stop un - til I'm done.



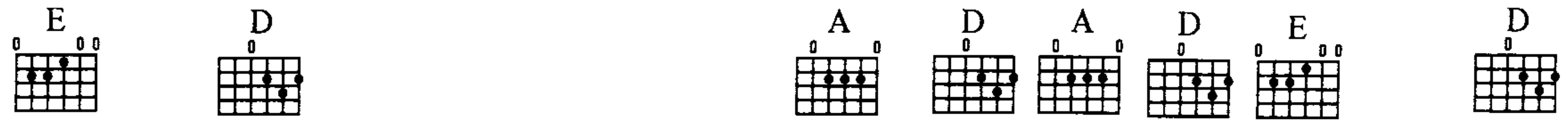
But what I real - ly want to know is — are you gon-na go my




[2^o ♪]

way? And I got to, got — to know. —

E D A D A D E D




a tempo



A D A D E D A D A




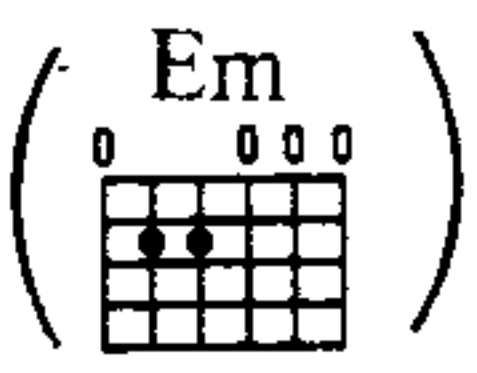
(Solo) Repeat ad lib.



1. etc. E D A D A D Last E D D A



(Em)



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part consists of a few notes, with a G chord diagram (0 0 0 0 0 0) positioned above the staff. The piano part has a melodic line in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

The second system continues the musical notation. Above the guitar staff, there are chord diagrams for A/F# (0 0 0 0 0 0), G (0 0 0 0 0 0), A (0 0 0 0 0 0), E (0 0 0 0 0 0), D (0 0 0 0 0 0), and E (0 0 0 0 0 0). The lyrics "Are you gonna go my" are written below the guitar staff. The piano accompaniment continues with its melodic and bass lines.

The third system of music includes the lyrics "way? 'Cos ba - by I got to know." written below the guitar staff. Above the guitar staff, there are chord diagrams for E (0 0 0 0 0 0), G (0 0 0 0 0 0), E (0 0 0 0 0 0), G (0 0 0 0 0 0), and A/F# (0 0 0 0 0 0). The piano accompaniment concludes the system with a final chord and a fermata over the bass line.

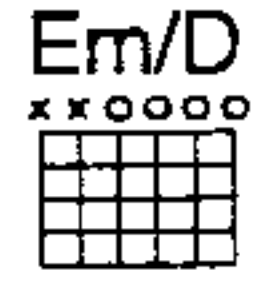
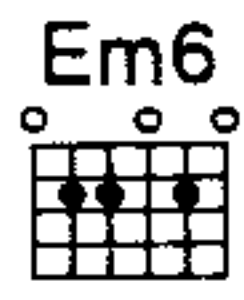
VERSE 2:

I don't know why we always cry,
 This we must leave and get undone.
 We must engage and rearrange
 And turn this planet back to one.
 So tell me why we got to die
 And kill each other one by one.
 We've got to hug and rub-a-dub,
 We've got to dance and be in love.
 But what I really want to know is
 Are you gonna go my way?
 And I got to, got to know.

SUNNY AFTERNOON

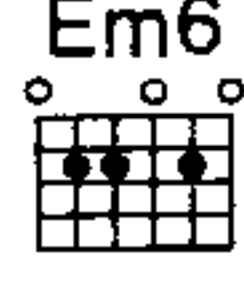
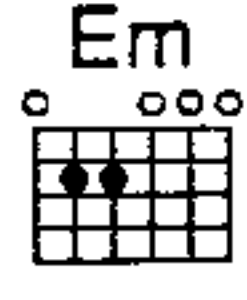
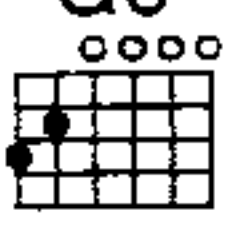
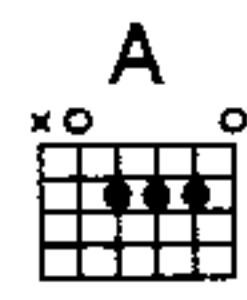
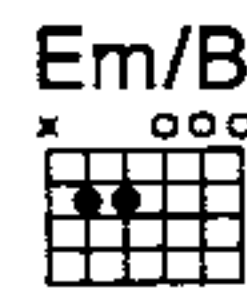
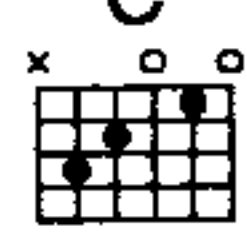
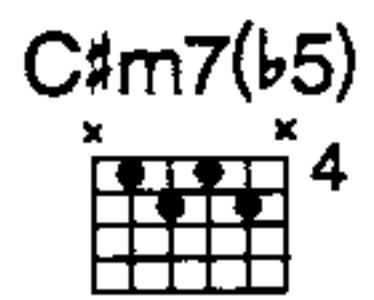
Words and Music by Ray Davies

♩ = 128 (♩ = ♪)

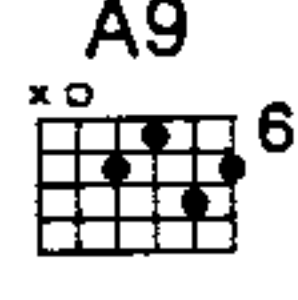
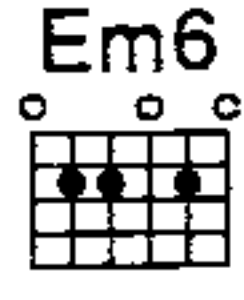
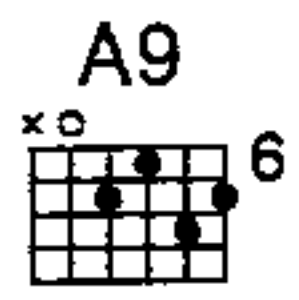
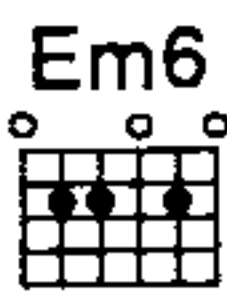


In the sum-mer time. —

Drums



1. The



tax - man's ta - ken all — my dough, — and left me in my state - ly home, —

Em/B B7(no5) G F#7sus4 Em6 A9

laz - ing on a sun - ny af - ter - noon. —

Em6 A9 Em6

And I can't sail — my yacht, — he's ta - ken ev - 'ry - thing -

A9 Em/B B7(no5) G F#7sus4

— I've got, — all I've got's this sun - ny af - ter - noon. —

Am E6

Save me — from this squeeze, — I got a
 Help me — sail a — way, — give me

Bm B7

big fat mam-ma tryin' to break me. And I }
 two good rea-sons why I ought to stay. 'Cause I }

Em A7 Em A7 G

love to live so plea-sant - ly, — live this life of lux - u - ry, — laz - ing on a

To Coda ⊕

B Em Em/D C#m7(b5) C Em Em/D C#m7(b5) C

sun-ny af - ter noon. — In the sum-mer - time. —

Em Em/D C#m7(b5) C Em Em/D C#m7(b5) C

In the sum-mer - time.

Em/B A G F#7sus4 Em6 A9

Ev-'ry-thing seems fine. 2. My girl - friend's gone off with my car and

Em6 A9 Em/B B7/A G F#7sus4

gone back to her ma and pa. Tell-ing tales of drunk - en-ness and cru - el -

Em6 A9 Em6 A9

- ty. And now I'm sit - ting here, sip - ping at my ice - cold beer,

D.%. al Coda ⊕ *Coda*

Em/B B7/A G F#7b9(sus4)

laz - ing on a sun - ny af - ter - noon..

Em Em/D C#m7(b5) C

Ev-'ry - thing - is fine — be - cause it's the

Play 3 times ad lib.

Em Em/D C#m7(b5) C Em Em/D C#m7(b5) C

sum-mer - time. —

I don't care a-bout a dog-gone thing.

Em Em/D C#m7(b5) C Em/B A G F#7sus4

I just got this ice-cold beer.

Ev - 'ry - thing — seems fine in the

Em Em/D C#m7(b5) C Em/B A G F#7sus4

sum-mer - time. —

No - thing seems to mat-ter.

Em Em/D C#m7(b5) C Em/B A G F#7sus4 Em Em6

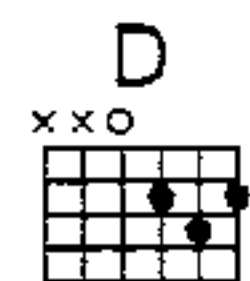
Repeat ad lib.

Saxophone

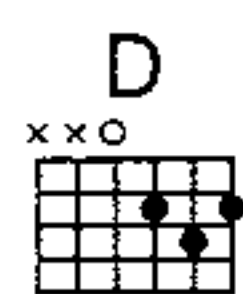
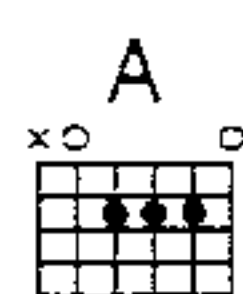
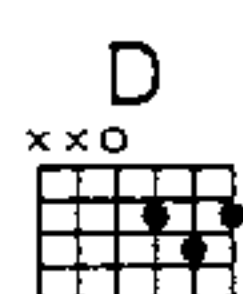
I'M LEFT, YOU'RE RIGHT, SHE'S GONE

Words and Music by
Stanley A. Kesler and William E. Taylor

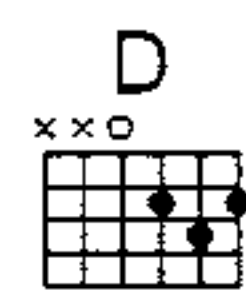
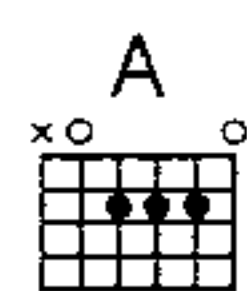
♩ = 128



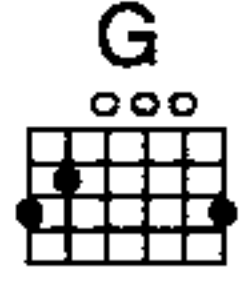
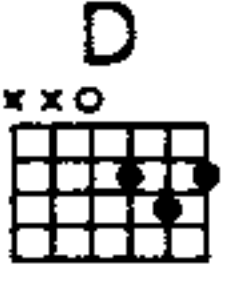
1. You're



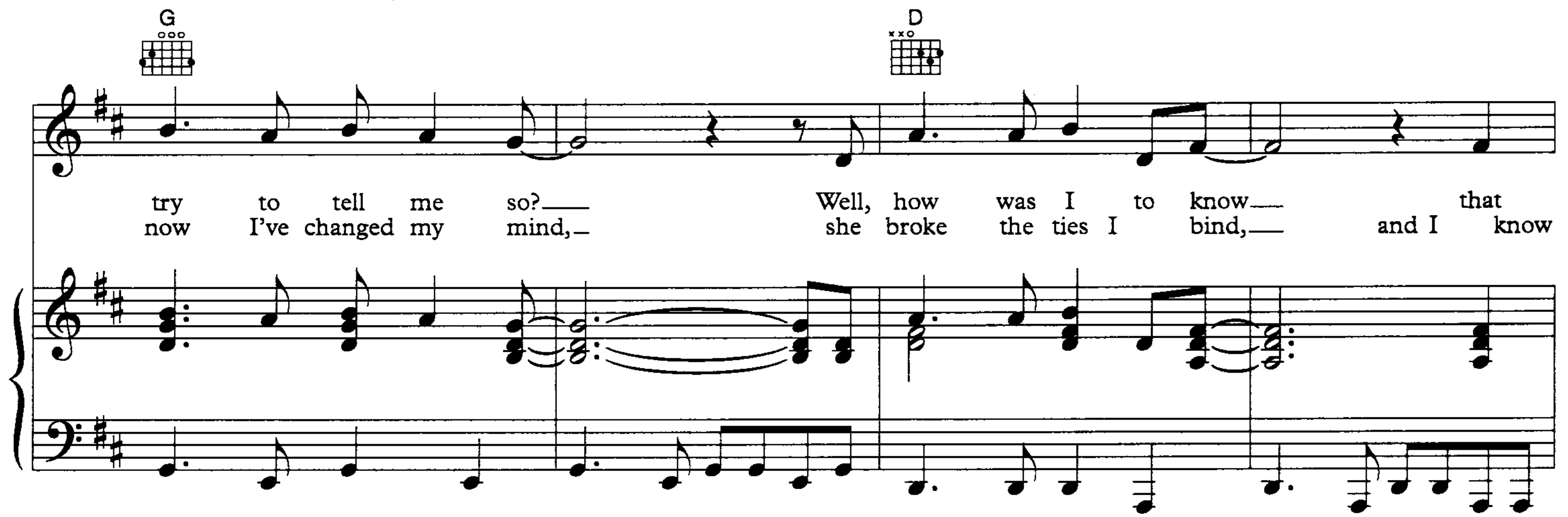
(2.) right, told I'm me left, all she's a - gone. long, You're_ you're_



right, right, I'm I'm left left, all was a - lone. — so wrong. — Why_ But_

G  D 


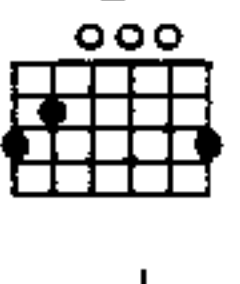
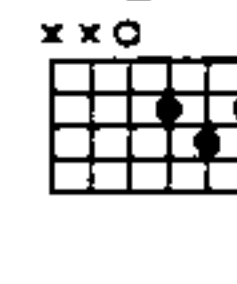
try to tell me so?— Well, how was I to know— and that
 now I've changed my mind,— she broke the ties I bind,— and I know



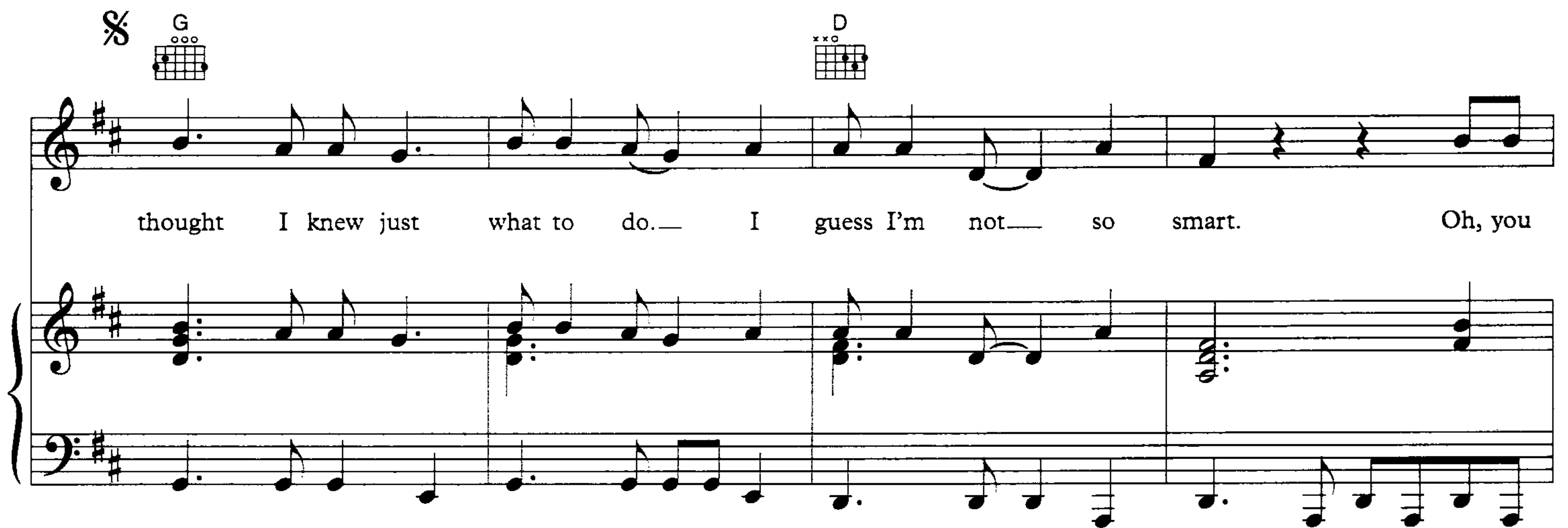
A  G  D  1. 2.

she was not the one for me? 2. You— Well I
 that she nev - er cared for me?



 G  D 

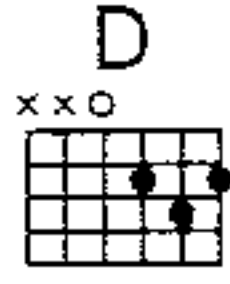
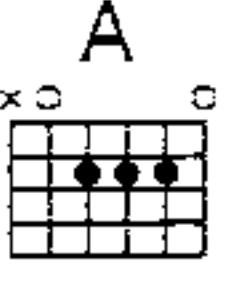
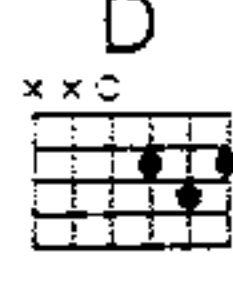
thought I knew just what to do.— I guess I'm not— so smart. Oh, you



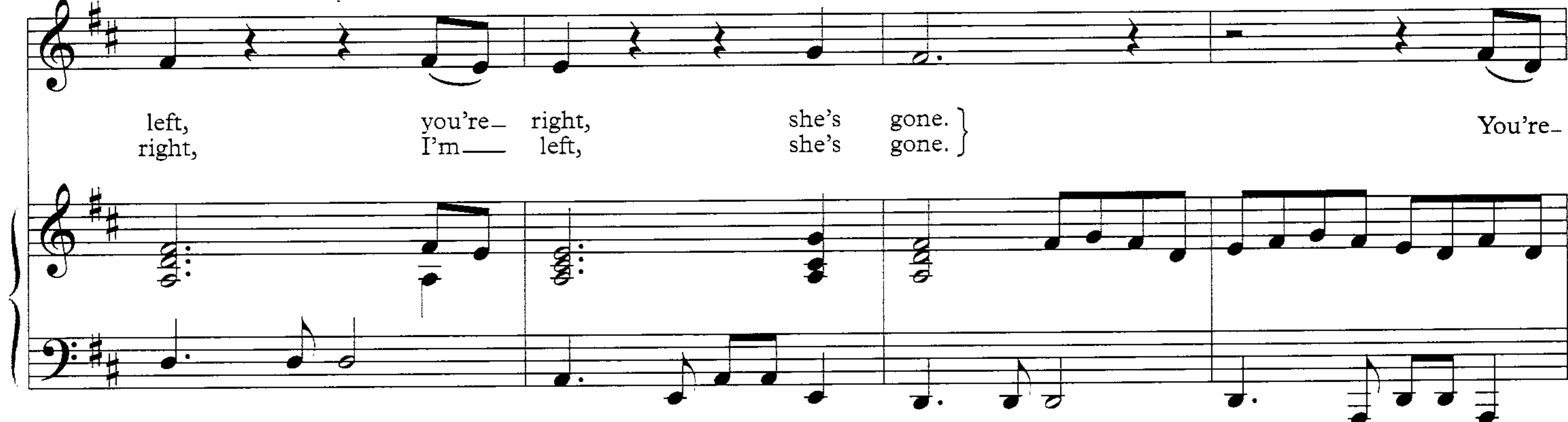
G  D  A 

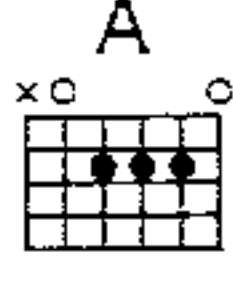
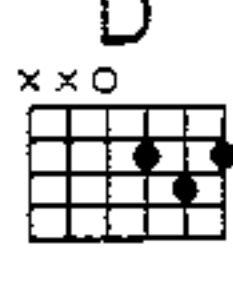
try to tell me all a - long,— she'd on - ly break my heart. { I'm—
 You're—




D  A  D 

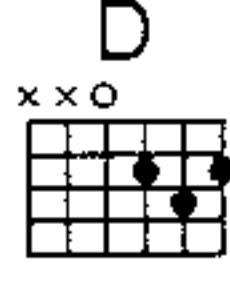
left, right, you're— right, she's gone. } You're—
 right, I'm— left, she's gone. }



A  D 

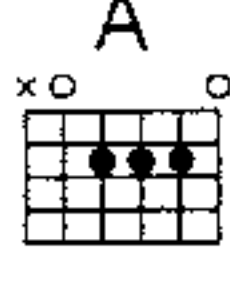
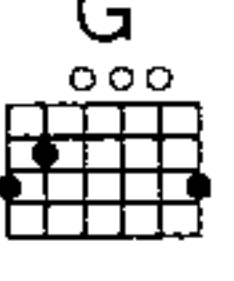
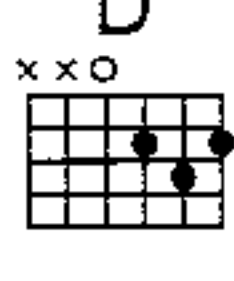
right, I'm— left all a - lone.— She's




G  D 

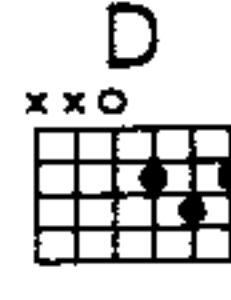
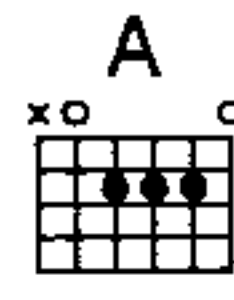
gone, I know not where,— but now I just don't care,— for



A  G  D  *To Coda* ⊕

now I have fall - en— for you.

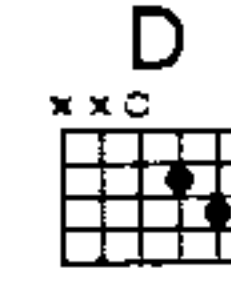
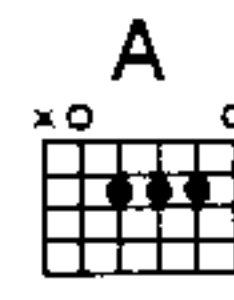




Guitar

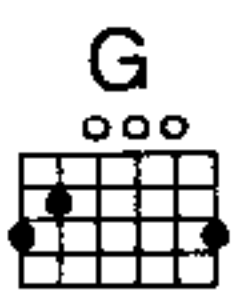
8vb

The first system of music features a guitar part on a single staff and a piano accompaniment on a grand staff. The guitar part begins with a D major chord and is marked with 'Guitar'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A dashed line labeled '8vb' indicates an octave transposition for the guitar part.

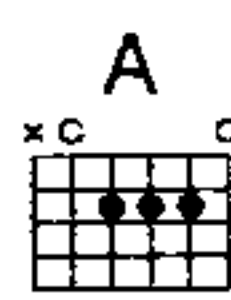


loco

The second system continues the piece. The guitar part is marked 'loco' and features a melodic line. The piano accompaniment remains consistent with the first system. The system concludes with a double bar line and a repeat sign.

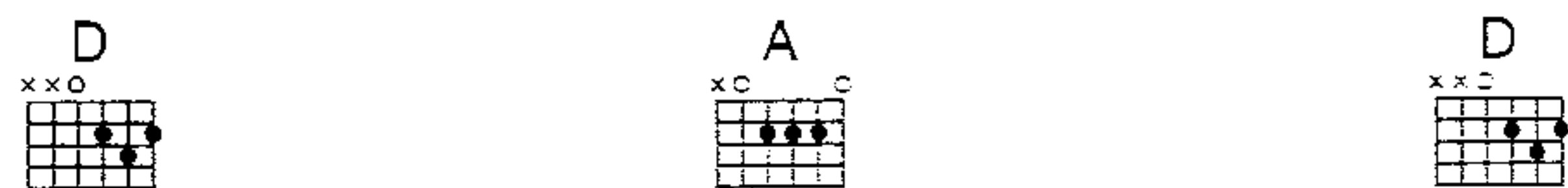


The third system shows the guitar part with a G major chord and a melodic line. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a repeat sign.



If

The fourth system features the guitar part with an A major chord, a G major chord, and a D major chord. The piano accompaniment continues. The system concludes with a double bar line and a repeat sign. The word 'If' is written below the guitar staff.



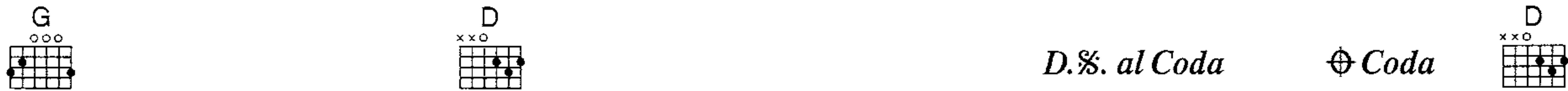
you for - give me now, I'd - make it up



some - how. — So hap - py we will be —



— in our home for two or three. — And I'll soon for -



- get her now — I know. Well, I

⊕ Coda you.

SEXBOMB

Words and Music by
Mousse T. and Errol Rennalls

♩ = 122

Capo 1 N.C. G#m7 G#m(maj7) G#m G#m(maj7) G#m7 G#m(maj7) G#m

Spoken vocal ad lib.

1. G#m(maj7) 2. D# G#m

Lis-ten to this_ 1. Spy on me, ba - by, you_ (2.) don't get me wrong, ain't gon - na

C#m7 G#m D#

sa - tel - lite, _ if you ev - er see me move through the night._
do you no harm, this bomb's for lov - ing, you can shoot it far._

G#m C#m7 G#m D# G#m

Ain't gon - na fire, — shoot me right, — I'm gon - na like the way you fight.
 I'm your main tar - get, come and help me ig - nite, — love - struck, hold - ing you tight.

C#m7

— (And I love the way you fight) Now you found the se - cret code — I use, — to
 — (Hold me tight, dar - lin') Make me ex - plode al - though — you know, the

G#m D# G#m

wash a - way — my lone - ly blues. — So I can't de - ny or lie —
 route to go — to sex — me slow, — And yes I must re - act to claims

C#m7 G#m D# G#m

— 'cause you're the on - ly one to make me fly. — (You know what you are, you are a) Sex -
 — of those who say — that you are not all that. —

G#m C#m7 G#m

- bomb, sex - bomb, you're a sex - bomb, you can give it to me when I

D# G#m C#m7

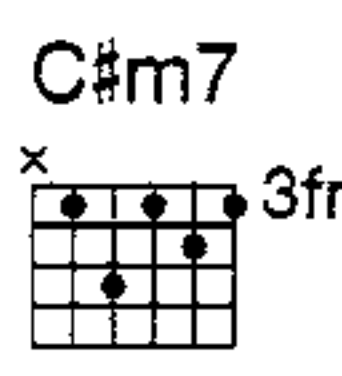
need to come a - long. Sex - bomb, sex - bomb, you're my sex - bomb, and

G#m D# G#m 1. G#m7 G#m(maj7) G#m

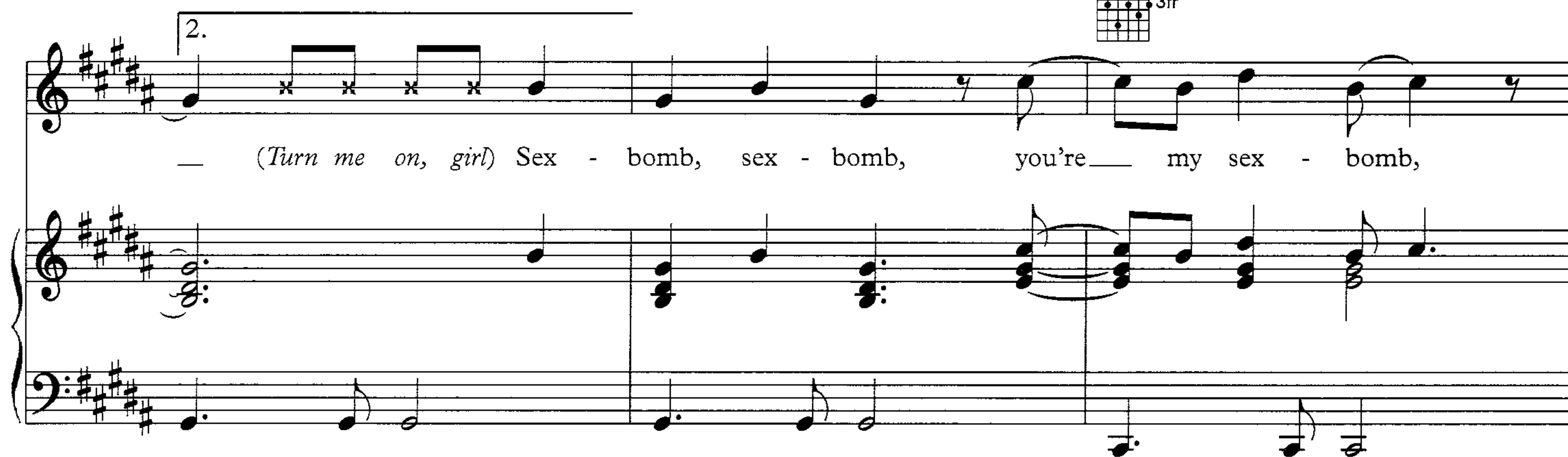
ba - by you can turn me on. (Ba-by you can turn me on.)

G#m(maj7) G#m7 G#m(maj7) G#m D#

You know what you're do-ing to me, don't you? Ha ha ha, I know you do.) 2. Now

2.  C#m7 3fr

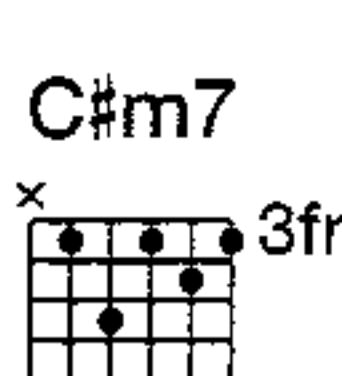
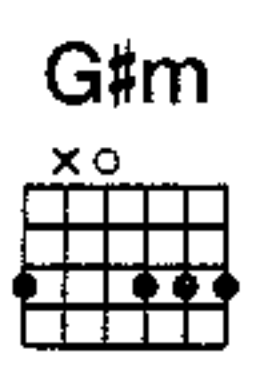
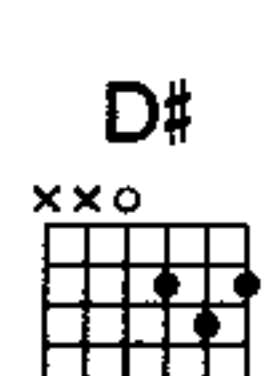

(Turn me on, girl) Sex - bomb, sex - bomb, you're my sex - bomb,



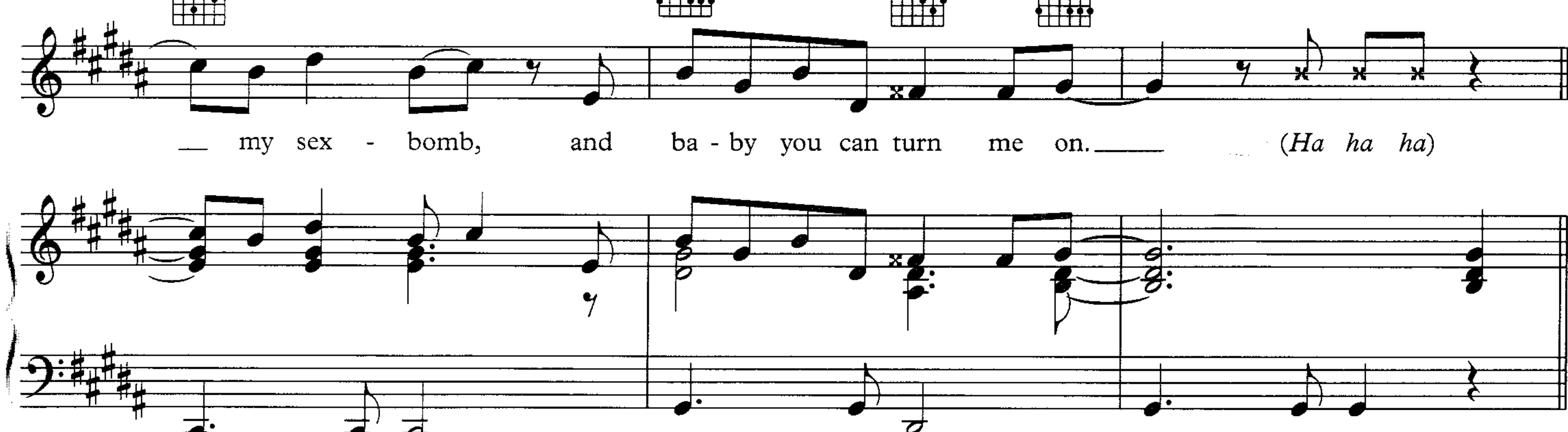
 G#m  D#  G#m

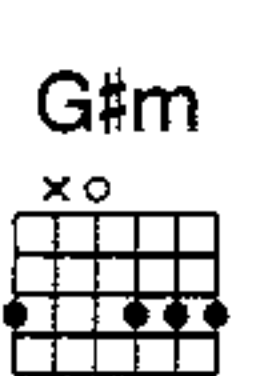
you can give it to me when I need to come a-long. Sex - bomb, sex - bomb, you're



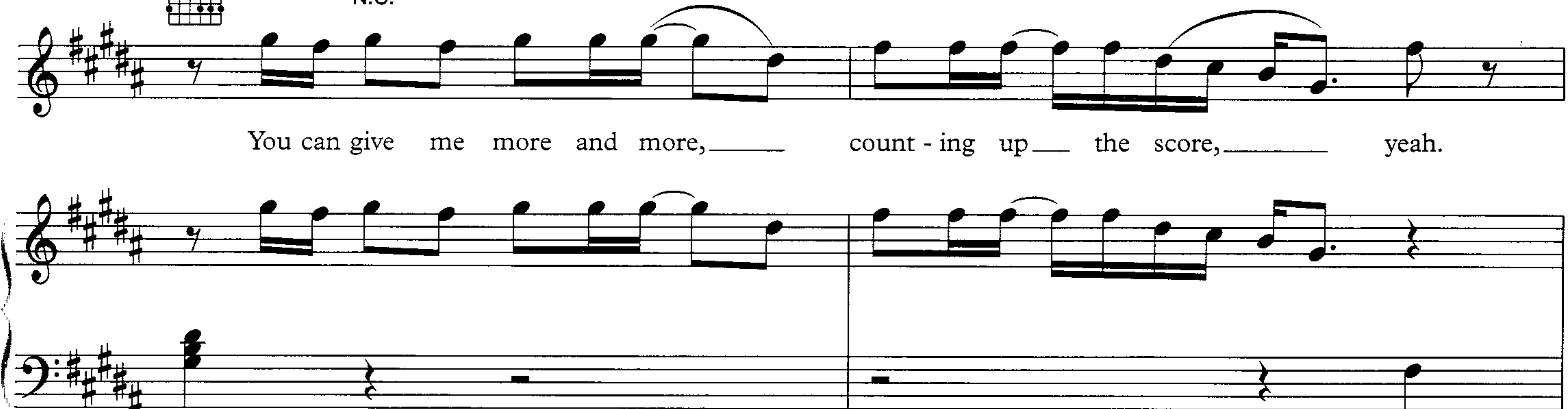
 C#m7 3fr  G#m  D#  G#m

my sex - bomb, and ba - by you can turn me on. (Ha ha ha)



 G#m N.C.

You can give me more and more, count - ing up the score, yeah.



G#m N.C. G#m N.C.

You can turn me up-side down and in-side out. — You can make me feel the

G#m D# G#m

real deal and I can give it to you a-ny time be-cause you're mine, ow!

G#m C#m7 3fr G#m

Ouch!

D# G#m C#m7 3fr

Sex-bomb,

G#m D# G#m Am A#m G7#5 Cm

oh, — ba - by. Sex - bomb, sex - bomb, you're

Fm7 Cm G

— my sex - bomb, and you can give it to me when I need to be turned on. Sex -

Cm Fm7 Cm G Cm

- bomb, sex - bomb, you're — my sex - bomb, and ba - by you can turn me on, —

ad lib. from 2nd time

G Cm

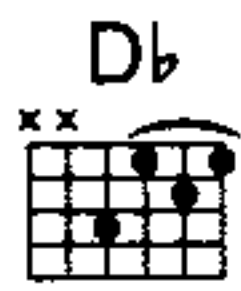
— turn me on, and ba - by you can turn me on, — turn me on, —

1-3. 4. N.C.

YOU NEED LOVE LIKE I DO (DON'T YOU)

Words and Music by
Norman Whitfield and Barrett Strong

♩ = 108



(MALE) Well, well, well.

Dbm7

Seems like it was on - ly yes - ter - day, (yeah) oh, when my

ma-ma told me, "Don't fall in love— with the first girl that comes your way," She was

pret - ty and nice— but I took her ad - vice— and passed her by.— (Yeah.)

8vb *loco*

Years had passed— and don't look like love's gon - na give me a se - cond try.— (FEMALE) Boy, the look—

8vb *loco*

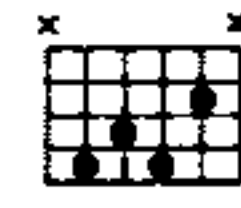
— on your face— tells me you un - der - stand, — (yeah) could it be— your love li - like mine,—

8vb *loco* *8vb*

needs a help - in' hand.— Whey!— (M/F) You need love— like I do, don't you? I can tell—

loco *8vb* *loco*

D \flat 7



— by the way you look when I'm look-in' at you.— (Check it girl.) (F) I know it ain't fit and pro - per for a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes markings for *8vb* and *loco*. The key signature has three flats, and the time signature is 7/8.

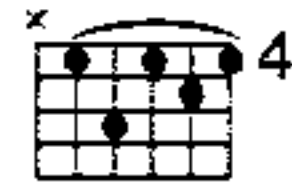
girl to talk— this way,— but I can't cope— with this lone - li - ness,— not one more dog-gone day.—

The second system continues the vocal and piano parts. The piano accompaniment maintains a consistent rhythmic pattern with the *loco* marking.

Ev-'ry day— has been an up-hill climb— to keep-in' my hopes a - float.— Judg-in' by— your si - lence boy,— you

The third system shows the vocal line and piano accompaniment. The piano part continues with the *loco* technique.

D \flat m7



must be in— the same boat ??? ??? ??? ??? (MF) You need love— like I do don't you? I can tell—

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes a *loco* marking. The key signature remains three flats.

— by the way you look when I'm look-in' at you. You need love— like I do don't...

8vb *loco* *8vb*

it seems— like I'm look-in' in the mir-ror when I'm look-in' at you. (M) I can't be-gin-

loco *8vb* *loco*

— to tell— how ma-ny nights I've sat all lone - ly. Come on, tell— me girl,— has it ev-er hap-pened to—

8vb *loco* *8vb*

— you? (Yeah) I'm gon-na tell you some-thing and be-lieve me it ain't no — joke. — My

loco *8vb* *loco*

D \flat 7



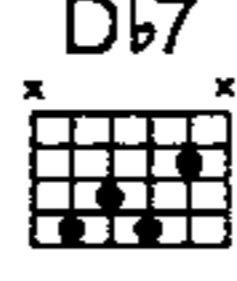
love life is just— like a sink-ing — boat. (Yeah) I can un- der - stand— a per - son be-ing with-out

gub. *loco* *gub.*

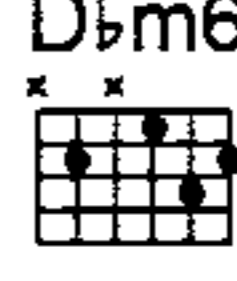
mo-ney, but there sure— ain't a rea - son for a per-son to be— with-out — love. (F) Lis-ten to me now.

I'm a girl— and you're— a guy. — (Yes— it's true.—) Come on, let's— give love— a try.—

D \flat 7

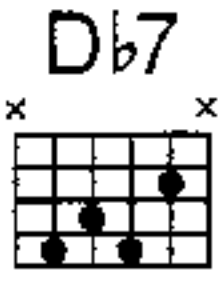


D \flat m6



(Ha— ha.) (Yeah.) Dad-dy. (M/F) You need love— like I do don't you? I can tell—

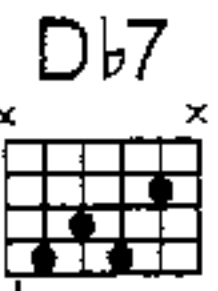
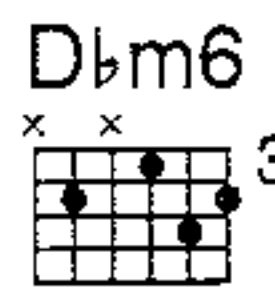
loco



Musical staff with notes and rests.

by the way you look when I'm look-in' at you. (F) Find-in' true love is a dream that ev -

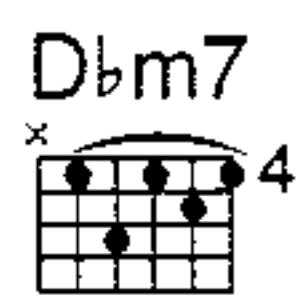
Piano accompaniment for the first system.



Musical staff with notes and rests.

- 'ry-one wants to come true. (M) Can't you see— it's up— to us to make this dream come true.——

Piano accompaniment for the second system.



Musical staff with notes and rests.

(M/F) You need love— like I do don't you? I can tell—— by the way you look when I'm look-in' at

Piano accompaniment for the third system, including '8vb' and 'loco' markings.

Musical staff with notes and rests.

you. You need love— like I do don't you? Well, it seems—

Piano accompaniment for the fourth system, including 'loco' and '8vb' markings.

— like I'm look-in' in the mir-ror when I'm look-in' at you.

sub *loco*

Ab

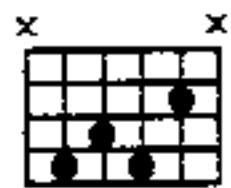
(M) Ain't it true.— (F) Ain't it true.— (M) Ain't it true.— (F) Ain't it' true. (M)Ain't it true.—

Ab7 **Ab**

Yes it's true,— true,— true,— true.— Oh,— oh,— oh well,— well,—

— well,— well, well. (F) You need love— too. Ow!

D \flat 7



(M/F) You need love— like I do don't you? I can tell — by the way you look when I'm look-in' at

you. You need love— like I do don't you? Well, it seems—

Free time *ad lib.*

A \flat



Repeat *ad lib.* to fade

— like I'm look-in' in the mir-ror when I'm look-in' at you. Oh Lord! (M) Ain't it true girl?

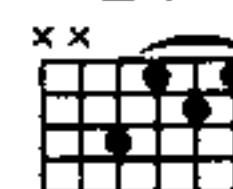
G \flat



D \flat 7



D \flat

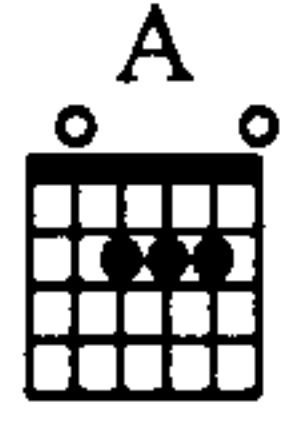


(F) I'm in love,— 'cos I need you. (M) And I need you too. Ow! Uh!

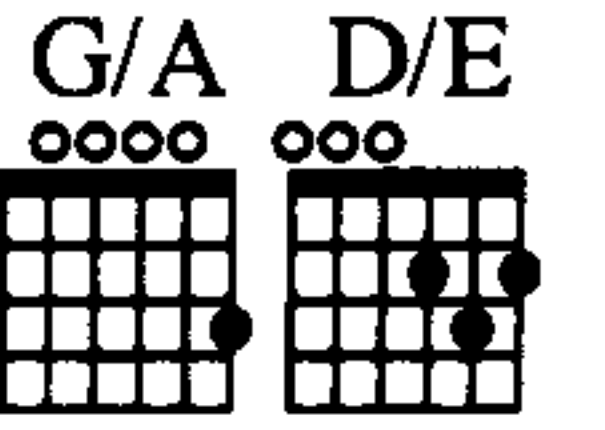
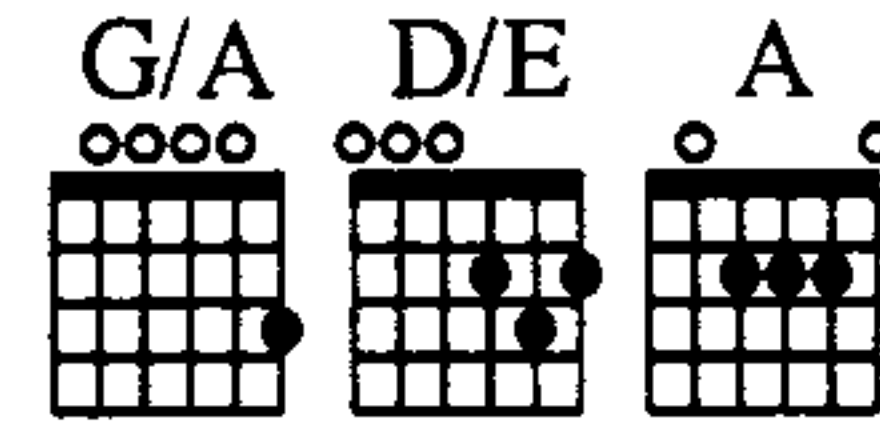
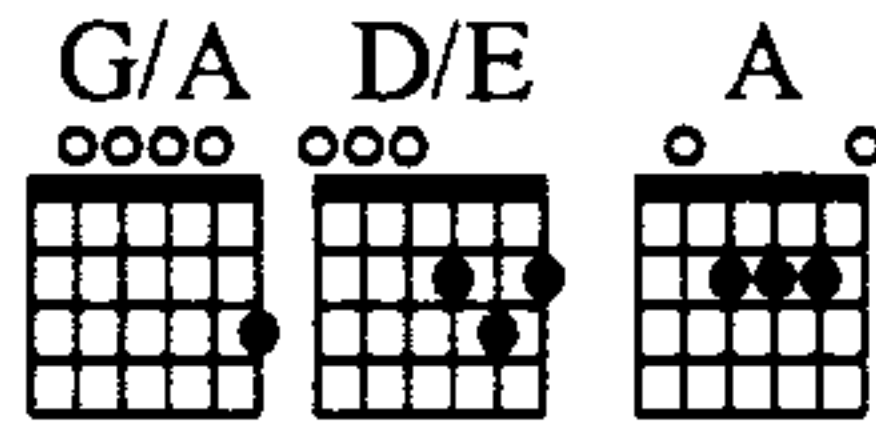
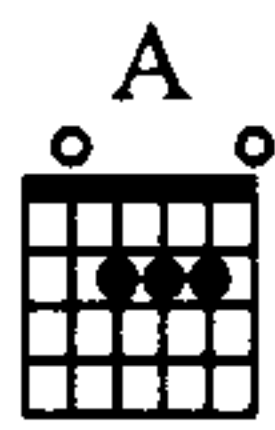
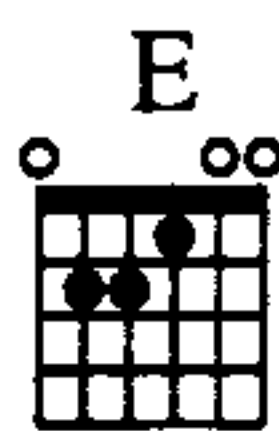
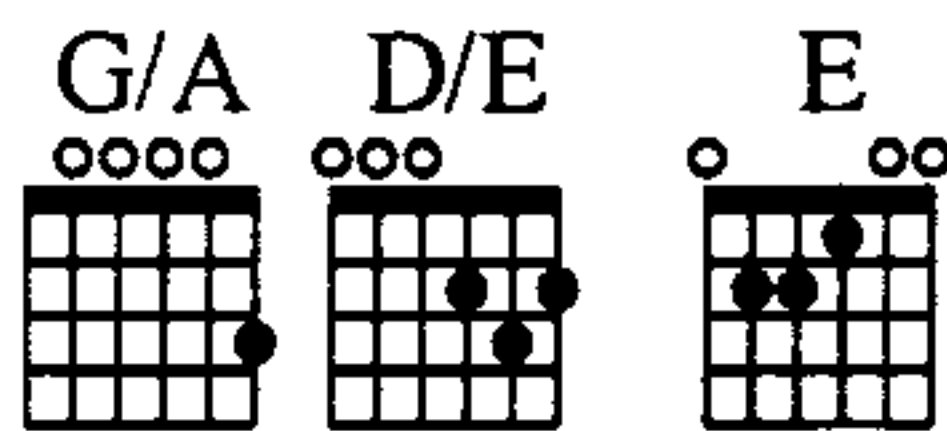
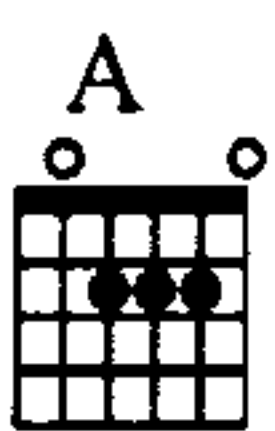
LUST FOR LIFE

Words and Music by
David Bowie and James Osterberg

Moderate Rock (♩ played as $\overset{\frown}{\text{♩}}$)

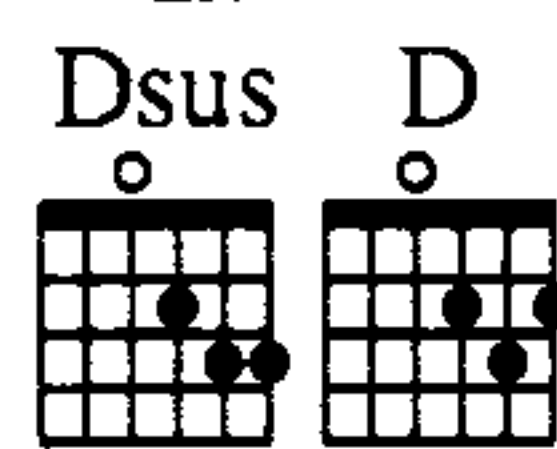


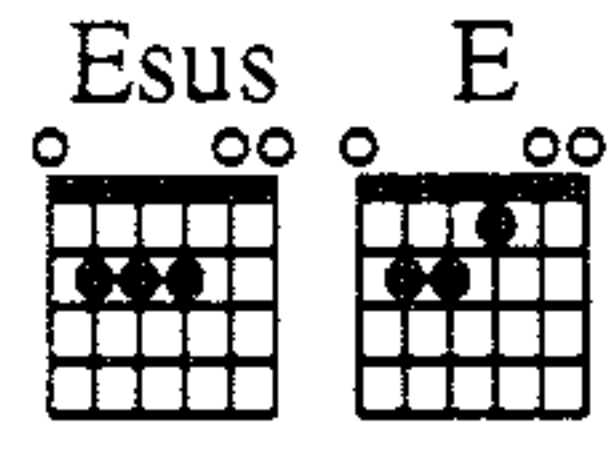
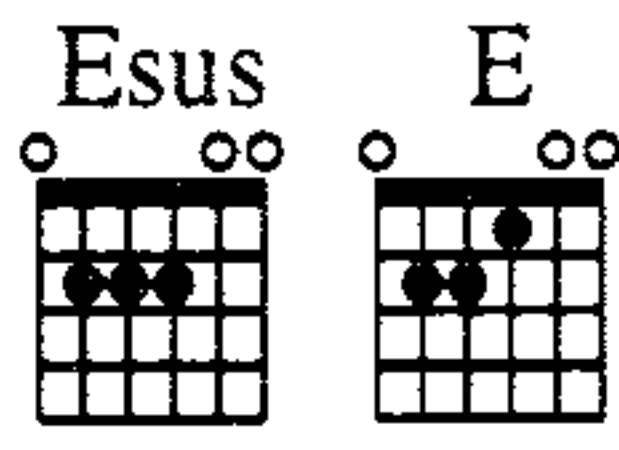
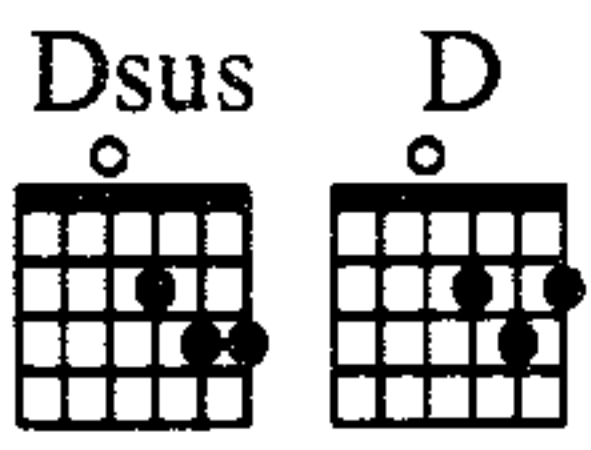
mf

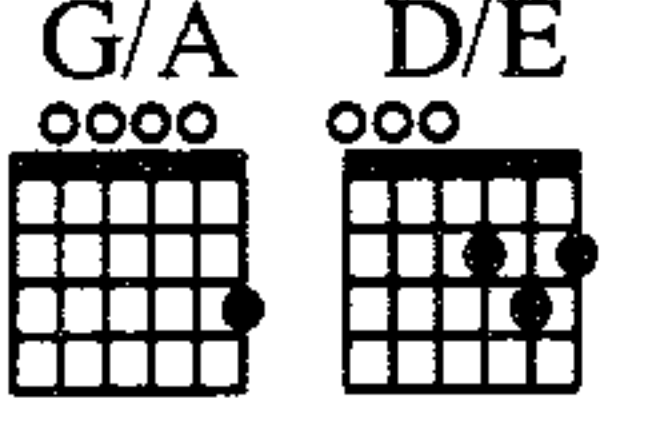
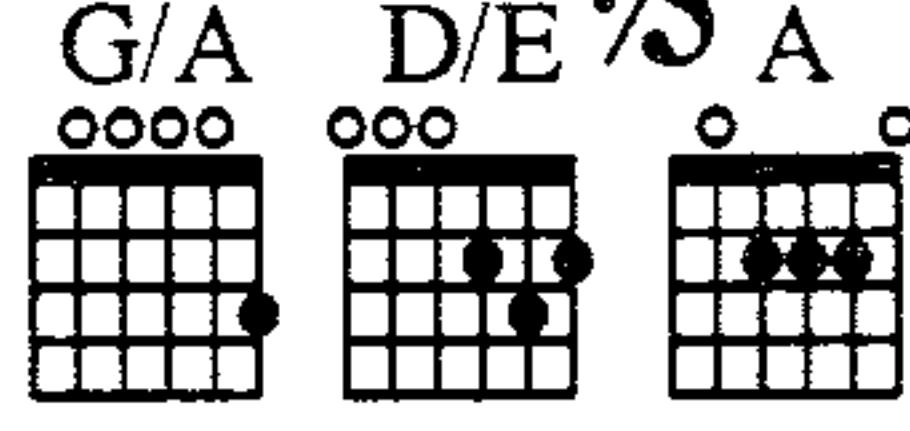
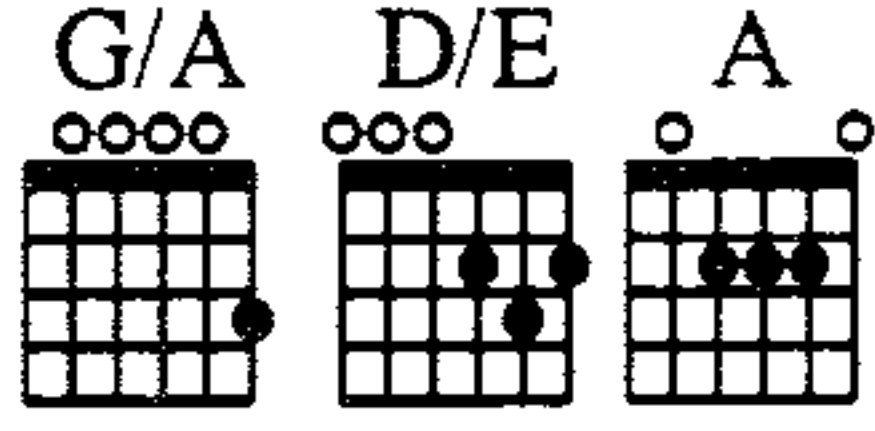
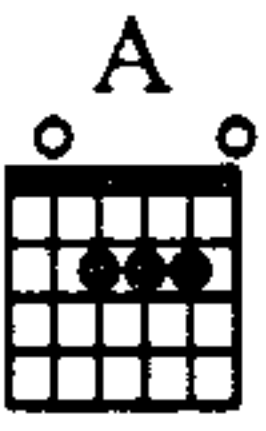
1

2

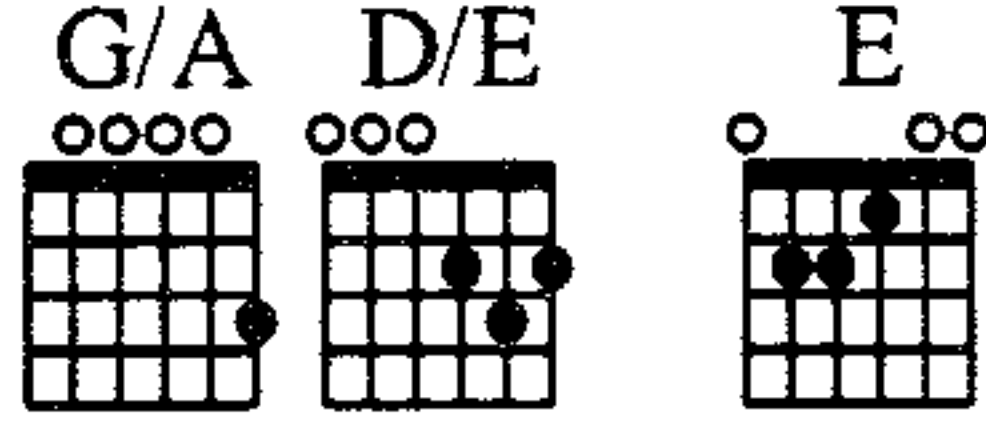
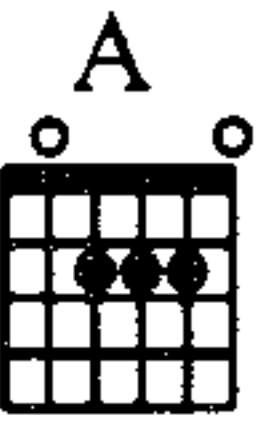




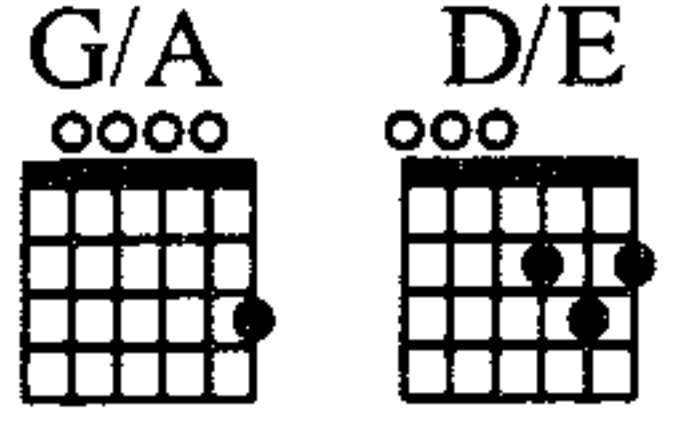
Musical notation for the first system, including treble and bass staves.



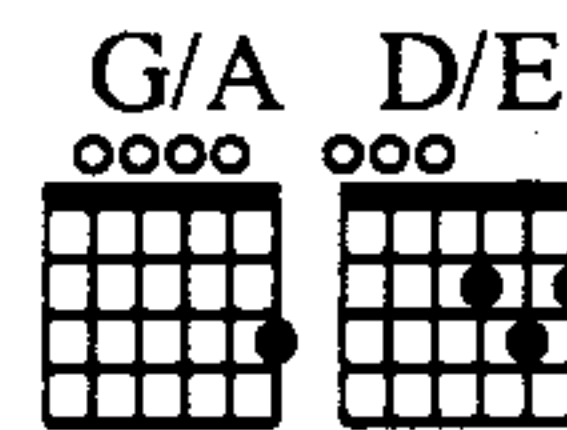
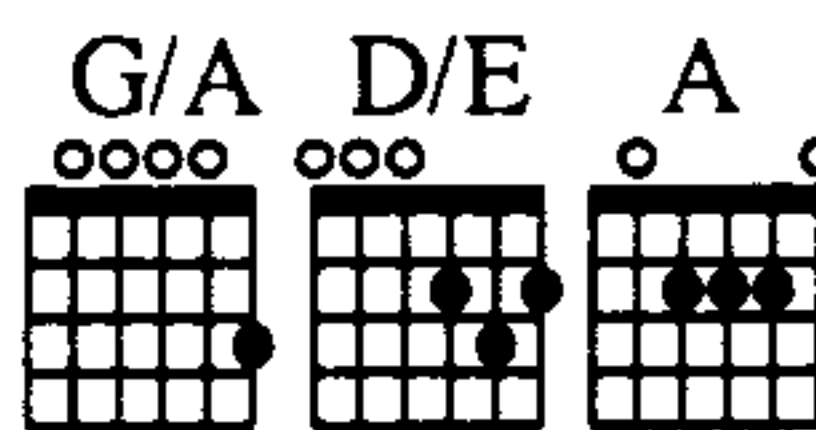
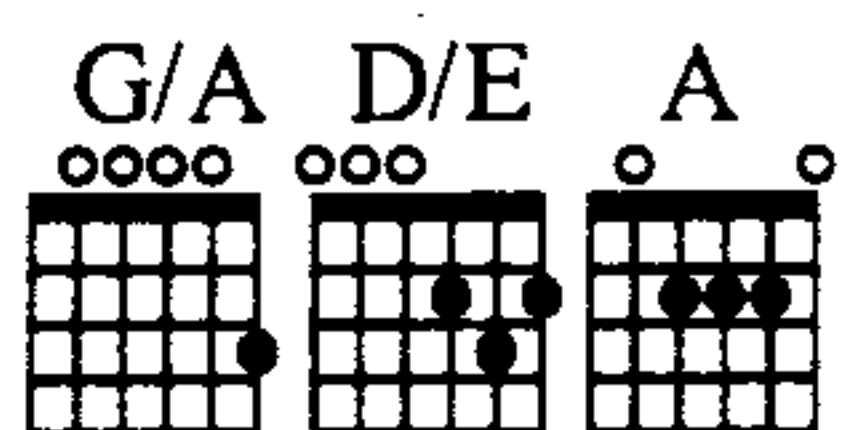
Musical notation for the second system, including lyrics: (% Here comes John-ny Yen- I'm worth a mil-lion in



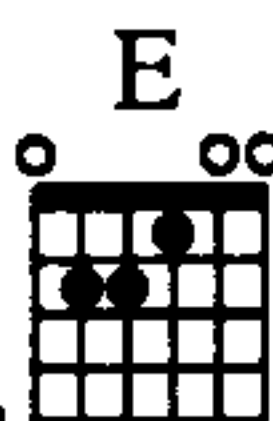
Musical notation for the third system, including lyrics: a-gain priz-es with the liq-uor and drugs with my tor-ture film, and the flesh ma-chine. drive a G. T.O., wear a



Musical notation for the fourth system, including lyrics: He's gon-na do an-oth-er strip tease. un-i-form all on a gov-er-ment loan. Hey man, where'd you get that I'm worth a mil-lion in

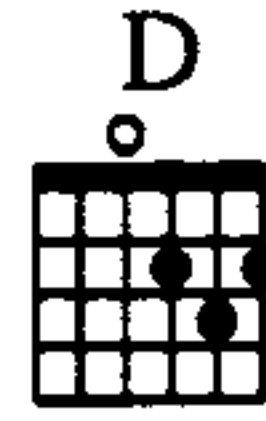
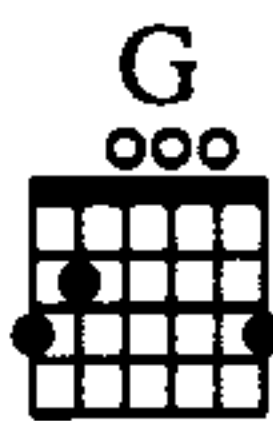


lo - tion. I been hurt-in' since I bought the gim - mick a-bout
 priz - es I'm through sleep-in' on the side - walk, no more
 (%) Your skin starts it - chin' once you buy the gim - mick a-bout

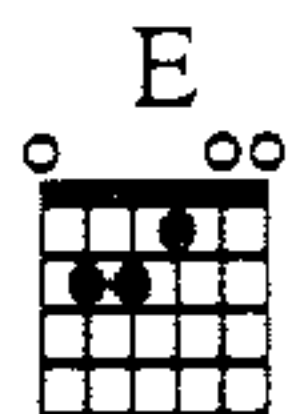


some-thing called love, (%) yeah, some-thing called love. Well,
 beat - in' my brains, no more beat - in' my brains with
 some-thing called love,

that's like hyp - no - tiz - ing chick - ens.
 liq - uor and drugs, with liq - uor and drugs.

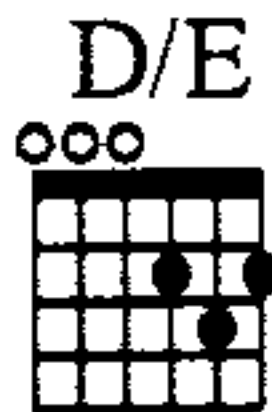
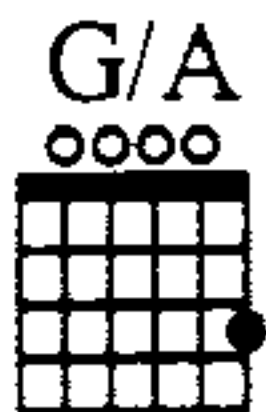
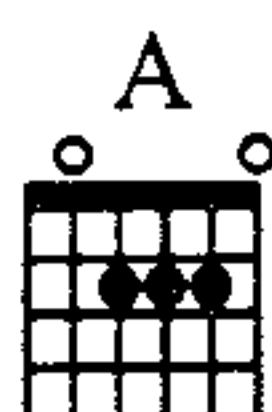


Well, I'm just a mod - ern guy. — Of course I've had it in the



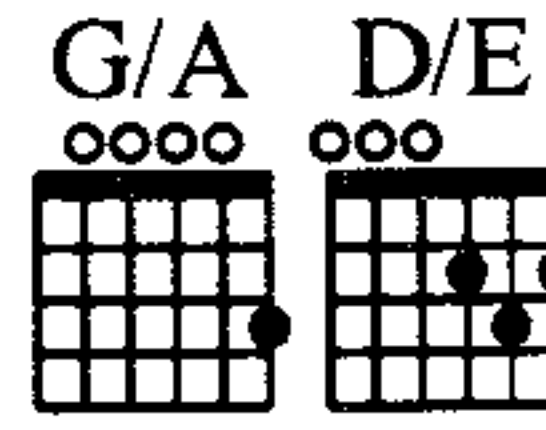
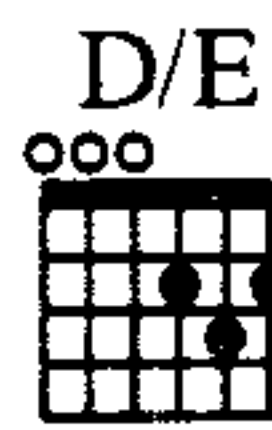
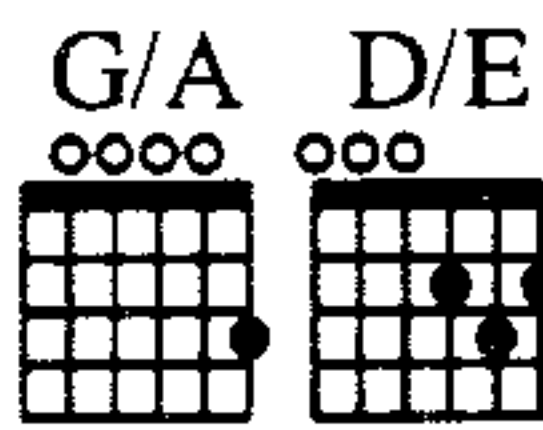
ear be - fore, — 'cause of a lust for life, 'cause a

To Coda ⊕

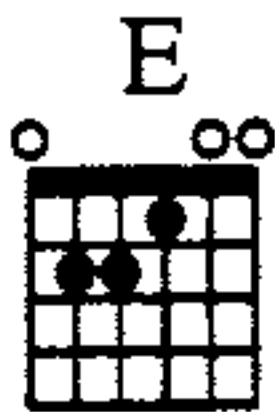
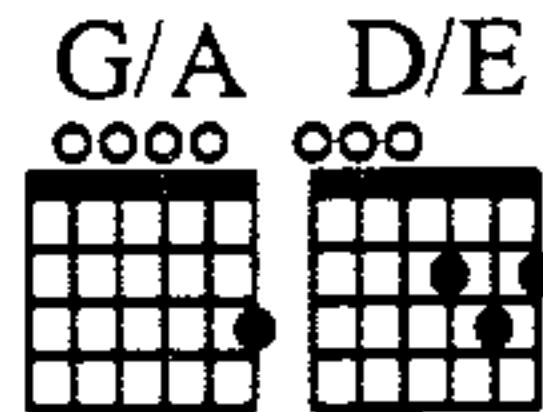
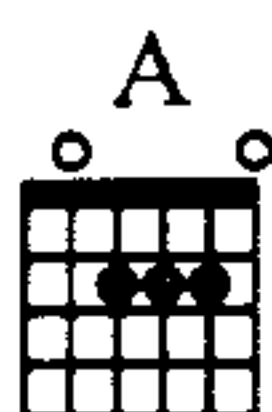


1 no chord

lust for life.

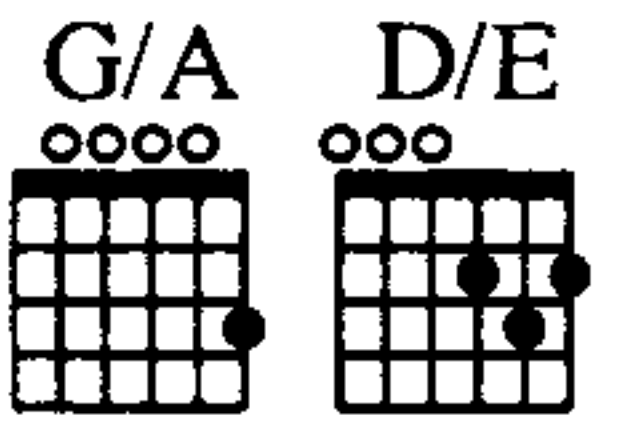
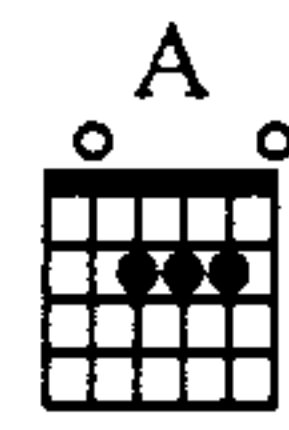


I got a lust for life, —



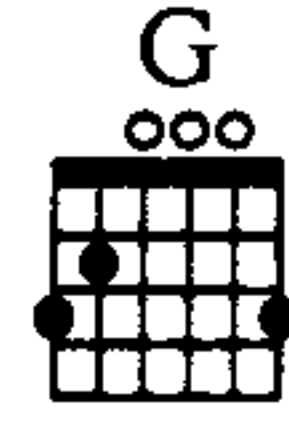
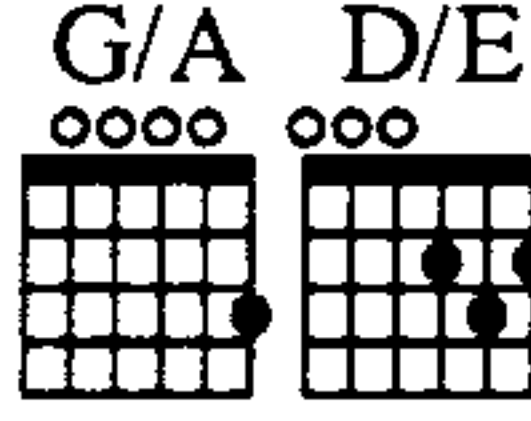
got a lust for life. Oh, a

1



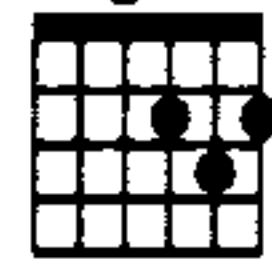
lust for life; oh, a lust for life;

2



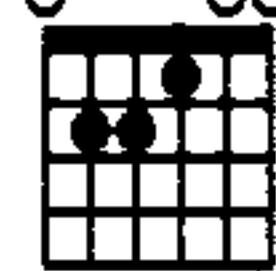
a Well, I'm just a mod-ern guy_

D



Of course I've had it in the

E



ear be - fore 'cause of a lust for life,

D.S. al Coda

A

G/A D/E A

G/A D/E

'cause of a lust for life. Well,

CODA

A

G/A D/E A

G/A D/E A

G/A D/E

I got a lust for life, I got a lust for life. I got a

E

lust for life, got a lust for life. Got a lust for life, yeah,

A

G/A D/E A

G/A D/E

Repeat and Fade

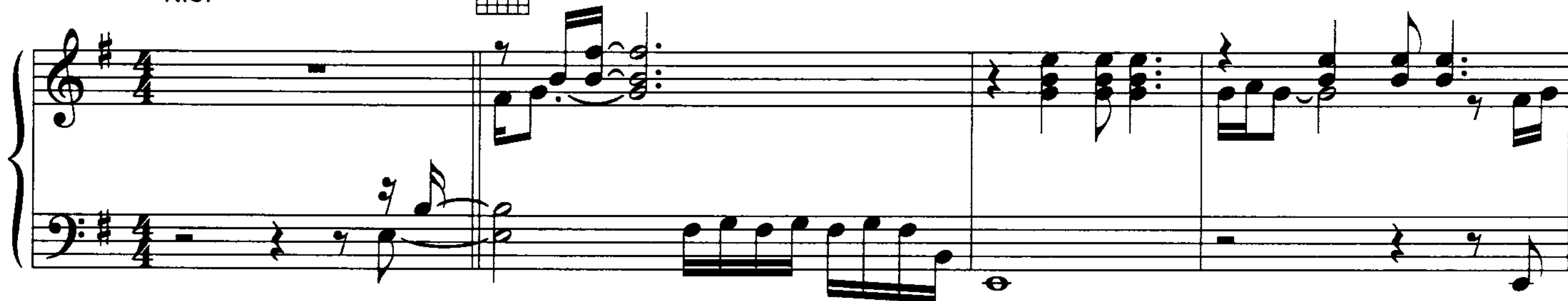
lust for life. I got a lust for life, a lust for life. A

LOOKING OUT MY WINDOW

♩ = 108
N.C.

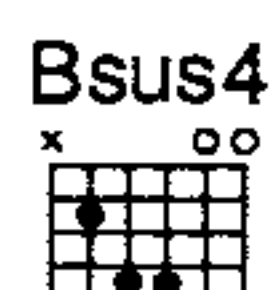
Em9

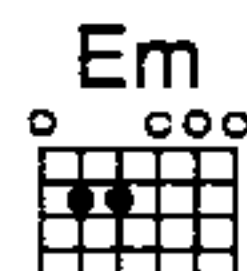

Words and Music by Tom Jones



(Spoken:) Now, peo - ple you know I am,



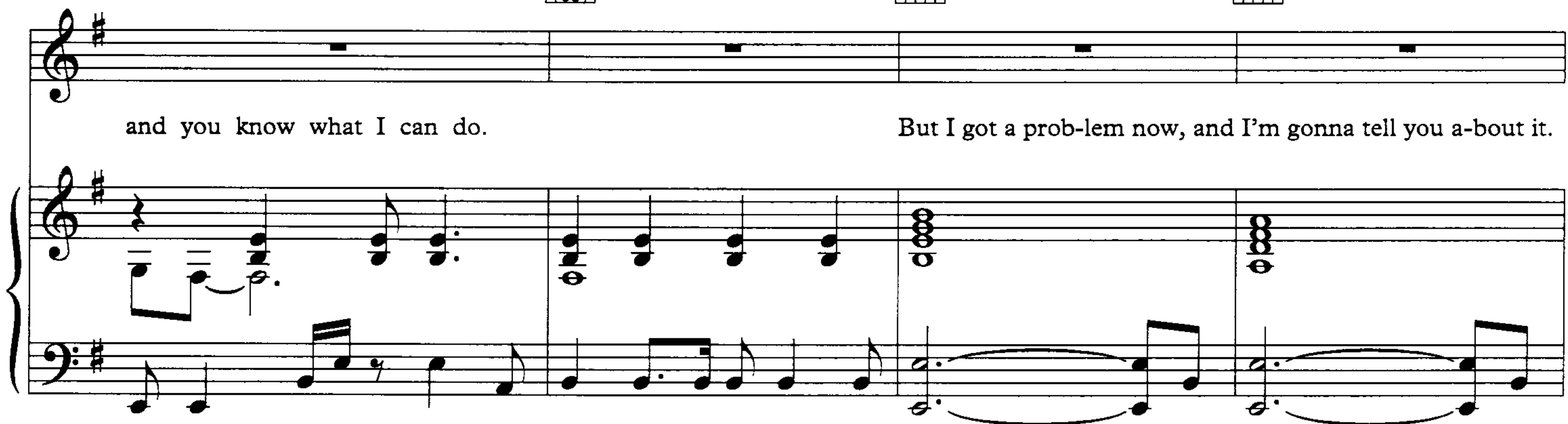
Bsus4


Em


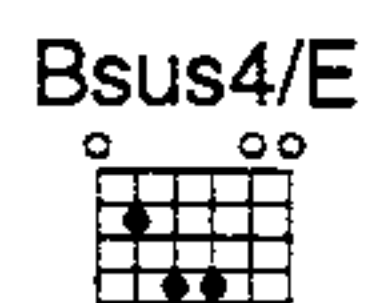
D/E

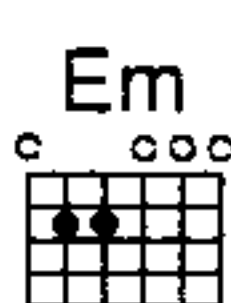

and you know what I can do.

But I got a prob-lem now, and I'm gonna tell you a-bout it.



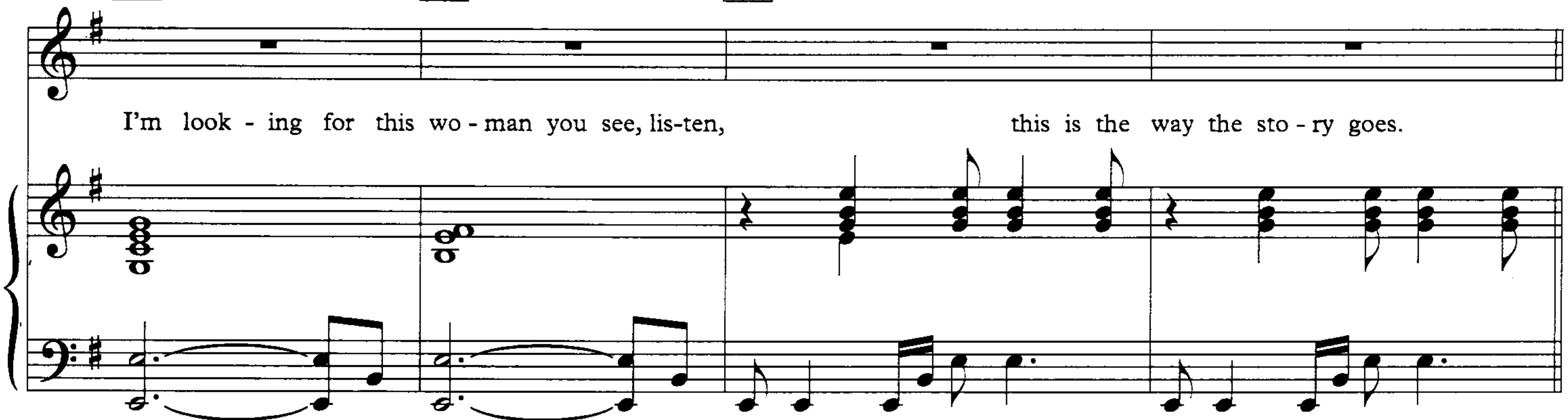
C/E

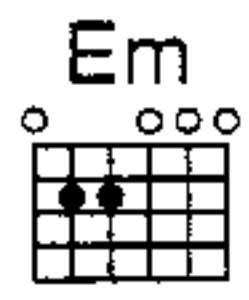

Bsus4/E


Em


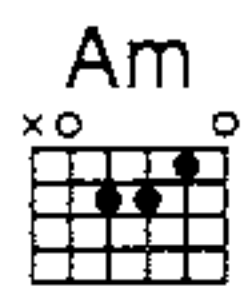
I'm look - ing for this wo - man you see, lis-ten,

this is the way the sto - ry goes.

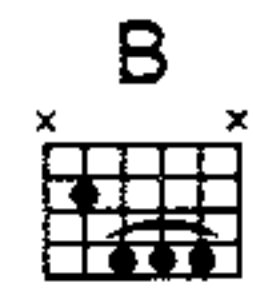
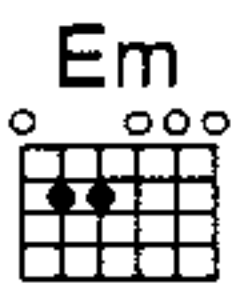




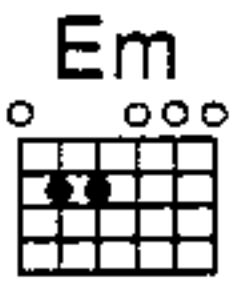
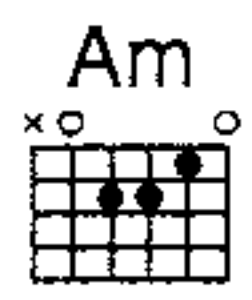
1. Look-ing out my win - dow, — look-ing at the rain, — noth-ing left but sor - row, —
2. Look-ing out my win - dow, — what do I see? — No - bo - dy's cry - ing —



noth-ing left but pain... half as bad as me. — Why'd you go and leave me, — sad, a-lone and blue?
I don't think that they feel — so a-lone and blue.



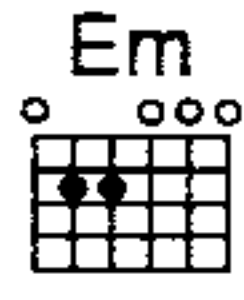
Look-ing out my win - dow, wo-man, trying to find you. } Why did you leave me?
Look-ing out my win - dow, ba - by, trying to find you. }



Why did you grieve — me?



N.C.



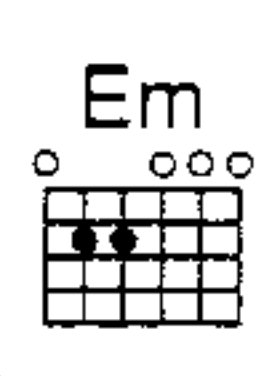
(Spoken:) I'd like to tell you a-bout this lit-tle girl

Drums

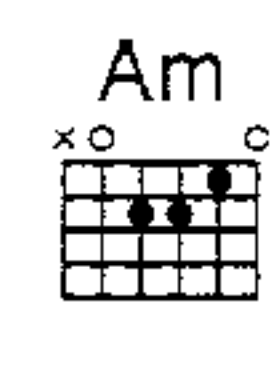
that left me so a - lone and blue. The trou-ble is, if I paint the pic-ture too well, you might fall in love with her too.

She was about five-six, a lit-tle bag of tricks. My mam-ma told me to watch my-self, but I

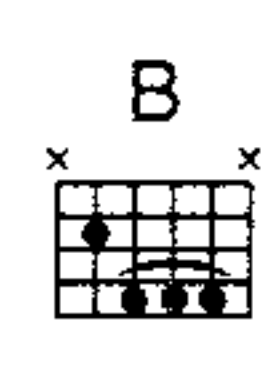
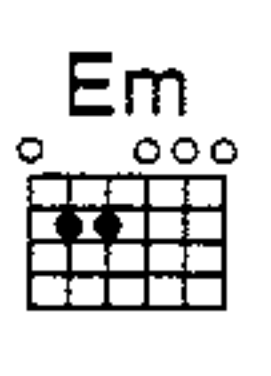
did - n't lis - ten, be - cause for you ba - by, I'd stretch out my arms.



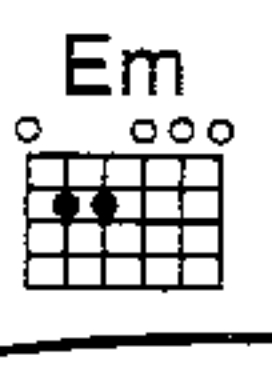
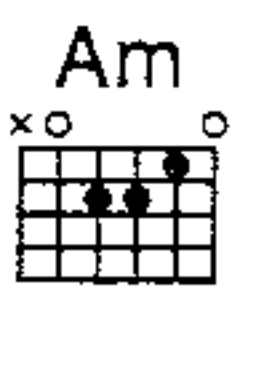
3. Look-ing out my win - dow— down a rail-road track, wait-in' for— that lit-tle brown-eyed girl



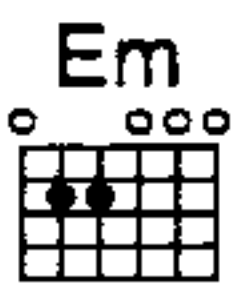
she's com-ing back.— I got-ta hear that whis-tle blow-ing down the line,—



come on back girl,— to be mine,— all mine. Why did— you leave—



— me? Why did you grieve— me?



Oh, _____ ba - by come on

1, 2, 3.

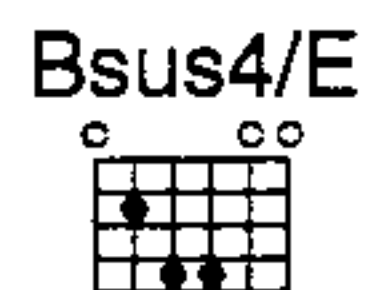
Repeat ad lib.

home, - I'm so in love. _____

4.



Come on home, - come on home - ba - by, come on home - ba -



- by, come on - home - ba - by - to me. _____

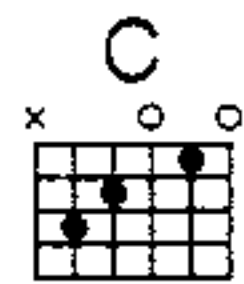
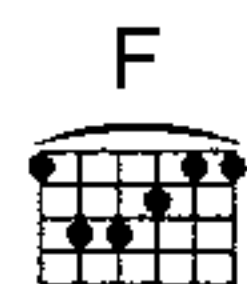
LITTLE GREEN BAG

Words and Music by
Hans Bouwens and Jan Visser

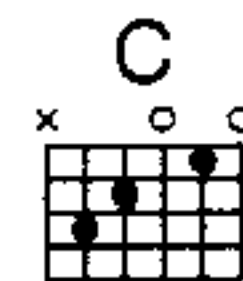
♩ = 100



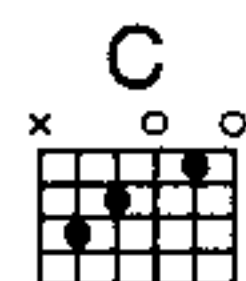
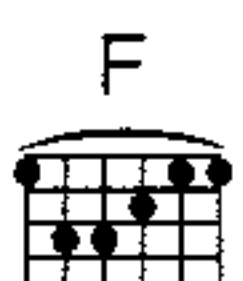
Piano introduction for the first system, consisting of two staves (treble and bass clef) in 4/4 time, featuring a steady eighth-note accompaniment.



Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "Look-ing back on the track for a lit-tle green bag.— I got-ta find just a kind I'm". The piano accompaniment continues with the same eighth-note pattern.



Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "los-ing my mind.— Out-ta sight in the night, out-ta sight in the day,—". The piano accompaniment continues with the same eighth-note pattern.



Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "look-ing back on the track gon-na do it my way.— Out-ta sight in the night, out-ta sight in the day,—". The piano accompaniment continues with the same eighth-note pattern.

look-ing back on the track, gon-na do it my way.— Look-ing back.

Looking for some hap-pi-ness, but there-

— is on - ly lone - li - ness - to find. — Jump to the

left, — turn - to the right, — look-ing up - stairs — look-ing be - hind.

To Coda ⊕

F  C7 

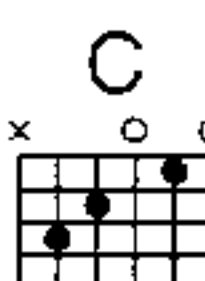

Guitar




Bb7  Dm  Eb  C  D.%. al Coda



⊕ Coda

C  F 

Look-ing back on the track for a

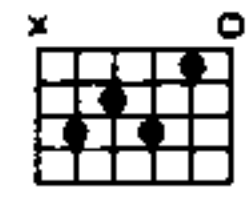


C  F 

lit-tle green bag,— got-ta find just the kind or los-ing my mind.—

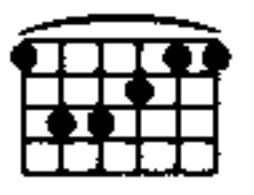


C7

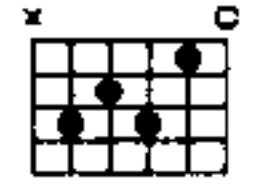


Out-ta sight in the night, out-ta sight in the day, — look-ing back on the track, gon-na

F



C7



do it my way. — Look-ing back on the track for a lit-tle green bag. —

F

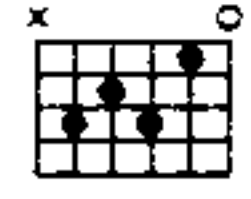


I got to find just the kind — or I'm los - ing my mind. — Al - right. —

F



C7



Look-ing for some hap-pi - ness — but there — is on-ly lone-li-ness — to find. —

B \flat 7 Dm

Jump- to the left, turn- to the right, look - ing up -

E \flat C7 F

- stairs, look - ing be - hind. Ba ba da da dah- dah dah dah.

C7

Ba ba ba ba ba ba ba da ba ba da da. Doo doo doo

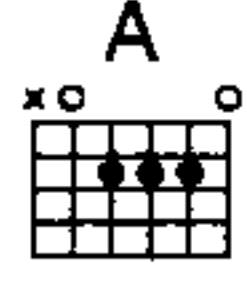
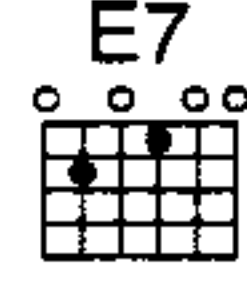
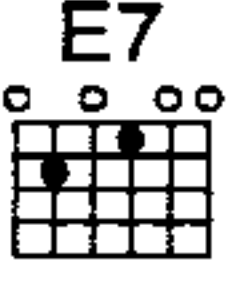
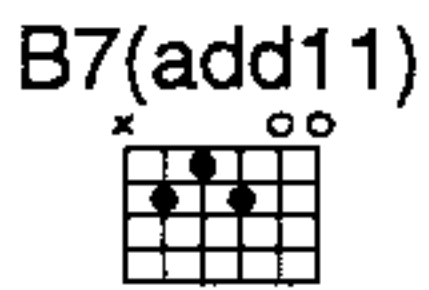
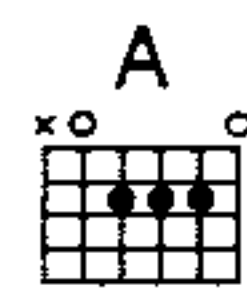
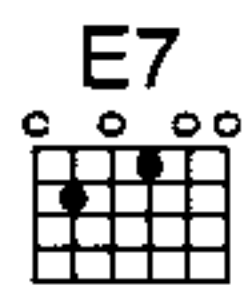
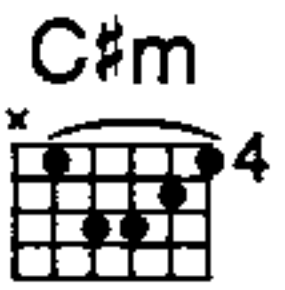
B \flat 7 Dm E \flat C7

du du du du du du du du di do di do di do di do. Look- ing be - hind. *Repeat ad lib. to fade*

SHE DRIVES ME CRAZY

Words and Music by
David Steele and Roland Gift

♩ = 108

1. I can't help the way I feel, —
2. I can't get a - ny rest, —

things you do — don't seem so — real. — Mmm-
peo - ple say — I'm ob - sessed. —

E7 C#m Am6/C E7 C#m Am6/C

— tell me what you've got in mind,— 'cause we're run-ning out of time.—
 — Ev-'ry thing you say is lies,— but to me there's no sur-prise.—

E7 C#m Am6/C E7 C#m D9

Won't you ev - er set me free,— this wait-ing 'round is kill - ing me.— } She
 What I have— for you is true,— things go wrong, they al - ways do.— }

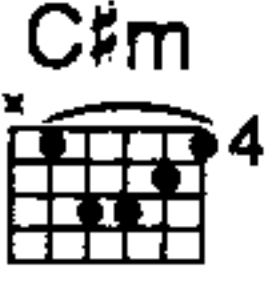
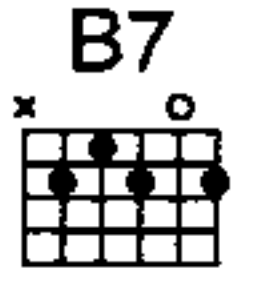
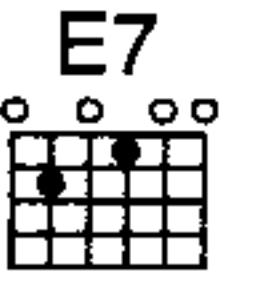
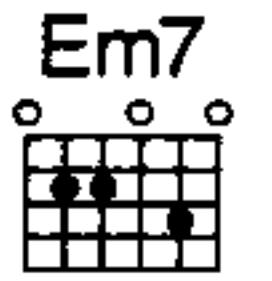
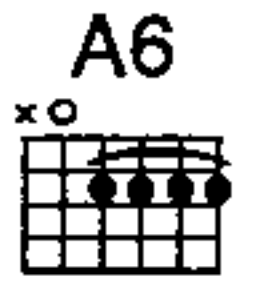
E7 A7 C#m B7 E7 A7 C#m B7

drives me cra-zy, like no - one else.— She

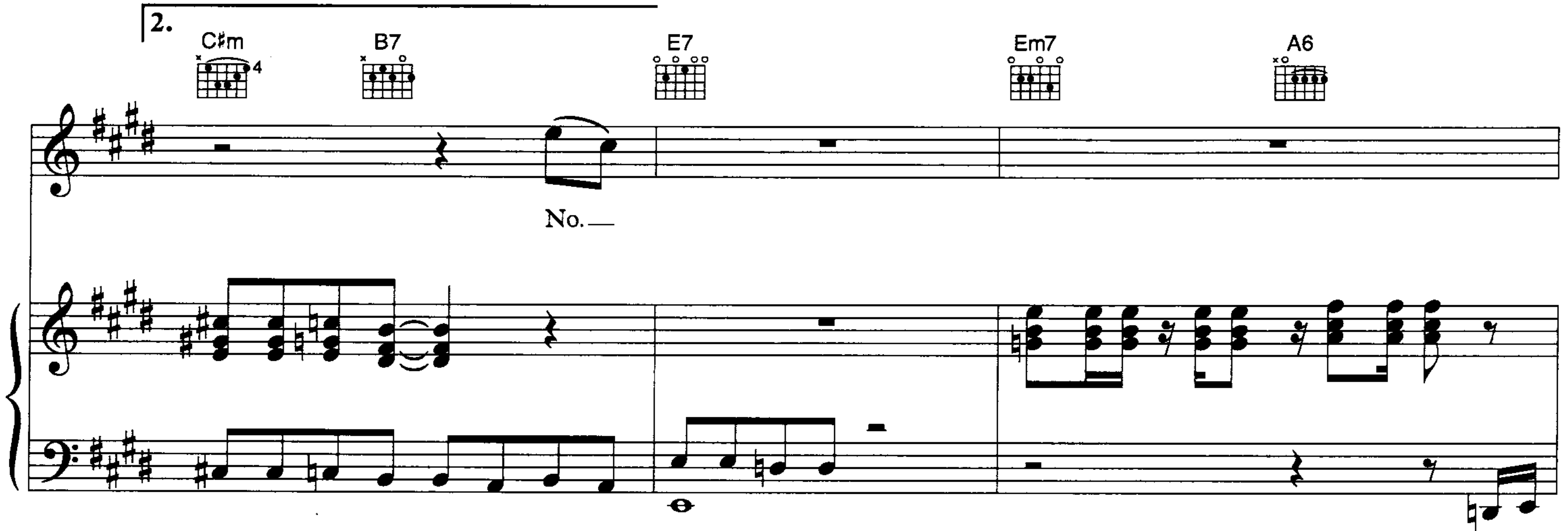
1.

E7 A7 C#m B7 E7 A7 E7 B7

drives me cra-zy and I can't help— my - self.—

2.     

No. —



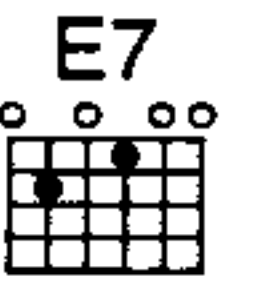
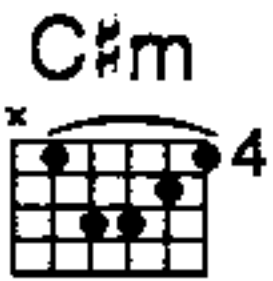
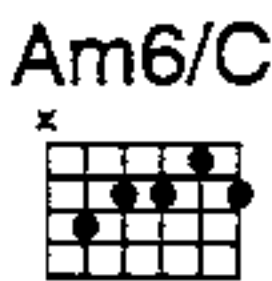
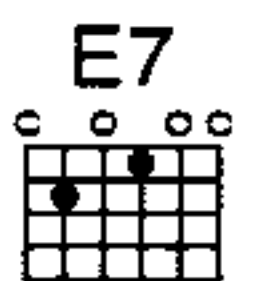
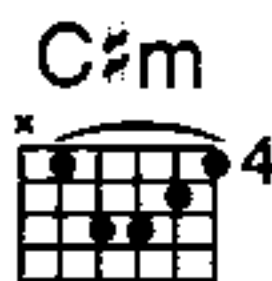
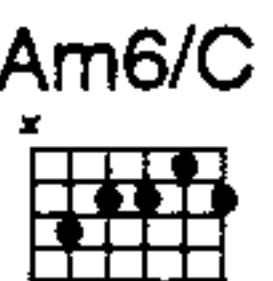
Drives me cra - zy.



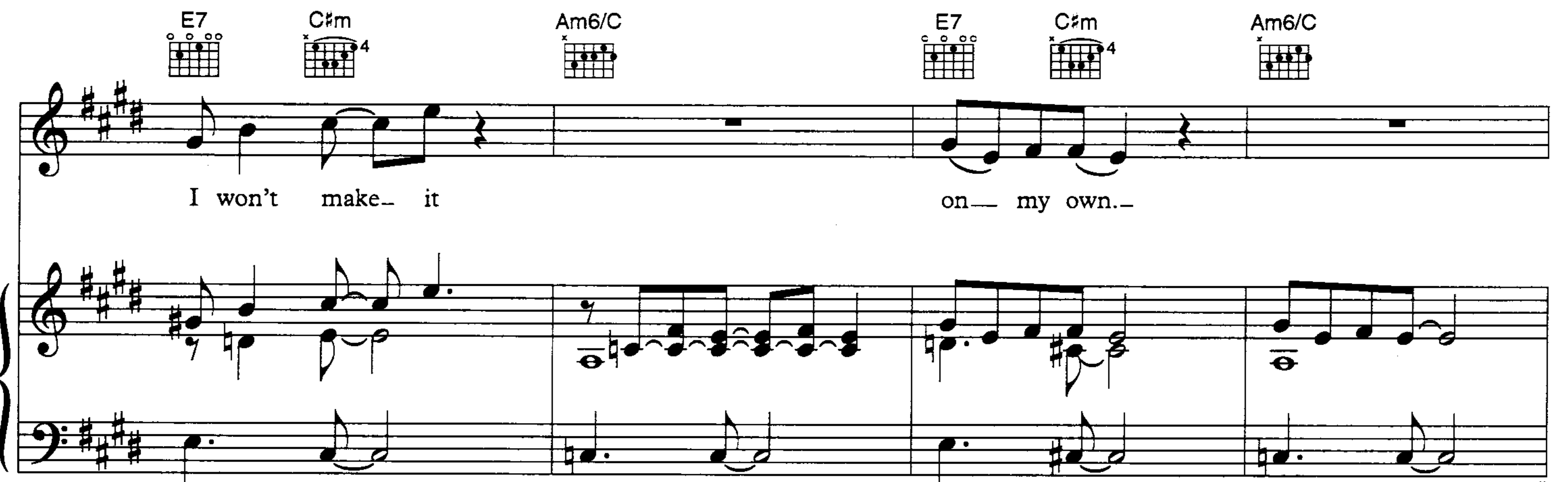
    

Like no - one else.



I won't make — it on — my own. —



E7 C#m Am6/C E7 C#m

No - one likes — to be — a - lone. —

D9 E7 A7 C#m B7

She drives me cra - zy, like

E7 A7 C#m B7 E7 A7

no - one else. — She drives me cra - zy and

C#m B7 E7 A7 C#m B7

I can't help — my - self. — I can't help my - self. — She

Repeat to fade

(AIN'T THAT) A LOT OF LOVE

Words and Music by
Willia Dean Parker and Homer Banks

♩ = 120

Ab Eb Ab Eb Ab Eb Ab Eb

Yeah. — Yeah. —

Drums

Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7

Yeah. — Yeah. — (1.) I know the

Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7

de-sert can't hold all the love that I feel in my heart for you, yeah. — If I could
cook in the kitch-en had a touch as hot as yours they would-n't need a fire. I can't

Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7

spread it out a-cross the sea — I know my love would cork it up. } Ain't that — a
think of a word that des-cribes you bet-ter than the sight of her. }

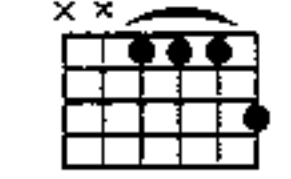
Fm7



Abm9



Abmaj7



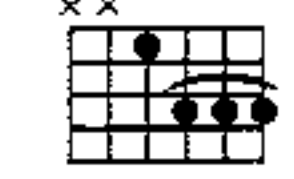
Ebmaj7



Abmaj7



Ebmaj7



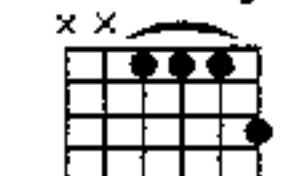
To Coda ⊕



lot of love _____ for one heart to hold? _____ (2.) If the



Abmaj7



Ebmaj7



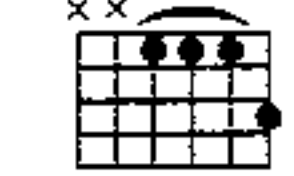
Abmaj7



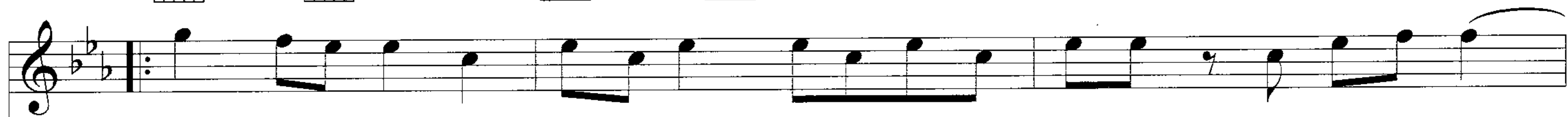
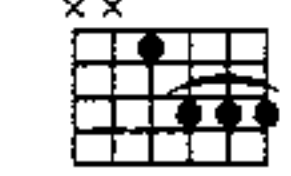
Ebmaj7



Abmaj7



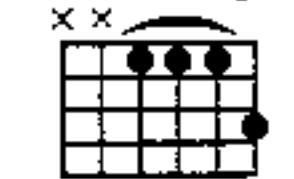
Ebmaj7



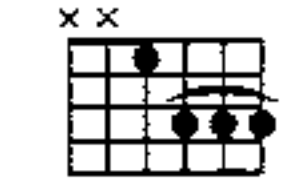
bees lips on - ly knew how sweet you are ba - by, they would seal up their ho - ney - comb. _____
lips are so sweet. Ho - ney you're my ev - 'ry



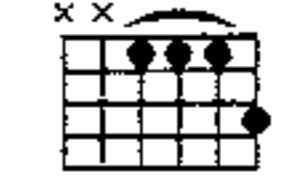
Abmaj7



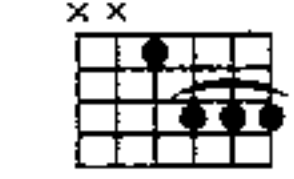
Ebmaj7



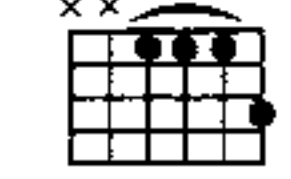
Abmaj7



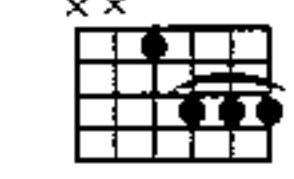
Ebmaj7



Abmaj7



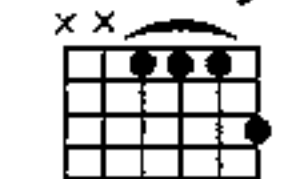
Ebmaj7



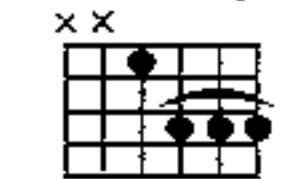
_____ need. You've If the birds smile could hear how _____ sweet your voice is, they would
A



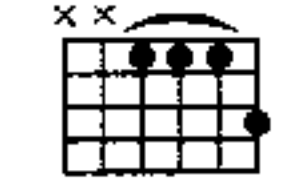
Abmaj7



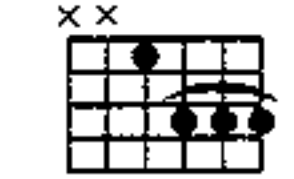
Ebmaj7



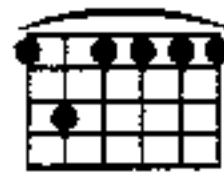
Abmaj7



Ebmaj7



Fm7



tight - en up their song. _____ } Ain't that _____ a lot of love _____
love like yours I just can't com - pare.



1. 2.

A \flat m9 A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7

for one heart— to hold?— (3.) Your Ain't that— a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G \flat (labeled 'for'), a quarter note A \flat (labeled 'one'), a quarter note B \flat (labeled 'heart—'), a quarter note C \flat (labeled 'to'), a quarter note D \flat (labeled 'hold?—'), a whole rest, a whole note E \flat (labeled '(3.) Your'), a whole note F \flat (labeled 'Ain't that—'), and a whole note G \flat (labeled 'a'). The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines.

Fm7 A \flat m9 A \flat maj7 E \flat maj7

lot of love— for one heart— to hold?—

Sax.

Detailed description: This system contains the next two measures. The vocal line continues with a whole note A \flat (labeled 'lot of love—'), a whole note B \flat (labeled 'for one heart—'), a whole note C \flat (labeled 'to'), and a whole note D \flat (labeled 'hold?—'). A saxophone line labeled 'Sax.' begins in the second measure with a melodic phrase. The piano accompaniment continues with similar patterns.

A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7

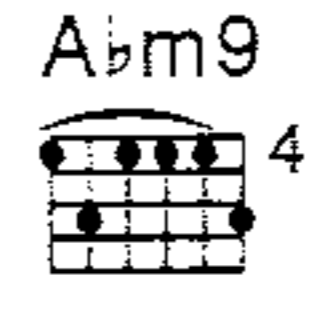
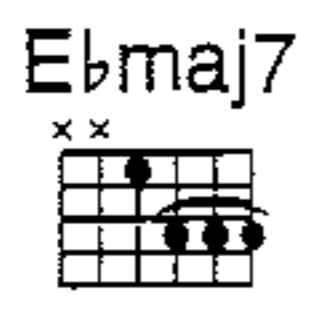
Detailed description: This system is primarily piano accompaniment. It consists of two measures of chords in the treble clef and a moving bass line in the bass clef. The chords are A \flat maj7, E \flat maj7, A \flat maj7, E \flat maj7, A \flat maj7, E \flat maj7, A \flat maj7, and E \flat maj7.

A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7 A \flat maj7 E \flat maj7

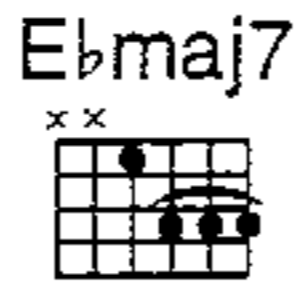
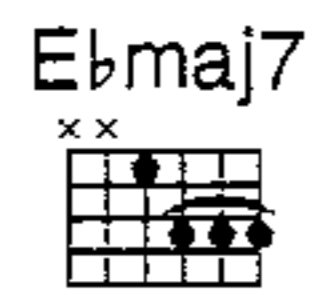
D.%. al Coda (4.) If the

Detailed description: This system contains the final two measures. The vocal line begins with a whole note E \flat (labeled '(4.) If the'). The piano accompaniment continues with the same chordal and bass line patterns as the previous system.

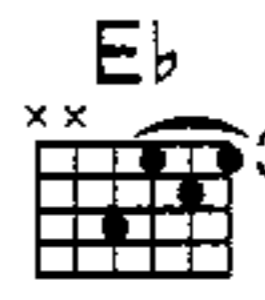
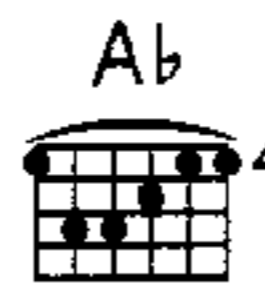
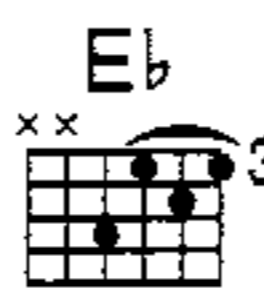
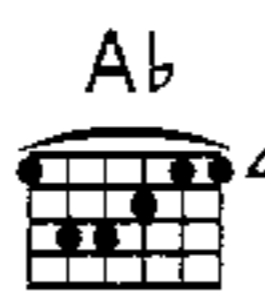
⊕ Coda



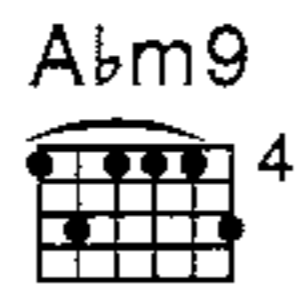
Ain't that a lot of love for



one heart to hold? One heart to hold?



Ain't that a lot of love for one heart to



hold? Ain't that a lot of love

gva-

N.C.

for one heart to hold? Oh,

(8va) loco

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "for one heart to hold?". A fermata is placed over the word "hold?". The piano accompaniment starts with a treble clef and a key signature of two flats (B-flat major or D-flat minor). It includes a dynamic marking of *loco* and a *8va* marking above the first few notes. The bass line consists of a steady eighth-note accompaniment.

oh that's a lot of love. Sure— e-nough got a lot—

The second system continues the vocal line with the lyrics "oh that's a lot of love. Sure— e-nough got a lot—". The piano accompaniment continues with the same eighth-note bass line and treble accompaniment.

— of love — for one heart to hold.

The third system shows the vocal line with the lyrics "— of love — for one heart to hold.". The piano accompaniment remains consistent with the previous systems.

Ebm Gb Ab Ebm

One heart to hold. Oh, hold.

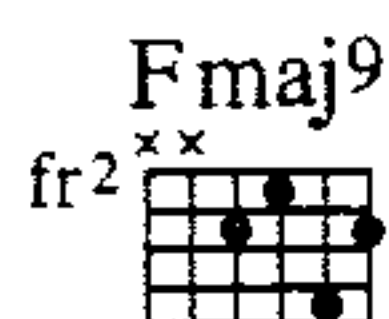
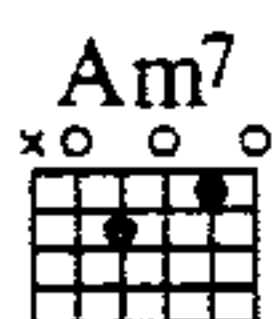
Repeat ad lib. to fade

The fourth system concludes the piece. It includes guitar chord diagrams for Ebm (6), Gb, Ab (4), and Ebm (6). The lyrics are "One heart to hold. Oh, hold.". The piano accompaniment features a final chord in the treble clef and a concluding bass line. The instruction "Repeat ad lib. to fade" is written at the end of the system.

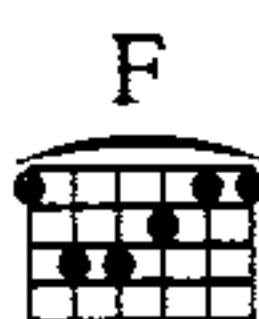
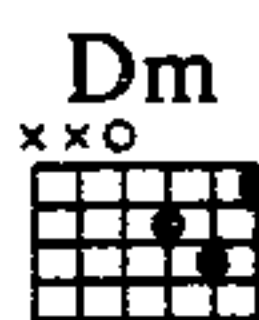
NEVER TEAR US APART

Words and Music by
Andrew Farriss and Michael Hutchence

♩ = 65

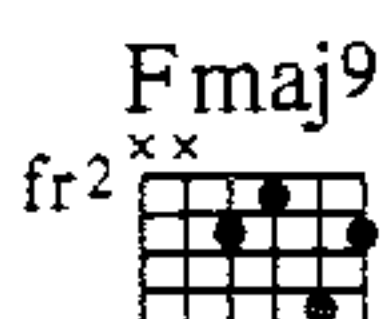
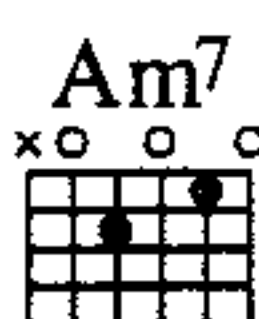


Musical notation for the first system, featuring piano accompaniment in 12/8 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a single bass note.



Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line begins with a rest followed by a dotted quarter note. The piano accompaniment continues with the same eighth-note pattern.

Don't



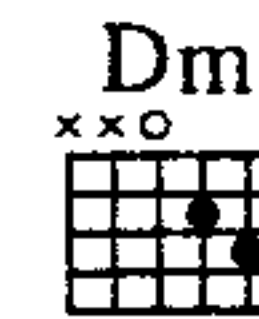
Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "ask me— what you know is true,— don't have to". The piano accompaniment remains consistent.

ask

me—

what you know is true,—

don't have to

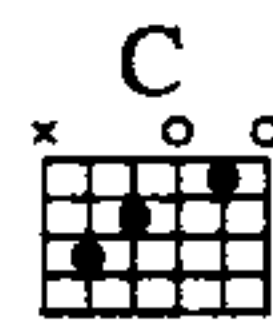
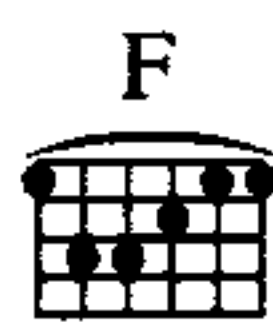
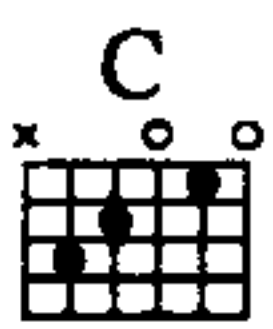


Musical notation for the fourth system, including a vocal line and piano accompaniment. The vocal line concludes with the lyrics "tell you— I love your— pre-cious heart.—". The piano accompaniment continues with the eighth-note accompaniment.

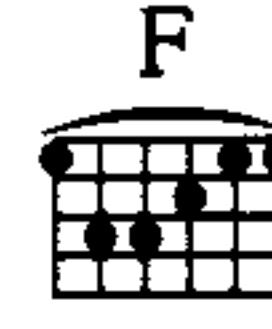
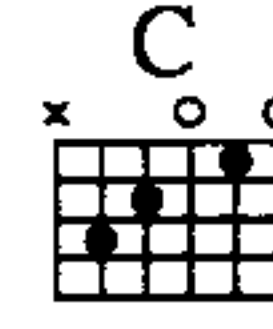
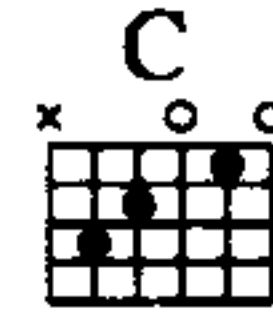
tell

you—

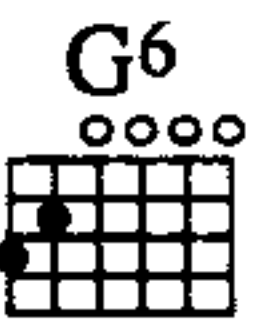
I love your— pre-cious heart.—



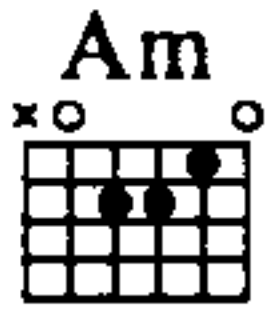
I, I was stand-ing, you were



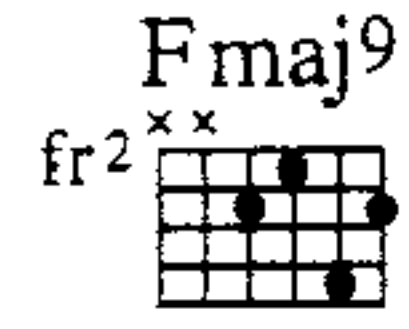
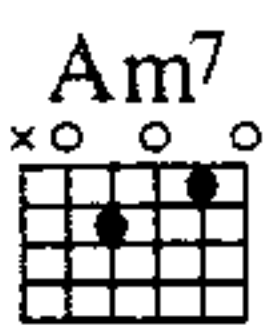
there, two worlds co - li - ded— and they could



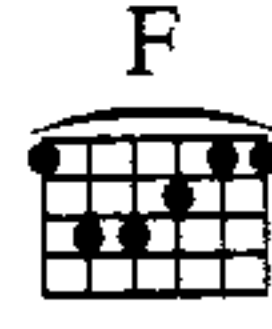
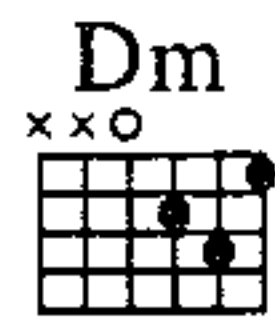
ne - ver tear us a - part.



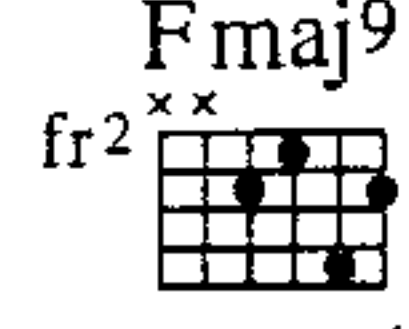
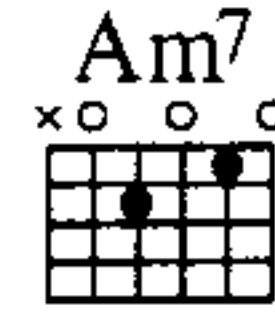
We could



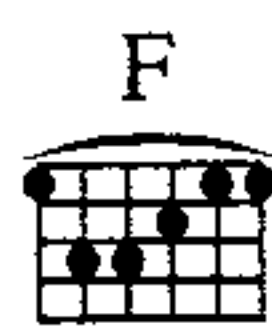
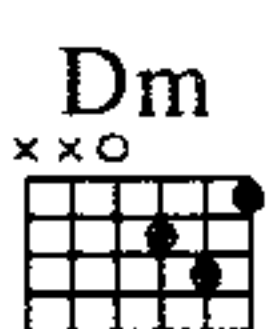
live for a thousand years,— but if I



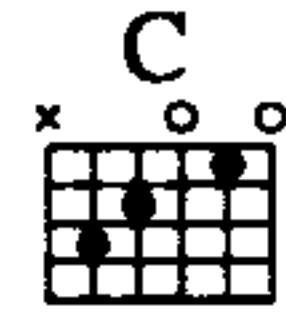
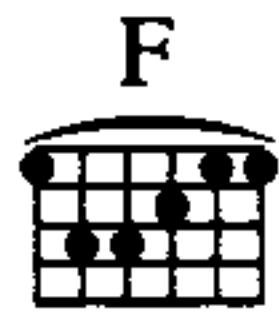
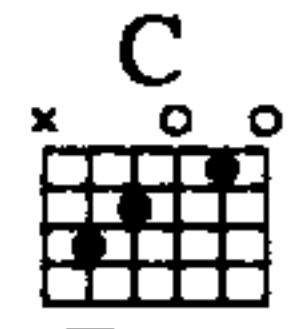
hurt you,— I'd make wine— from your tears,— I



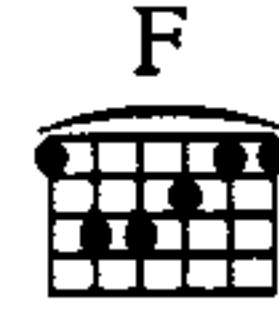
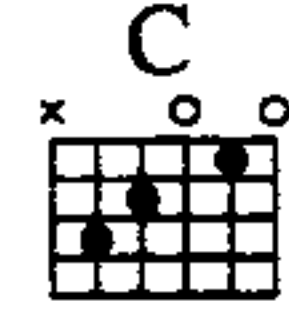
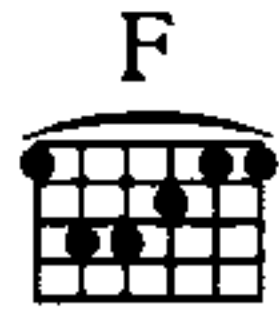
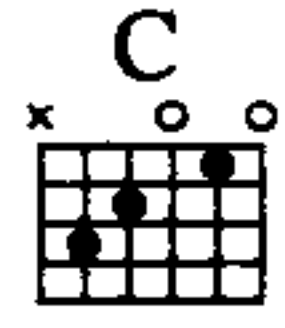
told— you— that we could fly— 'cause we



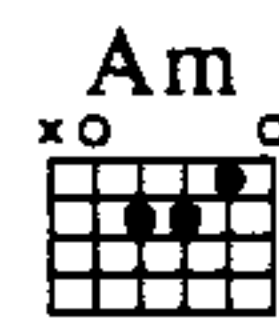
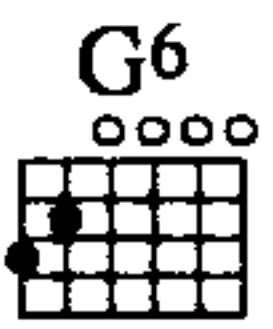
all have wings, but some of us— don't know why,—



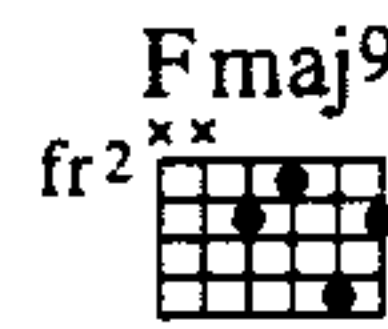
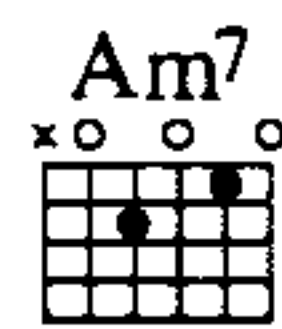
I was stand - ing, — you were



there. Two worlds col - li - ded — and they could



ne - ver, ev - er tear us a - part.



Dm F C F

1. 2. Don't ask me,
 1. I. I was
 2. You, you were

C F C F


you know it's true,— worlds col- li - ded,
 stand - ing,— you were there. two worlds col-
 stand - ing,— I was there. two worlds col-

C F G6 F

we're— shin - ing through.
 li - ded— and they could ne - ver tear us a - part.
 li - ded— and they could ne - ver tear us a - part.

Repeat to fade

BABY, IT'S COLD OUTSIDE

Easy relaxed swing 

Words and Music by Frank Loesser

Chord diagrams for the first system:

- Cmaj9:
- Am9:
- Dm7:
- G13:
- Cmaj7:
- Am9:

Instrument parts for the first system:

- Dixie:** Treble clef, 4/4 time, rests in all three measures.
- Eddie:** Treble clef, 4/4 time, rests in all three measures.
- Piano:** Grand staff, 4/4 time, *mp* dynamic. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

Chord diagrams for the second system:

- Dm7:
- G7:
- C:
- Cmaj7:
- C6:

Vocal parts for the second system:

- Dixie:** Treble clef, 4/4 time. Lyrics: "I real-ly can't stay, _____ I".
- Eddie:** Treble clef, 4/4 time. Lyrics: "But ba-by, it's cold_ out - side;_".

Piano: Grand staff, 4/4 time, accompaniment for the vocal parts.

Dixie: got to go 'way, _____ this

 Eddie: _____ But ba - by, it's cold _____ out - side; _____

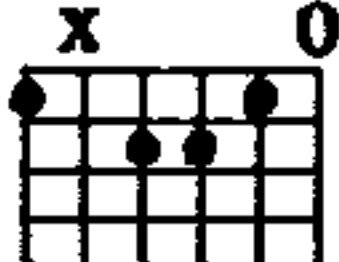
Dixie: eve - ning has been _____ so ve - ry nice. _____

 Eddie: _____ was hop - in' that you'd. drop in; _____ I'll hold your hands, _____

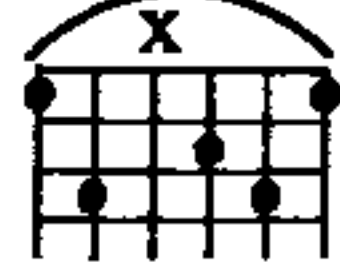
Dixie: _____ My moth - er will start to

 Eddie: _____ they're just like ice. _____

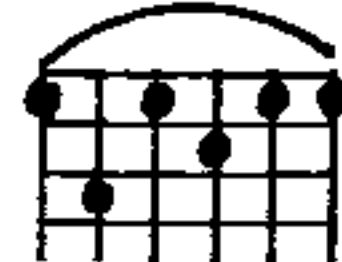
Fmaj7



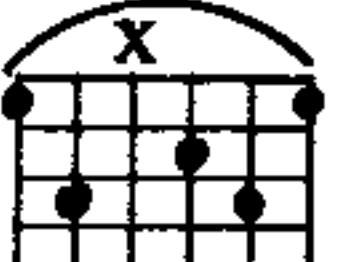
F6



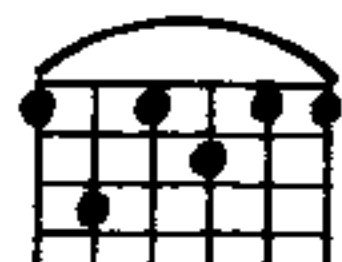
F7



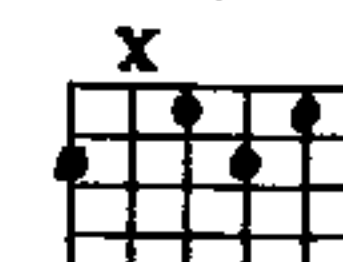
F6



F7



F#o7



Dixie

wor - ry,

my fa - ther will be pac - ing the floor;

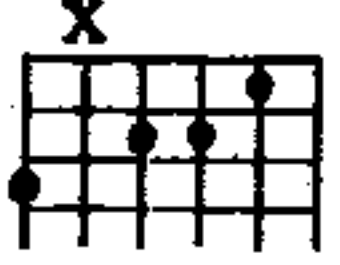
so

Eddie

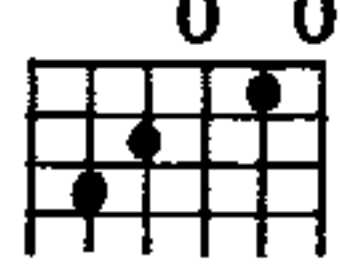
Beau - ti - ful, what's your hur - ry

lis - ten to that fi - re - place

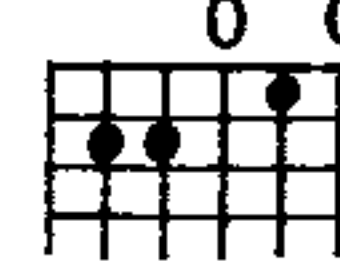
C6/G



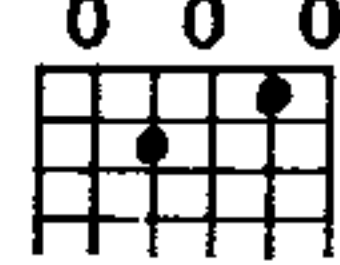
C



C/B



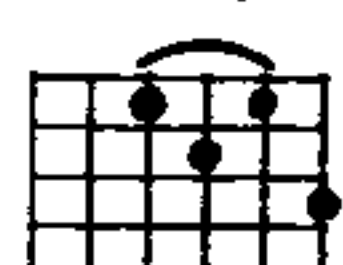
Am7



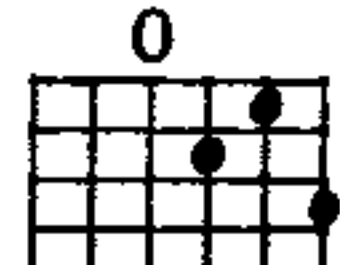
Am7/E



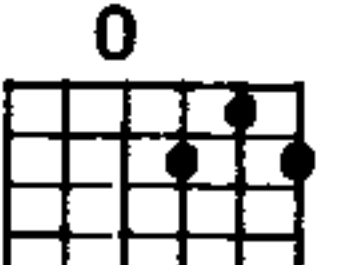
Cm6/Eb



D7sus4



D7



Dixie

real - ly I'd bet - ter scur - ry,

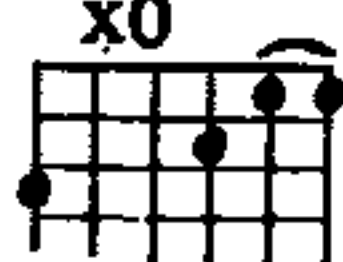
well, may - be just a half a drink

Eddie

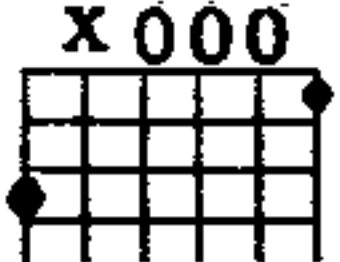
roar.

Beau - ti - ful, please don't hur - ry,

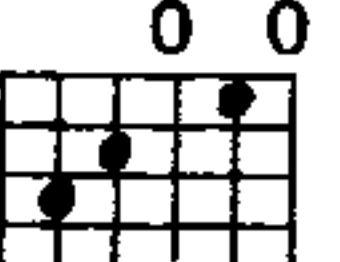
Dm7/G



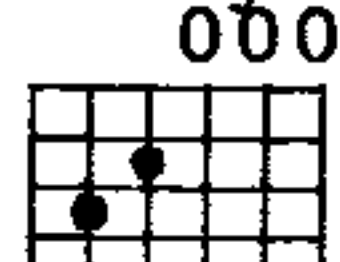
G7



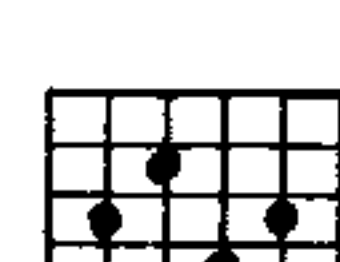
C



Cmaj7



C6



Dixie

more.

You know the neigh - bors might think

'er,

Eddie

put some rec - ords on while I pour.

But ba - by, it's bad out there,



Dixie: what's in this drink? _____ I wish I knew how_

Eddie: no cabs to be had_ out there;- your eyes are like star-

Dixie: to break this spell. _____ I

Eddie: light now, _ I'll take your hat, your hair looks swell;-

Dixie: ought to say no, no, no sir, at least I'm gon - na say that I

Eddie: _____ mind if I move in clos - er?

Dm7/G
x0

G7
x000

D \flat 7-5
4fr.

C
0 0

B \flat 13
x

A7
0 0 0

Dixie
tried. I real - ly can't stay, ah, but it's cold_

Eddie
what's the sense in hurt-in' my pride?_ So ba-by, don't hold_ out; ba-by it's cold_

D7
0

G7
x000

C
0 0

A7
0 0 0

D7
0

Dixie
_ out - side; ah, _ but it's cold

Eddie
_ out - side; ba - by it's cold

G7-9
3fr.

C
0 0

G7
x000

C
0 0

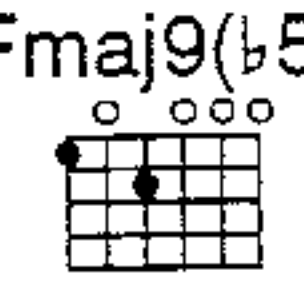
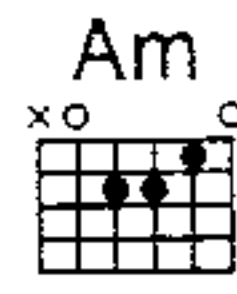
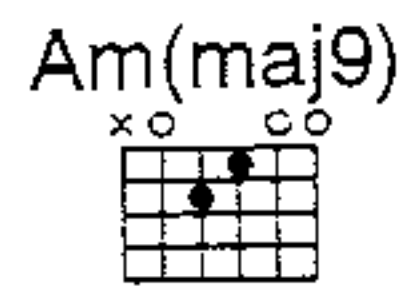
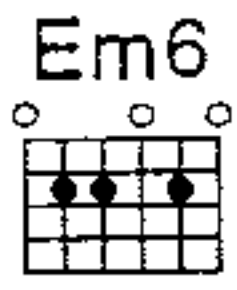
Dixie
out - side.

Eddie
out - side.

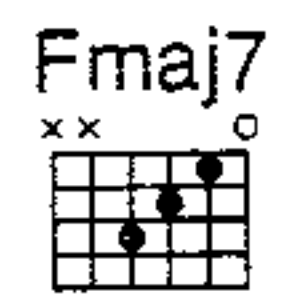
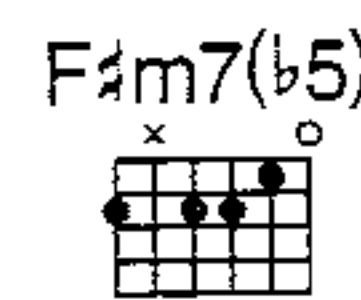
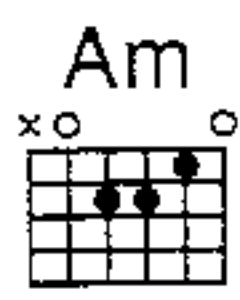
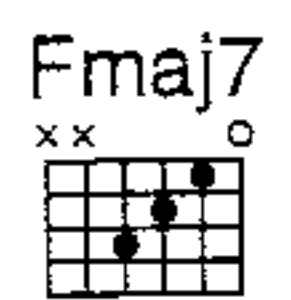
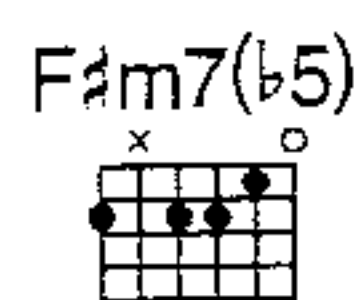
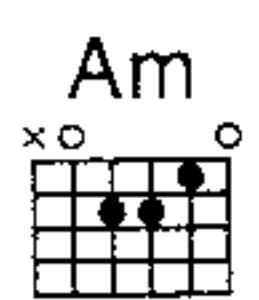
MOTHERLESS CHILD

Traditional

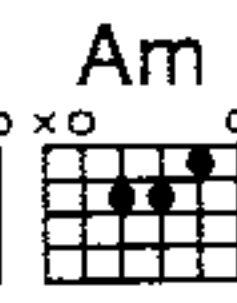
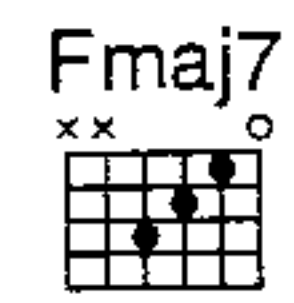
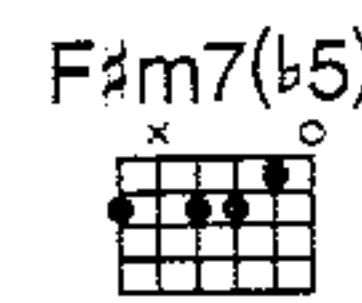
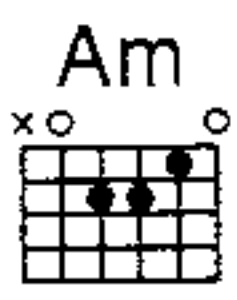
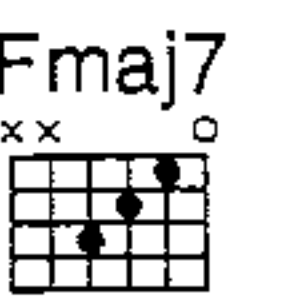
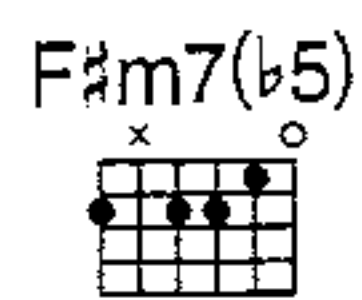
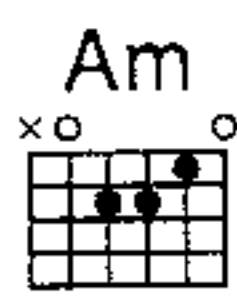
Rubato



a tempo ♩=92

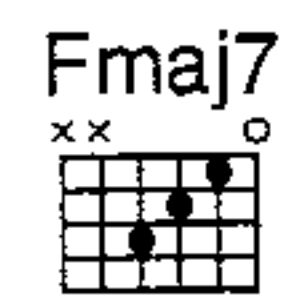
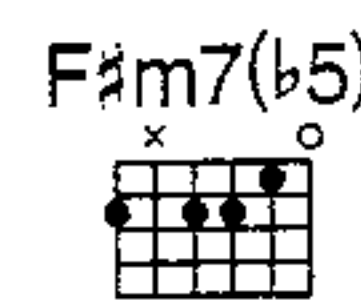
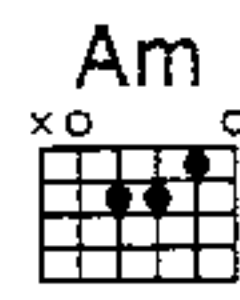


Some-



- times I feel like a moth-er-less child.

Some-



- times I feel like a moth - er-less child.

Some-

Am Eaug C/G F4m7(b5)

- times I feel _____ like a moth - er-less child, _____ a

F E E7 Eaug Fmaj7(b5) E

long, long way _____ from home. _____ A

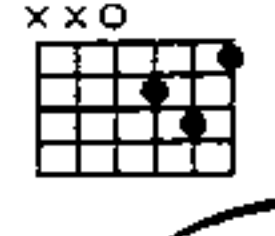
F E Am

long, long way _____ from home. _____ Some-

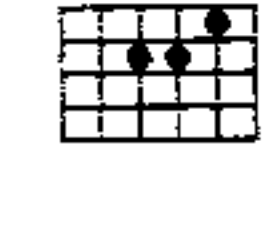
Am Am(maj7) Am7 Am6

- times _____ I feel _____ like I'm al - - most gone. _____ Some-

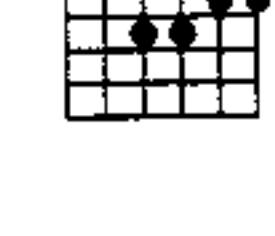
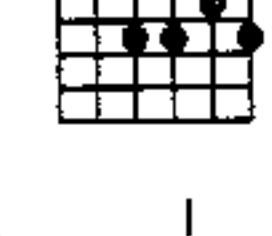
Dm



Am

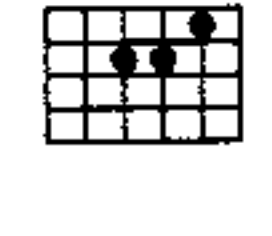


Am6 Am(aug) Am



- times I feel like I'm al - - - most gone.

Am



Am(maj7)



Am7

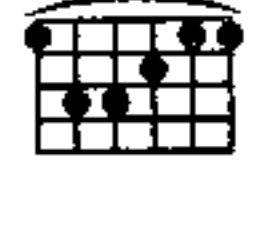


Am6

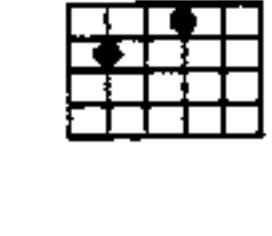


Some - times I feel like I'm al - - - most gone and

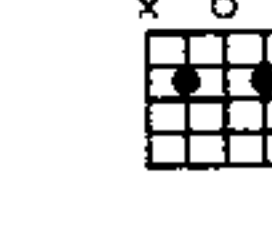
F



E7



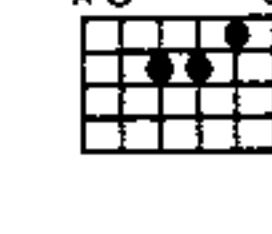
Bm7(b5)



E7



Am

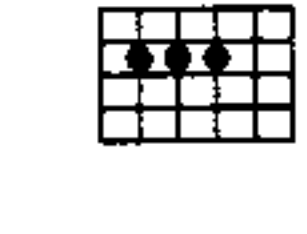


I knew my time's not long I know.

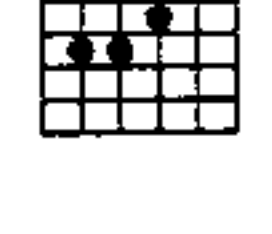
F



Esus4



E



Am



that my time it's not long.

F7 Bbm Bbm(maj7)

Some - times I feel — like I'm

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: F7, Bbm, and Bbm(maj7). The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Bbm7 Bbm6 Ebm

hea - - - - ven - bound. — Some - times — I feel —

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: Bbm7, Bbm6, and Ebm. The piano accompaniment continues with chords and melodic lines.

Ebm7 Bbm

— like I'm hea - - - - ven - bound. — Some -

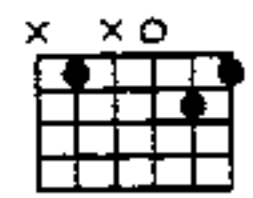
Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: Ebm7 and Bbm. The piano accompaniment continues with chords and melodic lines.

Bbm(maj7) Bbm7

- times I feel — — — — like I'm hea - - - - ven - bound —

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: Bbm(maj7) and Bbm7. The piano accompaniment continues with chords and melodic lines.

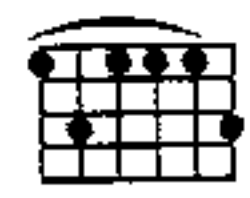
Bbm6



Gb

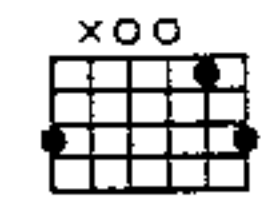


Bbm9

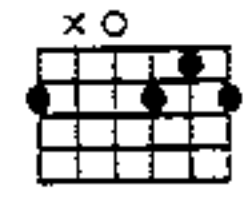


and I'll wear a gold - - - - en crown.

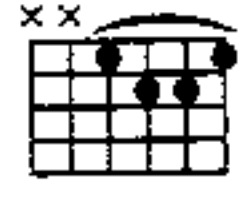
Gsus4



D7/F#



F7aug

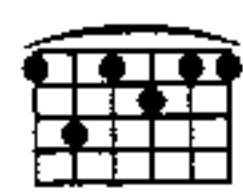


Gb

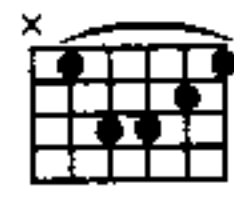


I will wear a gold -

F7



Bbm

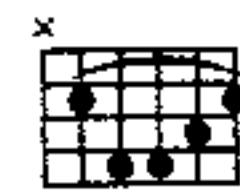


en crown.

Gb7



Bm

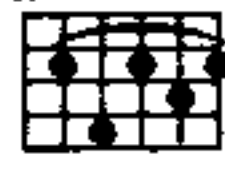


Some - times I feel

Bm(maj7)



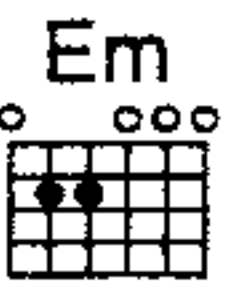
Bm7



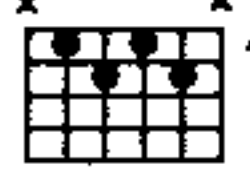
Bm6



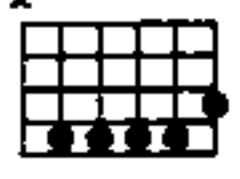
like my soul _____ is on fire. _____ Some - times.



C#m7(b5)



C#m11(b5)



F#9aug

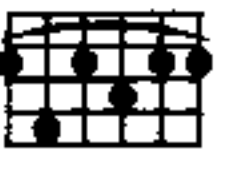


I feel _____ like my soul _____ is on fire. _____

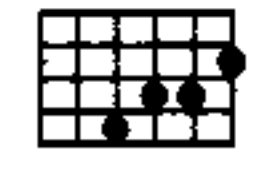
Bm



F#7



F#aug



Bm



Bm(maj7)



Some - times _____ I feel _____ like my

Bm7



Bm6



G

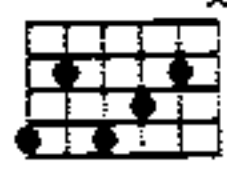


soul _____ is on fire _____ and I'm _____ a - bout _____

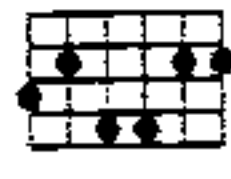
F#7



G#m(add11)(no5)



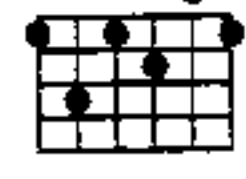
Gmaj7(b5)



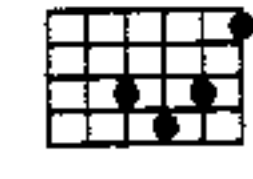
F#m



F7(#11)



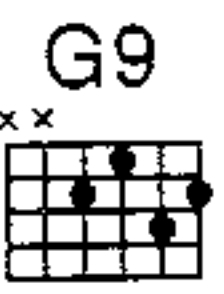
F6(b5)



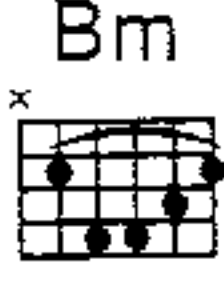
to die.

And I'm-

colla voce



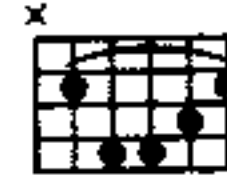
a tempo



a - bout

to die.

Bm

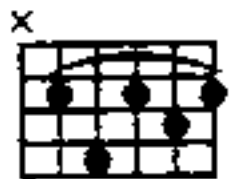


I'm a - bout to die.

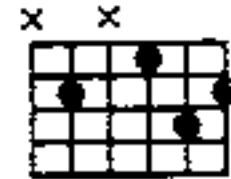
Bm(maj7)



Bm7



Bm6



Repeat ad lib. to fade

I'm a - bout to die.

I'm a - bout to die.

Selections from
Tom Jones Reload

Piano Vocal Guitar

Burning Down The House
Mama Told Me Not To Come
Are You Gonna Go My Way
Sunny Afternoon
I'm Left, You're Right, She's Gone
Sexbomb
You Need Love Like I Do (Don't You)
Looking Out My Window
Lust For Life
Little Green Bag
(Ain't That) A Lot Of Love
She Drives Me Crazy
Never Tear Us Apart
Baby, It's Cold Outside
Motherless Child



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