

REAL: ALL THE SONGS FROM THE ALBUM ARRANGED FOR PIANO, VOICE & GUITAR



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**FULL PIANO/VOCAL ARRANGEMENTS OF EACH TRACK FROM THE HIT ALBUM
COMPLETE WITH LYRICS & GUITAR CHORD BOXES**

MUSIC SALES CORP.

\$17 95

**THE BEGINNING
DEEP WATER
CRAZY
KILLER
WHIRLPOOL
FUTURE LOVE PARADISE
WILD
SHOW ME
VIOLET**



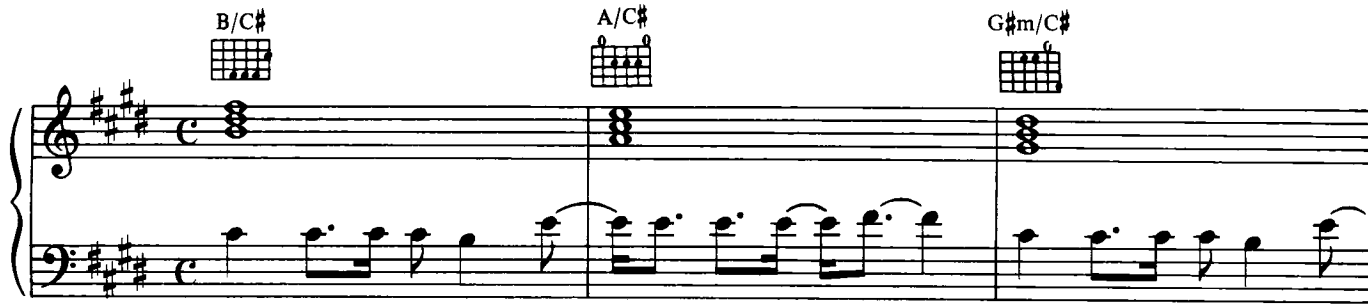
WISE PUBLICATIONS

Order No. AM86915

THE BEGINNING

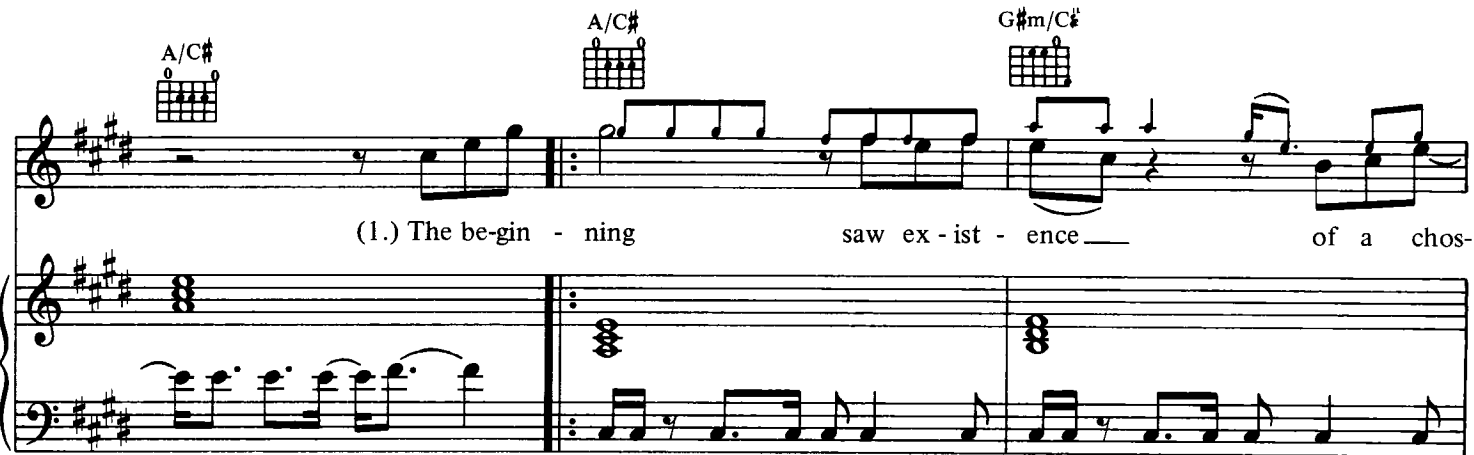
WORDS BY SEALHENRI SAMUEL
MUSIC BY SEALHENRI SAMUEL / GUY SIGSWORTH

B/C# A/C# G#m/C#



A/C# A/C# G#m/C#

(1.) The be-gin - ning saw ex - ist - ence — of a chos-



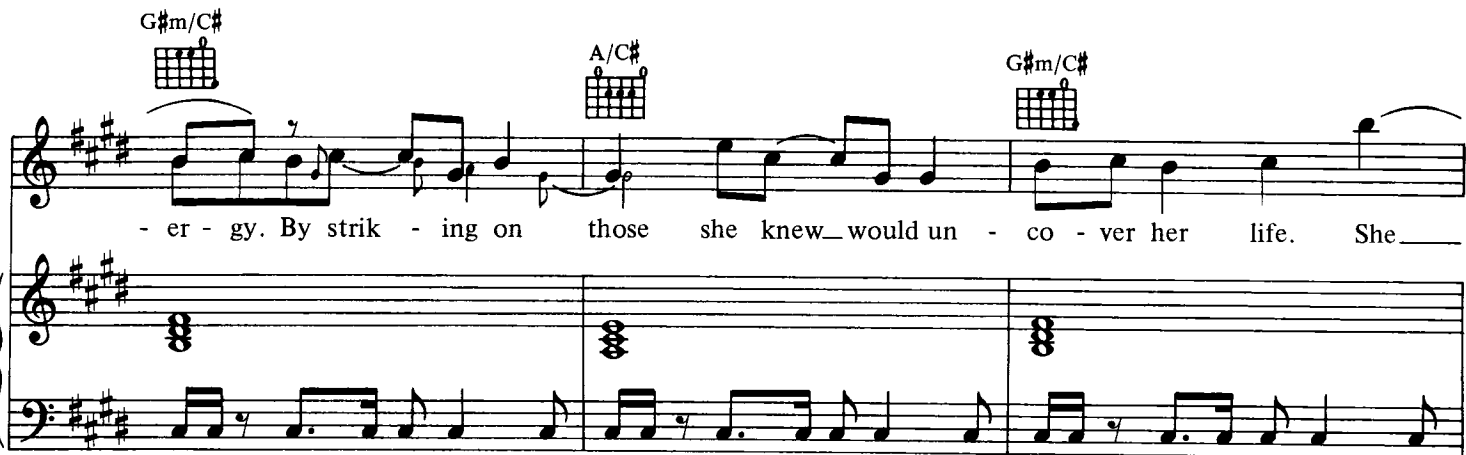
A/C# G#m/C# A/C#

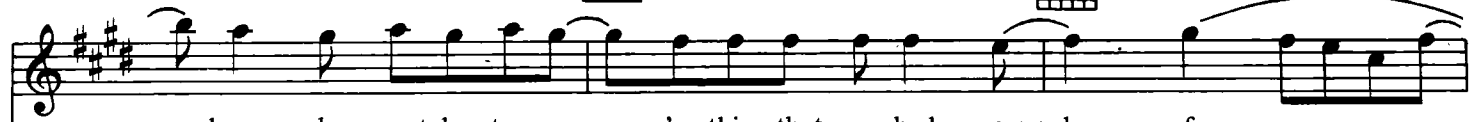
- en dream, but then came pain with en-



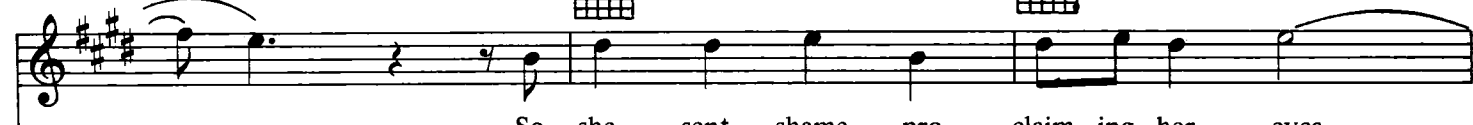
G#m/C# A/C# G#m/C#

- er - gy. By strik - ing on those she knew — would un - co - ver her life. She —

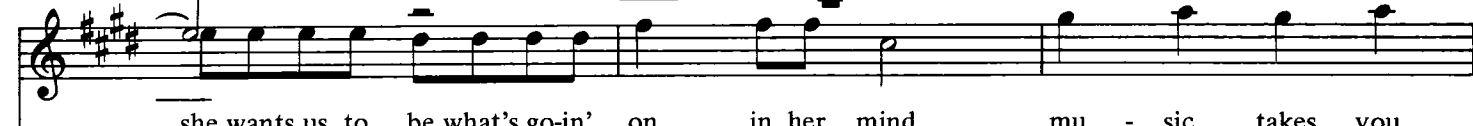




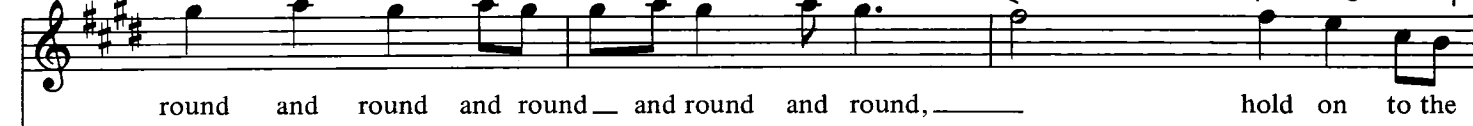
— knew she must des - troy ev - 'ry-thing that we had prayed — for. —



So she sent shame pro - claim - ing her eyes —



she wants us to be what's go-in' on in her mind, mu - sic takes you



round and round and round — and round and round, — hold on to the

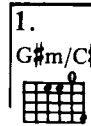




love, hold on to the love.



mu - sic takes you round and round and round.



— and round and round, — hold on to the love, na — na na



na, you're smi - ling.

2.
G#m/C#

A/C#

B/C#

love, hold on _____ to the love.

C#m

G#m/C#

F#m7

Na _____ na na na, hold _____ on, _____

B/C#

F#m9

G#m/C#

_____ na _____ na na

F#m7

B/C#

F#m9

na, hold _____ on. _____

N.C.

Na — na na na na — na na

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

na, hold — on — na — na na na, hold — on, —

The second system continues the vocal line and piano accompaniment. The vocal line includes a long note for "hold" and a comma after "na,". The piano accompaniment maintains the same rhythmic pattern.

hold on to the love.

C#m B/C#

The third system introduces guitar chords: C#m and B/C#. The vocal line has a long note for "hold" and a triplet of eighth notes for "on to the love." The piano accompaniment features a long chord in the right hand and a bass line in the left hand.

A/C# G#m/C# A/C#

The fourth system features guitar chords: A/C#, G#m/C#, and A/C#. The piano accompaniment continues with a bass line and chords in the right hand.

B/C# A/C# G#m/C# A/C#

Musical notation for the first system, including guitar chord diagrams for B/C#, A/C#, G#m/C#, and A/C#.

B/C# A/C# B/C#

Mu - sic takes you round and round and round — and round and round, —

Musical notation for the second system, including guitar chord diagrams for B/C#, A/C#, and B/C#.

C#m B/C# A/C#

— hold on to the love, hold on to the

Musical notation for the third system, including guitar chord diagrams for C#m, B/C#, and A/C#, and triplets.

B/C# C#m Cm Bb

love. Mu-sic takes you round and round and round —

Musical notation for the fourth system, including guitar chord diagrams for B/C#, C#m, Cm, and Bb.

Fm7 Gm7 Abmaj7 Bb

— and round and round, — hold on to the love, hold on to the

Fm9 Bb B/C# A/C#

love. Hold on, mu - sic takes you round and round and round —

B/C# C#m B/C#

— and round and round, — hold on to the love,

A/C# B/C# C#m

hold on to the love.

x4 A/C# A/B C#m
 Vocals ad lib.

F#m9 C#m D/B
 x4
 The mu - sic takes — you a-round ...
 Hold on to the love.

C#m D/E D/E
 Ad lib to Fade

Verse 2

She wants us to be what's going on in her mind
 If she is to take over she must prevent unity
 Oh how cold her life must be
 She knows
 She must destroy everything that we had prayed for
 So here comes shame proclaiming her lies.
 Music takes you round and round and round and round
 Hold on to the love, hold on to the love.

CRAZY

WORDS & MUSIC BY SEALHENRI SAMUEL



Asus4



(1.) A man de - cides af - ter se - ven - ty years — that what — he goes —
(2^o) zy

Asus4



— there for — is to un - lock — the door. —



While those a - round him cri - ti - cise — and sleep, —




and through a frac - tal on — a break - ing wall, — I — see you —




— my friend — and touch — your face — a - gain. —

Em



Mi - ra - cles — will hap - pen as — we speak. —




Asus4




A





C




Em




But we're ne - ver gon - na sur - vive — un -




D





A

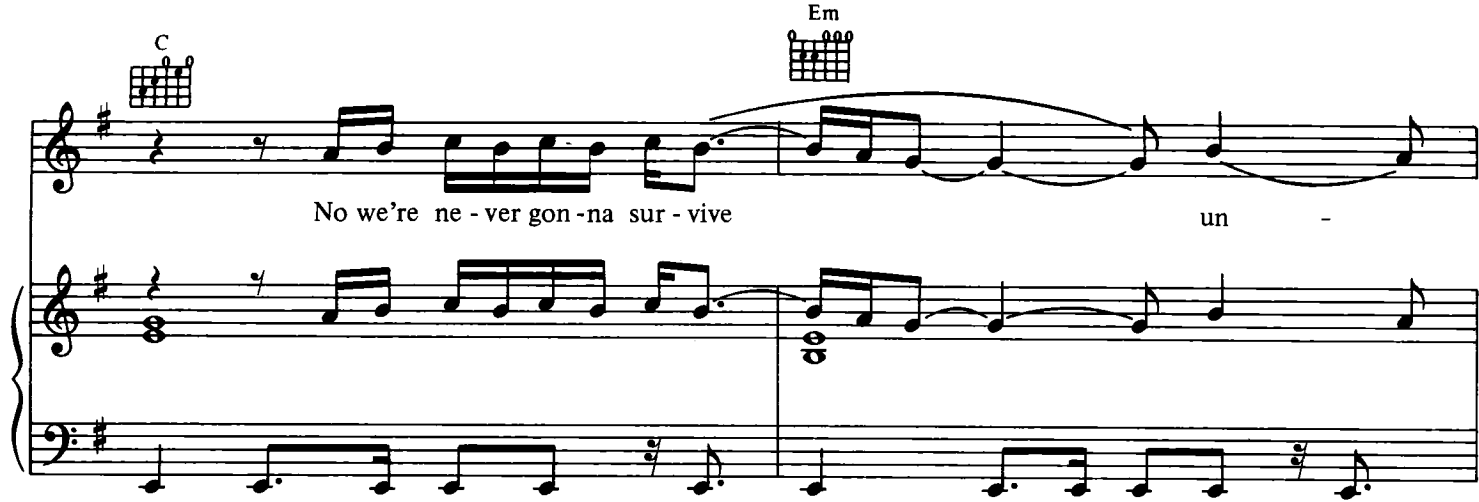




less we get a lit - tle — cra - zy. —



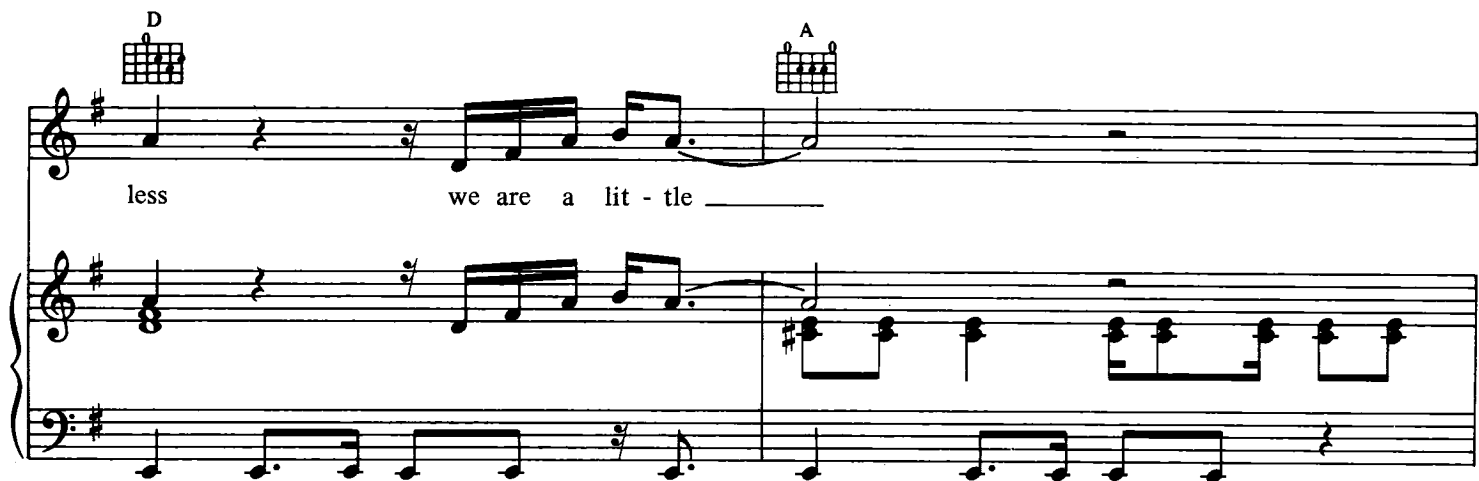
C  Em 



No we're ne - ver gon - na sur - vive un -



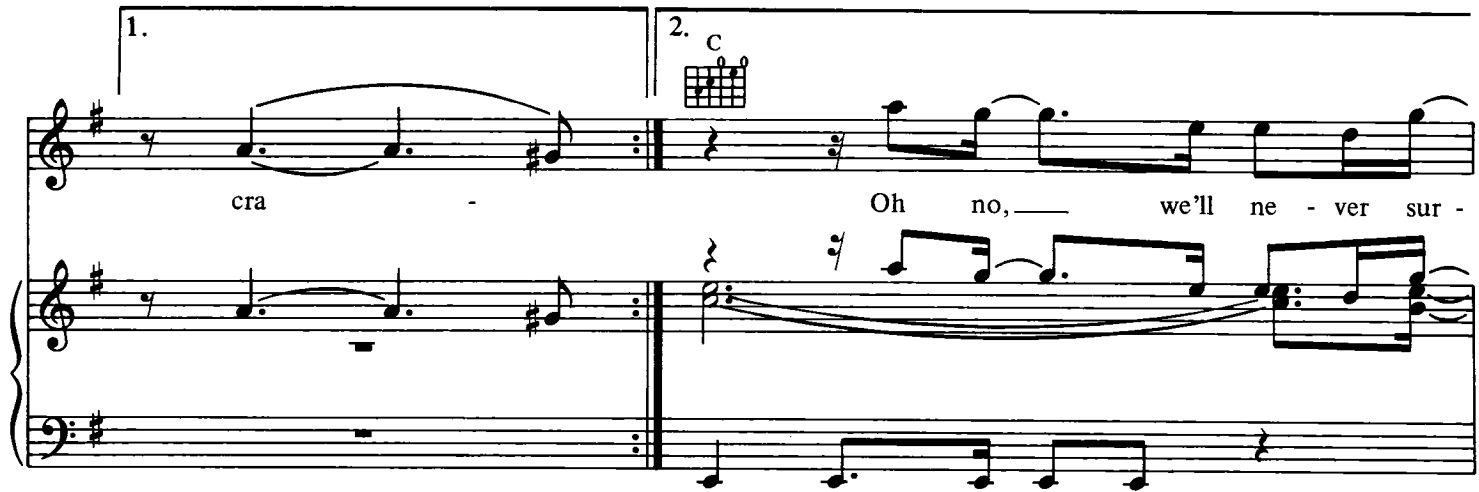
D  A 



less we are a lit - tle _____



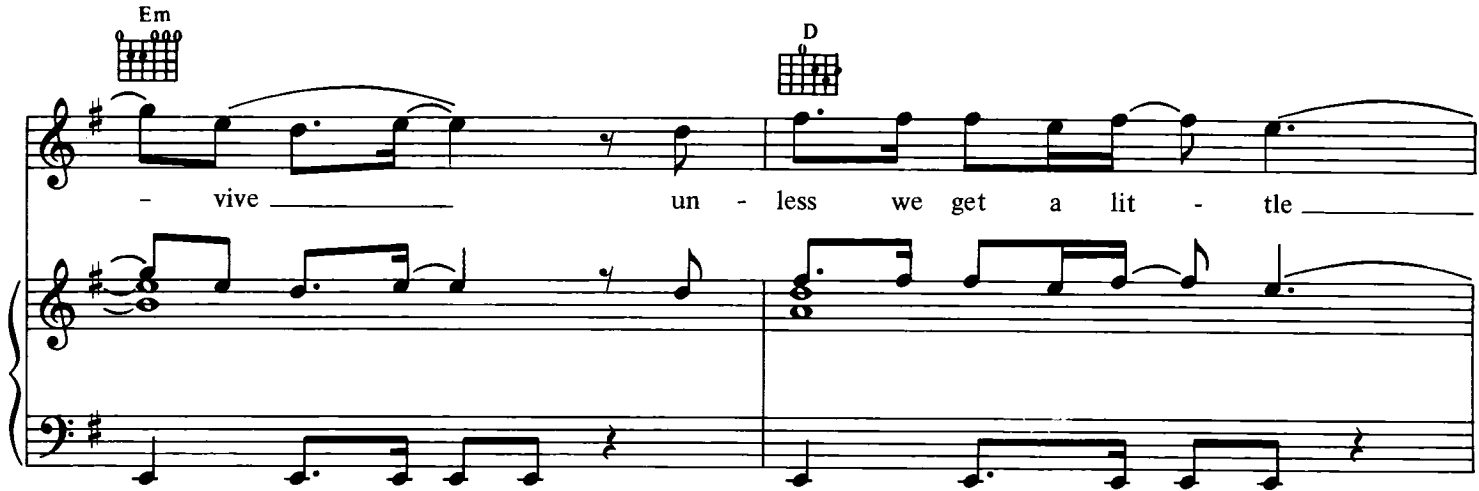
1.  2. C 

cra - Oh no, we'll ne - ver sur -




Em  D 

- vive un - less we get a lit - tle _____



A



bit.


(Rhythm)

Am7




In a sky } full of peo - ple, on - ly
world }


Bm7





Cmaj7

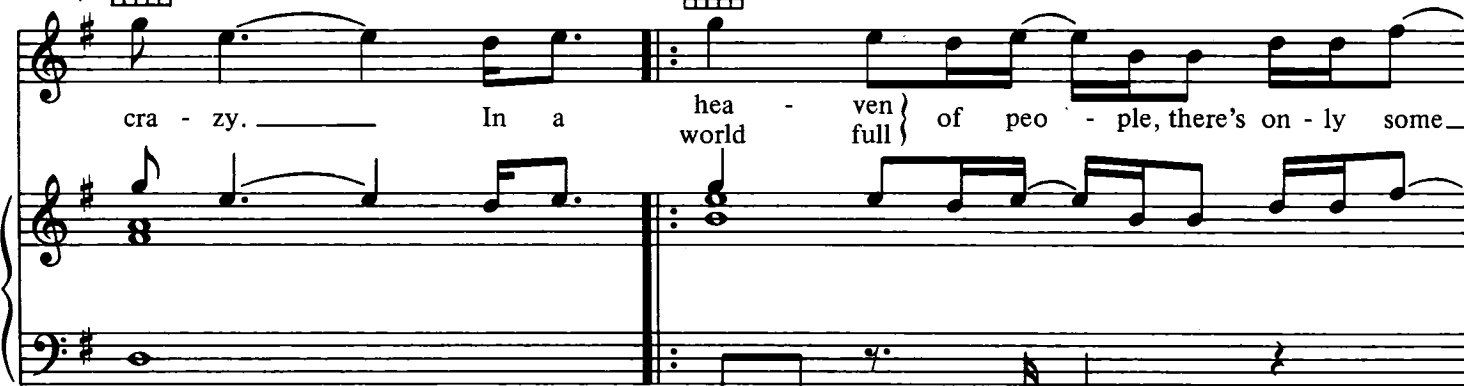


1. D





some want to fly is - n't that cra - zy. In a

2.  




cra - zy. In a hea - ven } of peo - ple, there's on - ly some -
 world full }





— want to fly, — is - n't that cra - zy. —

1.  2. 



In a cra - zy. *D.S. Repeat Chorus to Fade*

VERSE 2:

Yellow people walking through my head
 One of them's got a gun to shoot the other one
 And yet together they were friends at school
 (Yeah yeah yeah)
 If I were there when we first took the pill
 Then maybe . . .
 Miracles will happen as we speak.

DEEP WATER

WORDS & MUSIC BY SEALHENRI SAMUEL

First system of musical notation. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The treble clef contains a melody with eighth and quarter notes. The bass clef contains a bass line with quarter and eighth notes. Above the staff, guitar chord diagrams are provided for E7, D7, and A. A double bar line with repeat dots is at the end of the system.

Second system of musical notation. It continues the melody and bass line from the first system. Above the staff, guitar chord diagrams for E and G are shown. The lyrics "Both of them swam to a north - ern blue sky, _____ smiles on their face as they en -" are written below the treble clef staff.

Third system of musical notation. It continues the melody and bass line. Above the staff, a guitar chord diagram for D/A is shown. The lyrics "- tered their doom, like they knew _____ if their world _ should end, _____ they won't" are written below the treble clef staff.

Fourth system of musical notation. It continues the melody and bass line. Above the staff, guitar chord diagrams for A and E are shown. The lyrics "care a - bout that an - y-way. _____ I jade the wa - ter and I _____" are written below the treble clef staff.



— burn the fire ————— you play with che - mi - cals, mak -



- ing their doom, — like you knew, — if their world —



— should end ————— you won't care a - bout that an - y - way. —



May - be that's the way ————— you
- way)



live your life but I know _____ life, _____

Gsus4



G



it don't al - ways live _____ that way.

E



D



A



Jade, _____ a shade of _____ pale _____ and then _____ you die. _____

E



_____ Jade, _____ a shade _____ of pale _____

D A E

and then— you die. — Jade, —

D A

a shade _____ of pale _____ and then— you die.

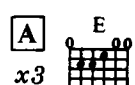
1. 2. D

(2.) May - be that's the May - be that's the way

A E

but we don't al - ways live that way.

A tempo, faster



D/A



D



— me down. — When you need a place — to live —

E



— and no — one un - der - stands — you and

G



D/A



all you want — to do — is to cry out — loud. —

D



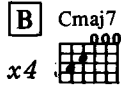
— but you don't know — how. —



First system of musical notation. Treble clef staff contains whole rests. Grand staff (middle and bass clefs) contains accompaniment. Bass clef staff has a melodic line: E4, G4, A4, B4, A4, G4, E4, D4.



Second system of musical notation. Treble clef staff contains whole rests. Grand staff contains accompaniment. Bass clef staff has a melodic line: D4, E4, F#4, G4, A4, B4, A4, G4, E4, D4.



Third system of musical notation. Treble clef staff contains whole rests. Grand staff contains accompaniment. Bass clef staff has a melodic line: D4, E4, F#4, G4, A4, B4, A4, G4, E4, D4. A double bar line is present. After the double bar line, the treble clef staff has the lyrics "Jade" with a long note. The bass clef staff continues with a melodic line: D4, E4, F#4, G4, A4, B4, A4, G4, E4, D4.



Fourth system of musical notation. Treble clef staff contains whole rests. Grand staff contains accompaniment. Bass clef staff has a melodic line: D4, E4, F#4, G4, A4, B4, A4, G4, E4, D4. A double bar line is present. After the double bar line, the treble clef staff has the lyrics "a shade of" with notes. The bass clef staff continues with a melodic line: D4, E4, F#4, G4, A4, B4, A4, G4, E4, D4.

Cmaj7



E



pale _____ and then and then we die.

Slowly, a tempo 1^o



We will find _____ a way _____



watch - ing the sun _____ go down _____

may - be we'll find a way



hold - ing the sun. _____

We will find a way _____

C/G D A/E

watch - ing our lives_ go by. _____ I tell you we'll find a way_

Cmaj7 *rall.*

hold - ing the sun. _____

Lyrics at **A**


- 2 No way no one understands you
 The hand that strikes
 When just a touch of love is all the problem needed
 When you hurt someone so much yet still they die loving you
- 3 And all you want to do
 Is just cry out loud
 But you don't know how
 Jade.

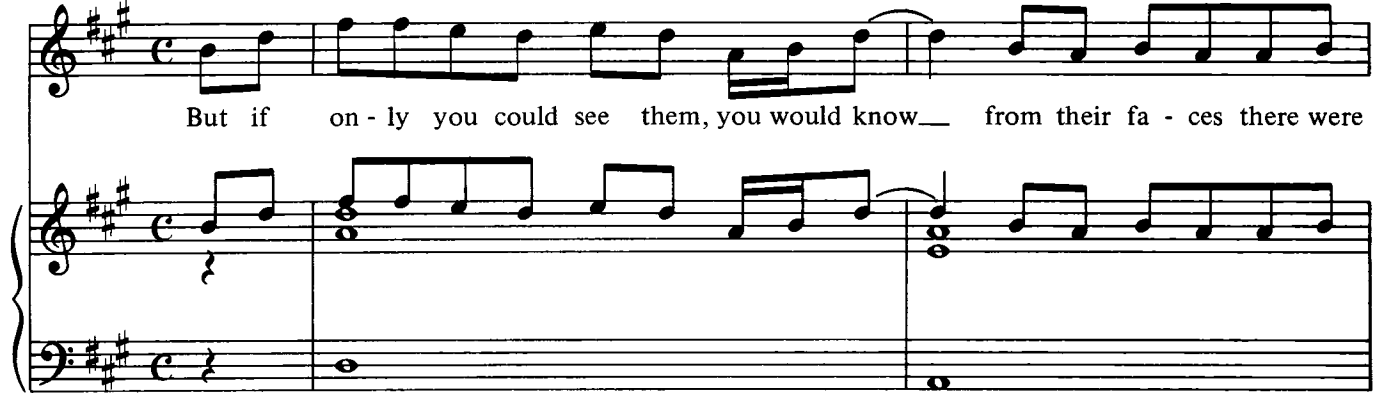
Lyrics at **B**

- 3+4 But you don't know how
 and yet you try somehow.



FUTURE LOVE PARADISE


WORDS & MUSIC BY SEALHENRI SAMUEL

D  A 



But if on - ly you could see them, you would know — from their fa - ces there were

E  B 





kings and queens fol - lowed — by prin - ces and prin - ces - ses. There were

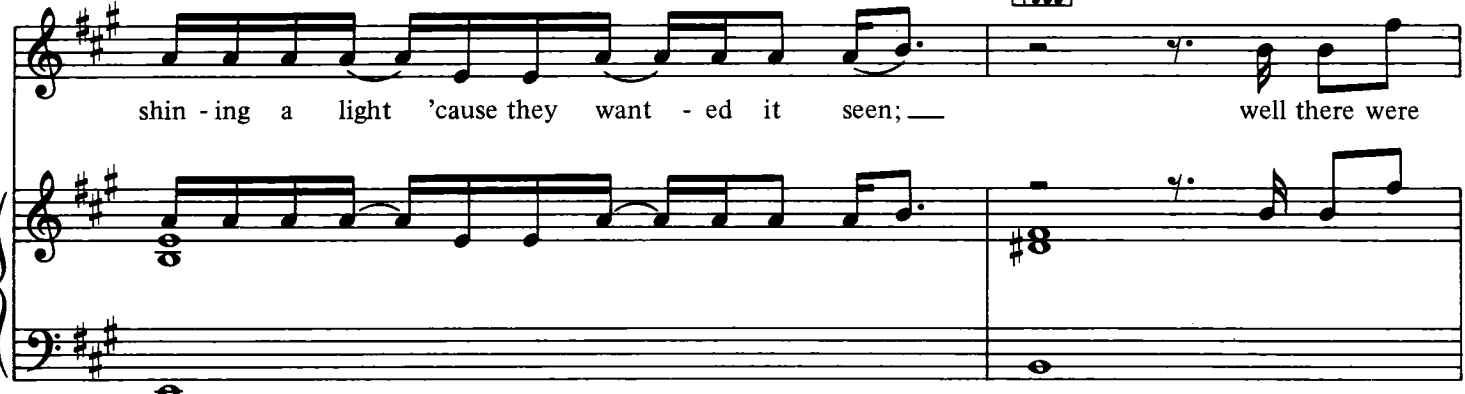
D  A 





fu - ture pow - er peo - ple throw - ing love — to the love - less,

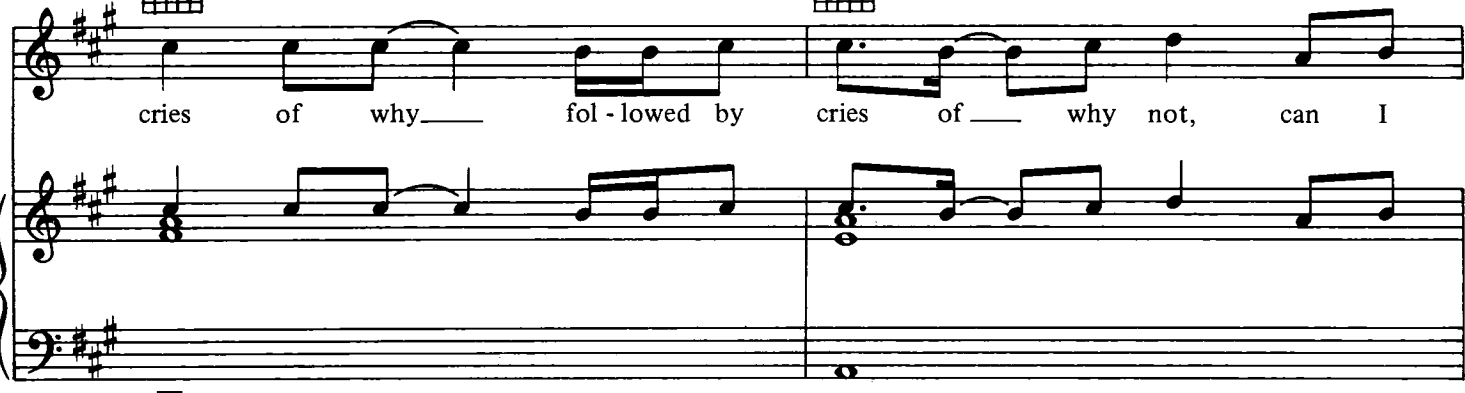
E  B 



shin - ing a light 'cause they want - ed it seen; — well there were




D  A 



cries of why — fol - lowed by cries of — why not, can I



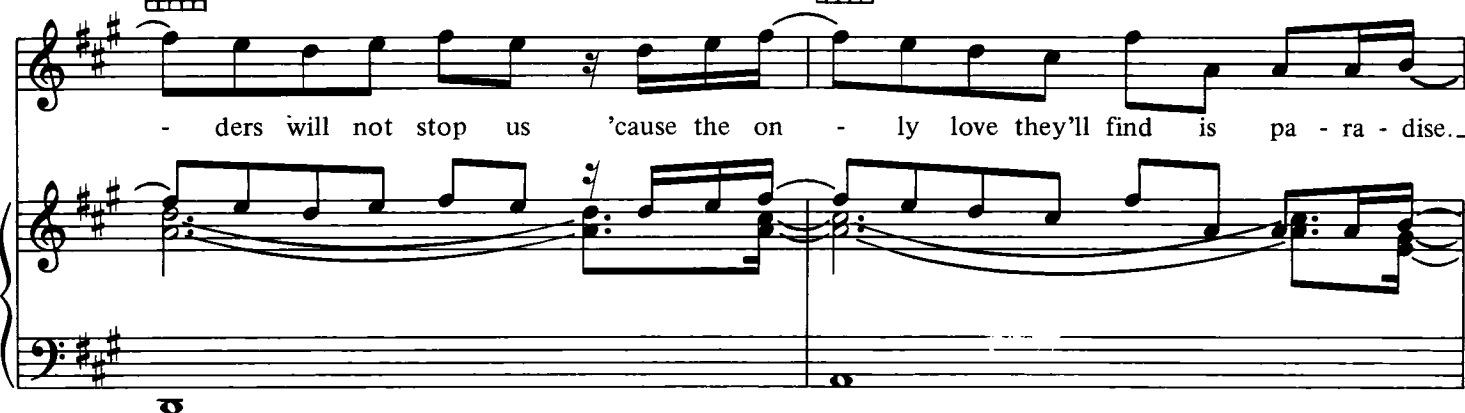
E  B 

reach out for you — if that feels — good to me. — And the ri -



D  A 

- ders will not stop us 'cause the on - ly love they'll find is pa - ra - dise. —



E B D

No the ri - ders will not stop us 'cause the on -

A E B



- ly love they'll find is pa - ra - dise. —

D/B

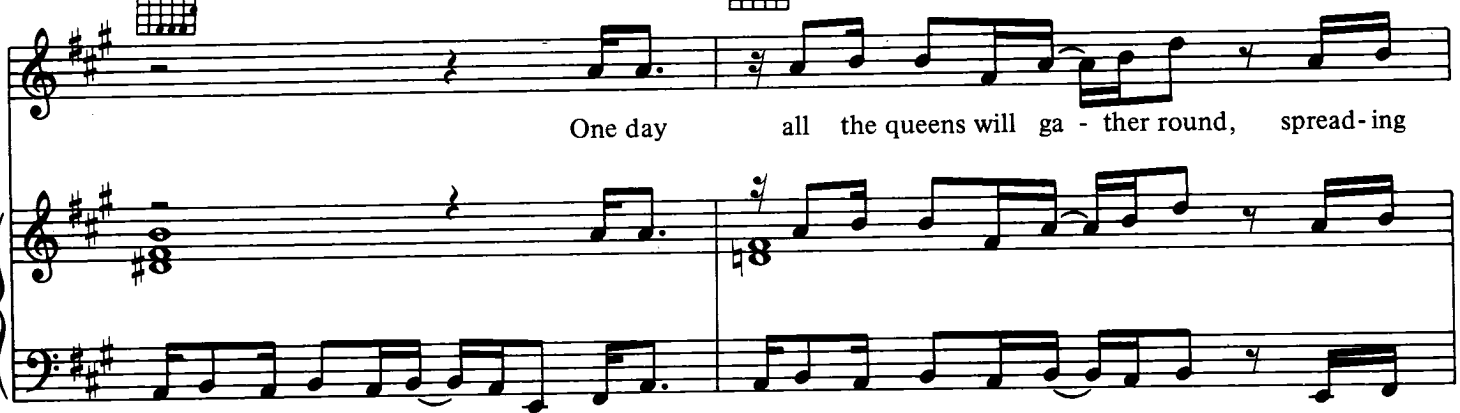
Don't you know that ra - ci - sm in a - mongst fu - ture kings can on - ly



A/B E/B

lead to no good and be - sides your sons and daugh - ters al - rea - dy know how that feels.

B  D/B 

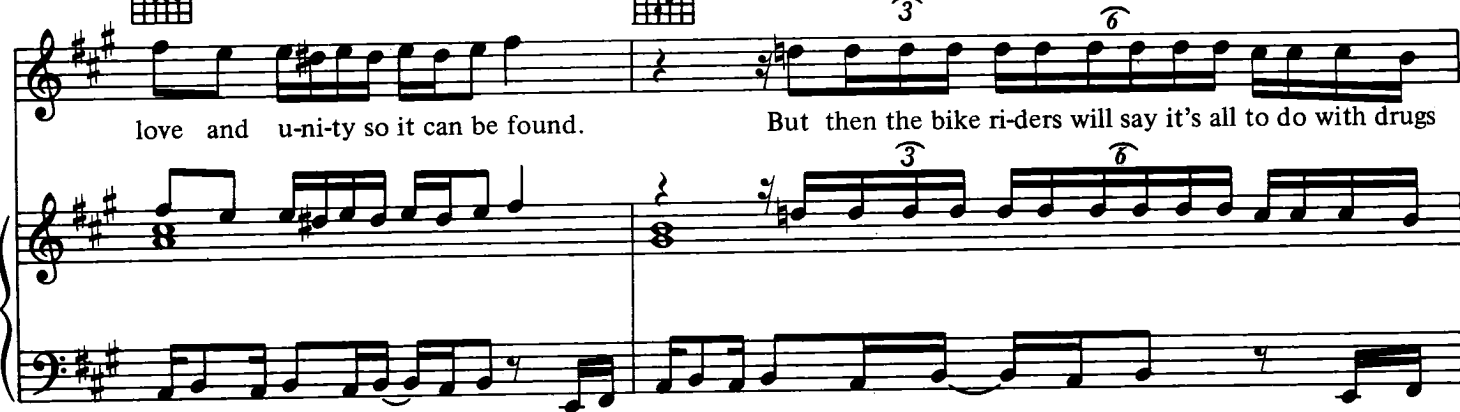
One day all the queens will gather round, spreading





A/B  F/B 


love and u-ni-ty so it can be found. But then the bike riders will say it's all to do with drugs


3 6




To Coda  E 

well in - ject me with your love



B 

in - ject me with your love al - right.





And the ri - ders will not stop us 'cause the on -





- ly {drug} they'll find is pa - ra - dise. —
 {love}



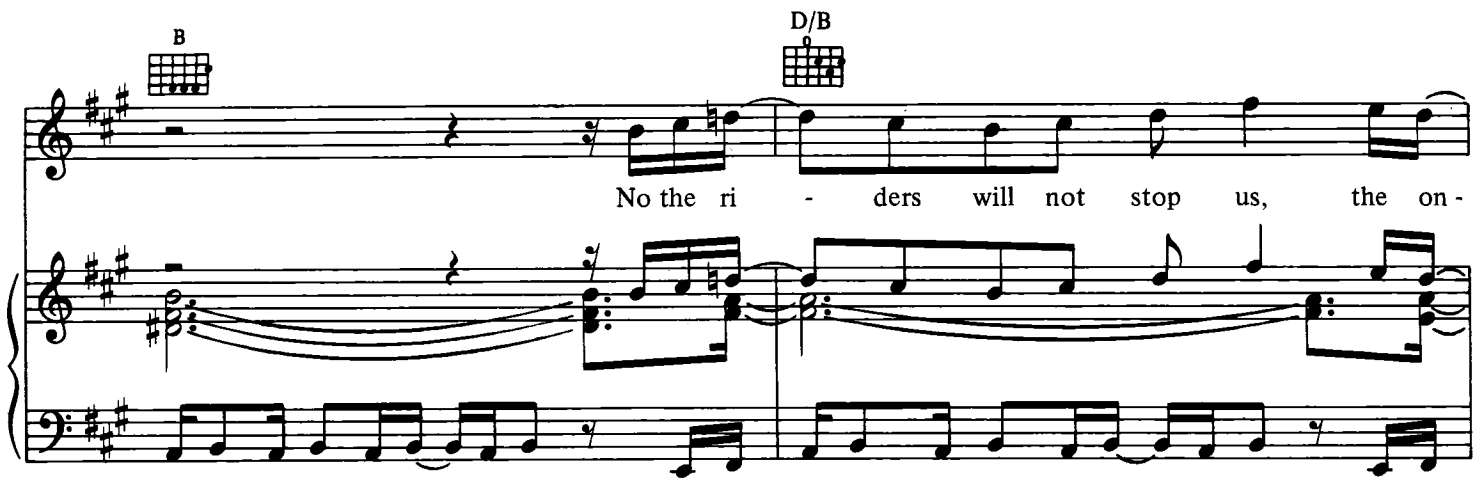
No the ri - ders will not stop us, 'cause the on -






- ly {love} they'll find is pa - ra - dise. —
 {drug}

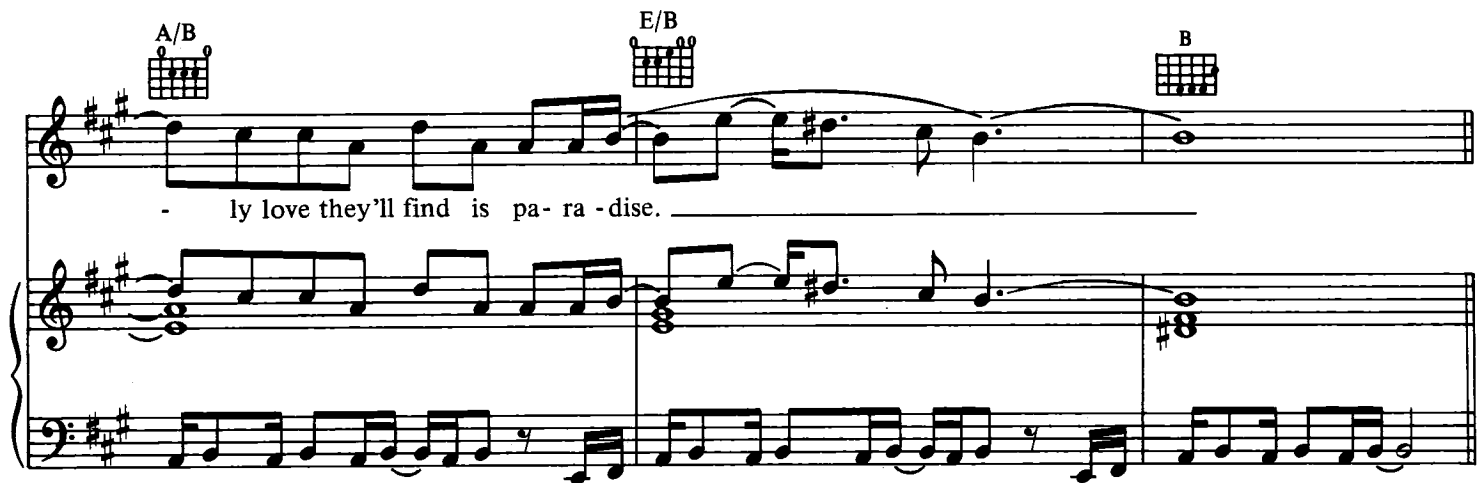
B  D/B 


No the ri - ders will not stop us, the on -



A/B  E/B  B 

- ly love they'll find is pa - ra - dise.

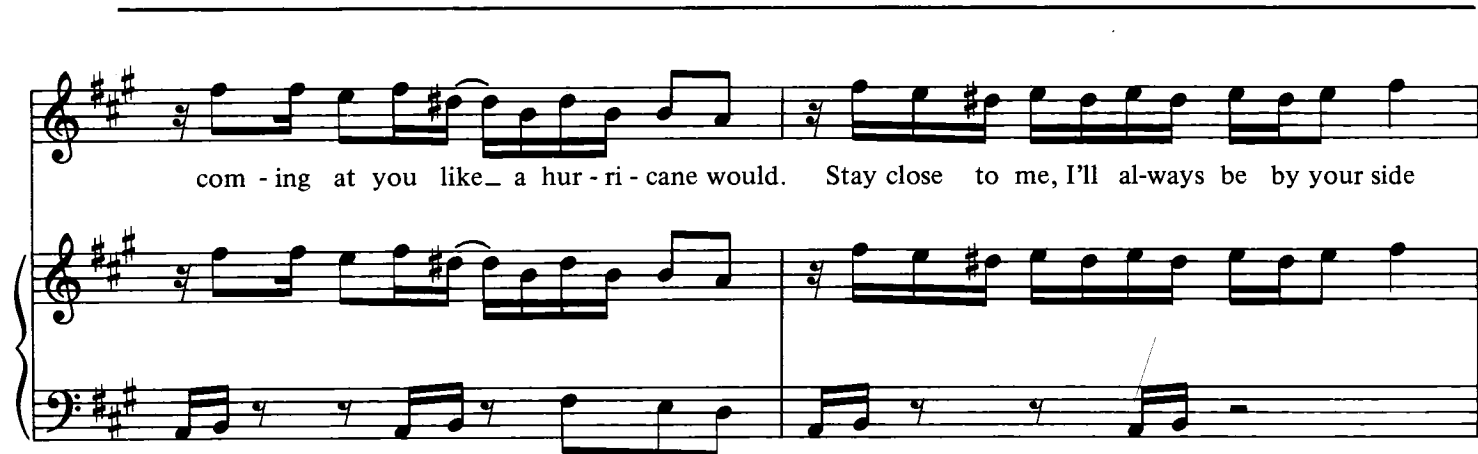


1. B  N.C. /B

One in the night is gon-na make you feel good,



com - ing at you like_ a hur - ri - cane would. Stay close to me, I'll al - ways be by your side



say you will, you know that it is al - right. You re - mind me of a girl I knew,



love so beau - ti - ful once in - side you. You make me feel like I need your love, love,


love, well fill me with your love. Fix me with your love


E

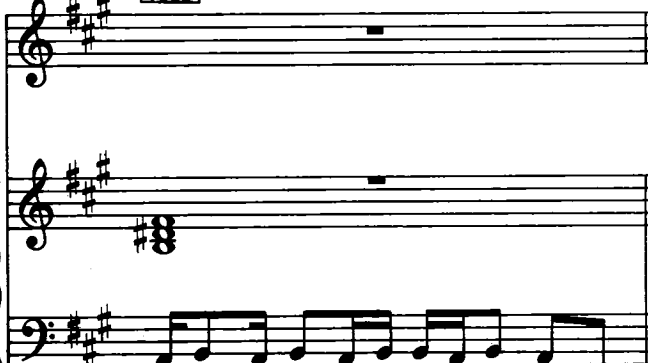
al - right. And the ri -



B


2.   






 *D.S. al Coda*



 *CODA* 



   *Ad lib to Fade*



D.S.
 Then one day it'll make you feel surely like you've never felt before
 I give myself to you
 If you change your mind
 I'll do anything to make the world peaceful
 Just to make life wonderful
 I will drown all your sorrow
 In a future love paradise.

KILLER

WORDS & MUSIC BY A. TINLEY / H. SEAL

(1.) So you want hearts
(2.) Tain - ted hearts

to heal be with free time, to live your shoot that

life love the way you wan - na be. stop — the bleed -
so we can

7

1.
Will you give _____ if we

cry? Will we live

or will we die? —

(Repeat ad lib on %)

(2^o)

2.



- ing. —

Fm



Bbm



Gb



Fm




Bbm




Gb



So - li - ta - ry bro - ther, —

 is there still a part of you that wants to die?



 So - li - ta - ry  sis - ter,



 1. is there still a part of you that wants to give?



2. *To Coda* ◆ part of you that wants to give? (3.) If we



try and live your life

the way you want to be. Yeah!

Repeat ad lib.

Bbm

Gb

Fm

D.S. al Coda

♩ CODA

give?

Bbm

Ra - ci - sm in a - mongst

Gb

Fm

fu - ture Kings can on - ly lead to no good. — Be - sides, —

Bbm

Gb

Fm

all our sons and daugh - ters al - rea - dy know how that feels.

Bbm

Gb

G/E

Yeah yeah yeah. — La la la.

SHOW ME

WORDS & MUSIC BY SEALHENRI SAMUEL

Badd9



(1.) Diff' - rent kinds of peo - ple — with diff' - rent kinds of lives, —

— they'll be walk - ing to - wards the fu - ture —

with diff' - rent size — strides. —

G A

5

Show me the way — to solve — your sor - rows, —

This system contains three guitar chord diagrams at the top: a B7 chord, a G7 chord, and an A7 chord. The music is written for voice, piano, and guitar. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

B

G

A

and I'll do what I can —

This system contains three guitar chord diagrams: a B7 chord, a G7 chord, and an A7 chord. The lyrics continue with "and I'll do what I can —".

B

G

A

'cause we have the ex - per - i - ence if we plan —

This system contains three guitar chord diagrams: a B7 chord, a G7 chord, and an A7 chord. The lyrics continue with "'cause we have the ex - per - i - ence if we plan —".

G

A

— may-be we can see — that close. —

This system contains two guitar chord diagrams: a G7 chord and an A7 chord. The lyrics continue with "— may-be we can see — that close. —".

CHORUS



Show me the way_ to solve_ your prob-lems and_ not be_ there, _



show me the way_ and_ I'll do_ what_ I can. _



What can I say_ oh late - ly, what can I_ do, _ I just



To Coda ♦



can't stand_ los - ing_ you. I won't be tak-ing up your_



— time ba - by, I won't be tak-ing up your life. I on-ly wan-ted to make



— you see — oh — that you, — on - ly you know what I



need, — then may-be I can take — you high - er, then may-be I can stop —



— those tears, — I can stop those tears, — oh — but you —

D.%. al Coda
(Rpt. Chorus)

sha da da da da da da. —

♩ CODA

you.]
(Show — me the way to solve your prob-lems and I'll { be there — }
{ call you — }

Repeat ad lib to Fade

Verse 2

Welcome to the new world
Let me join your hand
We'll be walking through the old world
With a brand new plan
God only knows how much I love you
Give me a chance and I will show faith all over
You are the last thing
Lady change your mind only I know what you need.

VIOLET

WORDS BY SEALHENRI SAMUEL
MUSIC BY SEALHENRI SAMUEL / GUY SIGSWORTH

Amaj9



I watch you comb your hair_ in diff - 'rent light,

Fmaj9



you change your hair and seem to think that it's all right.

Dmaj9



Fmaj9



I un-der-stand you need a change, so when you make that change don't

Bm7/E

Amaj9

look to see I'm all right. _____

Amaj9

And now I look at you in
And if I showed you then that

Fmaj9

diff - 'rent light a vio - let u - ni - corn, to me that's all right, —
I could cry would you take my tears and wash the sun rise, —

Dmaj9

Fmaj9

I un - der - stand you need a change and when you make that change then,
a man a - fraid has no shame, so when you take those tears don't

1.

Bm7/E



2.

Bm7/E



the world will el - e - vate you.

look to see I'm all right.

Amaj9



Fmaj9



When you take those tears don't

Bm7/E



F#m add4



look to see I'm all right.

Fmaj9



D



How can I tell you, how

Fmaj9 Bm7/E

— can I ex - plain, — I — want your lov - ing I — need a change —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics: "— can I ex - plain, — I — want your lov - ing I — need a change —". Above the vocal line, two guitar chord diagrams are shown: Fmaj9 and Bm7/E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Amaj9

— in me. —

The second system continues the musical score. The vocal line has the lyrics: "— in me. —". Above the vocal line, a guitar chord diagram for Amaj9 is shown. The piano accompaniment continues with chords and a bass line.

Fmaj9 Bm7/E Amaj9

Ba ba ba ba ba — ba ba — ba ba ba — (tonight . . .)

The third system features a vocal line with the lyrics: "Ba ba ba ba ba — ba ba — ba ba ba — (tonight . . .)". Above the vocal line, three guitar chord diagrams are shown: Fmaj9, Bm7/E, and Amaj9. The piano accompaniment continues with chords and a bass line.

F#m add4 Fmaj9 Bm7/E

The fourth system shows the piano accompaniment for the final part of the page. Above the vocal line, three guitar chord diagrams are shown: F#m add4, Fmaj9, and Bm7/E. The piano accompaniment continues with chords and a bass line.

Amaj9



Fmaj9



Dmaj9



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The vocal line is mostly whole notes.

Fmaj9



Bm7/E



Amaj9



The second system continues the musical notation. The vocal line includes the lyrics: "Sud - den - ly you and I will wake in your dreams." The piano accompaniment continues with sustained chords and a bass line.

Fmaj9



Dmaj9



Repeat to Fade

The third system shows the final part of the musical notation. The piano accompaniment features sustained chords in the right hand and a bass line. The system ends with a double bar line and repeat dots.

Vocal ad libs on fade section

You and I
 We'll finally change
 You and I will wake
 And only time will tell
 All over . . .
 You and I will wake . . .
 And start all over again
 Tomorrow will be a brighter day
 All over . . .
 We'll finally change . . .

WHIRLPOOL

WORDS & MUSIC BY SEALHENRI SAMUEL

Moderately slow

Em D A D Em D A

The first system of music features a guitar chord chart at the top with chords Em, D, and A. Below the chart are three measures of music. The first measure is a whole rest on the treble clef staff. The second and third measures contain a treble clef staff with a whole note chord and a bass clef staff with a whole note bass line.

D Eno3 Esus4 no5



Wa - ter child, — wa-ter child...

The second system of music includes guitar chords D, Eno3, and Esus4 no5. The lyrics "Wa - ter child, — wa-ter child..." are written below the treble clef staff. The system contains three measures of music with treble and bass clef staves.

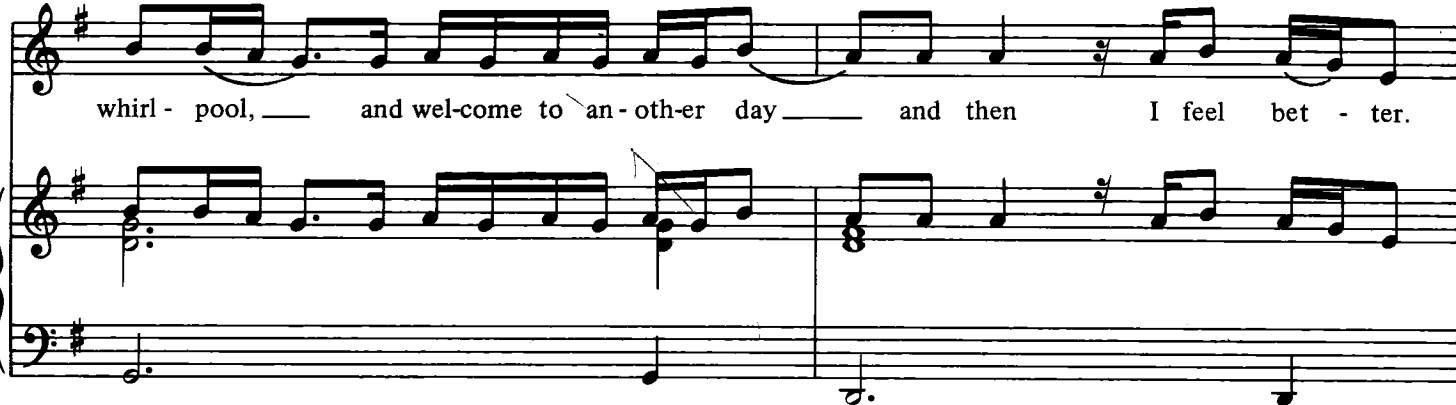
Eno3 Esus4 no5 E

(1.) I wake out of a

The third system of music includes guitar chords Eno3, Esus4 no5, and E. The lyrics "(1.) I wake out of a" are written below the treble clef staff. The system contains three measures of music with treble and bass clef staves.

G  D 



whirl - pool, — and wel - come to an - oth - er day — and then I feel bet - ter.



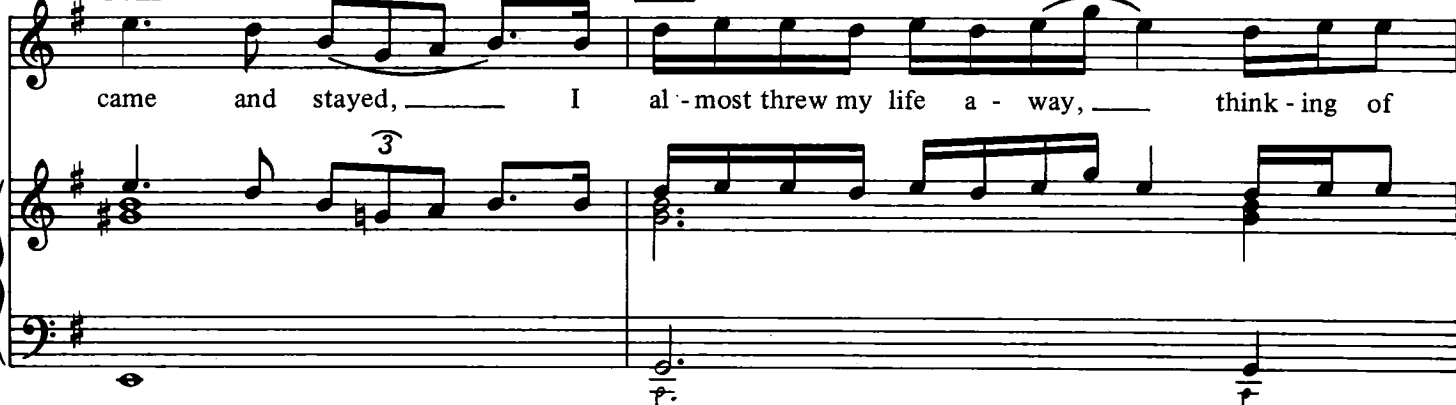
Eno3 



Be - cause you




E  G  [2° Cmaj9]

came and stayed, — I al - most threw my life a - way, — think - ing of



D  Eno3 

what might — be — if I — knew — my —



A7 F#7

des - ti - ny. Want to feel bet - ter than I

A7 F#7

might be, want to see clear - ly that my

A7 F#7 A7

eyes will _ see. I _ _ if I showed I love you

1. Emadd4

ang - el.

2.

D

Cmaj7

E



ang - el, if I fell in love with

D

Cmaj7

E

D

Cmaj7



ang - el, if I showed I love you ang - el.

G

A7

F#7



I wan-na feel bet - ter than I might be,

A7

F#7



I wan-na see clear - ly that my eyes will see,

A7 F#7 A7

Oh I, if I showed I love you

D Cmaj7 E D Cmaj7 E

ang - el, If I took a piece of ang - el,

D Cmaj7

if I fell in love with ang - el.

E G

Life is hard in a cir - cle, — es - pecial - ly when you think you're goin' —

D *rall.* A

in - sane, and all you get for love is lots of pain, I should have known bet - ter.

Vocal ad lib. E Em D A Repeat to Fade D

Bet - ter.

Verse 2

Like a square in a circle
 I try and find another way to win
 I try and make better ways
 To the castle that I make
 Whoever moon lights the way
 And it's invisible by day
 I hear temptations sing out
 Just let go and I will take you there
 Now I wanna feel better than I might be
 Want to see clearly that my eyes will see
 I, if I showed I love you angel.



WILD

WORDS BY SEALHENRI SAMUEL
MUSIC BY SEALHENRI SAMUEL / GUY SIGSWORTH


Musical notation for the first system, featuring a treble clef staff with a whole rest and a grand staff with a bass clef staff playing a rhythmic pattern of eighth notes.


Musical notation for the second system, including a guitar chord diagram for B major and the lyrics "You on a clear_".

Musical notation for the third system, including a guitar chord diagram for G/B and the lyrics "day if I tried, I don't think I".

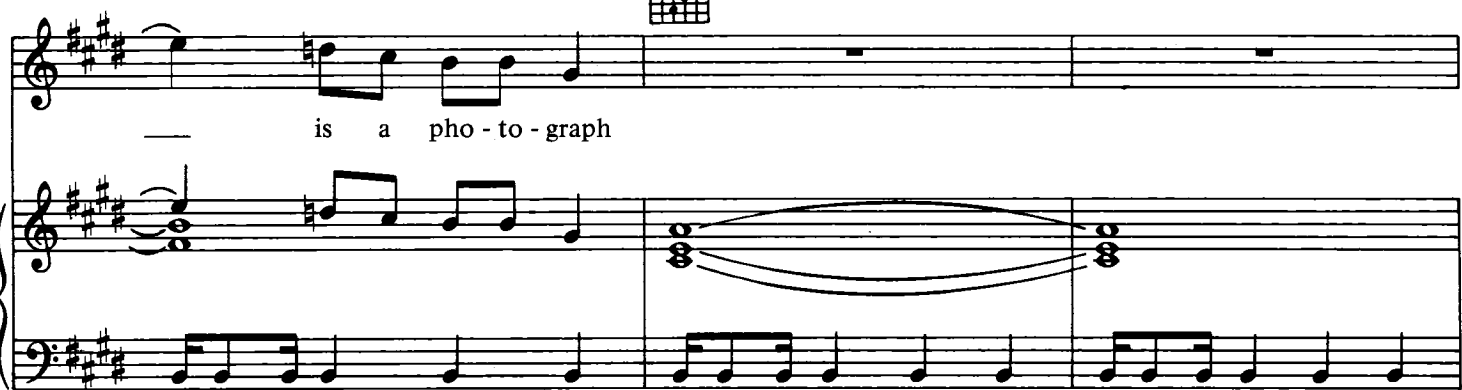
A/B  B 

— could end it bet - ter this way. But all I have—



F/A 



— is a pho - to - graph



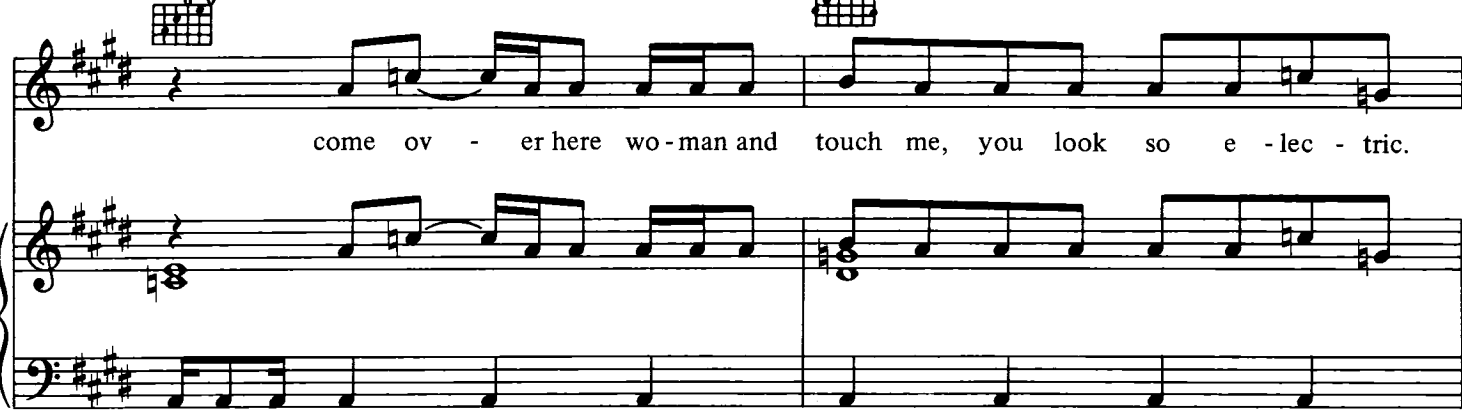
A 

and if lone - li - ness— can hurt as much as be - ing cold, —



C/A  G/A 

come ov - er here wo - man and touch me, you look so e - lec - tric.





'Cause all I ask — is a sec-ond chance.





Stroll on — la - dy, — stroll on. —



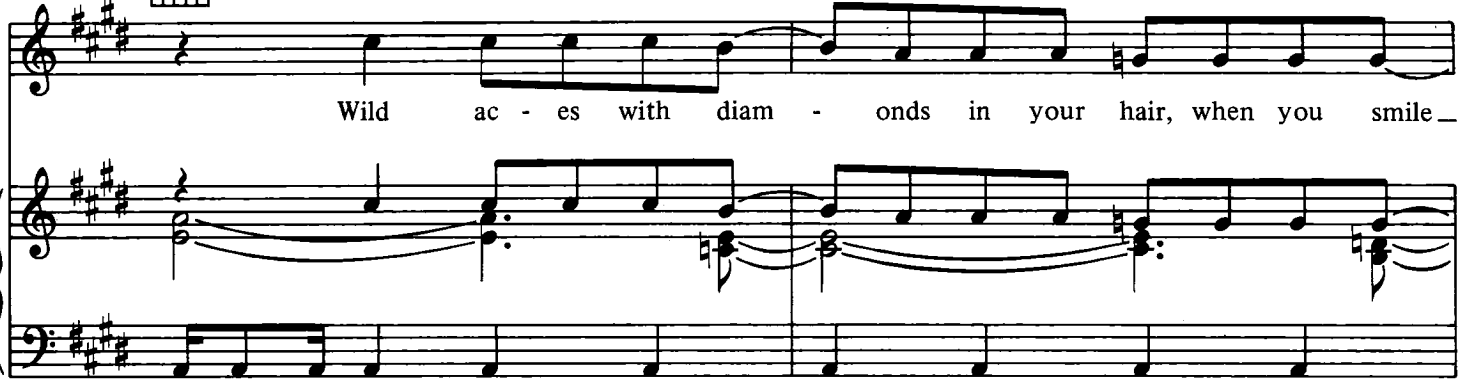
Wild ac - es with diam - onds in your hair, when you smile —





— you make my world re - solve — and you take o - ver.

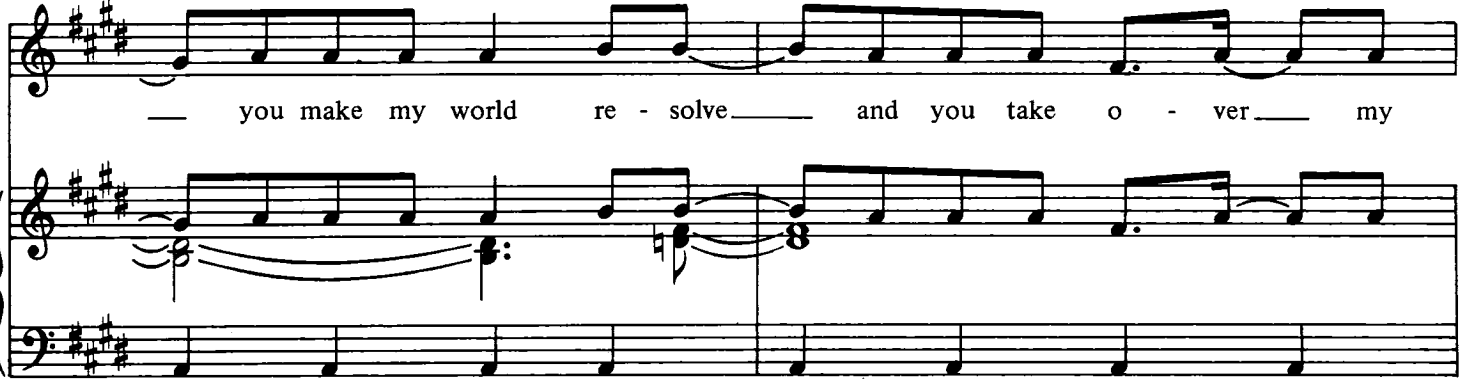
A  

Wild ac - es with diam - onds in your hair, when you smile _



G/A  D/A 

— you make my world re - solve — and you take o - ver — my



B 

pain.






You've got a tear — in your eye and a look to match — it



well may - be you think you just can get me out — of your hair.



Don't try — to re - sist it 'cause



we're get - ting strong - er, clos - er we be - come

B



you are the best thing in my life.

A/B



G/B



Stroll on la - dy, stroll

A/B



B



on, and take it to the edge.



G/B



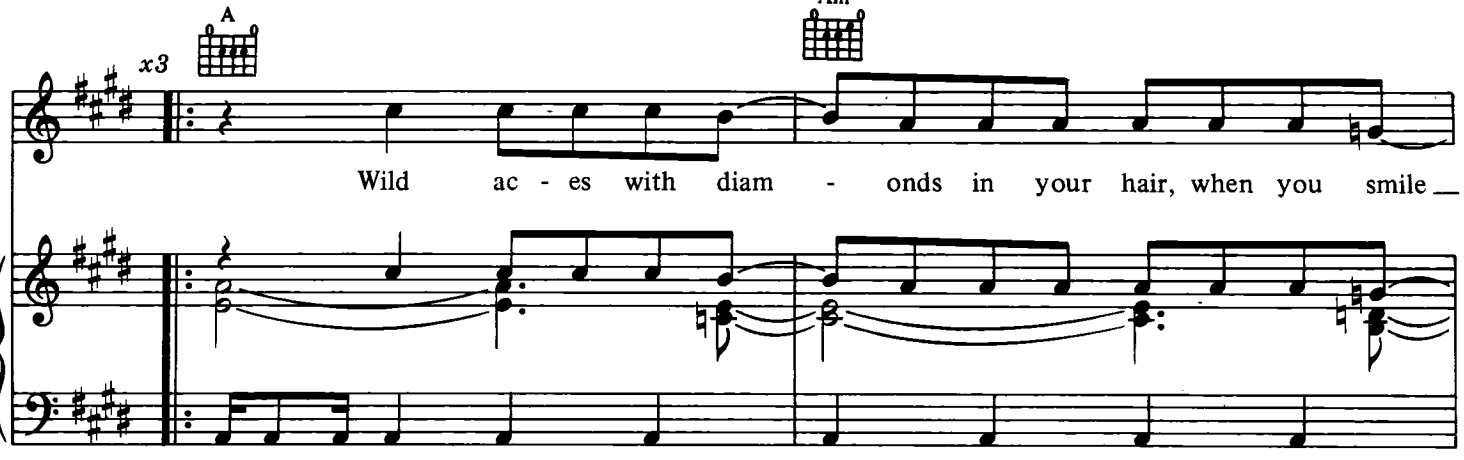
A/B





Stroll on la - dy, stroll on.

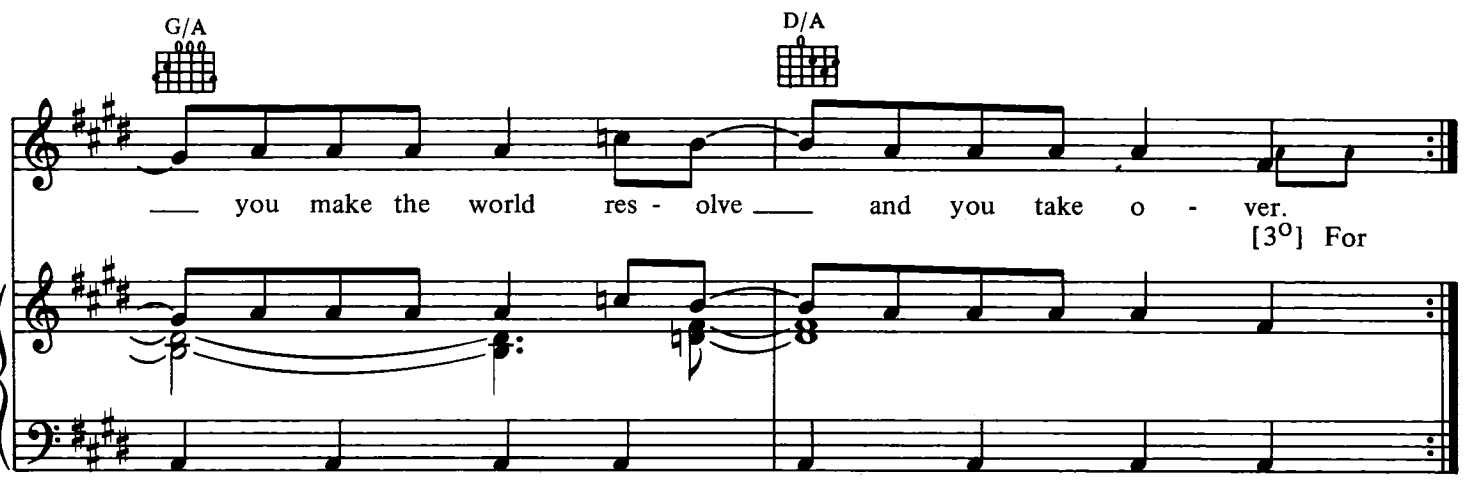
x3  

Wild ac - es with diam - onds in your hair, when you smile _



— you make the world res - olve — and you take o - ver. [3^o] For



Hi - la, hi - la,



hi - la.






Na na na na _ na na _ na na _ na na na _ na na. _


Wild ac - es with diam - onds in your hair, when you smile _ you make the world re - solve _

_ and you take o - ver. _

Oh my pain _ Lord, _ pain, _ my pain, _

A  G/A  F/A 

— Lord, Lord. —






D/A 

All my pain. —



A 



G/A  F/A  D/A  *Repeat to Fade*

