

ROD STEWART

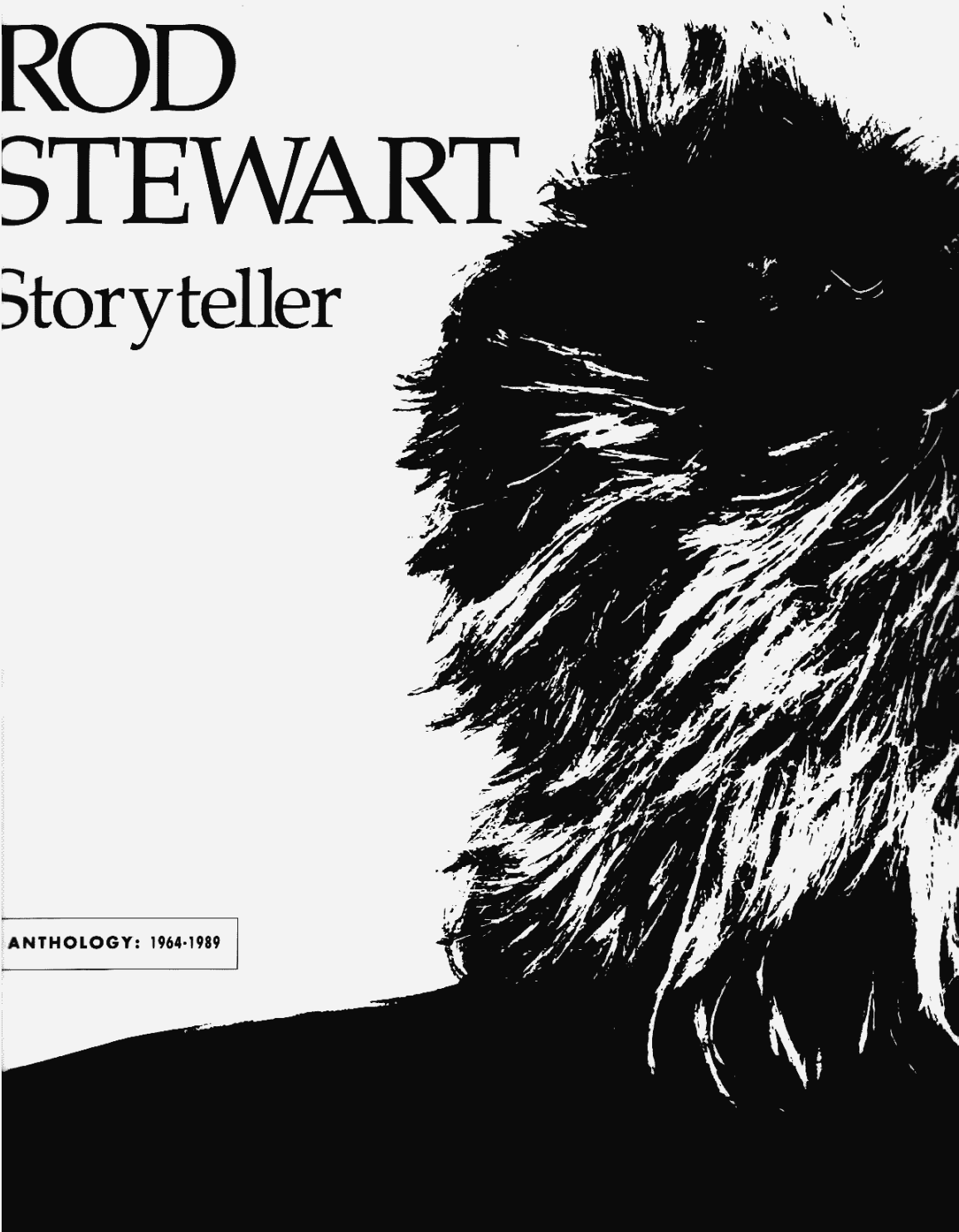
STORYTELLER

PIANO • VOCAL • GUITAR

ROD STEWART

Storyteller

ANTHOLOGY: 1964-1989



ROD STEWART

Storyteller

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BABY JANE

Words and Music by ROD STEWART
and JAY DAVIS

Medium Rock (♩ played as )

mf

Dm

Am7 **Bb**

F **C**

Ba - by Jane, don't leave me hang in on the
Ba - by Jane, don't it said make you feel
Ba - by Jane, I've said all I want to

line. I knew you when you had
sad. Just when I thought that
say. Go your own way, don't



Bb F




no one to talk to. Now you're
 we were win - ning. You and I
 think twice a - bout me. 'Cause I've got

C

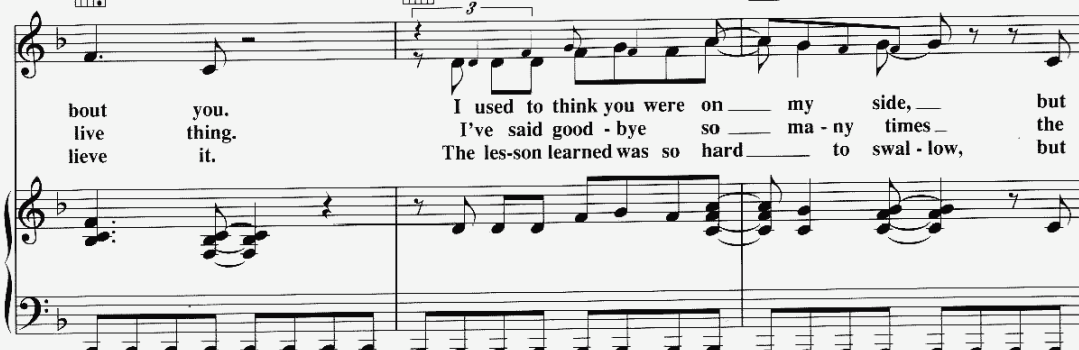
mov - ing in high so - ci - e - ty.
 were so close in ev - 'ry way.
 i - deas and plans of my own.




Dm Bb C7

Don't for - get, I know se - crets a -
 Don't time fly when your love ain't a
 So long dar ling, I'll miss you, be -


C7sus  B \flat  F/A 

bout you. I used to think you were on my side, but
 live thing. I've said good-bye so many times the
 lieve it. The les-son learned was so hard to swal-low, but



Gm9  Gm7  B \flat 

now I'm no long-er sure. I wish I knew what I
 sit-u-a-tion ain't all that new. Op-ti-mi-sm's my best
 I know that I sur-vived. I'm gon-na take a good



F/A  C 

know now be-fore. with-out you.
 de-fense, I'll get through Yeah.
 look at my-self and cry.



Dm Am7 Gm7

When I give my heart a - gain, I know it's gon-na last

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Am7 Am7/C Dm Am7

for - ev - er. No one tell me where or when I know

Detailed description: This system contains the next two staves of music. The vocal line continues with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Gm7 Am7 Am7/C Dm

it's gon - na last for - ev - er

Detailed description: This system contains the third and fourth staves of music. The vocal line has a quarter rest followed by a quarter note G4, then quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Am7 Bb

Detailed description: This system contains the fifth and sixth staves of music. The top staff shows sustained chords for Am7 and Bb. The bottom staff continues the piano accompaniment with eighth-note patterns and triplets.

2,3
Dm

Gm7

I won't be that dumb a - gain, I know it's gon-na last
When I fall in love next time, I know it's gon-na last

Am7 Am7/C

Am7

for - ev - er. When I fall in love a - gain, I know
for - ev - er. I won't be that dumb a - gain, I know

To Coda ⊕

Gm7

Am7 Am7/C Dm

it's gon - na last for - ev - er.
it - 'll last for - ev - er.

Am7

Bb

F **C**

Sax solo

Dm **Bb**

C **D.S. al Coda**

Solo ends

CODA **Dm**

Repeat and Fade **C**

Am7 **Bb**

The musical score is written for saxophone and piano. It features a key signature of one flat (Bb) and a common time signature. The saxophone part is marked "Sax solo". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for F, C, Dm, Bb, Am7, and C are provided. Performance instructions include "D.S. al Coda", "Solo ends", "CODA", and "Repeat and Fade". The score concludes with a double bar line and repeat dots.

ANGEL

Words and Music by
JIMI HENDRIX

Slowly

mf

B 7 fr. G#m 4 fr. C#m 4 fr.

An - gel came down from heav - en yes - ter - day.
Sure e - nough, this morning came un - to me.

E 0 0 0 0 A 5 fr. Bb 6 fr. B 7 fr. F#d 2 fr.

stayed may - be long e-nough to res - cue me.
silver wings silhou-et-ted 'gainst a child's sun - rise

B 7th fr. G#m 4th fr. C#m 4th fr.

And she told me her sto - ry yes - ter - day__
 And my an - gel, she said un - to me__

E 0 0 0 A 5th fr. Bb 6th fr. B 7th fr. A 5th fr.

a - bout the sweet love be - tween the moon__ and the deep blue sea.__
 to - day's the day for you to rise.__

E 0 0 0 E#m 0 0 0 0 B 7th fr.

Then she spread her wings high o - ver me__ she says she's
 Take my hand, you're gon-na be my man, you're gon - na rise__ Then she

C#m D#m 3rd fr. E 4th fr.

goin' now, come back to - mor - row. I said,
 took me__ high o - ver yon - der.

A 5 fr. F#m Bm7 G 3 fr. G# 4 fr.

"Fly on, my sweet an - gel, fly on thru the sky.

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for A (5 fret), F#m, Bm7, G (3 fret), and G# (4 fret) are shown above the vocal line. The lyrics are: "Fly on, my sweet an - gel, fly on thru the sky."

A 5 fr. F#m Bm7

Fly on, my sweet an - gel, to - for -

This system contains the next two staves of music. The vocal line continues with the lyrics: "Fly on, my sweet an - gel, to - for -". Chord diagrams for A (5 fret), F#m, and Bm7 are shown above the vocal line. The piano accompaniment continues with a steady bass line and chords.

G 3 fr. G# 4 fr. A 5 fr. 2nd time D.S. and fade D/A

mor-row gon-na be by your side." Fly away,
ev - er I will be by your side."

This system contains the next two staves of music. The vocal line has the lyrics: "mor-row gon-na be by your side." Fly away, ev - er I will be by your side." The piano accompaniment features a more active bass line. Chord diagrams for G (3 fret), G# (4 fret), A (5 fret), and D/A are shown above the vocal line. A "2nd time D.S. and fade" instruction is present.

A D/A A

high away, fly away!

This system contains the final two staves of music. The vocal line has the lyrics: "high away, fly away!". The piano accompaniment concludes with a final chord. Chord diagrams for A, D/A, and A are shown above the vocal line.

COUNTRY COMFORT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow rock - double-time feel

mf

C

C/B \flat

F

G

Soon the pines -

C

F

C/E

will be fall - in' ev - 'ry where. - vil - lage chil -
grand - ma yes - ter - day - down at the store. - Well, she's real -
they've got a new ma - chine. - Fore - man says -

Dm

F

G

- dren al - ways fight - in' for a share. - And the six -
- ly look - in' fine for eight - y four. - And she asked -
- it cuts man - pow - er by fif - teen. - "And oh, but that ain't

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C F C/E

o - nine goes roar - in' down the creek, _ as Par - son Lee -
 me if some - time I'd fix the barn. _ Poor old girl, -
 nat - 'ral', old - man Clay - son says, 'cause he's a horse-

Dm G To Coda C

pre - pares his ser - vice for next week I saw
 she needs a man down on the farm. -
 - drawn man un - til his dy - in'

2 C F G

And it's good old coun - try com - forts in my bones, -

C F G

just the sweet - est sound my ears have ev - er known, -

C F G

just an old - fash - ioned feel - in' in my bones, -

C Bb Ab no chord Dm F

coun - try com - forts and the road that's go - in' home.

C Dm F

Ooh.

Ooh.

C Dm F

Ooh.

C F G

This system contains the first two measures of music. The guitar part has chords C, F, and G. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C F G/D G

This system contains the next two measures. The guitar part has chords C, F, G/D, and G. The piano accompaniment continues with similar rhythmic patterns.

C D.S. al Coda

Down at the mill _

This system contains the third measure. The guitar part has a C chord. The instruction "D.S. al Coda" is written above the staff. The lyrics "Down at the mill _" are written below the staff.

C CODA

days. And it's

This system contains the fourth measure. The guitar part has a C chord. The instruction "CODA" is written above the staff. The lyrics "days. And it's" are written below the staff.

F G C

good old coun - try com - forts in _ my bones: _ just the

This system contains the fifth measure. The guitar part has chords F, G, and C. The lyrics "good old coun - try com - forts in _ my bones: _ just the" are written below the staff.

F G C

sweet-est sound my ears _____ have ev - er known, _

just an old -
just an old -

F F/E G C Bb Ab

fash-ioned feel - in' in my bones
fash-ioned feel - in' in my bones,

no chord Dm F

coun - try com - forts and the road - that's go - in' home. -
coun - try com - forts and - the road - that's go - in' home. -

1 C 2 C Ab

And it's






And it's good old coun-try com - forts in my







bones: — just the sweet-est sound my ears — have ev - er known,







just an old — fash - ioned feel - in' in — my bones,





no chord

coun - try com -



Ebm Gb Db

- forts and the road that's go - in' home, - coun - try com -

Ebm Gb Db

- forts and the road that's go - in' home, - coun - try com -

Ebm Gb Db

- forts and the road that's go - in' home, - coun - try com -

Ebm Gb Db no chord Db

- forts and the road that's go - in' home...

CUT ACROSS SHORTY

Words and Music by MARIJOHN WILKIN
and WAYNE WALKER

Bright Rock
D7(no3rd)/C

mf

G/B

D

1-3 4 D(no3rd)

Now a coun - try boy _ named _ Short -
Dan had been in train -

- y' and a cit - y boy _ named Dan had to
- in' a - bout a week be - fore the race. He

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Bright Rock' and 'mf'. The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal line enters in the second system with the lyrics 'Now a coun - try boy _ named _ Short - Dan had been in train -'. The piano accompaniment continues with chords and a steady bass line. The third system continues the vocal line with lyrics '- y' and a cit - y boy _ named Dan had to - in' a - bout a week be - fore the race. He'. The piano accompaniment provides harmonic support throughout.

prove who could run the fast - est to win Miss Lu - cy's hand. -
 made up his mind - old Short - y would end in sec - ond place. -

— Now Dan — had all — the mon - ey and he
 You know Dan — with his long legs fly - in' he left
 — like that old sto - ry a - bout the

al - so had the looks. But Short - y must — of had that
 Short - y far — be - hind. But Short - y heard — him
 tur - tle and — the hare, when Dan — crossed o - ver the

some - thin', boys, - that can't - be found - in the books
 hol - ler out Miss Lu - cy that you'll soon be mine. -
 fin - ish line - - he found Short - y wait - in' there. -

A D(no3rd)

no chord F/G G F/G G

Cut a - cross Short - y, Short - y out a - cross. That's

F/G G F/G G D

what Miss Lu - cy said. Cut a - cross Short - y, Short - y cut a -

A D(no3rd)

To Coda ⊕

cross. { You know it's } It's you that I wan - na wed.
 { You know it's }

D7sus/C

This system contains a guitar chord diagram for D7sus/C and a treble clef staff with a triplet of eighth notes. The bass clef staff continues with a rhythmic accompaniment.

G/B

This system contains guitar chord diagrams for G/B and D(no3rd). The treble clef staff features a 7-measure rest followed by a melodic line. The bass clef staff continues with the accompaniment.

Now

This system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The word "Now" is written below the treble staff.

2 D(no3rd)

This system contains guitar chord diagrams for 2 D(no3rd) and D7sus/C. The treble clef staff has a melodic line with a long note, and the bass clef staff continues with the accompaniment.

G/B

D(no3rd)

1

2

A

But Short - y was - n't wor - ried. There was a

smile up - on his face 'cause old Lu - cy had fixed the race.

Detailed description: This is a musical score for guitar and piano. It features a guitar part with two guitar chord diagrams: G/B and D(no3rd). The piano part is written in treble and bass clefs. The score includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lyrics are: "But Short - y was - n't wor - ried. There was a smile up - on his face 'cause old Lu - cy had fixed the race." The key signature has two sharps (F# and C#), and the time signature is 4/4.

D.S. al Coda

And just _

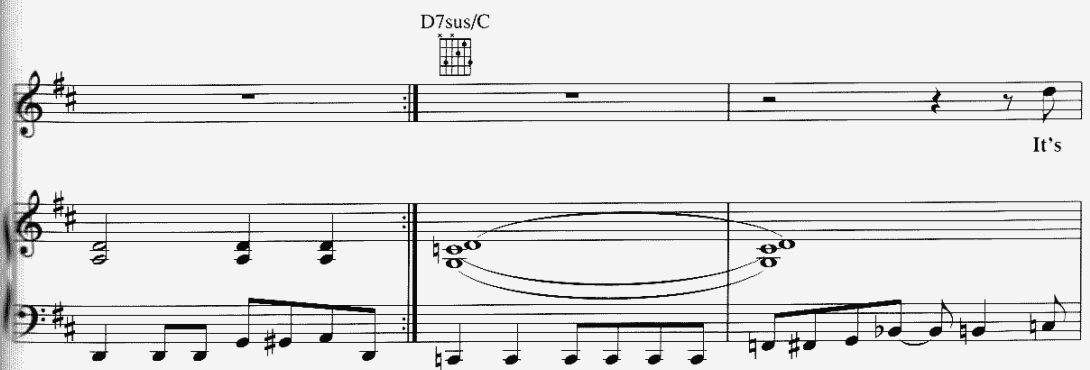


CODA D(no3rd)



D7sus/C


It's



G/B

D(no3rd)

you that I wan - na wed, _ oh, _ oh. _



Repeat ad lib. and Fade



CRAZY ABOUT HER

Words and Music by ROD STEWART,
DUANE HITCHINGS and JIM CREGAN

Moderately steady beat

mf

Gm F7sus Gm

F7sus Gm

F7sus

I walk the streets at night un-til the morn-ing light comes
off my mind. I'm drink-ing too much wine. I'm burn-ing
ev - 'ry day in rush hour or sub - way, in a
longed to me I'd give her ev - 'ry - thing. I'd nev - er

Gm

shin - ing through.
up in - side.
groc - ery store.
cheat or - lie.

Can't get a good night's sleep, ain't been to
If I could touch her face or take her
She don't no - tice me, I might as
I'd treat her with re - spect, not just a

F7sus

work in weeks. What am I gon - na do? Help me.
out some place I'd be sat - is - fied.
well just - be a cock-roach on the floor.
sex ob - ject, I ain't that kind of - guy.

1.3

F7sus

Gm

2,4
F

Can't get her
If she be - Hey, I'm a load - ed gun. — I'm

E♭ F

Gm F

cra - zy a - bout — her, cra - zy a - bout — her. Hey, I'm a

E♭ F Gm

love-sick son. — I'm cra - zy a - bout — her. I
I was

no chord

see her jog - ging in Cen - tral Park with one of them Walk-man's on her head. She was
stand - ing out - side the Met — one day when she drove by in a black Cor - vette. I said

hot, young, beau - ti - ful _ and I said to my - self she's
 "Hey, ba - by." I could - 've died, _ she looked straight through me. But I know she's

Gm F7sus
 des - tined _ to be mine.
 des - tined _ to be mine.

Gm To Coda ⊕ D.S. al Coda CODA ⊕
 I see her

F7sus Gm

no chord

Spoken: Every night I stand outside her door and wait for her to come by.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a series of chords in the right hand and a simple bass line in the left hand.

She lives in one of those brown-stones they guard outside and the limousines and the Rolls Royces comin' and goin'.

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system, with the piano part providing harmonic support through chords and a bass line.

My friends all say she's way outta my class but I know if she'd just get to know me I could give her something all those

The third system of music shows the vocal line and piano accompaniment. The piano part continues with its characteristic chordal accompaniment and bass line.

rich guys ain't got.

The fourth system concludes the musical piece. Above the vocal staff, three guitar chord diagrams are provided: Gm, F7sus, and Gm. The piano accompaniment continues with its established pattern.

F7sus



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

Gm



Musical notation for the second system, including treble and bass staves with chords and lyrics.

F7sus



Gm



Musical notation for the third system, including treble and bass staves with chords and lyrics.

F7sus



Gm



Musical notation for the fourth system, including treble and bass staves with chords and lyrics.

F Eb F

no. Hey, I'm a load - ed gun. — I'm

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The first measure of the vocal line has a whole rest with the lyric 'no.'. The second measure starts with the lyric 'Hey,' and features a guitar chord diagram for F. The third measure has the lyric 'I'm a load - ed' and a guitar chord diagram for Eb. The fourth measure has the lyric 'gun. — I'm' and a guitar chord diagram for F. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Gm F

cra - zy a - bout — her, cra - zy a - bout — her. Hey, I'm a

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The first measure of the vocal line has the lyric 'cra - zy a - bout — her,' and a guitar chord diagram for Gm. The second measure has the lyric 'cra - zy a - bout — her.' and a guitar chord diagram for F. The third measure has the lyric 'Hey,' and the fourth measure has the lyric 'I'm a'. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand.

Eb F Gm

love-sick son. — I'm cra - zy a - bout — her.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The first measure of the vocal line has the lyric 'love-sick son. — I'm' and a guitar chord diagram for Eb. The second measure has the lyric 'cra - zy a - bout — her.' and a guitar chord diagram for F. The third measure has a guitar chord diagram for Gm. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand.

F7sus Gm

Repeat and Fade

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The first measure of the vocal line has a guitar chord diagram for F7sus. The second measure has a guitar chord diagram for Gm. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand. The system ends with a double bar line and the instruction 'Repeat and Fade'.

DO YA THINK I'M SEXY

Medium Disco beat

Words and Music by ROD STEWART
and CARMINE APPICE



She sits a - lone, wait - ing for sug - ges - tions.



He's so nerv - ous; a - void - ing all the ques - tions.

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His lips are dry Her heart is gently pound - ing.




Don't you just know ex - act - ly what they're think - ing? If —




— you want my bod - y and — you think I'm sex - y, come — on, sug - ar, let me know..



— If — you real - ly need me, just — reach out and touch me. Come —

F **Gm7** 3fr.

— on, hon-ey, tell me so. — He's act - ing shy,
They wake at dawn, 'cause

C/Bb x0 0 **Gm7** 3fr.

look - ing for an an - swer. "Come on, — hon - ey, let's
all the birds are sing - ing. Two to - tal stran-gers. But

C/Bb x0 0 **Gm7** 3fr.

spend the night to - geth - er." "Now, hold on — a min - ute be -
that ain't what they're think - ing! Out - side — it's cold;

C/Bb x0 0 **Gm7** 3fr. **C/Bb** x0 0

fore we go much fur - ther. Give me a dime, so I can phone my moth - er."
mist-y and it's rain - ing. They got each oth - er. Nei-ther one's com-plain - ing.

Gm7 3fr. C/Bb

They catch a cab — to his high - rise a - part - ment. At
He says, "I'm sor - ry, but I'm out of milk and cof - fee."

Gm7 3fr. C/Bb Dm7



last — he can tell her ex - act - ly what his heart meant. If — you want my bod - y and —
"Nev - er mind, — sug - ar. We can watch the ear - ly mov - ie."

F


— you think I'm sex - y, come — on, sug - ar, let me know. — If —




Dm7 F To Coda

— you real - ly need me, just — reach out and touch me. Come — on, hon - ey, tell me so. —


Am7  Dm7 





His heart's beat-ing like a drum, — 'cause at




Am7  Dm7  Gm7  3fr.



last he's got this girl home. — Re - lax, — ba - by.




Bbm6  Bb/C  D. S. $\frac{3}{4}$ al Coda  Coda 

Now we're all a - lone. —



Repeat and fade  

Repeat and fade



DOWNTOWN TRAIN

Words and Music by
TOM WAITS

Moderate beat

Verse:



1. Out-side an - oth - er yel - low moon.



has punched a hole in the night - time, yes. — I



climb through the win - dow and down to the street. I'm

G Asus4 G Asus4 A

shin - ing like a new dime. — The down - town trains are full

G Asus4 G/B

with all those Brook - lyn girls, — They try so hard to

A/C# D

break out of their lit - tle worlds. 2. You wave your hand —

G Asus4 D D/F#

— and they scat - ter — like crows, — They have



noth- ing that will ev- er cap- ture your heart. They're just thorns with- out— the rose—



Be care - ful of them— in the dark. — Oh, if I



was the one, You chose to be your on - ly one. Oh, ba - by,



can't you hear me now, can't you hear me now.— Will I see you to- night—

f

G 000 D xx0 G 000 D xx0 D/F# x0 x

on a down-town train. Ev - 'ry

G 000 Em7 0 0 0 G/A x0 Verse: D xx0

night it's just the same, You leave me lone - ly now. — 3. I know your

G 000 Asus4 x0 0 D xx0 D/F# x0 x G 000 Asus4 x0 0

win-dow and I know it's late. I know — your stairs and your door-way. —

D xx0 G 000 Asus4 x0 0 D xx0 D/F# x0 x

I walk down your street and past your gate. — I stand by the

G Asus4 G A

light at the four-way.— You watch them as they fall, Oh

G Asus4 A G/B

ba-by, they all have heart at-tacks. They stay at the car-ni-val, But they'll

Chorus:

A/C# D G

nev-er win— you back. Will I see you to-night

D D/F# G D

on a down-town train,— Where ev-'ry night,

G 000, Em7 0 0 0, G/A x0, A x0 0

ev - 'ry night it's just the same. Oh ba - by,

D xx0, G 000, D xx0

will I see you to - night on a down - town

G 000, D xx0, D/F# x0 x, G 000

train? All of my dreams just fall like rain, -

Em7 0 0 0, A x0 0, D xx0

oh ba - by, on a down - town train.

rall.

DRINKING AGAIN

(AKA "I'VE BEEN DRINKING")

Words by JOHNNY MERCER
Music by DORIS TAUBER

Bluesy, in one

A

I'm _____ drink - in' a - gain, _____ in' the rounds _____
mak I've been drink _____

mf

A/G#

think - in' of when _____ and you
in' a - gain _____ and set - tin'
and think

A/E

left me, and that this all weren't so long a - go, _____
'em up. I told a
- in' of when _____

D Bm7

stran - ger to my - self, hmm.
of when you left me, and that weren't

D/E

"I'm just mak - in' a fool _____ of my -
So long a - go, Hmm. _____

E7 A

self." I've been hav I'm just
I've been hav

A/G#

in' a few
hop - in' that you'll come right back once, some - day,
in' a few, you know that you know,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "in' a few hop - in' that you'll come right back once, some - day, in' a few, you know that you know,". The bottom two staves are piano accompaniment in treble and bass clefs. A guitar chord diagram for A/G# is shown above the vocal line.

F#m A/E

and wish - in' that you
and wish - in' that but I know, I know, I
and wish - in' that you

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "and wish - in' that you and wish - in' that but I know, I know, I and wish - in' that you". The bottom two staves are piano accompaniment. Guitar chord diagrams for F#m and A/E are shown above the vocal line.



D Bm7

know were right by my were right here sec - ond time a - round



Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: "know were right by my were right here sec - ond time a - round". The bottom two staves are piano accompaniment. Guitar chord diagrams for D and Bm7 are shown above the vocal line.

by my side.  



side. Hmm. Now, lis - ten!
side. Hmm. Now

To Coda  

Well, I'm
one time!

 
I know,

I know, I know, I know.

 
I know, I know, I know.

I know, I know, I know.

D/E

The first system of music features a guitar chord diagram for D/E (x02321) above the treble clef. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E F#m

Sure, I know

The second system includes guitar chord diagrams for E (x02210) and F#m (x23210). The vocal line begins with the lyrics "Sure, I know". The piano accompaniment features a walking bass line and chords.

C#m7

I can bor - row a smoke _____

The third system features a guitar chord diagram for C#m7 (432321). The vocal line continues with "I can bor - row a smoke" followed by a long note. The piano accompaniment continues with a consistent bass line and chords.

F#m

or sit here all night long and tell a joke.

The fourth system includes a guitar chord diagram for F#m (x23210). The vocal line concludes with "or sit here all night long and tell a joke." The piano accompaniment features a walking bass line and chords.

But af - ter all is said and done,

B7

D/E

who's gon - na laugh, who's gon - na laugh at a bro - ken,

E(no3rd)

D.S. al Coda

a bro - ken heart?

CODA

A

I've been drink - in' a - gain.

D7 A

I've been

This system contains the first two measures of music. The vocal line starts with a quarter note on G4, followed by a quarter rest, and then a quarter note on A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D7 and A are shown above the staff.

D7

drink - in' a - gain.

This system contains the next two measures. The vocal line continues with a quarter note on B4, a quarter note on C5, and a quarter note on B4. The piano accompaniment continues with similar rhythmic patterns. A D7 chord diagram is shown above the staff.

A F

Some - times I can't help my - self.

This system contains the next two measures. The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment continues. Chord diagrams for A and F are shown above the staff.

G A

Hmm.

This system contains the final two measures. The vocal line has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The piano accompaniment continues. Chord diagrams for G and A are shown above the staff.

EVERY PICTURE TELLS A STORY

Words and Music by ROD STEWART
and RON WOOD

Moderate Boogie-Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction in the first system, marked with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal melody, starting with a first ending bracket. The guitar part is indicated by chord diagrams for D and G, and a '(C Bass)' instruction. The vocal line includes the lyrics: "1, Spent some time feel-in' in-fer-i-or". The fourth system continues the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. The fifth system continues the vocal melody, with a '(D Bass)' instruction and the lyrics: "stand-in' in front of my mir-ror; Combed my hair in a". The sixth system concludes the piano accompaniment.

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(C Bass) G (D Bass)

thou - sand ways, — but I came out look-in' just the same. —

D (C Bass)

— Dad-dy said, "Son, you bet-ter see the world, —

G (D Bass) D

I would-n't blame you if you want-ed to leave. — But re -

(C Bass) G

mem-ber one thing, don't lose your head — to a

For additional verses

D

(D Bass)

wom-an that-'ll spend your bread".— So I got out!

2. Paris was a place you could hide away, if you felt you didn't fit in.
French police wouldn't give me no peace, they claimed I was a nasty person.
Down along the Left Bank, minding my own, was knocked down by a human stampede;
Got arrested for inciting a peaceful riot, when all I wanted was a cup of tea.
I was accused.
3. I moved on.
Down in Rome I wasn't getting enough of the things that keep a young man alive.
My body stunk, but I kept my funk at a time when I was right out of luck.
Getting desperate, indeed I was looking like a tourist attraction.
Oh, my dear, I better get out of here for the Vatican don't give no sanction.
I wasn't ready for that, no, no.
4. I moved right out East, yeah!
On the Peking ferry I was feeling merry, sailing on my way back here.
I fell in love with a slant-eyed lady by the light of an eastern moon,
Shanghai Lil never used the pill, she claimed that it just ain't natural.
She took me up on deck and bit my neck, Oh, people, I was glad I found her,
Oh, yeah, I was glad I found her.
5. I firmly believed that I didn't need anyone but me.
I sincerely thought I was so complete. Look how wrong you can be.
The women I've known I wouldn't let tie my shoe. They wouldn't give you the time of day,
But the slant-eyed lady knocked me off my feet. God, I was glad I found her.
6. And if they had the words I could tell to you to help you on your way down the road,
I couldn't quote you no Dickens, Shelley or Keats, 'cause it's all been said before.
Make the best out of the bad, just laugh it off.
You didn't have to come here anyway. So remember: [To final ending]

For final ending

D

Repeat and fade

Ev - 'ry pic-ture tells a sto - ry don't_ it? Ev - 'ry

EVERY BEAT OF MY HEART

Words and Music by ROD STEWART
and KEVIN SAVIGAR

Slow 4

mp

Through these mis - ty eyes_ I see lone - ly skies_ lone - ly_ road to Ba - by -

lon. Where's my fam - i - ly_ and my coun - try? Hea - ven knows where I be -

long.

Chord diagrams: Eb (3), Cm7, Eb (3), Cm7, Eb (3), Fm, Eb (3), Ab (4), Bb7, Cm (3)

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Bb **Eb** **Cm7**

Pack my bags to-night. here's one Ja - co-bite - who - must -
 glass of wine. just for auld lang syne - and - the -
 drink a toast. to the blood red rose, cheer a -

mf

Eb **Cm7** **Eb**

leave or sure - ly die. Put me on a train - in the
 girl I left be - hind. How I miss her now - in my
 while the Em - erald Isle. And to the north - ern lights - and the

Cm7 **Eb** **Cm7** **Eb**

pour - ing rain - say - fare - well but don't say - good-bye. }
 dark - est hour, and - the way our arms en - twine. }
 swirl - ing pipes, how - they make a grown man cry. }

Fm **A \flat** **B \flat** **Cm**

Sea-gull car - ry me - o - ver land - and sea to my own folk - that's where I want to

The first system of music features a vocal line and piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

B \flat **C** **F** **B \flat** **F**

be. Ev - ery beat - of my heart tears me fur - ther a -

cresc. *f*

The second system continues the piece. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a more active bass line and chords in the right hand. Dynamics include *cresc.* and *f*.

B \flat **Dm** **C** **B \flat** **F** **To Coda** $\text{\textcircled{C}}$

part. I'm lost and a-lone in the dark. - I'm go - ing home.

The third system includes a vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a Coda symbol.

¹ **B \flat** ² **B \flat** **E \flat** **B \flat /D**

One more

The fourth system is a piano accompaniment section. It features a steady eighth-note bass line and chords in the right hand. The system is divided into two measures by a double bar line, with first and second endings indicated by superscripts 1 and 2.

F **E_b** **B_b/D**
Dm **C** **B_b** **CODA** **B_b** **F**
B_b **F** **B_b** **Dm** **C**

And we'll Ev - ery beat of my home. *(Instr. on repeat)*
 heart tears me fur - ther a - part. I'm lost and a-lone in the dark
 I'm go - ing home. I'm go - ing

Repeat ad lib. **Optional ending**
B_b **F** **B_b** **C** **F**

Detailed description: This is a musical score for guitar, likely for a song. It features a mix of treble and bass clefs. The top system shows a treble clef with a whole rest, followed by a double bar line and a repeat sign. Below this, there are several systems of music. The first system has a treble clef with a triplet of eighth notes. The second system has a bass clef with a steady eighth-note rhythm. The third system has a treble clef with a whole rest and a double bar line, followed by a treble clef with a melodic line. The fourth system has a bass clef with a steady eighth-note rhythm. The fifth system has a treble clef with a melodic line. The sixth system has a bass clef with a steady eighth-note rhythm. The seventh system has a treble clef with a melodic line. The eighth system has a bass clef with a steady eighth-note rhythm. The ninth system has a treble clef with a melodic line. The tenth system has a bass clef with a steady eighth-note rhythm. The eleventh system has a treble clef with a melodic line. The twelfth system has a bass clef with a steady eighth-note rhythm. The thirteenth system has a treble clef with a melodic line. The fourteenth system has a bass clef with a steady eighth-note rhythm. The fifteenth system has a treble clef with a melodic line. The sixteenth system has a bass clef with a steady eighth-note rhythm. The seventeenth system has a treble clef with a melodic line. The eighteenth system has a bass clef with a steady eighth-note rhythm. The nineteenth system has a treble clef with a melodic line. The twentieth system has a bass clef with a steady eighth-note rhythm. The twenty-first system has a treble clef with a melodic line. The twenty-second system has a bass clef with a steady eighth-note rhythm. The twenty-third system has a treble clef with a melodic line. The twenty-fourth system has a bass clef with a steady eighth-note rhythm. The twenty-fifth system has a treble clef with a melodic line. The twenty-sixth system has a bass clef with a steady eighth-note rhythm. The twenty-seventh system has a treble clef with a melodic line. The twenty-eighth system has a bass clef with a steady eighth-note rhythm. The twenty-ninth system has a treble clef with a melodic line. The thirtieth system has a bass clef with a steady eighth-note rhythm. The thirty-first system has a treble clef with a melodic line. The thirty-second system has a bass clef with a steady eighth-note rhythm. The thirty-third system has a treble clef with a melodic line. The thirty-fourth system has a bass clef with a steady eighth-note rhythm. The thirty-fifth system has a treble clef with a melodic line. The thirty-sixth system has a bass clef with a steady eighth-note rhythm. The thirty-seventh system has a treble clef with a melodic line. The thirty-eighth system has a bass clef with a steady eighth-note rhythm. The thirty-ninth system has a treble clef with a melodic line. The fortieth system has a bass clef with a steady eighth-note rhythm. The forty-first system has a treble clef with a melodic line. The forty-second system has a bass clef with a steady eighth-note rhythm. The forty-third system has a treble clef with a melodic line. The forty-fourth system has a bass clef with a steady eighth-note rhythm. The forty-fifth system has a treble clef with a melodic line. The forty-sixth system has a bass clef with a steady eighth-note rhythm. The forty-seventh system has a treble clef with a melodic line. The forty-eighth system has a bass clef with a steady eighth-note rhythm. The forty-ninth system has a treble clef with a melodic line. The fiftieth system has a bass clef with a steady eighth-note rhythm. The fifty-first system has a treble clef with a melodic line. The fifty-second system has a bass clef with a steady eighth-note rhythm. The fifty-third system has a treble clef with a melodic line. The fifty-fourth system has a bass clef with a steady eighth-note rhythm. The fifty-fifth system has a treble clef with a melodic line. The fifty-sixth system has a bass clef with a steady eighth-note rhythm. The fifty-seventh system has a treble clef with a melodic line. The fifty-eighth system has a bass clef with a steady eighth-note rhythm. The fifty-ninth system has a treble clef with a melodic line. The sixtieth system has a bass clef with a steady eighth-note rhythm. The sixty-first system has a treble clef with a melodic line. The sixty-second system has a bass clef with a steady eighth-note rhythm. The sixty-third system has a treble clef with a melodic line. The sixty-fourth system has a bass clef with a steady eighth-note rhythm. The sixty-fifth system has a treble clef with a melodic line. The sixty-sixth system has a bass clef with a steady eighth-note rhythm. The sixty-seventh system has a treble clef with a melodic line. The sixty-eighth system has a bass clef with a steady eighth-note rhythm. The sixty-ninth system has a treble clef with a melodic line. The seventieth system has a bass clef with a steady eighth-note rhythm. The seventy-first system has a treble clef with a melodic line. The seventy-second system has a bass clef with a steady eighth-note rhythm. The seventy-third system has a treble clef with a melodic line. The seventy-fourth system has a bass clef with a steady eighth-note rhythm. The seventy-fifth system has a treble clef with a melodic line. The seventy-sixth system has a bass clef with a steady eighth-note rhythm. The seventy-seventh system has a treble clef with a melodic line. The seventy-eighth system has a bass clef with a steady eighth-note rhythm. The seventy-ninth system has a treble clef with a melodic line. The eightieth system has a bass clef with a steady eighth-note rhythm. The eighty-first system has a treble clef with a melodic line. The eighty-second system has a bass clef with a steady eighth-note rhythm. The eighty-third system has a treble clef with a melodic line. The eighty-fourth system has a bass clef with a steady eighth-note rhythm. The eighty-fifth system has a treble clef with a melodic line. The eighty-sixth system has a bass clef with a steady eighth-note rhythm. The eighty-seventh system has a treble clef with a melodic line. The eighty-eighth system has a bass clef with a steady eighth-note rhythm. The eighty-ninth system has a treble clef with a melodic line. The ninetieth system has a bass clef with a steady eighth-note rhythm. The ninety-first system has a treble clef with a melodic line. The ninety-second system has a bass clef with a steady eighth-note rhythm. The ninety-third system has a treble clef with a melodic line. The ninety-fourth system has a bass clef with a steady eighth-note rhythm. The ninety-fifth system has a treble clef with a melodic line. The ninety-sixth system has a bass clef with a steady eighth-note rhythm. The ninety-seventh system has a treble clef with a melodic line. The ninety-eighth system has a bass clef with a steady eighth-note rhythm. The ninety-ninth system has a treble clef with a melodic line. The hundredth system has a bass clef with a steady eighth-note rhythm.

THE FIRST CUT IS THE DEEPEST

Words and Music by
CAT STEVENS

Slowly, with a beat

C
o o

F

G
x000

C
o o

F

G
x000

I would have

mf

C
o o

G
x000

F

G
x000

C
o o

G
x000

giv-en you all of my heart, but there's some-one who's torn it a-part.
want you by my side just to help me dry the tears that I've cried.

F

G
x000

C
o o

G
x000

F

G
x000

And she's tak-en just all that I had, but if you want, I'll
And I'm sure gon-na give you a try, and if you want, I'll

C
o o

G
x000

F

G
x000

C
o o

F

G
x000

try to love a-gain. Ba-by, I'll try to love a-gain but I know:
try to love a-gain. Ba-by, I'll try to love a-gain but I know:

C G F G C G

The first cut is the deep - est; ba - by, I know— the first cut is the deep -

F G C G F G

est. When it comes to be - in' luck - y she's cursed; — when it

I. C F G

comes to lov - in' me she's worse. — I still

2. C G F G C F G

comes to lov - in' me she's worse. —

Repeat and fade

FOREVER YOUNG

Words and Music by ROD STEWART, JIM CREGAN
KEVIN SAVIGAR and BOB DYLAN

Driving beat

E

mf

A

3

1

2

3



A


May the good Lord be with you down ev-er-y road you roam...

E

And may sun-shine... and hap-pi-ness... sur-


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A  E 



round you when you're far from home. And may you



A 



grow to be proud, dignified and true.
 for - tune fly a be with you, may your guid - ing light be strong,
 fi - n'ly fly a - way, I'll be hoping that I served you well.





E 

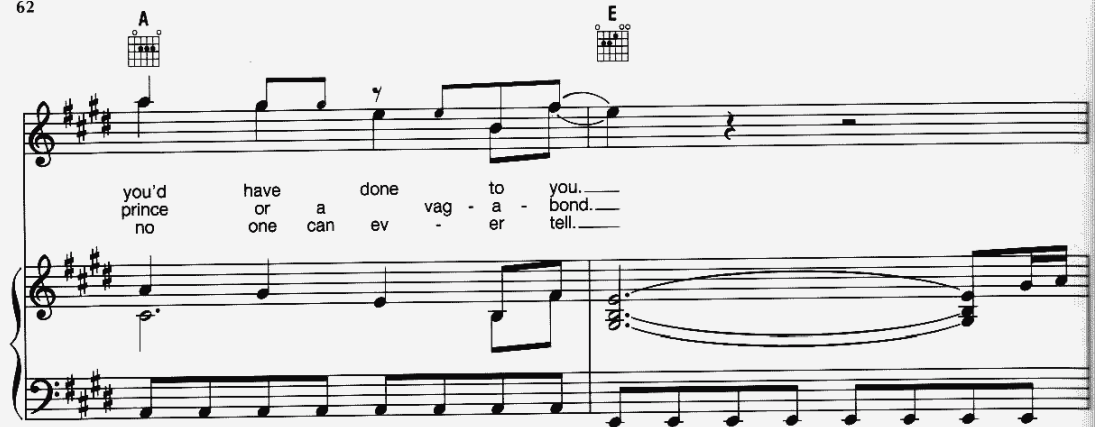



And do un - to oth - ers as
 build a stair - way to hea - ven with a
 For all the wis - dom of a life - time,



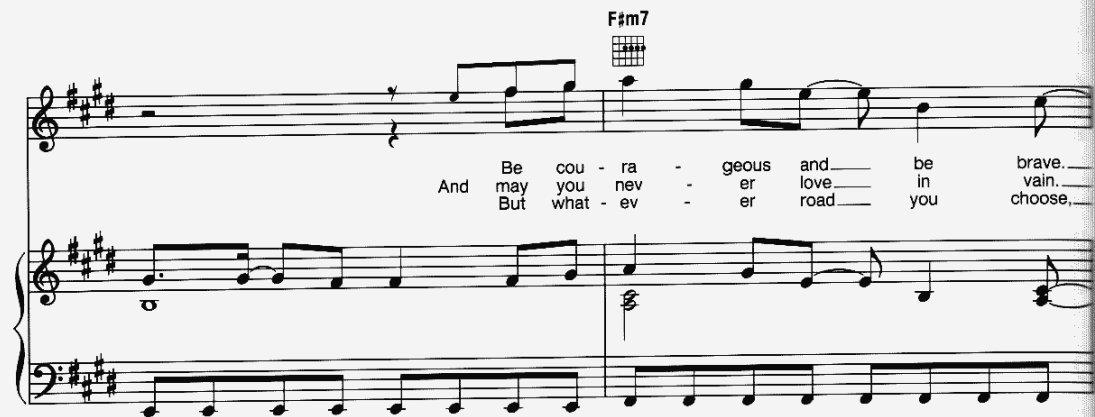
A  E 


you'd have done to you.
 prince or a vag - a - bond.
 no one can ev - er tell.



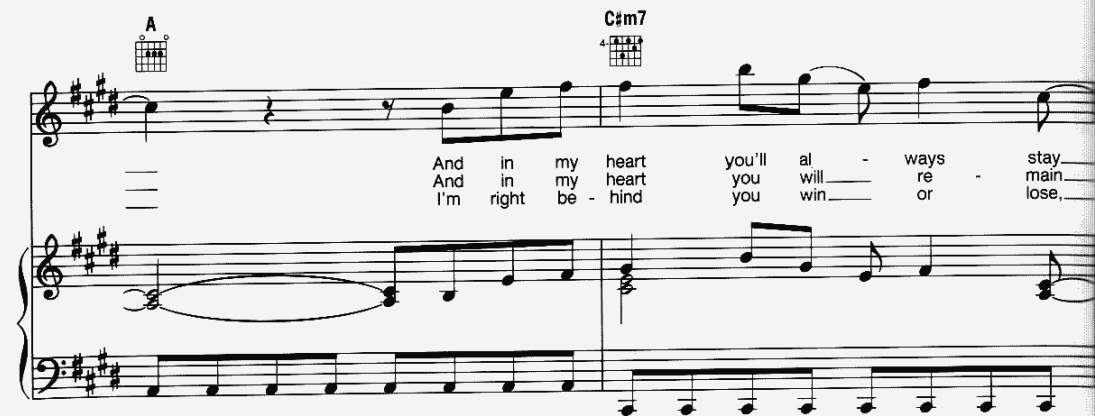
F#m7 

And Be cou - ra - geous and be brave.
 may you nev - er love in vain.
 But what - ev - er road you choose.



A  C#m7 

And in my heart you'll al - ways stay
 And in my heart you will re - main
 I'm right be - hind you win or lose.



A **E**

For - ev - er young. (For - ev - er

A/E **E**

young) For - ev - er young. (For - ev - er

young) — May good young.) —

F#m7 **A**

For - ev - er

Detailed description: This is a page of a musical score for guitar and voice. The music is in the key of A major (indicated by two sharps in the key signature). The score is divided into several systems. The first system features a vocal line with the lyrics "For - ev - er young. (For - ev - er" and guitar accompaniment with chords A and E. The second system continues the vocal line with "young) For - ev - er young. (For - ev - er" and guitar accompaniment with chords A/E and E. The third system shows a vocal line with "young) — May good young.) —" and guitar accompaniment with a double bar line and a first ending marked "2,3". The fourth system features a vocal line with "For - ev - er" and guitar accompaniment with chords F#m7 and A. Chord diagrams are provided for each chord: A (x02232), E (x22022), A/E (x02232), F#m7 (x234232), and A (x02232). The guitar part includes a bass line and a treble line with various rhythmic patterns and articulations.

The musical score is written for guitar and piano. It consists of four systems of music. The first system features a guitar part with an E chord diagram and a vocal line starting with the word "young." The piano accompaniment is in the right hand, with a bass line in the left hand. The second system continues the vocal line with the words "For - ev - er" and includes guitar chord diagrams for F#m and A. The third system shows the vocal line ending with "young." and a "To Coda" symbol. The fourth system features a guitar part with a B chord diagram and a piano part with triplets in the right hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Chord diagrams for A and E are shown above the first staff. The first staff contains a whole rest for both measures. The second staff shows a melody starting on a half note G4, moving to A4, B4, and C5 in the first measure, then a whole note chord E5 in the second measure. The third staff shows a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3 in the first measure, and A2, B2, C3, D3, E3, F3, G3, A3 in the second measure.

Chord diagram for B is shown above the first staff. The first staff contains a whole rest for both measures. The second staff shows a melody starting with a half note G4, followed by a slur over A4, B4, and C5. The second measure features a triplet of eighth notes: D5, E5, F5. The third staff shows a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3 in the first measure, and A2, B2, C3, D3, E3, F3, G3, A3 in the second measure.

Chord diagrams for A and B are shown above the first staff. The first staff contains a whole rest for both measures. The second staff shows a melody starting on a half note G4, moving to A4, B4, and C5 in the first measure, then a whole note chord E5 in the second measure. The third staff shows a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3 in the first measure, and A2, B2, C3, D3, E3, F3, G3, A3 in the second measure.

Chord diagram for E(no3rd) is shown above the first staff. The first staff contains a whole rest for both measures. The second staff shows a melody starting with a half note G4, followed by a slur over A4, B4, and C5. The second measure features a slur over a half note chord E5. The third staff shows a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3 in the first measure, and A2, B2, C3, D3, E3, F3, G3, A3 in the second measure.

D.S. al Coda

And when you

CODA

F#m7

A

For For - ev - er

E

young. —

F#m7

A

E

For - ev - er young. —

GASOLINE ALLEY

Words and Music by ROD STEWART
and RON WOOD

Moderate Country Rock

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction marked *mf*. The first system shows chords Bm, F#m7/B, and E/B. The second system shows Bm7, F#m7/B, and E/B, with first and second endings indicated by '1,2'. The third system shows a triplet of E/B chords followed by an E chord. The vocal melody is written in the treble clef, with lyrics: "I think I'm go - in' mad_ and it's mak - in' me sad, it's a When the weath - er's bet - ter and the rails un - freeze, and the yearn - in' for my old _ back _ door. I re - al - ize _ may - be I was wind _ won't _ whis - tle 'round my knees, I'll put _ on my weath - er suit and". The guitar accompaniment is shown in the bass clef, providing harmonic support for the vocal line.

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born to lead, bet - ter swal - low all my sil - ly coun - try pride. } Go -
 catch you in the train. I'll be home be - fore the milk's up - on the door. }

Bm7 F#m7/B E

- in' home, - run - nin' home, - down the Gas - o - line Al - ley where I

Bm7 F#m7/B

start - ed from. - Go - in' home, - and I'm run - nin' home, - down the

E

Gas-o-line Al - ley where I was born. -

The image shows a musical score for guitar, consisting of several systems of staves. The key signature is three sharps (F#, C#, G#). The score includes:

- Two systems of three staves each (treble, vocal, and bass clefs).
- Two systems of guitar-specific notation, each with a treble clef staff and a guitar chord diagram below it.
- Chord diagrams for Bm7 and F#m7/B.
- A system with two first and second endings for a guitar line.
- The lyrics "But if" appearing below the guitar staff.

an - y - thing should hap - pen and my plans go wrong, should I stray - to the house - on the
if I'm goin' a - way - and it's my turn to go, should the blood - run - cold - in my

hill, let it be - known that my in - ten - tions were good, I'd be
veins, just - one - fa - vor I'd be ask - in' of you, don't

1
sing - ing in my al - ley if I could. And cold. Take
bu - ry me here - it's too -

2

Bm7 F#m7/B E

me back - car - ry me back - down to Gas - o - line Al - ley where I

The musical score is written in the key of E major (three sharps) and 4/4 time. It consists of a vocal line and a guitar accompaniment. The guitar part includes chord diagrams for Bm7 and F#m7/B, and fret numbers for the vocal line. The lyrics are: "start - ed from. _ Take _ me back, _ won't cha car - ry me home _ down to Gas - o - line Al - ley where I start - ed from. _ Take _ start - ed from. _". The score includes a double bar line with first and second endings, and a section marked "rall." (rallentando). The guitar part features a complex rhythmic pattern in the final section.

Bm7

F#m7/B

start - ed from. _ Take _ me back, _ won't cha car - ry me home _ down to

Gas - o - line Al - ley where I start - ed from. _ Take _ start - ed from. _

1,2

3 E

rall.

GET BACK

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

mf

G/A D/A A

Jo Jo was a man who thought he was a lon - er, But
instrumental
 Sweet Lor - et - ta Mar - tin thought she was a wom - an, But
instrumental

D A

— he knew it could - n't last. — Jo — Jo left his home in Tuc -
 — she was an - oth - er man. — All — the girls a - round her say —

D A

— son Ar - i - zo - na, for — some Cal - i - for - nia grass. — } Get back!
 — she's got it com - ing, But — she gets it while she can. — }

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A7 D A G/A D/A

Get back!_ Get back_ to where you once be - longed. Get back!_

A7 D

Get back!_ Get back_ to where you once be - longed._

1,2,3 A 4 no chord

(Get back, Jo Jo)

A D7 A G/A D/A

Spoken ad lib: Repeat and Fade

Get back, Loretta, your mamma's waitin' for you
 Wearin' her high heel shoes and a low neck sweater.
 Get back home, Loretta.

GOOD MORNING LITTLE SCHOOLGIRL

By SONNY BOY WILLIAMSON

Bright, bouncy tempo

mf


Dm


Good morn - in', lit - tle

school - girl. Good morn - in', lit - tle school - girl.
 know what, some - times I don't know what
 air - plane. I'm gon - na buy me an air plane.

Can I come home with
 what in the world, o - ver.
 Fly right

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment and a vocal line. The piano part starts with a *mf* dynamic and includes guitar chord diagrams for Dm and G. The vocal line includes lyrics and a repeat sign. The score is divided into four systems, each with a vocal line and a piano accompaniment.




Dm 




Can I ___ come home with you? ___
 what in the world to do. ___
 Fly ___ right o - ver the town. ___



Tell ___ your
 Well ___ I
 If ___ I

A  G#  G  no chord



moth - er and ___ your pa - pa I once was a
 don't want to hurt your feel - ings, or e - ven get
 don't find ___ my ba - by ain't gon - na

To Coda ⊕ 

school - boy too.
mad - at you.
put my airplane down.



1,3 2

Some - times - I don't





Instrumental Solo







A7 G7

The first system of music features a guitar part with two chord diagrams: A7 (x02023) and G7 (x02332). The vocal melody is written in a treble clef with a key signature of one flat and a 3/4 time signature. The bass line is in a bass clef. The system consists of three measures.

Dm

The second system continues the musical piece with a guitar chord diagram for Dm (xx0232). The vocal melody and bass line continue across three measures.

D.S. al Coda

I'm gon- na buy me an

CODA Dm

The third system includes the instruction "D.S. al Coda" above the vocal line. The lyrics "I'm gon- na buy me an" are written below the vocal staff. To the right, a "CODA" section begins with a Dm chord diagram (xx0232) and a treble clef. The system concludes with three measures of guitar, vocal, and bass notation.

The fourth system consists of three final measures of the piece, showing the guitar, vocal melody, and bass line.

HANDBAGS AND GLADRAGS

By MICHAEL D'ABO

Medium Ballad Tempo

B \flat B \flat (no3rd)/A \flat E \flat /G F7 B \flat (no3rd) B \flat (no3rd)/A \flat

E \flat /G F7 B \flat B \flat /A \flat E \flat /G F7sus

B \flat B \flat /A \flat E \flat F7sus

1. Ev - er seen a blind man cross the road — tryin' to make the oth - er side?
 2. Once I was a young man, and all I thought I — had to do was smile.

Bb Bb/Ab Eb F7sus

Ev - er seen a young girl grow - in' old _____ tryin' to make her-self a bride.
 You are still a young girl, and you bought ev - 'ry - thing in -

Bb Bb/Ab Eb F7sus F#dim

style. _____

Gm F Eb/F

So what be - comes of you my love,
 And once you think you're in you're out, -

Bb C

when they have fin - 'lly stripped you of _____ the
 'cause you don't mean a sin - gle thing with-out _____

cresc.

E \flat Eb/F

hand-bags and the glad - rags that you burned - that I had to sweat so you - could buy.

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (two flats) with lyrics: "hand-bags and the glad - rags that you burned - that I had to sweat so you - could buy." Above the staff are guitar chord diagrams for E \flat and Eb/F. The bottom two staves are piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The dynamic marking *mf* is placed below the piano part.

B \flat B \flat /A \flat E \flat F7sus 1 B \flat B \flat /A \flat

Ba - by.
Mm.

dim.

Detailed description: This system contains the third and fourth staves. The vocal line continues with "Ba - by." and "Mm." above it. Above the staff are guitar chord diagrams for B \flat , B \flat /A \flat , E \flat , F7sus, and a first ending bracketed section with B \flat and B \flat /A \flat . The piano accompaniment features a *dim.* (diminuendo) marking and a triplet of eighth notes in the right hand.

E \flat F7sus 2 B \flat F7sus B \flat F7sus

dim.

Detailed description: This system contains the fifth and sixth staves. The top staff shows guitar chord diagrams for E \flat , F7sus, and a second ending bracketed section with B \flat , F7sus, B \flat , and F7sus. The piano accompaniment continues with a *dim.* marking.

B \flat B \flat 7 E \flat /B \flat F7/B \flat B \flat B \flat 7

Sing a song of six-pence for your sake and take a bot - tle full of rye. -

p

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with "Sing a song of six-pence for your sake and take a bot - tle full of rye. -" above it. Above the staff are guitar chord diagrams for B \flat , B \flat 7, E \flat /B \flat , F7/B \flat , B \flat , and B \flat 7. The piano accompaniment features a *p* (piano) dynamic marking.

E \flat /B \flat F7/B \flat B \flat B \flat 7

Four - and twen-ty black - birds in

E \flat /B \flat F7 B \flat B \flat 7

cake and bake them all - in a pie.

cresc.

E \flat /B \flat F7/B \flat F \sharp dim Gm

They told me you - missed

F B \flat

school - to - day, - so what I sug - gest is just

C7 Eb

throw them all a - way, - the hand - bags and the glad - rags that you

To Coda

F7sus Eb/Bb Bb Bb/Ab

pour o - ver and that I had to sweat - to buy

Eb Ebmaj7/F Eb/Bb Bb Bb/Ab

Oh

Eb Ebmaj7/F D.S. al Coda

CODA F7sus

pour o - ver and that I had to sweat - to buy

B \flat B \flat /A \flat E \flat F7sus

— you.

B \flat B \flat /A \flat E \flat /G F7sus F7

B \flat B \flat /A \flat E \flat F7sus

B \flat B \flat /A \flat E \flat /G F7sus B \flat

Hmm.

rit.

HOT LEGS

Moderate Rock beat

Words and Music by
ROD STEWART

G
x000

mf

Who's that knock-in' on my door? It's
got a most per-sua - sive tongue. You

got - ta be a quar - ter to four. Is it you a - gain,
prom - ise all kinds of fun. But what you don't un - der - stand,

C
00

G
X000

com - in' round for more? — Well, you can
I'm a work - ing man. — I'm gon - na

D
0222

love me to - night — if you want, — but in the
need a shot of vi - ta - min E by the

C
0330

morn - ing make sure you're gone. — I'm talk - in' to you:
time you're fin - ished with me. — I'm talk - in' to you:

G
X000

Hot legs, you're wear - in' me out. — Hot legs, you can
Hot legs, you're an al - ley cat. — Hot legs, you

scream and shout._
scratch my back._

Hot legs, are you still in school?_
Hot legs, bring your moth-er too._

Tacet

1. No chord

2.

I love you, hon - ey. You I -
I love you, hon - ey.

R. H.

G
X000

mag - ine how my dad - dy felt, _ in your jet - black sus - pend - er belt._

C
000

G
X000

Sev - en - teen years old, _ he's trudg - ing six - ty - four. _

D
o

You got legs right up to your neck. — You're mak - in'

This system features a guitar chord diagram for D major (D, 0, 2, 2, 3, 2) above the vocal line. The music is in G major and 4/4 time. The vocal line consists of two phrases: "You got legs right up to your neck." followed by a short rest, and "You're mak - in'". The piano accompaniment includes a bass line and a treble line with chords.

C
o o

me a phys - i - cal wreck. — I'm talk - in' to you:

This system features a guitar chord diagram for C major (C, 0, 0, 3, 2, 1) above the vocal line. The music continues in G major and 4/4 time. The vocal line consists of two phrases: "me a phys - i - cal wreck." followed by a short rest, and "I'm talk - in' to you:". The piano accompaniment includes a bass line and a treble line with chords.

G
x000

Hot legs, in your sat - in shoes. — Hot legs, are you
Hot legs, you're mak - in' your mark. — Hot legs, keep my
Hot legs, you're wear - in' me out. — Hot legs, you can

This system features a guitar chord diagram for G major (G, 0, 0, 3, 2, 3) above the vocal line. The music continues in G major and 4/4 time. The vocal line consists of three phrases: "Hot legs, in your sat - in shoes." followed by a short rest, "Hot legs, you're mak - in' your mark." followed by a short rest, and "Hot legs, you're wear - in' me out." followed by a short rest. The piano accompaniment includes a bass line and a treble line with chords.

still in school?_ Hot legs, you're mak - in' me a fool._
 pen - cil sharp. _ Hot legs, keep your hands to your-self. _
 scream and shout. _ Hot legs, you're still in school. _

1. 2. Tacet N.C. 3. Tacet N.C.
 I love you, hon-ey. I love you, hon-ey.
 I love you, hon-ey.

G
 x000
 Hot legs. Hot legs.

Hot legs. Tacet I love you, hon - ey. _

I AIN'T SUPERSTITIOUS

89

Words and Music by
WILLIE DIXON

Moderately
no chord
mf

The musical score is written in 4/4 time. The piano part begins with a melody in the right hand and a bass line in the left hand, both featuring triplet rhythms. The tempo is marked 'Moderately' and the dynamics are 'no chord' and '*mf*'. The key signature has one flat (Bb). The vocal part consists of two systems of staves. The first system includes a vocal line with lyrics: 'Well, I ain't right su - per - sti - tious, hand is itch - in'.' and a piano accompaniment. The second system includes a vocal line with lyrics: 'black cat just crossed my trail, I get mon - ey for sure, —' and a piano accompaniment. Chord diagrams for F7 and C are provided above the piano accompaniment staves. The piano part concludes with a final melodic phrase in the right hand and a bass line in the left hand.

Well, I ain't right su - per - sti - tious,
hand is itch - in'.

black cat just crossed my trail, —
I get mon - ey for sure, —

well, I ain't su - per - sti - tious,
when my right hand is itch - in',

but a black cat just crossed my trail. —
I got mon - ey for sure. —

C

Don't sweep me with no broom,
But when my left starts jump - in',

G7

I'll prob - ab - ly get put in jail.
Some - bod - y's got to go.

F7 C

Well, my Well, the dogs are all howl - in',

F7

C

all o - ver the neigh - bor - hood, - Well, the

F7

dogs are all howl - in', all o - ver the neigh - bor -

Detailed description: This system contains the first two lines of music. The first line is a vocal melody in treble clef with lyrics 'all o - ver the neigh - bor - hood, - Well, the'. Above it is a guitar chord diagram for C major. The second line is a piano accompaniment in bass clef with lyrics 'dogs are all howl - in', all o - ver the neigh - bor -'. Above it is a guitar chord diagram for F7. The music is in 7/8 time and features a mix of eighth and quarter notes.

C

hood. - That is a true sign of death,

G7

Ba - by, that ain't no good.

Detailed description: This system contains the third and fourth lines of music. The third line is a vocal melody in treble clef with lyrics 'hood. - That is a true sign of death,'. Above it is a guitar chord diagram for C major. The fourth line is a piano accompaniment in bass clef with lyrics 'Ba - by, that ain't no good.'. Above it is a guitar chord diagram for G7. The music continues with eighth and quarter notes, and includes a triplet of eighth notes in the vocal line.

C

F7

R.H.

Detailed description: This system contains the fifth and sixth lines of music. The fifth line is a vocal melody in treble clef with lyrics 'Ba - by, that ain't no good.'. Above it is a guitar chord diagram for C major. The sixth line is a piano accompaniment in bass clef. Above it is a guitar chord diagram for F7. The music concludes with a triplet of eighth notes in the vocal line and a final chord in the piano accompaniment. The right hand (R.H.) is indicated with an upward arrow.

I DON'T WANT TO TALK ABOUT IT

Words and Music by DANNY WHITTEN

Slowly
Tacet

I can

with pedal throughout

Guitar → Am7 (capo 3rd fret) D7 G

Piano → Cm7 F7 Bb

tell by your eyes that you've prob-'bly been cry - in' for - ev - er,

and the stars in the sky don't mean noth - in' to you, they're a

G x000 Bb C 0 0 Eb

mir -ror. I don't want to

D7 0 F7 G x000 Bb Bm/F# Dm/A Em 0 0 0 0 0 0 Gm

talk a - bout it, how you broke my heart. —

C 0 0 0 Eb D7 0 F7 C 0 0 0 Eb

If I stay here just a lit - tle bit long - er, if I stay here, won't you

D7 0 F7 Am7 0 0 0 Cm7 To Coda ♯ D 1 1 0 0 0 F11

lis - ten to my heart, whoa,

G
x000
Bb

Am7
0000
Cm7

heart? — If I stand all a-lone, will the

D7
0
F7

G
x000
Bb

shad-ow hide the col-or of my heart; blue for the tears, — black for the night's fears..The

Am7
0000
Cm7

D7
0
F7

G
x000
Bb

stars in the sky don't mean noth-in' to you, they're a mir-ror.

Coda

D11
0000
F11

G
x000
Bb

D. S. ♩ al Coda ♩

whoa, — my heart? —

(I KNOW) I'M LOSING YOU

95

By CORNELIUS GRANT
NORMAN WHITFIELD and EDDIE HOLLAND

Moderately bright

mf

Dm7 G/D Dm7

Dm7 G/D 1,2 D7sus

³ Dm7 D F/D

G/D F/D D

Your love — is fad - in', I can

F/D G/D

feel your love fad - in'. Wo-man, it's fad - in' a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'feel', followed by a half note 'your love', and a quarter note 'fad - in' with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F/D and G/D are shown above the staff. A triplet of eighth notes is marked with a '3' and a slur.

F/D D

way from me. 'Cause your bash - ful touch - has grown

Detailed description: This system contains the next two measures. The vocal line continues with 'way from me.' followed by a quarter rest, then a half note ''Cause your', and a quarter note 'bash - ful touch - has grown' with a fermata. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F/D and D are shown above the staff.

F/D

cold, as if - some-one else con-trolled your ver-

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'cold,' followed by a quarter rest, then a half note 'as if - some-one else con-trolled your ver-' with a fermata. The piano accompaniment features a more active eighth-note bass line. A triplet of eighth notes is marked with a '3' and a slur.

D C/D G/D D

- y soul. I fooled my-self long as I can. I can

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note '- y soul.', followed by a quarter rest, then a half note 'I fooled my-self', and a quarter note 'long as I can.' with a fermata. The piano accompaniment continues with eighth-note patterns. Chord diagrams for D, C/D, G/D, and D are shown above the staff.

F

feel the pres - ence of an - oth - er man. It's

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The second line is the guitar accompaniment in treble clef. The key signature has one sharp (F#) and the time signature is 4/4. A guitar chord diagram for F major is shown above the second measure of the vocal line.

D

F/D

there when you speak my name, it's just not the same

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The second line is the guitar accompaniment in treble clef. The bottom line is the bass line in bass clef. Chord diagrams for D major and F/D are shown above the first and second measures of the vocal line, respectively.

G/D

F/D

oh hon - ey, I'm los - ing you. I can



Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The second line is the guitar accompaniment in treble clef. The bottom line is the bass line in bass clef. Chord diagrams for G/D and F/D are shown above the first and second measures of the vocal line, respectively.

D

F/D



feel it in the air, it's there ev - 'ry-where,

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The second line is the guitar accompaniment in treble clef. The bottom line is the bass line in bass clef. Chord diagrams for D major and F/D are shown above the first and second measures of the vocal line, respectively.

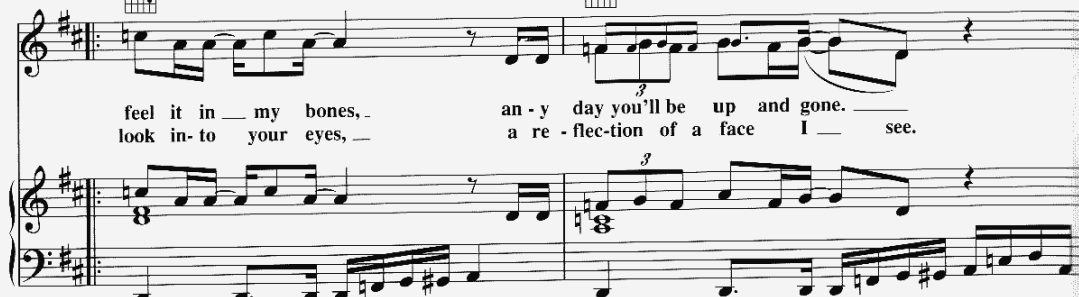
G/D  F/D 

Oh, hon - ey I'm los - ing you. I can



D  F/D 

feel it in my bones, - an - y day you'll be up and gone. -
look in-to your eyes, - a re - flection of a face I see.



G/D  F/D 

Ooh, Lord, I'm los - ing you. It's all
Oh, I'm los - ing you. I'm



I D  F/D 

o - ver your face, - some - one's tak - in' my place. - Could it



G/D F/D

be that I'm los - ing you. When I

2 D

hurt, down - heart - ed and wor - ried, girl, 'cause that

D (Background vocal)

face does-n't be-long to me. Ooh Hm hm

no chord

hm hm hm.

(Continue background vocal line through this section)

D F

your love is fad - in', I can feel it fad - in',

G/D F/D

Oh — a - way from me. — I can

D F/D

feel it in the air, it's there ev - 'ry - where,
I don't wan - na lose you, but I know I'm gon - na groove you.

G/D F/D

ooh, I'm los - ing you.
Oh, Lord I'm los - ing you.

D F

Instrumental solo ad lib.

G F

Play 16 times

D F/D

Your love is fad - in', I can feel it fad - in'

G/D D F

Oh Lord, I'm los - ing you.

I WAS ONLY JOKING

Words and Music by ROD STEWART
and GARY GRAINGI

Moderately slow

p

With pedal throughout

mp

Ev - er since I was a kid in school, I messed a - round with all
In and out of jobs, run - ning free, wag - ing war with so

the rules. A - pol - o - gized, then re - al - ized I'm not
ci - e - ty. Dumb, blank fac - es stared back at me, but

dif - f'rent af - ter all. Me and the boys thought we
noth - ing ev - er changed. Prom - is - es made in the

F *Bb* *Bbmaj7* *Bb7* *Ebm* *Ebm* *Bb* *F* *Bb*

System 1: Chords: B \flat maj7, B \flat 7, E \flat .
 had it sussed; — Val-en-ti-no's, all of us. —
 heat of the night, — creep-in' home be-fore it got too light. —

System 2: Chords: E \flat m, B \flat , F.
 My dad said we looked ri-dic-u-lous, — but, boy, we broke some hearts. —
 I wast-ed all that pre-cious time — and blamed it on the wine. —

System 3: Chords: B \flat , B \flat , E \flat , F, B \flat .
 I was on-ly jok-ing, my dear, — look-ing for a

System 4: Chords: E \flat , F, Gm, E \flat , F.
 way to hide — my fear. What kind of fool — was — I? —

B \flat Cm no chord To Coda

I could nev - er win.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note Bb, followed by a quarter rest, then a quarter note G, and another quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bb and Cm are provided above the vocal staff. The system concludes with a 'To Coda' symbol.

B \flat B \flat maj7 B \flat 7

Nev - er found a com - pro - mise, _ col - lect - ed lov - ers like

mp

The second system continues the musical score. The vocal line has a quarter rest, followed by quarter notes G, F, and E, then a quarter rest, and finally a triplet of quarter notes D, C, and Bb. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Bb, Bb maj7, and Bb7 are shown above the vocal staff. The dynamic marking 'mp' is present in the piano part.

E \flat E \flat m B \flat

but - ter - flies. _ Il - lu - sions of that grand _ first prize _ are

The third system of the score shows the vocal line with a quarter rest, followed by quarter notes G, F, and E, then a quarter rest, and finally quarter notes D, C, and Bb. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Chord diagrams for Eb, Eb m, and Bb are provided above the vocal staff.

F B \flat

slow - ly wear - in' thin. _ Su - sie, ba - by, you were

The final system on the page shows the vocal line with a quarter rest, followed by quarter notes G, F, and E, then a quarter rest, and finally quarter notes D, C, and Bb. The piano accompaniment continues with the eighth-note bass line and chord accompaniment. Chord diagrams for F and Bb are shown above the vocal staff.

B♭maj7 B♭7 E♭

good to me, — giv - ing love un - self - ish - ly,

E♭m B♭ F

but you took it all — too ser - ious - ly. — I guess it had — to end. —

B♭

D.S. al Coda

I was on - ly

CODA

B♭ B♭maj7

Now you ask me if I'm sin - cere. —
what I'm do - ing — must be wrong, —

mp - p

B♭7 E♭ E♭m

That's the ques - tion that I al - ways fear. — Verse sev - en is
pour - ing my heart — out in a song, — own - ing up for pros -

B \flat F B \flat

nev-er clear, but I'll tell you what you want to hear. —
 per-i - ty for the whole - damn - world to see. —

B \flat B \flat 7

I try to give you all you want, - but giv - ing love is not my
 Qui - et - ly now - while I turn a page, - Act One is o - ver with - out

E \flat E \flat m B \flat

strong-est point. If that's the case, it's point-less go - ing on. — I'd
 cos-tume change. The prin - ci - pal would like to leave the stage. — The

1 F B \flat 2 F B \flat

rath - er be a - lone. — 'Cause crowd don't un - der - stand.

p *pp rit.*

HAD ME A REAL GOOD TIME

107

Words and Music by ROD STEWART,
RONNIE LANE and RONALD WOOD


Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a piano dynamic marking 'f'. Chord diagrams are provided above the treble staff for C7sus, G5 (3fr), D, G/D, and D. The second system features chord diagrams for G and C. The third system features chord diagrams for G, C, and G. The score includes various musical notations such as eighth notes, quarter notes, and rests.

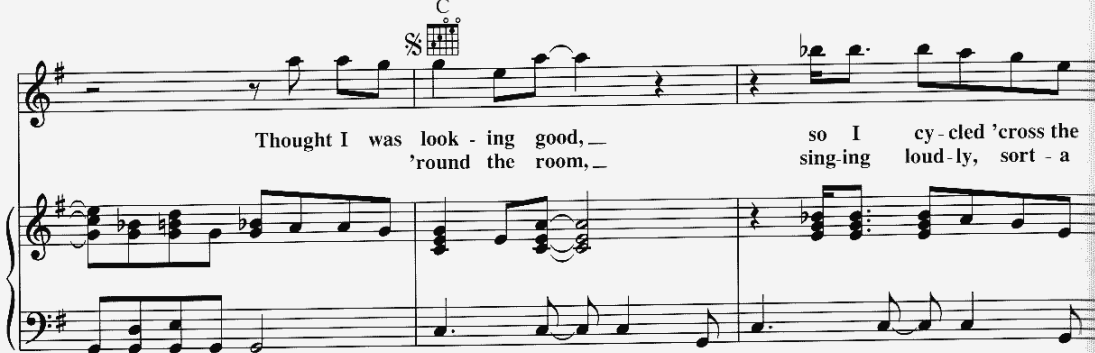
D  G 

Stead - y all — day.



C 


Thought I was look - ing good, — so I cy - cled 'cross the
'round the room, — sing - ing loud - ly, sort - a



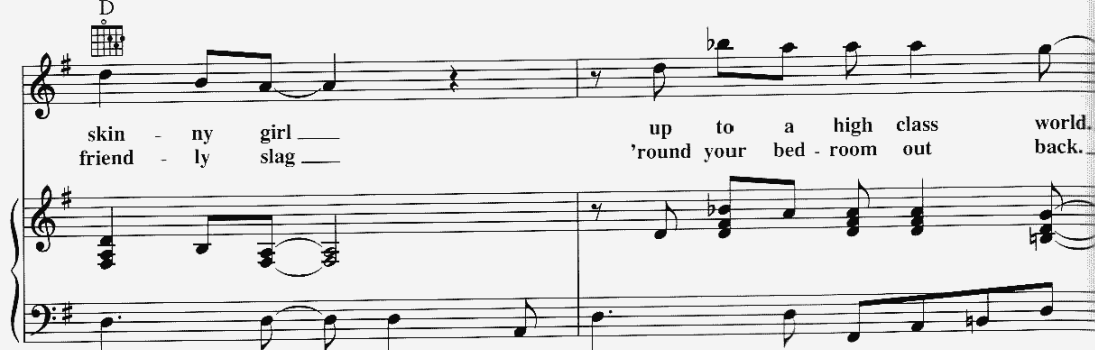
G 

neigh - bor - hood. — Was in - vit - ed by a
out of tune. — Was es - cort - ed by a



D 

skin - ny girl — up to a high class world.
friend - ly slag — 'round your bed - room out back.



G

Left my bi - cy - cle un -
But the cuck - oo

C

(1.) - der the stairs, — laid my coat a - cross the
(2.) ver - y keen, — so I turned — on a
(D.S.) clock struck four, — missed my step and then I

G

Ko - sher chairs. — Made my way a - cross the
friend - ly grin. — Stood on the ta - ble with my
fell on the floor. — Said one word and I was

D G

crowd - ed room, — I had noth - ing to lose. —
glass of gin — and came straight to the point. —
asked to leave. — Kind - a wish I was dead. —

1 2,3 C

My re-cep-tion was - n't - I was glad to come
I was glad to come

G

I'll be sad - So while
and I'll be so sad to go. - But while
to leave. -

To Coda ⊕ G

I'm here - I had - me a real - good time. -
I was here - I had - me a real - good time. -

C G

I was glad to come. I'll be sad - to

C

So while I'm here I had

D G

D.S. al Coda
(take 2nd ending)

me a real good time. Dan - ing mad - ly

CODA

G C G

Gsus G

rit.

I'D RATHER GO BLIND

By ELLINGTON JORDAN
and BILLY FOSTER

Slow Blues

Some-thing told me it was o-ver

When I saw you and him talk-ing.

Some-thing deep down in my soul said, "Cry, boy."

mf

Chord diagrams: G, Am, C/D, G, Am

C/D G

When I saw you and him walk - ing.

Am

I would rath - er. — I would rath - er go blind, girl —

C/D G

than to see you walk a - way from me,

Am

So you see I love you so much — and I don't wan - na see you leave me, ba - by.

C/D  G 

but most of all — I don't wan-na be free.



Am 

I was just, — I was just, — I was just — sit-ting here think-ing —



C/D  G 



of your kiss — and your warm — ways.



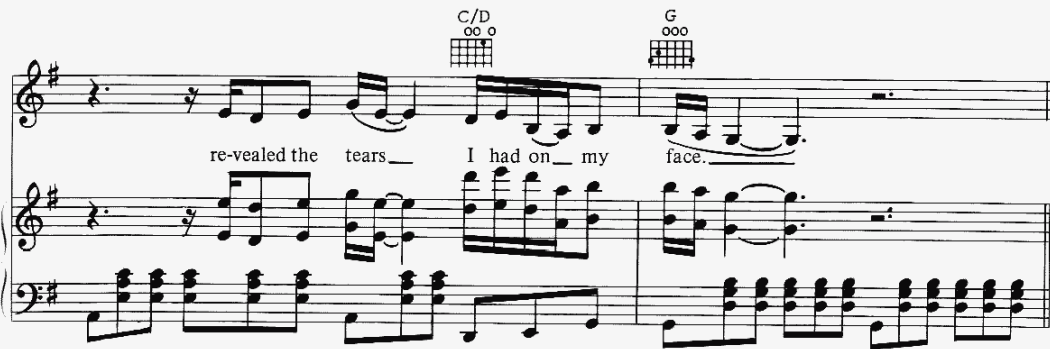
Am 

When the re-flec-tion in the glass that I held to my lips, ba - by, —



C/D  G 



re-vealed the tears I had on my face.



G  Am 

I would rather go blind, child.



C/D  G  *Repeat and fade*

than to see you walk a way from me.



INFATUATION

Words and Music by ROD STEWART
DUANE HITCHINGS and ROWLAND ROBINSON

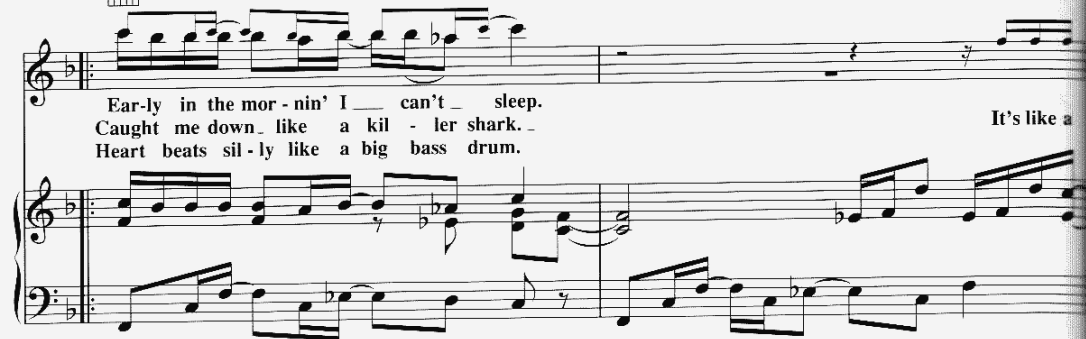
Solid rock tempo



F(no3rd)



F(no3rd)



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I can't work and I can't eat. I feel
 rail - road run-nin' right through my heart.
 Los - ing all e - quil-li - bri - um.

drunk all day, can't con - cen - trate. _
 Je - kyll and Hyde, - the way I be - have. _
 It's so hard in the mid - dle of the week.

May-be I'm mak-in' a big mis - take.
 Feel like I'm run-nin' on an emp - ty gauge.
 May - be this wom-an's just all I need.

Db Eb/Db Db

2,3

C Eb C Eb

Oh, no, not a gain! It hurts so good, I don't un-der-

Bb Ab F(no3rd)

stand. In - fat - u - a - tion. In - fat - u

a - tion_ In - fat - u - a - tion_

In - fat - u - a - tion_ In-fat-u - ate me ba-by. Woo!

no chord Fm no chord

Fm F(no3rd)

Guitar solo

D \flat E \flat /D \flat

D \flat D \flat /E \flat D \flat E \flat

F(no3rd)

Spir - its show _ and I'm by her side to

put a lit-tle love in this heart of mine. May-be I'm luck-y, may-be I'm freed.

May-be this wom-an's just all I need.

Oh, no, not - a - gain! — It hurts — so good, I don't un-der

stand. — In - fat - u - a - tion — In - fa - tu -

Repeat ad lib. and Fade

a - tion — In - fat - u -

THE KILLING OF GEORGIE (PART I AND II)

Words and Music by
ROD STEWART

Moderately slow, in 2

Guitar (capo 3rd fret) → G X000
Piano → Bb

Bm Dm

1. In these days— of chang - ing ways,— so - called lib - er -

at - ed days,— a sto - ry comes— to mind— of a friend of mine—

Georg - ie boy— was gay, I guess—

Noth - in' more or noth - in' less— The kind - est guy—

C Eb

G X000 Bb

Gmaj7 X000 Bbmaj7

C/G X000 Eb/Bb

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G
X000
Bb

1. - 8. | 9.

I ev-er knew. — 2. His

rit.

Slowly, in 4

C G F G C
o o X000 X000 X000 o o
Eb Bb Ab Bb Eb

Repeat and fade

Dm7 Fm7 F/G
o X
Ab/Bb

Oh, Georg-ie, stay; — don't go a -

Repeat and fade

with pedal

C Dm7
o o Fm7
Eb

way. — Georg - ie, please stay; —

F/G C G F G C
X Ab/Bb o o X000 X000 X000 o o
Ab/Bb Eb Bb Ab Bb Eb

you take my — breath a - way. — Oh, Georg - ie,

2. His mother's tears fell in vain
The afternoon George tried to explain
That he needed love like all the rest.
Pa said, "There must be a mistake.
How can my son not be straight
After all I've said and done for him?"
3. Leavin' home on a Greyhound bus,
Cast out by the ones he loves,
A victim of these gay days it seems.
Georgie went to New York town
Where he quickly settled down
And soon became the toast of the Great White Way.
4. Accepted by Manhattan's elite
In all the places that were chic,
No party was complete without George.
Along the boulevards he'd cruise
And all the old queens blew a fuse;
Everybody loved Georgie boy.
5. The last time I saw George alive
Was in the summer of '75.
He said he was in love; I said, "I'm pleased."
George attended the opening night
Of another Broadway hype,
But split before the final curtain fell.
6. Deciding to take a shortcut home,
Arm in arm, they meant no wrong;
A gentle breeze blew down Fifth Avenue.
Out of a darkened side street came
A New Jersey gang with just one aim:
To roll some innocent passerby.
7. There ensued a fearful fight;
Screams rung out in the night.
Georgie's head hit a sidewalk cornerstone.
A leather kid, a switchblade knife,
He did not intend to take his life;
He just pushed his luck a little too far that night.
8. The sight of blood dispersed the gang;
A crowd gathered, the police came,
An ambulance screamed to a halt on Fifty-third and Third.
Georgie's life ended there,
But I ask, who really cares?
George once said to me, and I quote:
9. He said: "Never wait or hesitate.
Get in, kid, before it's too late;
You may never get another chance,
Cause youth's a mask, but it don't last.
Live it long and live it fast."
Georgie was a friend of mine.

LITTLE MISS UNDERSTOOD

125

By MICHAEL D' ABO

Expressively, slow

The musical score is written in G major, 4/4 time, and consists of three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part is marked *mp* (mezzo-piano). The guitar part includes chord diagrams for G, A7, Am7b5, Bm, G/B, A7/C#, D, C, D/C, Em, Bm/F#, G/D, A/C#, A, F, C, D, and D#dim. The lyrics are: "Hoo", "There has to be a rea-son", "when ev-'ry-one speaks bad of my ba-by. I think I know that rea-son, and it is oh, so sad."

Em G/D C#m7b5 Bm7b5 Dm/A

They say she walks - the streets, but that's not strict-ly

E Am Am/G

true. She's got a lot to

D/F# D G G/F# Em7 G7

eat. She's not as rich as you. She's just a

C C/B Am D7sus D7 G

lit - tle Miss Un - der - stood, - that's all.

A7 Am7b5 Stronger

Hoo _____ Ev -

G G/B A/C# A7 D C

'ry - one needs some - bod - y to get them through that

G/B G/F# Em G/D A/C#

time. You may not love that some-one as much as I -

F C D D#dim Em G/D

love mine. But if she walks - the

F#/C# Bm7b5 Dm/A E/G#

streets, does that con-demn her soul?

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. Above it are four guitar chord diagrams: F#/C#, Bm7b5, Dm/A, and E/G#. The bottom two staves are the piano accompaniment, with a treble and bass clef.

Am Am/G D/F# D7 G G/F#

Or is heav-en so com - plete, it re-jects a heart of

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. Above it are six guitar chord diagrams: Am, Am/G, D/F#, D7, G, and G/F#. The bottom two staves are the piano accompaniment.

Em G7 C C/B Am

gold? She's just a lit - tle Miss Un - der - stood, a

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. Above it are five guitar chord diagrams: Em, G7, C, C/B, and Am. The bottom two staves are the piano accompaniment.

D D/C Bm7b5 E7 Am7

lit - tle Miss Un - der - stood, a lit - tle Miss Un - der -

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. Above it are five guitar chord diagrams: D, D/C, Bm7b5, E7, and Am7. The bottom two staves are the piano accompaniment.

D7 G A7/G

To Coda ⊕

stood, _____ that's all

D D7/C G Em D G/D A

D.S. al Coda

F C D B7b9 B7

A7 Am7b5 G

Hoo _____

CODA ⊕

G

that's all.

rit.

LET ME BE YOUR CAR

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Fast driving Rock
no chord

1. I
may not seem your ideal when you look into my eyes.
2.,3. can't dance, I don't dig it, I can't see it at all.

I don't smoke, I don't tell jokes, I'm not the
They see I'm just a special man and baby-

cus-tom made size. But baby let me take
I give all. Woh, my physique just don't look

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B \flat F

— you out on the high - way for — a ride — I'll
 — the way a phys - ique real - ly should. — But

B \flat F E \flat E \flat F

show you where — the man in me — is where it does - n't hide. —
 then a - gain — I got an en - gine un - der - neath — my — hood. —

Dm

It's cruis-in' in a fast lane, stuck — be-hind the
 When I'm cut - tin' up the road — with a sports - car on my

B \flat Dm

wheel. — Je - kyll and Hyde — go - in' 'round.
 tail. — Woh, Frank - en - stein — is in - side —

C Bb

in - side when I'm your au - to - mo -
my mind and the wheel's in - side my - self

C F

bile. Let me be your car

Bb C

for a while child.

Dm

Shift me in - to gear, I'll be there.

E \flat /B \flat B \flat C

Fill me up with Five Star gas - o - line,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a key of B-flat major, with lyrics 'Fill me up with Five Star gas - o - line,'. Above the staff are three guitar chord diagrams: E \flat /B \flat , B \flat , and C. The second line shows the guitar accompaniment with chords and a bass line.

F E \flat /B \flat B \flat

girl. I'll be your car. I'll take

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'girl. I'll be your car. I'll take'. Above the staff are three guitar chord diagrams: F, E \flat /B \flat , and B \flat . The second line shows the guitar accompaniment with chords and a bass line.

C 1 F no chord 2 F

you an - y - where. I

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'you an - y - where. I'. Above the staff are four guitar chord diagrams: C, F, 'no chord', and F. The second line shows the guitar accompaniment with chords and a bass line.

no chord 3 F

Don't you know that I

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'Don't you know that I'. Above the staff are two guitar chord diagrams: 'no chord' and F. The second line shows the guitar accompaniment with chords and a bass line.

LOVE TOUCH

Words and Music by MIKE CHAPMAN,
HOLLY KNIGHT and GENE BLACK

Moderate Island beat

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4.

Bb **Cm7**

Ooh ba-by I don't know why,—

The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Absus **Fm7** **Bb**

but some-how I al - ways seem to get tan - gled up in my pride. — Ooh

The vocal line continues with the lyrics. The piano accompaniment features a change in the right-hand pattern to accommodate the new chords.

Cm7 **Absus**

ba - by, we're not — that blind. — Deep down in - side — you know — this

The vocal line concludes with the lyrics. The piano accompaniment maintains the established accompaniment style.

love's worth one more try. — Don't push it all a - side, — 'cause I want to be

good for you. — I did-n't mean to be bad. But dar - lin' I'm still the best — that you

ev - er had. — Just give me a chance — to let me show you how

much. I want to give you my love — touch. —

Chord diagrams for guitar:

- E \flat (3 fret)
- A \flat (4 fret)
- E \flat (3 fret)
- A \flat (4 fret)
- E \flat (3 fret)
- A \flat (4 fret)
- E \flat (3 fret)

Ab Eb Ab To Coda

I want to give you my love... touch...

Bb Cm7



Why can't I climb your walls and find some-where to hide?—
This ev-er chang-ing love is push-ing me too far;

Ab sus Fm7


Can't I knock down your door and drag my-self in-side?—
I feel a need to reach you right now where-ev-er you are. —

Bb Cm7

I'll light your can-dles, and ba-by, may-be I'll light your life.—
These emp-ty arms are get-ting strong-er ev-ery day.—

Absus  **Fm** 








I wan-na feel the breath - less end — that you come — to ev-ery night. —
 Be - lieve me ba - by, they won't




Eb/Ab  **D.S. al Coda**

let you get — a - way, — no they won't let you get — a - way, — 'cause I want to be



CODA  **Ab**  **Eb**  **Bb**  **Ab**  **Eb**  **Bb** 



no chord

Ooh, you're gon-na get a, ooh, — you're gon-na get a big — love — touch. —



Ooh, you're gon - na get a, ooh, - you're gon - na get a big — love — touch. —

E_b **A_b**

(Vocal ad lib.)
mat - ter

who's right or who's wrong. Guess we're gon - na

E_b **A_b**

find out if this love — is strong. Just Give me a chance
give me a chance

E_b **A_b**

to let me show you how much. I want to give you my
to win back your trust. I want to give you my

E_b **1** **A_b**

love — touch. love — touch, love — touch. — You know — it don't

love — touch, love — touch, love — touch. —

2 **A_b** **E_b**

I want to give you my love — touch. —

A_b **E_b**

Ooh, you're gon-na get a, ooh, — you're gon-na get a big —

Repeat ad lib. **Optional ending**

A_b **A_b6** **A_b** **E_b**

love — touch. — love — touch. — Ooh —

rit.

LOST IN YOU

Words and Music by ROD STEWART
and ANDY TAYLOR

Bright Rock tempo

Chord Diagrams:
 Eb: $\begin{array}{|c|c|c|c|c|c|} \hline 3 & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
 Ab: $\begin{array}{|c|c|c|c|c|c|} \hline 4 & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics:

Hey! Ba - by, you've been
 Hey! Ba - by, been a
 Hey! Ba - by, you don't

on my mind to - night.
 long time since we made love.
 know what you've done for me.

I'm so low, I just had to sit down and write.
 I'm stone cold, the bed's hard, and the work gets tough.
 I'm so happy as any man can de - serve to be.

E_b

I spent all yes - ter - day —
I'm nev - er gon-na leave you a - gain.
I was liv - in' a life of sin. —

try-in' to fig-ure out what I'm gon-na say. One let-ter from the heart is so
This job ain't worth the pain. No mon-ey in the world ain't worth
God knows what a mess I was in. Sure glad you found me, I ain't

E_b

hard to start, ba - by. How's your mom-ma, how's — the
be - in' a - way from you. Ooh, ba - by I don't
get - tin' an - y young - er. Hey! Ba - by, I just

wea-ther, how's — that son — of — mine? Lis-ten!
sleep with - out you by — my — side.
hope it ain't all — a — dream.

Ab

1 Eb

Yeah!

2,3

Ab

I'm in

Cm Bb

love with you, wom - an, - it's a com - mon known, nat - 'ral fact.

Ab Cm

And I found what I'm look-in' for, - but

Detailed description: This is a musical score for guitar, vocal, and piano accompaniment. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. It consists of four systems of music. Each system includes a vocal line, a guitar line, and a piano accompaniment line. The guitar line features chord diagrams for Eb, Ab, Cm, and Bb. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The vocal line includes lyrics such as 'Yeah!', 'I'm in', 'love with you, wom - an, - it's a com - mon known, nat - 'ral fact.', and 'And I found what I'm look-in' for, - but'. The score includes first and second endings, indicated by '1' and '2,3' respectively.

Bb

Ab

so much more than that. I'm lost in

you. (I'm lost in you.) I'm lost in you. (I'm lost in

you.) I'm lost in you. (I'm lost in you.) I'm lost in

you. (I'm lost in you.)

To Coda ⊕

D.S. al Coda

Chord diagrams: Bb (4 fret, 2nd string), Ab (4 fret, 1st string), Eb (3rd fret, 3rd string), Ab (4 fret, 1st string).

CODA

you.) Hey!

Ab Eb

Ab

(Spoken first time:) I miss you, baby. (I miss you, too.)

Eb

I miss your laugh - in' eyes. _ I miss our ba - by cryin'.

Ab

Eb

I want to lay you out _ and kiss you all o - ver. I'm com-in' home real soon.

Be rea-dy, 'cause when I do, I'm gon-na make lvoe to you _ like

fif - teen men! I'm lost _ in you, _

and I love _ it.

Ab

Eb

E_b 3 4

A_b 4

I'm lost in, I'm lost in, I'm lost in you,

1 2

and I just love

E_b 3 4

it. Hey ba - by I love
it. I'm lost in

A_b 4

Repeat ad lib. and Fade

it. Child, I love
you. Ba - by I love

MAGGIE MAY

147

Words and Music by ROD STEWART
and MARTIN QUITTENTON

Medium Rock beat

Chord diagrams: D (0 2 2 2 3 3), Em7 (0 2 2 0 0 0), G (x 0 0 0), D (0 2 2 2 3 3), G (x 0 0 0).

1. Wake up, Mag-gie, I think I got some-thing to say to you. It's

Chord diagrams: A (0 2 2 3 4 4), G (x 0 0 0), D (0 2 2 2 3 3).

late Sep - tem-ber and I real - ly should be back at school.

Chord diagrams: A (0 2 2 3 4 4), G (x 0 0 0), D (0 2 2 2 3 3).

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G  D 





I know I keep you a - mused, — but I




G  A  Em  F#m 




feel I'm be - ing used, — Oh, Mag - gie, I could-n't have — tried — an-y



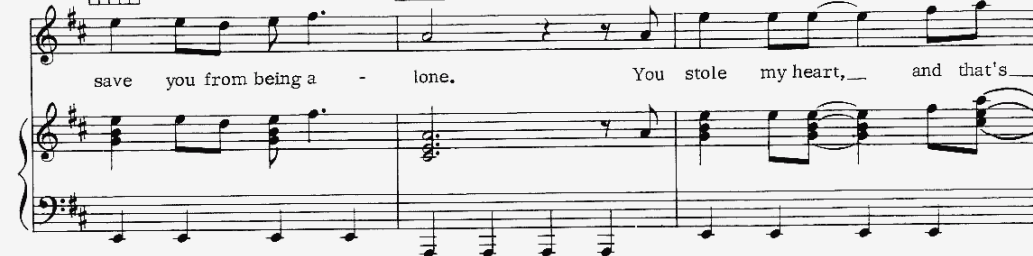
Em  Asus4/E  Em  A 

more, — You led me a-way from home just to



Em  A  Em 

save you from being a - lone. You stole my heart, — and that's —



A

D

1. 2. 3. | 4.

what real - ly hurts. _

2. The

Repeat and fade

D

Em7

G

D

2. The morning sun, when it's in your face,
 Really shows your age.
 But that don't worry me none.
 In my eyes, you're everything.
 I laughed at all of your jokes.
 My love you didn't need to coax.
 Oh, Maggie, I couldn't have tried any more.
 You led me away from home
 Just to save you from being alone.
 You stole my soul, and that's a pain I can do without.

3. All I needed was a friend
 To lend a guiding hand.
 But you turned into a lover, and, mother, what a lover!
 You wore me out.
 All you did was wreck my bed,
 And, in the morning, kick me in the head.
 Oh, Maggie, I couldn't have tried any more.
 You led me away from home
 'Cause you didn't want to be alone.
 You stole my heart. I couldn't leave you if I tried.

4. I suppose I could collect my books
 And get on back to school.
 Or steal my daddy's cue
 And make a living out of playing pool.
 Or find myself a rock 'n' roll band
 That needs a helping hand.
 Oh, Maggie, I wish I'd never seen your face.
 You made a first-class fool out of me.
 But I'm as blind as a fool can be.
 You stole my heart, but I love you anyway.

MANDOLIN WIND

Moderate country-rock

Words and Music by
ROD STEWART

mf

When the rain_ came_ I thought you'd leave, 'cause I

mf

knew how much_ you loved the sun; But you

chose to stay, stay_ and keep me warm_ through the

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A

dark - est nights_ I'll ev - er know. 'Cause the

B

man-do-lin wind could - n't change a thing, - then I know I

E

(E Bass)

love ya.

*D. C.
(including intro)
for extra verses*

2. Oh, the snow fell without a break,
Buffalo died in the frozen fields, you know.
Through the coldest winter in almost fourteen years
I couldn't believe you kept a smile.
Now I can rest assured, knowing that we've seen the worst,
And I know I love ya.

3. Oh, I never was good with romantic words,
So the next few lines come really hard.
Don't have much, but what I've got is yours,
Except, of course, my steel guitar.
Ha, 'cause I know you don't play
But I'll teach you one day
Because I love ya.

4. I recall the night we knelt and prayed,
Noticing your face was thin and pale.
I found it hard to hide my tears,
I felt ashamed, I felt I'd let ya down.
No mandolin wind couldn't change a thing,
Couldn't change a thing, no, no.

B

After last verse

A

La da da da _____ la da la da da da, _____

F#m

la da da da _____ la da

B

da. _____ The cold - est win - ter

A

in al - most four - teen years.

F#m B

Nev - er, nev - er change your mind.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for F#m and B. The bottom two staves are piano accompaniment.

A

And I

This system contains the second two staves of music. The top staff continues the vocal line. Above it is a guitar chord diagram for A. The bottom two staves are piano accompaniment.

F#m B

love ya, Yes, in - deed_ I love ya, And I

This system contains the third two staves of music. The top staff continues the vocal line with lyrics. Above it are guitar chord diagrams for F#m and B. The bottom two staves are piano accompaniment.

A

Repeat and fade

love ya, glo-ry, I love ya. And I

This system contains the final two staves of music. The top staff continues the vocal line with lyrics. Above it is a guitar chord diagram for A. The bottom two staves are piano accompaniment. The system ends with a double bar line and repeat dots.

MY HEART CAN'T TELL YOU NO

Words and Music by SIMON CLIMIE
and DENNIS MORGAN

Moderate Rock

mf

1. D.S. I don't want you to come 'round here no more; I beg you for mer - cy. -
2. I don't want you to call me up no more, say-ing you need me. -

You don't know how strong my weak-ness is or how much it hurts
You're cra - zy if you think just half your love could ev - er

me. 'Cause when you say it's o - ver with him,
please me. Still I want to hold you, touch

Em7 C(add9) Em7 1 C(add9) 2 C(add9)

G

C(add9) Em

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. The guitar part is indicated by chord diagrams for Em7, C(add9), and G. The vocal line includes two verses of lyrics and a chorus. The score is marked 'Moderate Rock' and 'mf'.

D C Em7

— you, I want to be - lieve — it's true. — So I let you
— when you look at me that way. — There's on - ly one so -

Em D C

in, — know - ing to - mor - row I'm gon - na wake up miss - ing you, —
lu - tion I know — of, you got - ta stay a - way from me, —

D G Em

To Coda ⊕

wake up miss - ing you. — } When the one — you love's in love — with
stay a - way from me. — }

Am7 Am7/D D Am/D D G Em

some - one else, — don't you know — it's tor - ture? I mean it's a

Am7 Am7/D D Am/D D Em

liv-ing hell. No mat-ter how I try to con-

D C Em7

vince my-self, this time I won't lose con-trol. One look in your

Em D 1Em

blue sad eyes, and sud-den-ly my heart can't tell you no.

C(add9) 2Em C

can't tell you no, my heart can't tell you no.

Em D I C Em

Instrumental solo ad lib.

When the one — you love's in love — with

some-one else, — don't you know — it's tor -

ture? I mean it's a liv - ing hell. —

Repeat ad lib. and Fade

OH GOD, I WISH I WAS HOME TONIGHT

Words and Music by ROD STEWART, PHIL CHEN,
KEVIN SAVIGAR, JIM CREGAN and GARY GRAINGER

D Bm7 A

D Bm7 A

1. The

D Bm7 A

rain poured down — the wind — swept a — ven — ue —

D Bm7 A

On a — noth — er dark wet Dec — ember — af — ter — noon —

Em G

All my che - rished me - mories are of you -

D A Em

All my warmth and com -

G A

- fort stayed with you -

2. I would have

VERSE 2: I would have wrote you a letter but telephone calls are free
 'Cos the boys inthe next apartment are working all day
 They're a great bunch of guys but I think they're all gay
 What am I doing avoiding what I'm trying to say.

CHORUS

C Am G D

Oh God I wish I was home to - night with you in my arms But

C Am G A

Oh God I wish I was home to - night

VERSE 3: Send me a naked picture by the U.S. mail,
Write a pornographic letter you know I won't tell,
Keep your legs closed tight keep your body under lock and key,
Stay home at night and save all the best parts for me.
Yeah baby.

CHORUS 2: Oh God I wish I was home tonight, yes I do baby
Oh God I wish I was home tonight, oh

VERSE: (Instrumental)

VERSE 4: I could be home in time for christmas if you want me to be
There's a plane leaves here at midnight arriving at three
But I'm a bit financially embarrassed I must admit
To tell you the truth my honey I haven't a cent.

CHORUS: Oh God I wish I was home tonight, tonight baby
Oh God I wish I was home tonight.

VERSE 5: Guess I'd better ring off before the boys get home,
My regards to all your family and everyone at home
There's a lump comes in my throat and a tear I can't hide
'Cos I want to see you so badly I just may die

CHORUS: Oh God I wish I was home tonight (with the ones that I love)
Oh God I wish I was home tonight.
Oh God I wish I was home tonight.
Oh my God I wish I was home tonight.

VERSE 6: I've been hearing voices out on the street,
They say you've found someone else who's really quite neat,
Bet he doesn't move you like I do
Tell me what I wanna hear that it just ain't true. (*fading*)

OH NO, NOT MY BABY

Words and Music by GERRY GOFFIN
and CAROLE KING

Moderate Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment and a vocal line. The piano part includes a dynamic marking of *mf* and various guitar chords: Gmaj7, Fmaj7, Am7, G, Em, and D9. The vocal line includes the following lyrics:

When my friends told me you had
My ma - ma told me, "Son when
some - one new, I did - n't be - lieve a sin - gle
ru - mors spread that there is truth some - where, and you should
word was true. I told them all — I had
use your head." But I sure did - n't lis - ten to

Am Em Bm Am G/B C D

faith in you. I kept a - right on say - in':
 what she said, don't - you know

G Am Bm7 Em

Oh, no, not my ba - by, oh, no, not

Am7 Bm7 C D9 G Am7

my sweet ba - by. You're not like all those oth - er girls - who
 You're not like all those oth - er girls - who

Bm Em 1 Am Bm C D 2 Am Bm C D

play with the men hearts - like they were - toys -
 lead you on - and tell you - lies - No,

G Am7 Bm Em

no. — *Guitar solo* my ba - by.

Am7 Bm7 C D9 Bb G

Solo ends Tell me, — ba - by. — I don't be -

C Bm Am7 Bm7 C D7 G

lieve what they're say - in', no. Oh, no, — not

Am Bm Em Am Bm C D9

Repeat ad lib. and Fade
my ba - by, oh, no, — not my sweet ba - by.

PASSION

Words and Music by ROD STEWART, PHIL CHEN
KEVIN SAVIGAR, JIM CREGAN and GARY GRAINGER

Em7

The image displays a piano score for the song "Passion". It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a style typical of 1980s pop-rock piano accompaniment. The right hand (treble clef) features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with a mix of quarter and eighth notes, including some longer note values with ties. The overall texture is dense and rhythmic.

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Em7

1. Some - bo - dy some-where... in the heat of the night

D Em7

look - ing pret-ty dan-ger-ous... run-ning out of pa - tience...

(2) To -

VERSE 2: Tonight in the city
 You won't find any pity
 Hearts are being twisted
 Another lover cheated, cheated.

Instrumental: 8 bars of Em7

Em7

(3) In the bars and the ca - fes — pas - sion in the streets and the al - leys —

D

pas - sion a lot of pre-ten-ding pas - sion ev-ery-bo - dy

MIDDLE

Em7 Cmaj7

search-ing — pas - sion. Once in love you're nev-er out a dan - ger

Am7 C

one hot night spent with a stran - ger all you want-ed was some-bo - dy to hold on

VERSE 6: Alone in your bed at night, passion, it's half past midnight, passion
As you turn out your sidelight, passion, something ain't right, passion.

ENDING

There's no pas - sion there's no pas - sion there's no pas - sion

ENDING (Cont.) Passion, I need passion, you need passion.
We need passion, can't live without
Passion, won't live without passion,
Even the president needs passion,
Everybody I know needs some passion,
Some people die and kill for passion,
Nobody admits they need passion,
Some people are scared of passion,
Yeah passion.

PEOPLE GET READY

Words and Music by
CURTIS MAYFIELD

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The music is in the key of D major.

Chord progressions: D, Bm7, G, A/D, D

Peo - ple get read - y, there's a train a - com - ing. You
Peo - ple get read - y, there's a train to Jor - dan.

The first system shows the vocal melody and piano accompaniment for the first line of lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Chord progressions: Bm7, G, D, Bm7

don't need no bag - gage, you just get on board. All you need is faith to hear the
Pick - ing up pas - sen - gers from coast to coast. Faith is key, o - pen the

The second system continues the vocal melody and piano accompaniment for the second line of lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

G A/D D Bm Em7 G/A 3fr. D To Coda

die - sels hum - ming. Don't need no tick - et, you just thank the Lord. —
 doors and board — them. There's hope for all — among the loved the most. —

1. Bm7 G D 2. Bm7 G D

Bm7 G D G Bm7

There ain't no room — for the

G A/D D Bm7 G D

hope-less sin - ner — who would hurt — all man-kind — just to save — his own. — Have

D.S. $\frac{3}{4}$ (Lyric 1) at Coda

pit - y on those_ whose choic-es grow thin-ner so there's no hid-ing place_ from the king-dom's throne...

Coda I'm get-ting

read - y. I'm get-ting read - y. I'm get-ting

read - y, this time I'm read - y.

Guitar Chords:

- Bm7
- G
- A/D
- D
- Bm
- Em7
- G/A
- D
- D
- Bm7
- G
- D
- E^b 3fr.
- Cm7 3fr.
- A^b 4fr.
- D
- Cm7 3fr.
- A^b 4fr.
- E^b 3fr.
- Cm7 3fr.
- A^b 4fr.
- E^b 3fr.
- Cm7 3fr.
- A^b 4fr.
- E^b 3fr.
- Cm7 3fr.
- Fm9
- A^b/B^b 4fr.
- E^b 3fr.

PINBALL WIZARD

Words and Music by
PETER TOWNSHEND

Brightly (♩ = 132)

1. Ev-er since I was a young boy — I
stands like a stat-ue, — be-comes
Ain't got no dis-trac-tions, — can't
4. He's been on my fav-'rite tab-le, —

D **Am**

played the sil - ver ball; From So - ho down to Brigh - ton I
 part of the ma - chine, Feel - in' all the bump - ers,
 hear no buz-zes and bells, Don't see no lights a - flash - in'
 He can beat my best, His dis - ci - ples lead him in And

A **Gm**

must have played 'em all But I ain't seen noth - in' like him in
 al - ways play - in' clean, Plays by in - tu - i - tion, the
 plays by sense of smell, Al - ways gets a re - play
 he just does the rest. He's got cra - zy flip - pin' fin - gers,

G **F#m**

an - y a - muse - ment hall. }
 dig - it coun - ters fall. } That deaf, dumb and blind kid
 nev - er seen him fall. }
 nev - er seen him fall. }

F#m **To Coda** **B** **A** **D** **E** **B** **A** **D** **E**

sure plays a mean pin - ball.

E E B E B

1. 2. He's a pin - ball wiz - ard there has — to be a twist, A
 3. I thought I was — the bod - y - ta - ble king, But

E B G D

pin - ball wiz - ard, got such a sup - ple wrist —
 I just hand - ed my pin - ball crown to him. —

1. 2. D

How do you think — he does — (I — don't know. —)
 it? —

3. D.S. al Coda

What makes him — so — good? — 2. He
 3. —

Coda B

ball.

REASON TO BELIEVE

175

Words and Music by
TIM HARDIN

Slowly

Asus/G G Dsus2 G/D

mf

Moderately fast
no chord

G G

If I list-ened long e-nough to you

I'd find a way — to be - lieve that it's all —

true. Know - ing

C D7 G A

Detailed description: This block contains the musical score for the song 'Reason to Believe'. It starts with a piano introduction in G major, 4/4 time, marked 'Slowly' and 'mf'. The introduction features chords Asus/G, G, Dsus2, and G/D. The main body of the score is marked 'Moderately fast' and 'no chord'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'If I list-ened long e-nough to you', 'I'd find a way — to be - lieve that it's all —', 'true.', and 'Know - ing'. Chord diagrams for G, C, D7, and A are provided above the piano lines. The score concludes with a final piano accompaniment line.

that you — lied straight - faced while I cried.

Still I look to find a rea -

son to be - lieve. Some - one like

you makes it hard to live with - out

2. *Violin solo*

Chord diagrams shown: D, C, G, Em.

some - bod - y else. Some - one like you. makes it

eas - y to give, - nev - er think a - bout my - self. -

Solo ends If I gave - you time - - to change my mind. -
 If I list - ened long e - nough - to you -

I'd find a way - just to leave -
 I'd find a way - to be - lieve -

Chord diagrams: D, C, D, Em, D, D(add9), G, D, G, C.

D G

the past — be - hind. —
that its — all — true.

A D

Know-ing that — you lied straight —

C G

faced. while I cried. — Still I —

Em | C | D

look to find a rea - son to be - lieve.

2 C D

- son to be - lieve

rit.

Slowly

G Dsus G

A tempo

C D

Some - one like you makes it hard to live with -
 ea - sy to give -

Em D

Repeat and Fade

out some - bod - y else. }
 nev - er think a - bout my - self. - } Some - one like

SAILING

Words and Music by
GAVIN SUTHERLAND

Slowly
Tacet

I am

Guitar → G
(capo 3rd fret)

Piano → B \flat

Em

Gm

sail - ing, I am sail - ing home a -
hear me, can you hear me through the

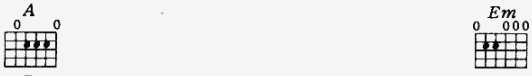
C

E \flat

G

B \flat

gain - 'cross the sea, I am
dark night far a - way? I am



 A: 0 2 2 2 0 0
 Em: 0 2 2 0 0 0

C Gm
 sail - ing storm - y wa - ters to be
 dy - ing, for - ev - er cry - ing to be

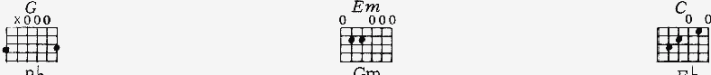




 Am: 0 2 2 0 0 0
 G: x 0 0 0 0 0
 D7: 0 2 2 0 0 0

Cm Bb F7
 near - you, to be free. I am
 with - you, who can say. We are






 G: x 0 0 0 0 0
 Em: 0 2 2 0 0 0
 C: 0 0 0 0 0 0

Bb Gm Eb
 fly - ing, I am fly - ing like a bird - 'cross the
 sail - ing, we are sail - ing home a - gain - 'cross the

f - mf





 G: x 0 0 0 0 0
 A: 0 2 2 2 0 0
 Em: 0 2 2 0 0 0

Bb C Gm
 sky. I am fly - ing, pass - ing high - clouds to be
 sea. We are sail - ing salt - y wa - ters to be



1. *Am* *G* *D7* | 2. *Am*

Cm *Bb* *F7* *Cm*

with you, to be free. Can you near you, to be

G *D7* *Am* *G* *D7*

Bb *F7* *Cm* *Bb* *F7*

free. — Oh, Lord to be near you, to be free; — oh, Lord to be

Am *G* *D7* *Am*

Cm *Bb* *F7* *Cm*

near you, to be free. — Oh, Lord to be near you, to be

G *D7* *G* *D7*

Bb *F7* *Bb* *F7*

free, oh, Lord. —

No chord

D. S. ½
(instrumental)
and fade

SHAPES OF THINGS

183

By PAUL SAMWELL-SMITH,
JAMES McCARTY and KEITH RELF

Medium Rock

Piano introduction in 4/4 time, marked *f*. The melody consists of eighth-note runs in both hands.

Vocal melody and guitar accompaniment. The guitar part features a C major chord, followed by Fsus/C and F/C chords. The melody includes a slur over the first two measures.

1. Shapes of things be - fore my
2. 3. Here with - in my lone - ly

Piano accompaniment for the first line, featuring a steady eighth-note bass line and chords in the right hand.

Vocal melody and guitar accompaniment. The guitar part features a C7 chord, followed by Fsus/C and F/C chords. The melody includes a slur over the first two measures.

eyes. has helped me just to de - spise
frame. my eyes just hurt my

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

Vocal melody and guitar accompaniment. The guitar part features a C7 chord, followed by Fsus/C and F/C chords. The melody includes a slur over the first two measures.

brain will time make men more
will time make men more the

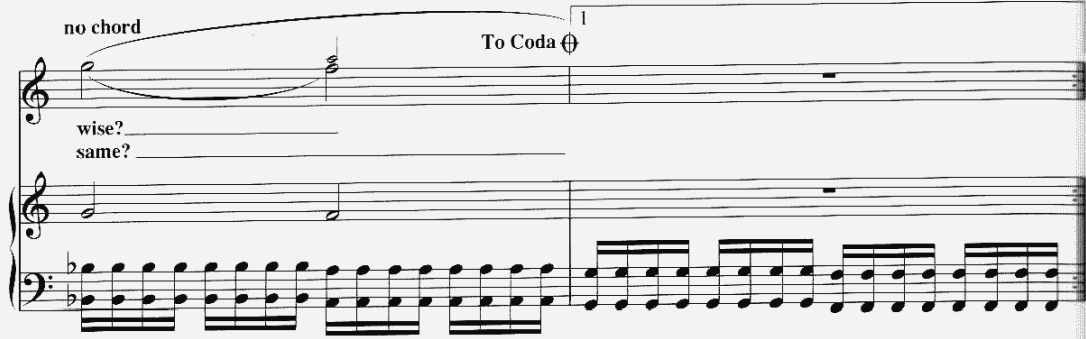
Piano accompaniment for the third line, featuring a steady eighth-note bass line and chords in the right hand.

no chord

To Coda ↻

1

wise?
same?



2

F(no3rd)

no chord

Come to - mor - row

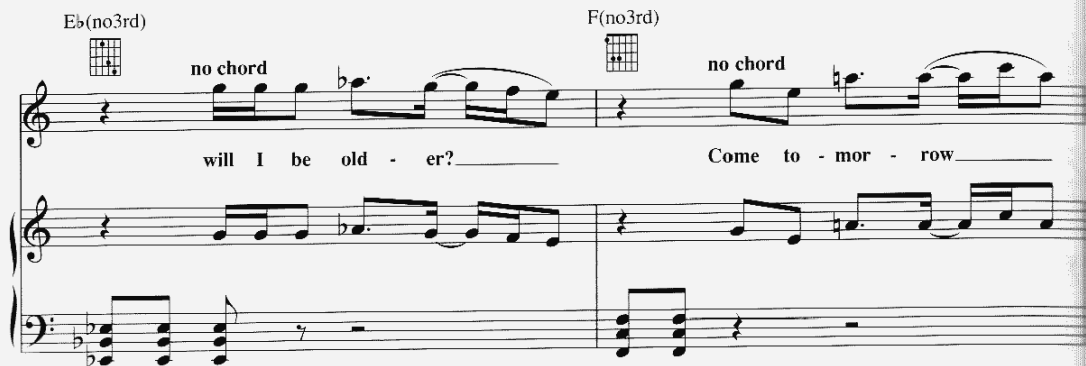


E♭(no3rd)

F(no3rd)

no chord

will I be old - er? Come to - mor - row



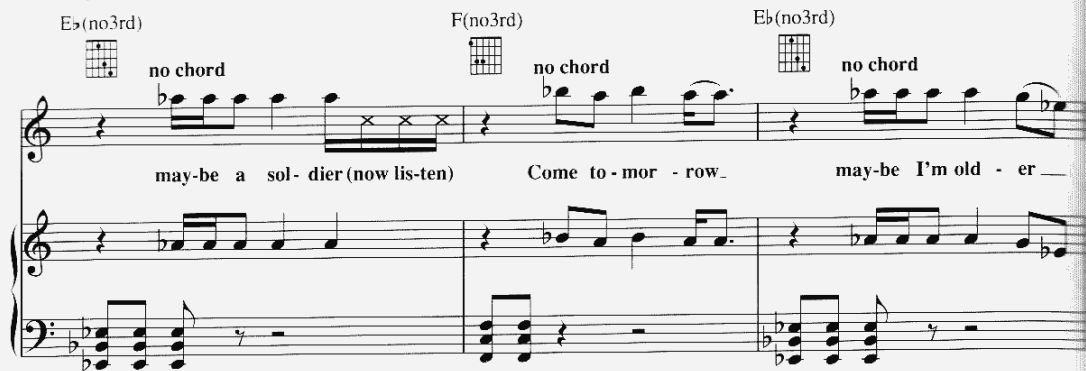
E♭(no3rd)

F(no3rd)

E♭(no3rd)

no chord

may-be a sol - dier (now lis - ten) Come to - mor - row may-be I'm old - er



than to day.

G(no3rd)

no chord

The first system consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains a continuous eighth-note pattern. The bottom staff has a bass clef and contains a continuous eighth-note pattern.

G(no3rd) C(no3rd) C(no3rd)/Bb Bb(no3rd) C(no3rd)

The second system features guitar chord diagrams above the treble staff and piano accompaniment below. The chords are G(no3rd), C(no3rd), C(no3rd)/Bb, Bb(no3rd), and C(no3rd). The piano accompaniment includes a treble staff with sustained chords and a bass staff with a rhythmic pattern.

C(no3rd) Bb(no3rd) C(no3rd) Bb(no3rd)

Guitar solo - ad lib.

The third system includes guitar chord diagrams for C(no3rd), Bb(no3rd), C(no3rd), and Bb(no3rd). A section of the treble staff is marked "Guitar solo - ad lib." with a double bar line. The piano accompaniment continues in the middle and bottom staves.

C(no3rd) Bb(no3rd) Bb(no3rd)

The fourth system features guitar chord diagrams for C(no3rd), Bb(no3rd), and Bb(no3rd). The piano accompaniment continues in the middle and bottom staves.

G(no3rd)



D.S. al Coda

Lis - ten.

CODA

C7



rit.

3

molto rit.

SO MUCH TO SAY

By MICHAEL D'ABO
and ROD STEWART

Moderate Blues (♩ = ♩)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *mf*. The piano part features a steady bass line with triplets in the right hand. The vocal line enters in the second system with the lyrics "So much to say". The tempo and mood are indicated as "Moderate Blues".

Lyrics:
 So much to say
 and so lit-tle time to say it in.
 I've got so much to say, ba - by,
 but so lit-tle time to say

Chord Progression:
 D7, C7, G, G7, B♭dim, F9(no3rd), F#dim, G, C7, D7, G7, C7, G7

Performance Notes:
 - *mf* (mezzo-forte) for the piano introduction.
 - *Piano solo - ad lib.* for the vocal line.
 - Triplet markings (3) are used throughout the piano accompaniment.

it in. But what-ev-er I tell you I hope

D7 C7

that you hear one babe. Now lis-ten. Say your prayers ev-'ry
Piano solo ends What I've said so ma-ny times. I got so much to say

G7 D7 G7

night. and be so good while I'm a- way. Now lis-ten here.
 and so lit-tle time to say it in.

C9 G7

Say your prayers ev - 'ry night
 So much to say and so

C7

G7 G F E7

and be so good while I'm a - way. — Be-cause you know I
lit-tle time to say it in. — Well I know

C/D C9

won't be gone for long I'll be back home with
you'll be a good lit - tle girl while I'm

1 G Gdim Am/G G7 D7

you one of these lit - tle old days.

2 G Gdim Am7 G F# G

a - way. Oh, yeah.

SOME GUYS HAVE ALL THE LUCK

191

Words and Music by
JEFF FORTGANG

With a steady beat

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of several systems of staves. The first system shows a piano introduction with a bass line of eighth notes and a treble line of quarter notes. Chords D and A/D are indicated. The second system continues the piano introduction with chords Bm and Em. The third system is the start of the vocal line, with lyrics 'Some guys have' appearing below the notes. Chords C, Asus, and A are shown above the staff. The fourth system continues the vocal line with lyrics 'all the luck. _ Some guys _ have all _ the pain. _'. Chords D and Bm7 are indicated. The fifth system shows the piano accompaniment for the final part of the phrase.

Em

Some guys get all the breaks. _ Some guys _ do _

A7 D

noth - ing but com - plain. A - lone in a crowd _ on a
Some - one to take _ on a
All of my friends _ have a

A/D Bm

bus af - ter work - ing, I'm _ dream - ing. _ The
walk by the lake _ Lord, let it be me. _
ring on their fin - ger, they have some - one. _

Em C D/A A

guy next to me _ has a girl in his arms, _ my arms are emp - ty. _
Some - one who's shy, _ some - one who'd cry _ at sad - mov - ies. _
Some - one to care _ for them, _ it ain't _ fair, _ I got _ no _ one. _

D

How does it feel — when the
I know I would die — if I
The car ov - er - heat - ed, I

girl next to you says she loves you?
ev - er found out she was fool - in' me.
called up and plead - ed, there's help on the way.

Seems so un - fair — when there's love ev - 'ry - where but there's
You're just a dream, — and as real as it seems, — I ain't that
I called you col - lect, — you did - n't ac - cept, — you had —

none for me. }
luck - y. }
noth - ing to say. } Some guys have all the luck.

D/A A D

Bm7

Some guys_ have all _ the pain._ Some guys get

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). A guitar chord diagram for Bm7 is shown above the first measure of the vocal line.

Em A7 To Coda

all the breaks. _ Some guys _ do _ noth - ing but com-plain.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line. Guitar chord diagrams for Em and A7 are shown above the vocal line. The system ends with a 'To Coda' instruction.

D

Woo _ woo _ woo. _ Woo _ woo

This system contains the third and fourth staves of music. The vocal line features a melodic line with slurs and a fermata over the final note. The piano accompaniment continues with the eighth-note bass line. A guitar chord diagram for D is shown above the vocal line.

Bm Asus 1 2

woo. _ Woo _ woo

This system contains the final two staves of music. The vocal line has a fermata over the first 'woo.' and then continues. The piano accompaniment ends with a double bar line. Guitar chord diagrams for Bm and Asus are shown above the vocal line. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present.

G Asus

woo. Woo woo woo.

A Bm

Sax solo

Sax solo

A Bm

A Bm

1 A

1 A

2 A G

D.S. al Coda

Solo ends

This system shows the end of a musical phrase. It features a guitar part with two chord diagrams: an A major chord (x02220) and a G major chord (x02332). The piano accompaniment consists of a treble and bass clef with chords and a melodic line. The instruction "D.S. al Coda" and "Solo ends" are written on the right side.

CODA

D

But if you were here with me, —

The CODA section begins with a treble clef and a common time signature. It includes a guitar chord diagram for a D major chord (x02023). The lyrics "But if you were here with me, —" are written below the vocal line. The piano accompaniment provides harmonic support with chords and a steady bass line.

Bm7

I'd feel so hap - py, I could cry.

This system continues the vocal line with the lyrics "I'd feel so hap - py, I could cry." A guitar chord diagram for Bm7 (x21212) is shown above the vocal staff. The piano accompaniment continues with a consistent rhythmic pattern.

Em

You are so dear to me, — I just can't —

The final system of the page features the lyrics "You are so dear to me, — I just can't —". A guitar chord diagram for Em (x02200) is provided above the vocal staff. The piano accompaniment concludes the piece with a final chord and melodic flourish.

A7



let you say good - bye. Woo woo



D



woo. Woo woo



Bm G



woo. Woo woo woo.



Repeat and Fade

Woo woo woo. Woo woo



STAY WITH ME

Words and Music by ROD STEWART
and RON WOOD

Moderate Rock

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a piano introduction and two vocal lines. The piano introduction is marked *mf* and includes guitar chord diagrams for A, B, and D. The first vocal line begins with the lyrics: "In the morn - in' need too much per - suad - in'". The second vocal line continues with: "don't say I you love me to sound de - grad - please in', don't say I you love me,". The piano accompaniment provides harmonic support throughout, with guitar chord diagrams for A and B.

D

in', 'cause I'll on - ly kick you
'cause but with a face like that you got
you know I'll on - ly

A

out of the door. I
noth - in' to laugh a - bout. Red
kick you out the door.

know your name is Ri - ta 'cause your
lips, your hair and fin - ger - nails, I
Yeah, I'll pay your cab - fare home, you can e -

B

per - fume's smell - in' sweet - er since
hear - you're a mean old Jez - e - bel, let's
- ven use my best col - ogne, just don't -

D

when I saw you down on the floor.
go up - stairs and read my tar - ot -
be here in the morn - in' when I wake up.

This system contains a guitar chord diagram for D major (x02321) above the first staff. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are written below the vocal line.

A

cards.


This system features a guitar chord diagram for A major (x02023) above the first staff. The piano accompaniment continues in the grand staff. A first ending bracket labeled '1' spans the final two measures of the system.

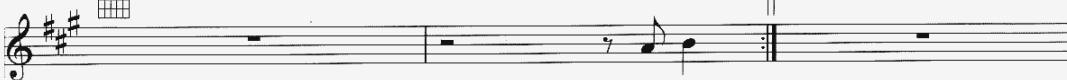
B

This system features a guitar chord diagram for B major (x21202) above the first staff. The piano accompaniment continues in the grand staff.

D



This system features a guitar chord diagram for D major (x02321) above the first staff. The piano accompaniment continues in the grand staff.

A  2,3

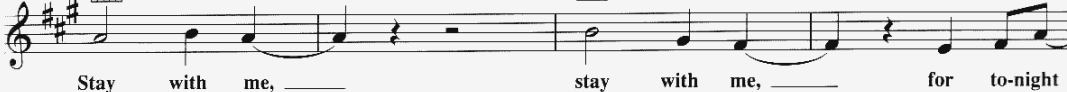




You won't




A  B 


Stay with me, — stay with me, — for to-night



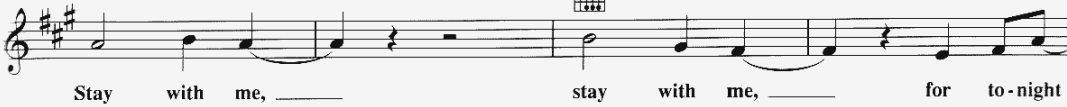
D  A 

— you'd bet - ter stay with me. —



B 

Stay with me, — stay with me, — for to-night



D A To Coda ⊕ D.S. al Coda

— you're gon - na stay with me. — So, in the morn -

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a D chord (x02321) and an A chord (x02022). The lyrics are "you're gon - na stay with me." followed by "So, in the morn -". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

CODA ⊕

E

The CODA section consists of a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line is mostly rests. The piano accompaniment features a melodic line in the left hand and chords in the right hand. An E chord (x02200) is indicated above the vocal staff.

D A

The second system of music features a vocal line and piano accompaniment. The key signature has three sharps. The vocal line is mostly rests. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. D and A chords are indicated above the vocal staff.

Repeat and Fade

The third system of music features a vocal line and piano accompaniment. The key signature has three sharps. The vocal line is mostly rests. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The instruction "Repeat and Fade" is written above the vocal staff.

STONE COLD SOBER

203

Words and Music by ROD STEWART
and STEVE CROPPER

Moderately

Tacet

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a *mf* dynamic. The vocal line is marked "Tacet" and contains no notes.

F



The second system contains piano accompaniment and two vocal lines. The lyrics are: "Nev - er get to bed be - fore sun - up, al -
er found a dime in a gut - ter, al -
day is a drag, so for - get it, Mon -"

G



C



F



The third system contains piano accompaniment and two vocal lines. The lyrics are: "ways get caught in the rain; some-times I might get in
ways get my best friends drunk. If the pres-'dent tries to
day you can make up for that; Tues-day, take a taste for

G



trou - ble, nev - er was one to com - plain. —
 call me, say, "Rod - ney, come on o - ver for lunch," —
 din - ner, if you're — all right spend it in bed. —



C B \flat F





— Now gen - tle - men, you must a - gree — ain't it
 I'd say, "Gen - tle - men, ex - cuse me, please — but I'm
 But on Thurs - day pre - pare for your week - end and let



G C




worth it when you're out on cloud — thir - ty - three to be }
 bus - y with my bud - dies up on cloud thir - ty - three." Yeah,
 Fri - day dis - ap - pear in - to Sat - ur - day morn - in' when you're }



F Dm C

stone cold so - ber a - gain, down

This system contains the first two lines of music. The top line shows guitar chords for F, Dm, and C. The vocal line begins with the lyrics 'stone cold so - ber a - gain, down'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F Dm C

in the al - ley a - gain,

This system contains the next two lines of music. The guitar chords are F, Dm, and C. The vocal line continues with the lyrics 'in the al - ley a - gain,'. The piano accompaniment continues with the same melodic and harmonic structure.

F Dm C 1. 2. Eb E

stone cold so - ber a - gain. Nev - Sun -

This system contains the third and fourth lines of music. The guitar chords are F, Dm, C, Eb, and E. The vocal line concludes with 'stone cold so - ber a - gain.' and 'Nev - Sun -'. The piano accompaniment features a triplet of eighth notes in the right hand.

3. F

This system contains the final two lines of music. The guitar chord is F. The piano accompaniment concludes with a final cadence. The vocal line is silent in this system.

SWEET LADY MARY

Words and Music by ROD STEWART,
RON WOOD and RON LANE

Moderately
no chord

F

C

Sweet Lad - y
O - ver the

Slide Guitar solo

mf

F

Mar - y has to rest her poor head.
stones a - long - the dust - y old - road.

C

F

Wakes in the morn - ing with her break - fast in bed.
with ev - 'ry foot - step one more tale is told.

The musical score is written in 4/4 time. It begins with a vocal line in the treble clef and piano accompaniment in the grand staff. The tempo is 'Moderately' and the initial instruction is 'no chord'. The first system includes guitar chords for F and C. The lyrics are: 'Sweet Lad - y O - ver the'. A 'Slide Guitar solo' is indicated. The piano part is marked 'mf'. The second system continues the vocal line with lyrics: 'Mar - y has to rest her poor head. stones a - long - the dust - y old - road.' The third system continues with lyrics: 'Wakes in the morn - ing with her break - fast in bed. with ev - 'ry foot - step one more tale is told.' Chords for C and F are shown above the vocal line.

C

I tried to help her but I
With ev - 'ry turn - ing one more

F C

did not know how. I tried to
sight — to see. Seet Lad - y

F

love her but it's all o - ver now.
Mar - y's seen the last of me. —

G F

Noth - ing's left to com - fort me ex - cept a sun - ny day. —
A les - son is learned. I'll nev - er come this way a - gain. —

C F

I'll Steal a - way,
steal a - way,

This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line of quarter notes G2, A2, B2, C3 and a treble line of quarter notes C4, D4, E4, F4. Chord diagrams for C and F are shown above the vocal line.

1 C F 2 C F

steal a - way. steal a - way.

This system contains measures 3 and 4. Measure 3 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. Measure 4 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar patterns. Chord diagrams for C and F are shown above the vocal line.

3 C F6

This system contains measures 5 and 6. Measure 5 has a vocal line with a whole rest. Measure 6 has a vocal line with a whole rest. The piano accompaniment continues with similar patterns. Chord diagrams for C and F6 are shown above the vocal line.

C no chord

This system contains measures 7 and 8. Measure 7 has a vocal line with a whole rest. Measure 8 has a vocal line with a whole rest. The piano accompaniment continues with similar patterns. A chord diagram for C is shown above the vocal line, and the text 'no chord' is written above the vocal line.

F6 C

I Her Span - ish hab - its are so
think I'll go back home and

F C

hard to for - get.
start all a - gain. The la - dy's
Where the Gulf Stream

F

lied with ev - 'ry breath, I ac - cept.
wat - ers tend to ease the pain.

C F

Was a mat - ter of time be - fore my face did not fit.
And on a new day when I've mend - ed the wound.

C

I knew all a - long I'd have to
Sweet Lad - y Mar - y's gate I

F6/C

quit. swear I'll be bound. An - y - way now
But be - fore I sit

G

I bet - ter not waste an - y - more of your time. And I'll
down a - gain and waste an - y - more of your time. I bet - ter

C F 1 C F

Steal a - way, steal a way.

Detailed description: This is a musical score for guitar and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system includes a guitar chord diagram for C major. The second system includes guitar chord diagrams for F6/C and G major. The third system includes guitar chord diagrams for C major, F major, 1 C major, and F major. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment features a steady bass line and chords that support the melody.

The musical score is arranged in a standard guitar format with a vocal line. It consists of the following systems:

- System 1:** A single treble clef staff with a guitar chord diagram for C (x32010) and F (x32131) above it. The lyrics "Steal a - way." are written below the staff.
- System 2:** A grand staff (treble and bass clefs) containing a guitar accompaniment with various chord voicings and melodic lines.
- System 3:** A single treble clef staff with guitar chord diagrams for C (x32010) and F/C (x32131) above it.
- System 4:** A grand staff with a guitar accompaniment.
- System 5:** A single treble clef staff with guitar chord diagrams for C (x32010) and F (x32131) above it, and the numbers "1-5" and "6" written below the staff.
- System 6:** A grand staff with a guitar accompaniment.
- System 7:** A single treble clef staff with guitar chord diagrams for F (x32131), F/C (x32131), and C (x32010) above it, and the text "no chord" written below the staff.
- System 8:** A grand staff with a guitar accompaniment.

THIS OLD HEART OF MINE



By BRIAN HOLLAND, LAMONT DOZIER,
EDDIE HOLLAND and SYLVIA MOY

Moderately
Tacet


This old heart — of mine been broke a thou - sand times. Each time you break —
to hide my hurt — in - side. This old heart —

Instrumental

— a - way, feel you're gone to stay. — Lone - ly nights —
— of mine al - ways keeps me cry - ing. The way you —

A  C#m7 


— that come, mem - o - ries — that go, bring - ing you back —
 — treat me leaves me in - com - plete. You're here for —



D 

— a - gain, hurt - ing me more and more. —
 — the day, gone for the week. —



Bm7  E7 

But May - be — it's my mis - take — to show this
 if I want you a hun - dred times, — a
 May - be — it's my mis - take — to show this



C#m7 F#m7 Bm7

love_ I feel_ in - side, — 'cause each day_ that
 hun-dred times I have_ you back. — I'm yours_ when -
 love_ I feel_ in - side, — but each day_ that

E7 Bm7 C#m7 To Coda

pass - es by_ you got me nev - er know - ing if I'm
 ev - er you want me; I wan - na shout a - bout it,
 pass - es by_ you got me nev - er know - ing if I'm

D E7 A

com - ing or go - ing but I love_ you, —
 tell the world a - bout it 'cause I love_ you; —

C#m7 D A/C# Bm7 E7

— yes, I do.
 this old heart weeps for you.

1.

I love you; this old heart weeps for
 I love you, yes, I

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

you. I try hard_ do.

Repeat and fade

Coda

com - ing or go - ing, but I love you, yes, I

Repeat and fade

do. This old heart_ weeps for you. I

TO LOVE SOMEBODY

Words and Music by BARRY
and ROBIN GIBB

Moderately

mp

A G D A

There's a

light,
brain

a cer - tain kind of light
I see your face a - gain;

that nev - er shone on me.
I know my frame of mind.

mf

D A

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line and a guitar accompaniment. The guitar accompaniment includes chord diagrams for G, A, E, D7, Bm, and D. The lyrics are as follows:

System 1:
 I want my life to be — lived with
 You ain't got to be so blind. — and I'm

System 2:
 you. — lived with you. There's a way,
 blind, — so ver - y blind. I'm a man,

System 3:
 ev - 'ry - bod - y say, to do each and ev - 'ry lit - tle
 can't you see what I am? I live and I breathe for

System 4:
 thing. — But what does it bring if I ain't got
 you. — But what good does it do if I ain't got

E D7 A

you, — ain't got? You don't know_ what it's like, —
 you, — ain't got?!

E D A

ba - by, you don't know _ what it's like ___ to love some-

E D

bod - y, to love some - bod - y the way — I

1 A 2 A E

love you. In my love you. D.S. and Fade

TONIGHT I'M YOURS

219

Medium beat

Words and Music by ROD STEWART,
JIM CREGAN and KEVIN SAVIGAR

The musical score is written in G major (one sharp) and 4/4 time. It features a guitar part with chords E, A, B, and C#m, a vocal line with lyrics, and a piano accompaniment. The piano part consists of a steady bass line in the left hand and a melodic line in the right hand. The lyrics are as follows:

I can tell by the look in your eyes... you've been bored for a
I don't real-ly want to chal-lenge you... mar - ry you or re -
And to - mor - row morn-ing we won't cry... you go your way, hon-ey,

long, long time. You need love and so do I... let's
mem - ber you... I just wan - na make love to you... for
I'll go mine. I'm the one who did - n't waste your time... re -

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A

B

turn it all a - round. I don't want an ev - er -
 twen - ty four hours or more. (or more) I'm on - ly look - ing for a
 mem - ber me this way. And if you nev - er see my

C#m

A

B

last - ing thing, I don't care if I see you a - gain —
 fan - ta - sy, an in - ter - lude from re - al - i - ty —
 face a - gain, think of me as a per - man - ent friend.

C#m

so grab your coat and hon - ey tell your friends — you
 don't want no - bod - y tryin' to res - cue me — so
 the one who loved you like a hur - ri - cane then

A

won't be home, — you won't be home, — you won't be home. — } To -
 rock me babe, — rock me babe, — rock me, rock me. }
 dis - ap - peared, — dis - ap - peared, — dis - ap - peared. — }

CHORUS

night I'm yours, do an - y - thing that you want me to (Don't hurt me, don't hurt me). To -

night I'm yours, do an - y - thing 'cos I want you to. (I

(Just don't hurt me, ba-by.) want you to (Don't hurt me, don't hurt me.) To -
want you to —)

night I'm yours, do an - y - thing 'cos I want me to (Don't
want you to

The musical score is written in G major (one sharp) and 4/4 time. It features a guitar part with chord diagrams for E (022100) and D (020232) and triplet markings. The vocal line includes lyrics and a repeat sign. The piano accompaniment consists of chords and a bass line.

hurt me, don't hurt me) To - night you're mine, to - night you're mine do

an - y - thing, do an - y - thing. To - night you're mine, to -

night you're mine to - night, al - ways to - night you're mine.

Do an - y - thing that you, do an - y - thing that you, do an - y - thing that you

want me to, — you want me to, — you want me to, — you

want me, want — me, want — me, just do an - y - thing.

(spoken) an - y - thing your heart de-sires, babe. —

Repeat to Fade

The score consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams (E and D), and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The first system has a guitar chord diagram for E (0 2 2 1 0 0). The second system has guitar chord diagrams for D (0 2 3 2 1 0) and E (0 2 2 1 0 0). The third system has guitar chord diagrams for E (0 2 2 1 0 0) and D (0 2 3 2 1 0). The piano accompaniment features a steady bass line and chords in the right hand. The final system includes a 'Repeat to Fade' instruction and a triplets section in the piano part.

TONIGHT'S THE NIGHT

Words and Music by
ROD STEWART

Moderately slow rock beat (♩ = ♩³)

C **Fmaj7** **C**

mf

Fmaj7 **C** **Fmaj7**

Stay a-way — from my win-dow;

C **Fmaj7** **C**

stay a-way — from my back door too. — Dis-con-nect the

Fmaj7 **C** **Fmaj7**

tel-e-phone — line; — re-lax, ba-by, and draw that blind. —

Bbmaj7 G7 F/A G/B C

Kick off your shoes and
Come on, an - gel, my
Don't say a word, my

Fmaj7 C Fmaj7

sit right down — and loos - en up — that pret - ty French gown. —
heart's on fire; — don't de - ny — your man's de - sire. —
vir - gin child; — just let your in - hi - bi - tions run — wild. —

C Fmaj7 C

Let me pour — you a good long drink; — ooh, ba - by, don't you
You'd be a — fool to stop this tide; — spread your wings and let me
The se - cret — is a - bout to un - fold up stairs — be - fore the

Fmaj7 C Fmaj7

hes - i - tate. —
 come in - side. — 'Cause to - night's the night; —
 night's too old. —

C Am Dm

it's gon-na be al - right. 'Cause I love you, girl; ain't no

F C 1,2 G

bod-y gon-na stop us now. —

3 G C Fmaj7 Repeat and Fade

WHAT AM I GONNA DO

227

(I'm So In Love With You)

Words and Music by ROD STEWART,
TONY BROCK and JAY DAVIS

Moderately, driving

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It includes guitar chord diagrams for F#m/E, E, B, E/B, and F#m. The lyrics are: 'Can I tell you what you mean to me? You're as cen - mill - ion oh so rare. A night - en - sweet one of a kind. And so - tral as the air I breathe. Al - most im - poss - i - ble to be - lieve. gale in Berke - ly Square. And, ba - by, I ain't go - in' no - where. dif - fi - cult to de - fine. I could drape that kiss on you.'

F#m B B7

that - you're mine.
with - out you.
an - y - time.

You're like
You are the
This is De

F#m/E E F#m F#m/E E

week - ends all - year long, — un - der a hot Ja - mai - ca sun. —
goal that wins - the game, — the ver - y last bus home - in the rain. —
Chap - i - lan at the top, — a nat - ional an - them, an A - pril show -

F#m F#m/E E F#m

er,
You are a win - ner at a hun - dred to one. — Yes, — you
You're like rock and roll and cham - pagne. — all — in
to - mor - row's fash - ion and now — I've found — you, I'm — com -

B A B B#dim C#m B/D#

are.
one. }
plete. }

Stuff that - you've got is stuff that - I need - right

E B/D# E C#m

now. { 1, 3 You don't have to prove it no more. } I'm
 { 2 Let's not mess a - round an - y more. }

B/D# A B7 A B C#m7 B

down on my bend - ed knees, hon - ey.

no chord E

What am I gon - na do? —

C#m7 B A

I'm so in love with you.

E C#m7 B A To Coda

What am I gon - na say — if ev - er you go — a - way?

1 2 E

One in a — What am I gon - na do?
What am I gon - na say?

C#m7 B A

if I'm so in love — with — you —
ev - er you go — a - way?

1 2 D.S. al Coda

I'll be your —

CODA

F#m/E E

I'm like a school-boy in your hands.
vid - ual - ly quite u - nique.

F#m

F#m/E E

I wan - na get up and sing and dance.
You real - ly swept me off my feet.

F#m

F#m/E E

You see one hell of a hap - py man
And, ba - by, you look, oh, so neat

F#m

B

Repeat ad lib. and Fade

stand - ing here.
with noth - ing on.

In - di -
La - la - la,

TRUE BLUE

Words and Music by ROD STEWART
and RON WOOD

Moderately

Nev - er been a mil - lion - aire, — and I tell you, mom - ma, I don't care, —
 Sit - tin' in the moon - light glow, — ex - cuse me if my feel - ings show, —

Nev - er gon - na own a race - horse — or a fast -
 Watch - in' all the trucks roll by, — dream -

- back, mid - en - gine Porsche. — Don't think I'll own a pri - vate chair —
 in' up an al - i - bi. — You see, back home I'm con - sid - ered the fool —

on the stock exchange, I've no pray'r. So
 but may - be they're right, I don't know. So

won't you help me make up my mind, - Don't you think - I'd bet-ter get my-self back
 can't you help me make up my mind, -

home? -

Dad - dy says he'll buy me a car to drive Just ask for

it as I need. — He wants me back at an - y ex - pense — he's got a

lot more mon - ey than sense. — Fun - ny, but now that I've grown

they all wan - na be con - cerned. —

Oh, please — can you make up my mind, — Don't you think — I'd

Em7/A  G  A  Bm(addC#)  G 

bet-ter get my-self back home? Just don't know what to do...

A  F#m  G 

May-be I'll walk, may -

A  Bm  G 

- be I'll ride, may-be I'll nev - er ev - er de - cide. -

faster

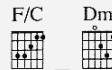
A  F#m  G  G  C/G  G  C/G  G  Repeat and fade



YOU CAN MAKE ME DANCE, SING OR ANYTHING

Words and Music by ROD STEWART, RON WOOD
IAN MCLAGEN, KENNY JONES and T. YAMAUCHI

Moderately funky



(Vocal 3rd
time only)

Yeah, ba - by,

I wan-na say — some-thing to you.



1,2

3 Dm/G

C



Some-times when I get
Some-times I want to get



Dm7



out of my head — and I say all the wrong — things...
up so ear - ly and get a - way from here — girl.



C

Some - times, I know, I stay
Sum - mer's gone - and be - fore long

out late at night - and I get back - fight - ing.
north wind's gon - na bring - the snow. - I'll keep us warm, - girl.

And some-how all my plans keep
My schemes, it seems, - are

slip - pin' through - my hands - and I - end up cry - in'.
mere - ly dreams - fad - ing with each morn - ing.

Dm7

Dm7

But this old heart I can be a mil - lion - aire, is
of mine

hon - ey, when you're stand - in' there, you're so ex - cit - ing.
far too proud not to keep on try - ing.

'Cause you can make me dance, you can make me sing, you can make me

do just an - y old thing — and I love it.

Chord diagrams: C, Dm7, Am7, C, Am7, G7.

2 G7 C

thing. — Yeah, ba - by. *Guitar solo - ad lib.*

Dm7 1

2

Solo ends So, lit-tle bird, don't fly a-way. I want you here ev - 'ry day don't

Dm7 C

— ev - er leave — me. I'd rath-er loose both my eyes than

Dm7

nev - er see ___ your smil - in' face a - gain, _ girl. 'Cause you can make me

Am7 C Am7

dance, you can make me sing, you can make me do just an - y old

1 G7 2 G7 F(no3rd)

thing.. You can make me thing.. Yeah, ba -

F/C C Dm C/E F/C C Dm Em Repeat and Fade



- by. Just keep on lov - ing me, ba - by. Just keep on lov - in' me, ba -


YOU WEAR IT WELL

241






Medium Rock beat


Words and Music by ROD STEWART
and MARTIN QUITTENTON

D  Em7 





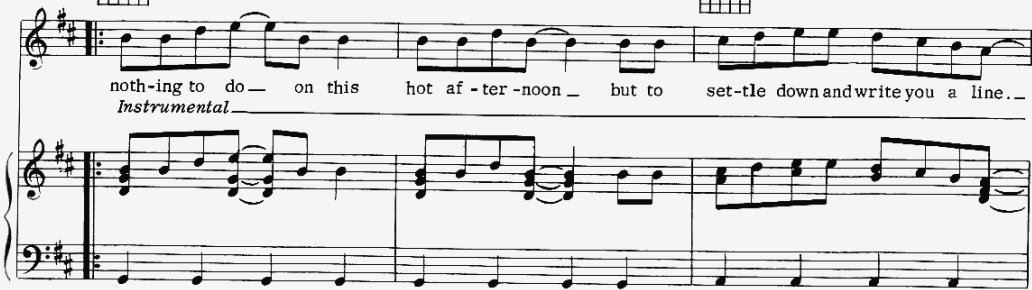
mf

D/F#  G  Asus4  A  D 



I had

G  A 



noth-ing to do— on this hot af-ter-noon— but to set-tle down and write you a line.—
Instrumental

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D G

0 x000

I've been mean-ing to phone - you, but from Min-ne - so - ta,

A D A

0 0 0 0 0

hell, it's been a ver - y long time. You wear - it well; - a

Em7 D/F# Em7 A

0 0 0 x0 0 0 0 0 0 0

lit - tle old - fash - ioned, but that's all right.
Since you've been gone, - it's hard to car - ry on.

D G

0 x000

Well, I sup - pose you're think - in' how Bet - ty is sink - in', or he
I'm gon-na write a - bout the birth - day gown that I bought in town, - and you

A D G

would-n't get in touch_ with me. — sat down and cried on the stairs. — You knew it did -n't cost the earth, — but, for

Though I ain't beg - gin' or

A D




los -in' my head, — I sure do want you to know — that you wear it well; — what it's worth, — you made me feel a mil - lion-aire. — And you wear it well. —

A Em7 D/F# Em7 A

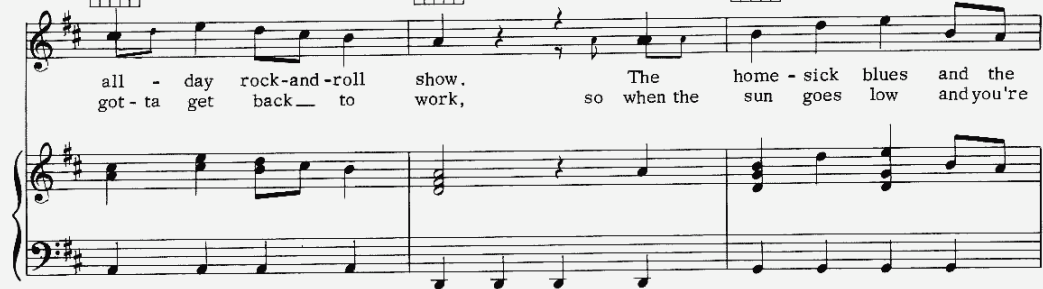
— ver - y the la - dy in the fan so fine. Oh, my. Mad-ame O - nas - sis got noth-in' on you. No, no.

D G

Re-mem-ber their base - ment par - ties, your broth-ers ca - vort - ing, the And when my cof-fee is cold_ and I'm get - tin' told — that I

A  D  G 




all - day rock-and-roll show. The home - sick blues and the
got - ta get back - to work, so when the sun goes low and you're



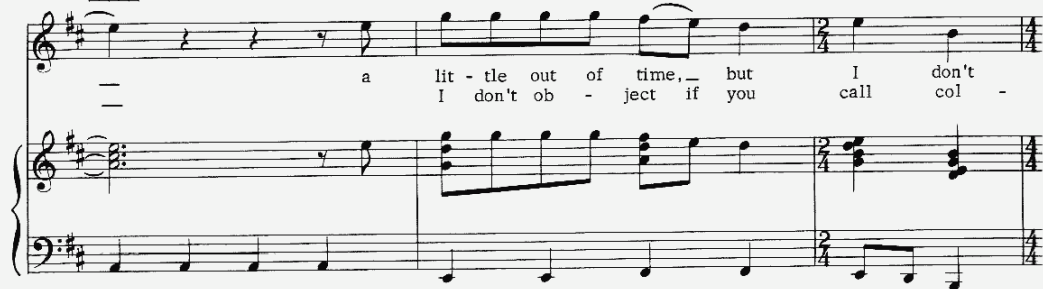
A  D 

rad - i - cal views - have - n't left a mark - on you. You wear it well; -
home all a - lone, - think of me and try not to laugh. And I'll wear it well. -



A  Em7  D/F#  Em7 

a lit - tle out of time, - but I don't
I don't ob - ject if you call col -



A  D  G  D 

mind. But I ain't for - get - tin' that you were once mine, but I'll be -
lect. 'Cause I ain't for - get - tin' that you were once mine. But I



G D G

lieve it with-out e - ven try'n'. _ Now I'm eat - in' my heart _ out,
 feel it with-out e - ven try'n'. _ Now I'm eat - in' my heart _ out,

1. D 2. A

try'n' to get a let - ter through. Tacet try'n' to get back - to you.

Repeat and fade

D Em7

D/F# G Asus4 A

YOU'RE IN MY HEART

Words and Music by
ROD STEWART

Moderately (♩ = ♩)

Emaj7/G#

Em7-5/G

F#m7

The first system of music features a guitar part with three chord diagrams: Emaj7/G# (with an 'x' over the 6th string), Em7-5/G (with an 'x' over the 6th string), and F#m7. Below the guitar part is a piano accompaniment in 4/4 time, marked *mp*. The piano part consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter and eighth notes. There are triplets of eighth notes in the right hand.

A/B Bb/C B/C# C/D 5 fr.

E 7 fr.

The second system continues the piano accompaniment. The guitar part has four chord diagrams: A/B, Bb/C, B/C#, and C/D, all marked "5 fr." (5 fret), and an E chord marked "7 fr." (7 fret). The piano accompaniment continues with similar rhythmic patterns.

E 7 fr.

D#m7 6 fr.

The third system includes a vocal melody line with lyrics. The piano accompaniment continues. The lyrics are: "I did - n't know_ what day it was_ when you walked_ I took all _ those hab - its of yours that in the be -".

C#m7 4 fr. B E 7 fr.

— in — to the room. — I said hel - lo — un -
gin - ning were hard to ac - cept. Your fash - ion sense — for

D#m7 6 fr. C#m7 4 fr. B

no-ticed; you said — good - bye — too soon. —
Beards-ley prints I put down to ex - pe - ri - ence. — The

E 7 fr. D#m7 6 fr. C#m7 4 fr.

Breez - in' through — the cli - en - tele, — spin-ning yarns — that were — so
big - bos-omed la - dy with the Dutch ac - cent — who tried to change my point — of

B E 7 fr. D#m7 6 fr.

lyr - i - cal, — I real-ly must — con - fess right here — the at -
view, — her ad lib lines — were well re - hearsed, — but my

1. B E 7 fr.

C#m7 4 fr. **B** **E** 7 fr.

trac - tion was — pure - ly phys - i - cal —
heart cried out — for —

2. E A

D#m7 6 fr. **C#m7** 4 fr. **B** **E** **A**





you. You're in my heart; —

D **A** **D**

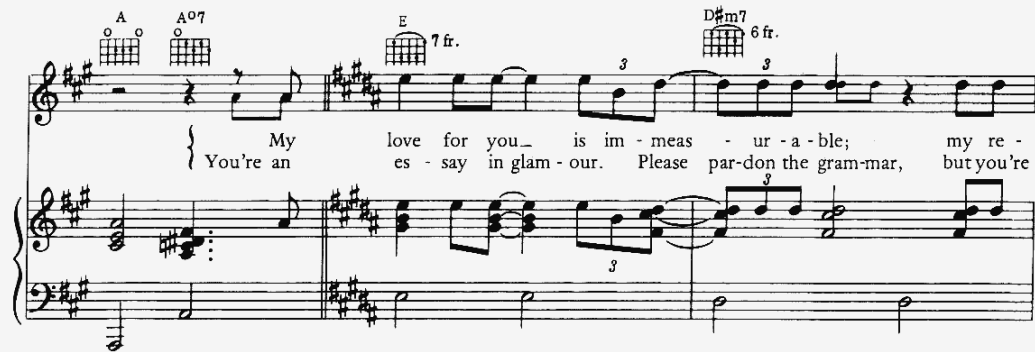
— you're in — my soul. You'd be my breath — should I — grow

A **D** **A** **D** **C#m** 4 fr. **Bm7**

old. You are my lov - er; you're my — best friend. You're in my soul. —


A  A^o7  E  7 fr. D[#]m7  6 fr.

My love for you_ is im - meas - ur - a - ble; my re -
 You're an es - say in glam - our. Please par - don the gram - mar, but you're



C[#]m7  4 fr. B  E  7 fr.




spect for you_ im - mense. — You're age - less, time - less,
 ev - ry school - boy's dream. — You're Cel - tic u - nit - ed,



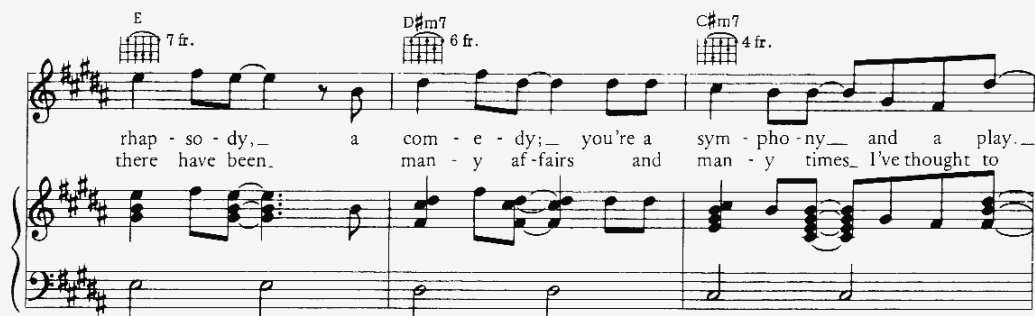
D[#]m7  6 fr. C[#]m7  4 fr. B 

lace and fine - ness; you're beau - ty and el - e - gance. — You're a
 but ba - by, I've de - cid - ed you're the best team I've ev - er seen. And



E  7 fr. D[#]m7  6 fr. C[#]m7  4 fr.

rhap - so - dy, — a com - e - dy; — you're a sym - pho - ny — and a play. —
 there have been. man - y af - fairs and man - y times I've thought to



B E 7 fr. D#m7 6 fr.

— leave. You're ev - 'ry love_ song ev - er writ - ten, - but hon - ey, what_ turn a - round, 'cause you're the warm-

C#m7 4 fr. 1. E A 2. E A

— do you see in me? - You're in my heart; - You're in my heart; - est thing I've ev - er found..

D A D A

— you're in_ my soul. You'd be my breath_ should I_ grow old. You are my lov -

D A D C#m 4 fr. Bm7 A

er; you're my_ best friend. You're in my soul.

YOUNG TURKS

251

Words and Music by ROD STEWART, CARMINE APPICE,
KEVIN SAVIGAR and DUANE HITCHINGS

The piano score for 'Young Turks' is presented in four systems. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is common time (C). The bass line features a steady eighth-note accompaniment. The treble line contains chords and melodic lines. Chord diagrams for Bb and Eb/Bb are provided above the treble staff in each system. The first two systems feature sustained chords in the treble. The third and fourth systems introduce more complex melodic lines in the treble, including sixteenth-note runs and slurs.

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Fm /Ab Cm7

Bil-ly left his home with a dol-lar in his po-cket and a head full of dreams... He said

Fm /Ab Cm7

some-how, some way, it's got-ta get bet-ter than this.---

Fm /Ab Cm7

Patti packed her bags, left a note for her momma, she was just seventeen, --- there were

Fm /Ab Bb

tears in her eyes when she kissed her lit-tle sis-ter good-bye. --- (1) They

Fm Cm7

(1) held each o-ther tight as they drove on through the night they were so excited. We got just
 (2) dis-e was closed so they headed for the coast in a blissful manner. They took a
 (3)
 (4) Bil-ly wrote a letter back home to Pat-ti's parents tryin'to explain. He said we're

Fm Cm7

one shot of life, let's take it while we're still not af-raid. Be-cause
 two-room apartment that was jump-ing ev-ry night of the week.
 both real sor-ry that it had to turn out this way. But there

Fm Cm7

life is so brief and time is a thief when you're un-de-ci-ded. And like a
 Hap-pi-ness was found in each oth-er's arms as ex-pect-ed.
 ain't no point in talking when there's no-bo-dy list-'ning so we just ran a-way.

Fm Ab To Coda

fist-ful of sand, it can slip right through your hands. ooh! Young
 Bil-ly pierced his ears, drove a pick-up like a lun-a-tic. yeah!
 Pat-ti gave birth to a ten pound ba-by boy

3^o vocal ad lib.

hearts be free to - night. —

Eb Cm Gm Bb

Time is on your side. —

Eb Cm Gm 1.2

Don't let them put you down, — don't let 'em push you a - round, —

Ab Cb Db Eb

don't let 'em ev - er change your point of view. —

Ab Cb Bb

Eb/Bb  Bb 



3 *D.S. al Coda*

Eb/Bb 

(2) Pa-ra -
(3) [Sp.] Come on now!



⊕ CODA

Eb  Cm  Gm 

hearts be free to-night, —



Eb  Cm  Gm 

Ad lib. to FADE

time is on _____ your side. _____ Young

