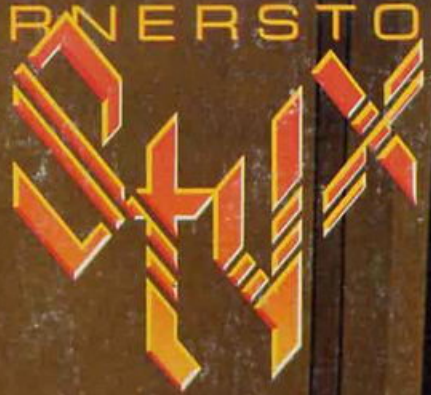


CORNERSTONE



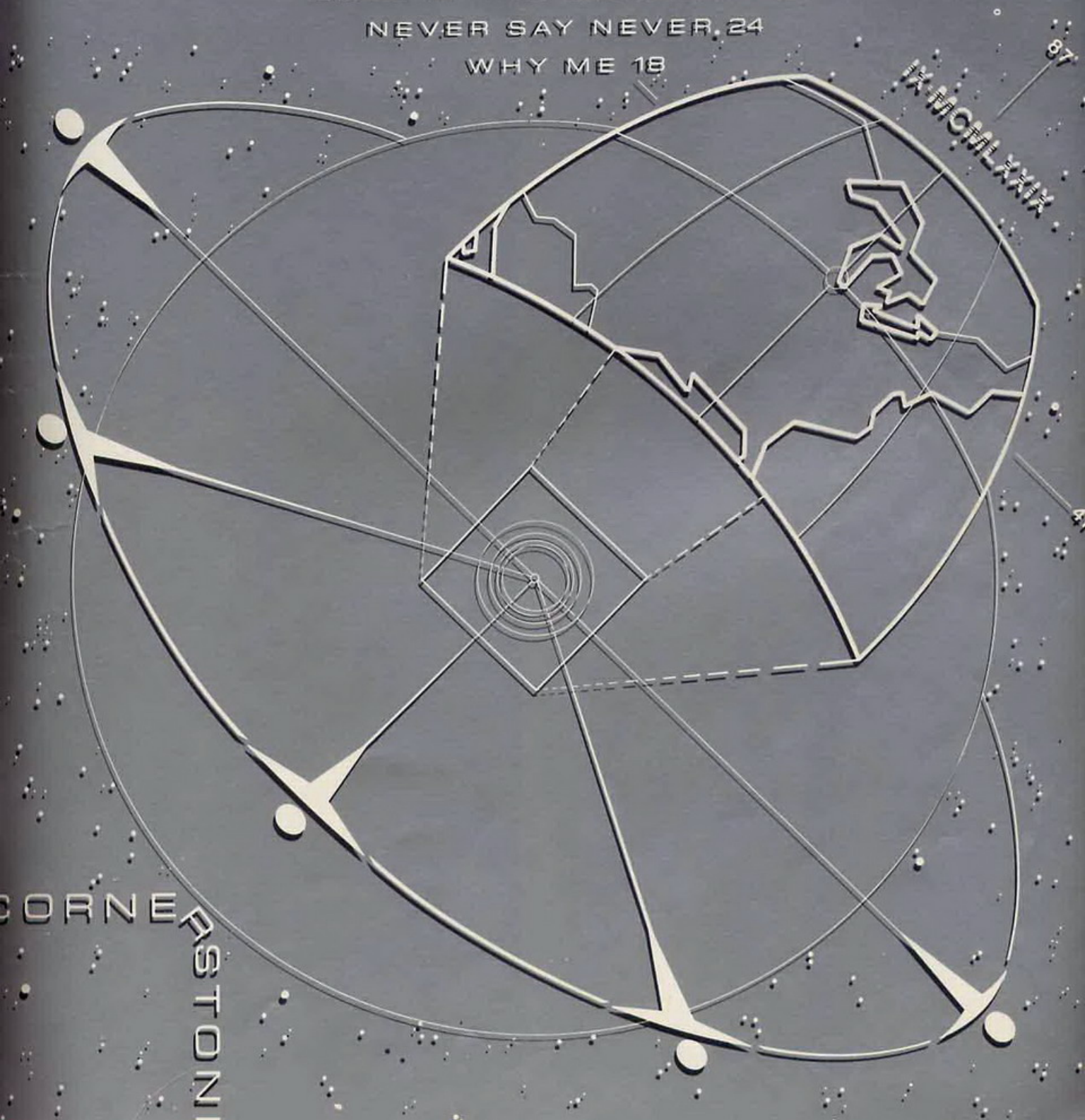
CORNERSTONE



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Edited by Ronny Schiff
Folio Design by Elyse Wyman

STYX

C O R N E R S T O N E

The Building of a Platinum Rock Group

Throughout the Nineteen Seventies, STYX established itself as one of the era's premier musical attractions. Their tours produced strings of sold-out appearances in major venues all over the world; their records consistently receive multi-platinum recognition. What was, and is, unique about the band is that all of this has been accomplished without massive media ballyhoo. STYX is the *people's* band. Their music, like their audience, taps into the mainline artery of dynamic musical energy. Its power is derived from an intuitive communication with the audience, a rapport that is unequaled in the decade.

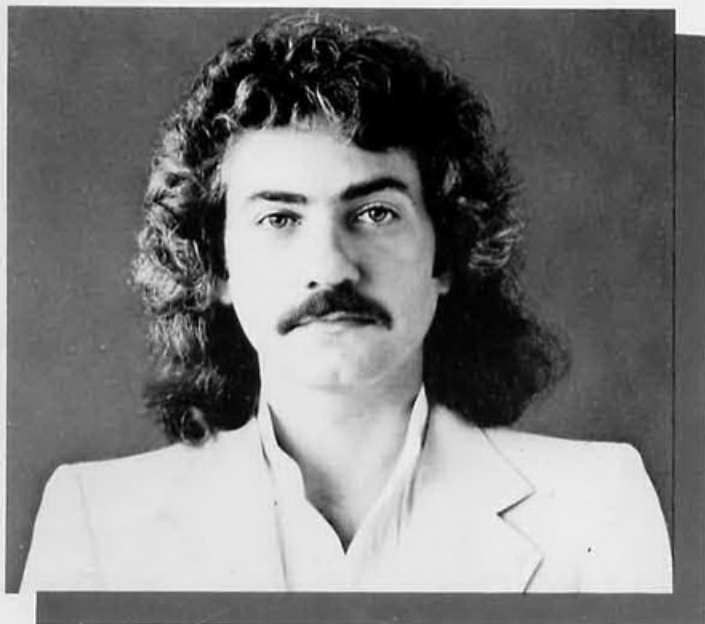
STYX' history begins in Chicago in 1963 when twin brothers Chuck and John Panozzo began playing bass guitar and drums, respectively, and were joined by neighbor Dennis de Young on accordion. By 1968, the trio had added two guitarists, John Curulewski and James Young (J.Y.) and were playing in the Chicago area under the name The Tradewinds. In 1970 they signed with Wooden Nickel Records and changed their name to STYX. "It was one of the hundred names we tried," remembers J.Y., "and it turned out to be the only one that none of us hated."

Four albums, **STYX I**, **STYX II**, **THE SERPENT IS RISING** and **MAN OF MIRACLES**, were recorded and released at yearly intervals. Sales were minimal, but the band kept itself alive by gigging continuously. The crucial element for recognition, airplay, remained missing until WLS in Chicago began getting an un-

usual number of requests for a tune from **STYX II**, "LADY". When the song was played the station's switchboard lit up with requests to hear it again. "LADY" went on to be STYX' first national hit single and pushed the album up to gold status.

A label switch brought STYX to A&M Records where the band and the company put themselves in touch with the strong core of fans STYX had won for themselves. John Curulewski dropped out days before the first tour in support of **EQUINOX** was to begin. A frantic search for a replacement yielded Tommy Shaw, hailing from Alabama with a mane of golden hair and a deft melodic touch on the guitar that was to provide the perfect counterpoint to J.Y.'s explosive rock and roll.

1976 saw the release of **CRYSTAL BALL**; the album on which Tommy Shaw made his recording debut. His writing and singing were to become as impor-



tant to the band as his guitar playing proved to be on that first tour. A 200-date tour supported the album and honed the band to razor sharpness for its next recording. **THE GRAND ILLUSION**. STYX' seventh album, released 7/7/77, was a landmark and on it the band began to realize its full potential. Self-produced, the album is a carousel of kaleidoscopic images and from it came the Top Ten Single "COME SAIL AWAY". **THE GRAND ILLUSION** stayed on the charts almost two years and sold over 3 million copies. Canada proved to be the first market where STYX stepped up to the plateau of major concert headliners. **EQUINOX** had gone platinum there first and the band headlined its first major auditorium at the Forum in Montreal, a night in 1977 that was pure magic!

PIECES OF EIGHT followed the next year. The STYX "sound" had blossomed and matured, and the commercial success of the album further entrenched that sound into the minds of rock audiences.



The enormous hit status of the singles "RENEGADE" and "BLUE COLLAR MAN" confirmed that STYX, indeed, were "Superstars".

1978 was also the year that STYX' first fully produced show, *The Main Event*, went on the road to sell-out, stadium-sized crowds. The lighting, which included seven platform spots, accompanied the music, creating a dramatic theatrical effect. John Panozzo's virtuoso drumming was displayed on a mobile platform which travelled to front stage for a spectacular solo. Dennis de Young at the grand piano appeared from beneath the stage on an elevator module. The group used wireless electric guitars, allowing them to move freely on stage and communicate their energy to the audience. The sound of the



well-orchestrated arrangements was crystal clear and the mix was of studio quality. The whole, spectacular performance was ecstatically received by the audience.

CORNERSTONE, STYX' ninth album, continues the STYX evolution. They've achieved an even broader and more dynamic sound. The album was recorded in a small Chicago studio where no other major album had been recorded. In addition, the group produced themselves, which is a tribute to A&M Records for allowing them the opportunity and freedom for personal growth.

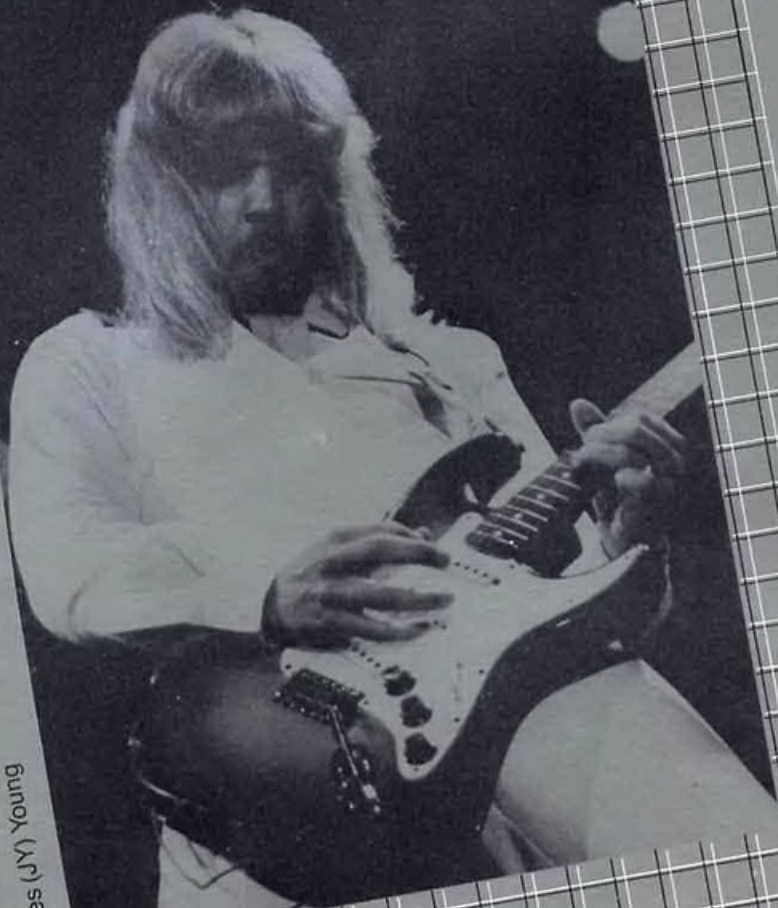
STYX have always been a 'lyrical' group; the lyrics on each album have had quite a bit to say about our world. So too in **CORNERSTONE**. In addition, there is new excitement in the musical contrasts. "BABE", the first single off the album is a soft, but powerfully emotional song that reflects Dennis de



Young's deepest feelings of love for his wife. In contrast, "BORROWED TIME" is raging rock. The lyrics also touch right to the soul, the happenings of musicians of STYX' stature: the road, the emotions and the spirit of performing, as clearly illustrated from the first tumbling fanfares that open the album in "LIGHT", a strong commentary on a performer's feelings, to the last cut "LOVE IN THE MIDNIGHT" which creates one of the best musical pictures of a musician's adrenalin still flowing and in search of an outlet after a concert. Once more, there is a mood change in "BOAT ON THE RIVER", a mesmerizing, gypsy song born out of Tommy Shaw's trip to France and perfectly suited for Tommy's mandolin and for Dennis to perform once more on his original instrument, accordion!

STYX is a vision which continues to unfold. Like the mythical river after which they're named, they span two worlds: their musical moods mix the wrath of Hades with the melodic bliss of the Elysium Fields.

James (JY) Young

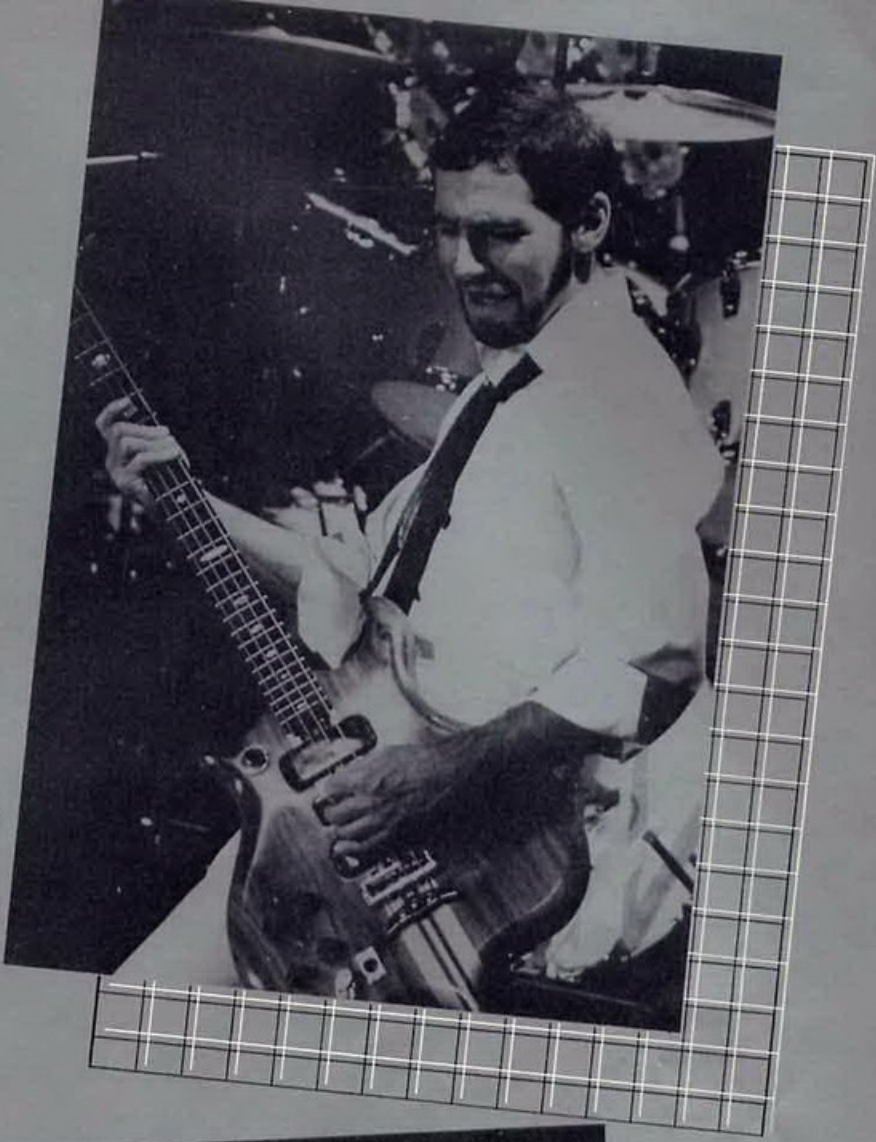


Dennis De Young



Tommy Shaw





Chuck Panozzo



John Panozzo

BABE

Words and Music by
DENNIS DeYOUNG

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a simple bass line with quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Babe, I'm leav - ing, I / Babe, I'm leav - ing, I'll". The piano accompaniment is on two staves. A guitar chord diagram for D6 is shown above the vocal staff. The dynamics are 'mf'.

This system contains the second line of the song. The vocal line has lyrics: "must be on my way, the time is draw - ing near. / say it once a - gain, and some-how try to smile." The piano accompaniment is on two staves. Guitar chord diagrams for Em7, G/A, and A are shown above the vocal staff. The dynamics are 'mf'.



My train is go - ing, I see it in your eyes... the love, the need, your
 I know the feel - ing we're try - ing to for - get, if on - ly for a -



tears. while. But I'll be lone - ly with - out _____ you
 'Cause I'll be lone - ly with - out _____ you



and I'll need your love to see me through. So please be - lieve me, my
 and I'll need your love to see me through. But please be - lieve me, my

Em7 G/A To Coda D6

heart is in your hands, and I'll be miss - ing you.
heart is in your hands, 'cause I'll be miss - ing

G/A D A/D G/D

'Cause you know it's you, ___ babe, ___ when - ev - er I get wea - ry and I've

Bm A Bm A D A/D

had e - nough, ___ feel like giv - ing up, ___ You know it's you, ___ babe, ___

D/A G/A B \flat C/B \flat B \flat C/B \flat

D.S. rit at Coda

G/A A G/A A G/A A

You know it's

Coda

D6 Em7 D6

you. Babe, I love you. _____

Em7 D6 G/A D6

Babe, I love you. _____ Ooo babe.

rall.

LIGHTS

Words and Music by
TOMMY SHAW & DENNIS DeYOUNG

Moderately



I heard the knock on my door, I heard the ring of the bell.
me, "Why do you do this to you, why not sit back and re-lax?"

mf



I got the let-ter, but I could - n't go. So man - y thoughts in my head;
Go to the is - lands and for - get it all. Slow down, you're moving too fast;



so man - y plac - es to be. So man - y fac - es that I long to see.
you seem a - fraid it won't last. Take my ad-vice, go straight and set - tle down."

G F#m A/E

Stand - ing in front of me, to - night the lights will take me where I
 Thank you for car - ing, but to - night the lights will take me where I

D F#m A/E D G

long to be, just like a thou-sand nights be - fore. Some - bod - y said to
 long to be, just like a thou-sand nights be -

D G E7

fore. I can't ex - plain, it gives me some - thing.

Give me the lights, pre - cious lights, give me lights.

Give me my hope, give me my en - er - gy.

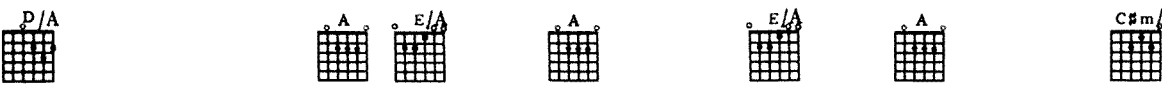
You can turn the wrong in - to right. Pre - cious lights

il - lu - mi - nate me, won't you let me play,

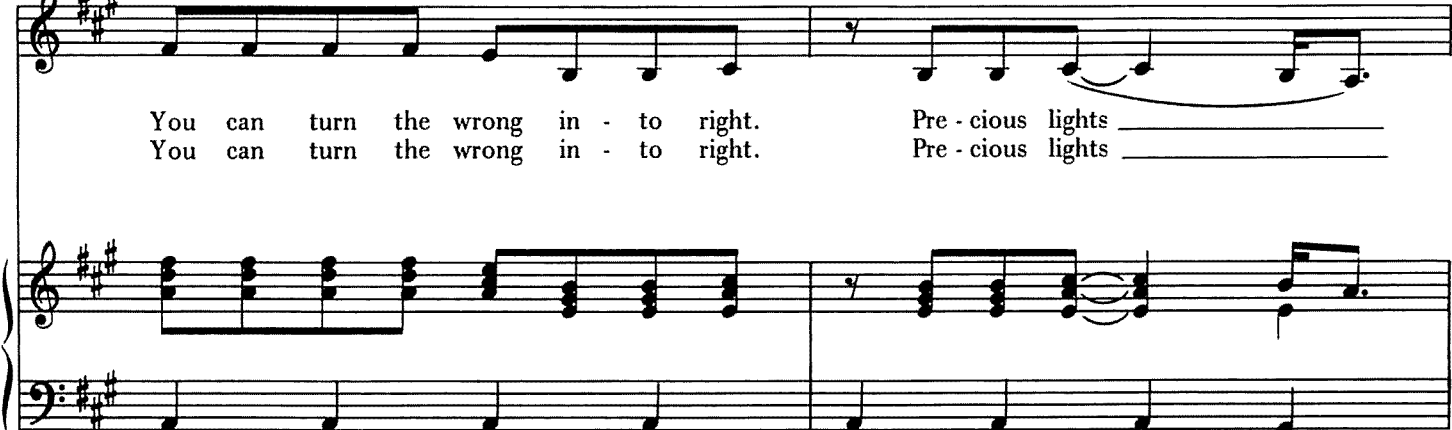
let me play. Won't you, won't you let me play.

Give me the lights, pre - cious lights, give me lights. Shine
 Give me the lights, pre - cious lights, give me lights.

Give me my hope, give me my en - er - gy.
 down up - on me, give me en - er - gy.



You can turn the wrong in - to right. Pre - cious lights _____
 You can turn the wrong in - to right. Pre - cious lights _____





il - lu - mi - nate me, won't you watch me play, _____ won't you watch me play.
 il - lu - mi - nate me, giv - ing





me a - way. Car - ry me, car - ry me.

Repeat and fade



WHY ME

Words and Music by
DENNIS DeYOUNG

Medium Rock



I guess we used to be _____ the luck - y ones _____ good

mf



for - tune smiled on ev - 'ry - one. "Stop," *Stop!* a voice said, "You







best be - ware. _____ Stop, *Stop!* bad luck is ev - 'ry-where." _____ And



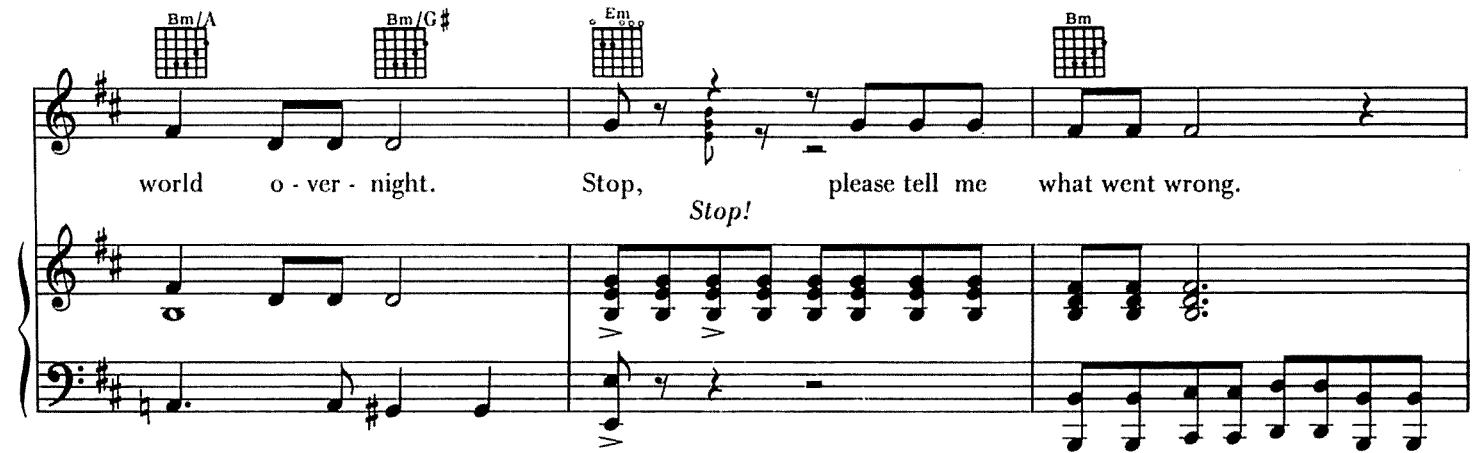


sure e - nough, — the voice was right; — my luck had changed the



world o - ver - night. Stop, *Stop!* please tell me what went wrong.







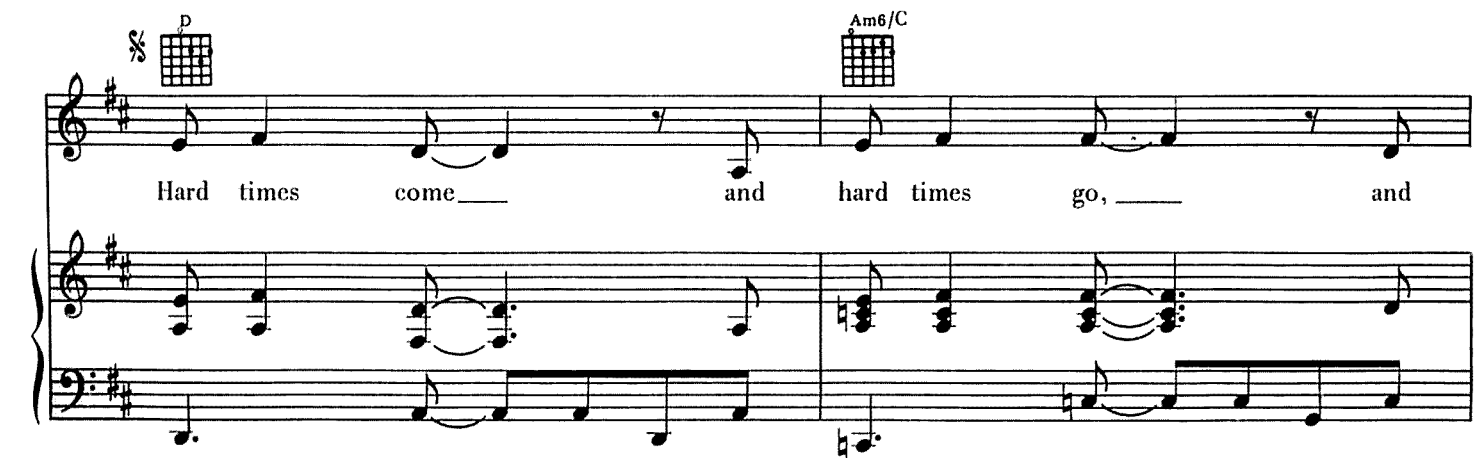


Stop, *Stop!* I can't take these ups and downs. —



Hard times come — and hard times go, — and



Gmaj7



A



in - be - tween you hope and pray the scars don't show. ___ 'Cause

D



Am6/C



life is ___ strange, ___ it's so un - sure. ___ The

Gmaj7



Gm(maj7)



days you hard - ly make it through, { you swear } that there's a curse on you. And
{ you're sure }

D/A



Em/A



noth - ing seems to fit and things { won't } go your way, you
{ don't }

D/A *To Coda* *Em/A*

know you've had ___ e-nough, } you've got the right to say, "Why
you can't

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for D/A and Em/A are provided above the staff.

D *F/D* *C/D*

me, why ___ me?" ___

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note on G4. The piano accompaniment continues with eighth-note patterns. Chord diagrams for D, F/D, and C/D are shown above the staff.

D *D* *F/D* *C/D*

Detailed description: This system contains the next two measures, primarily piano accompaniment. The vocal line has rests. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the right hand. Chord diagrams for D, D, F/D, and C/D are provided above the staff.

D *Bm* *A/B* *Bm* *D/B*

Detailed description: This system contains the final two measures. The piano accompaniment concludes with a series of chords and eighth-note patterns. Chord diagrams for D, Bm, A/B, Bm, and D/B are shown above the staff.

Play 6 times



Staff 1: Treble clef, key signature of two sharps (F# and C#). A double bar line is present in the middle of the staff.

Sax & Guitar soli

Staff 2: Piano accompaniment for the first system, including treble and bass clefs.



Staff 3: Treble clef with lyrics: Stop, here comes anx - i - e - ty.

Stop,

Stop!

here comes anx - i - e - ty.

Staff 4: Piano accompaniment for the second system, including treble and bass clefs.



D.S. al Coda

Staff 5: Treble clef with lyrics: Stop, won't you please let me be, I need re - lief.

Stop,

Stop!

won't you please let me be, I need re - lief.

Staff 6: Piano accompaniment for the third system, including treble and bass clefs.

Coda



Staff 7: Treble clef with lyrics: take an - oth - er day. And where to go and what to do, you've

take an - oth - er day. And where to go and what to do, you've

Staff 8: Piano accompaniment for the fourth system, including treble and bass clefs.



got those bills to pay. You're real - ly not a - lone, you know, 'cause



ev - 'ry - bod-y's say - in', "Why me, why me?"



Why me, that's what I wanna know, you know what I mean? Why? I don't know.



Repeat & fade

NEVER SAY NEVER

Words and Music by
TOMMY SHAW

Medium Bright Rock

mf

The piano introduction consists of two staves in 4/4 time, key of E major. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line with a mix of eighth and quarter notes. The piece begins with a dynamic marking of *mf*.

E F#m7/E E

Nev - er, nev - er, nev - er say nev - er, ne dis ja - mais, _

mf

This section features the first line of the song. The vocal line is on a single staff with guitar chord diagrams above it: E, F#m7/E, and E. The piano accompaniment is on two staves, with a dynamic marking of *mf*. The lyrics are: "Nev - er, nev - er, nev - er say nev - er, ne dis ja - mais, _".

A/E A A/B E F#m7/E

_ ja - mais. Bet - ter, bet - ter be - lieve in for - ev - er

This section features the second line of the song. The vocal line is on a single staff with guitar chord diagrams above it: A/E, A, A/B, E, and F#m7/E. The piano accompaniment is on two staves. The lyrics are: "_ ja - mais. Bet - ter, bet - ter be - lieve in for - ev - er".

E A/E A A/B E

and it can be _____ that way. You think_ you could nev-
You think _ too much

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with a treble clef and a key signature of three sharps (F#, C#, G#). It features five guitar chord diagrams: E (open), A/E, A, A/B, and E (open). The lyrics are written below the staff. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of three sharps. The piano part consists of chords and a bass line.

F#m7/E Emaj7 A B


joy er love _____ a - gain; _____ the one _____ time real - ly tore you a - part. _
can on - ly mean pain, be-fore you know it, it _____ can be gone. _

Detailed description: This system contains the second two staves of music. The top staff is a guitar line with a treble clef and a key signature of three sharps. It features four guitar chord diagrams: F#m7/E, Emaj7, A, and B. The lyrics are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of three sharps, continuing the musical accompaniment from the first system.

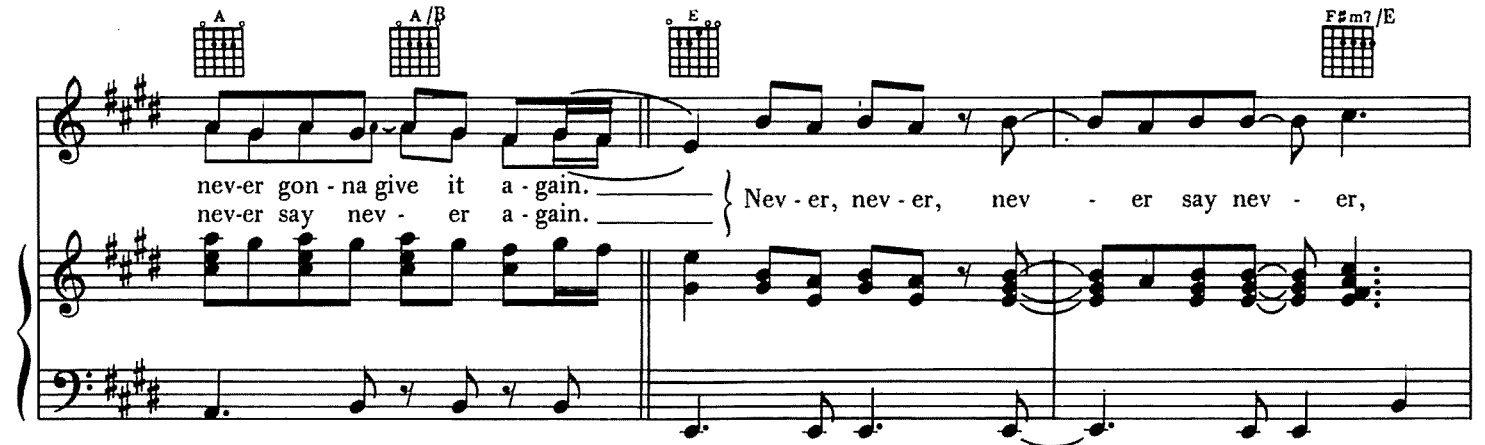
E F#m7/E C#m7


_____ So don't e - ven try _____ to touch __ your heart, _____ you're
_____ But give me a chance _____ to prove __ you're __ wrong; you'll

Detailed description: This system contains the final two staves of music. The top staff is a guitar line with a treble clef and a key signature of three sharps. It features three guitar chord diagrams: E (open), F#m7/E, and C#m7. The lyrics are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of three sharps, concluding the musical piece.

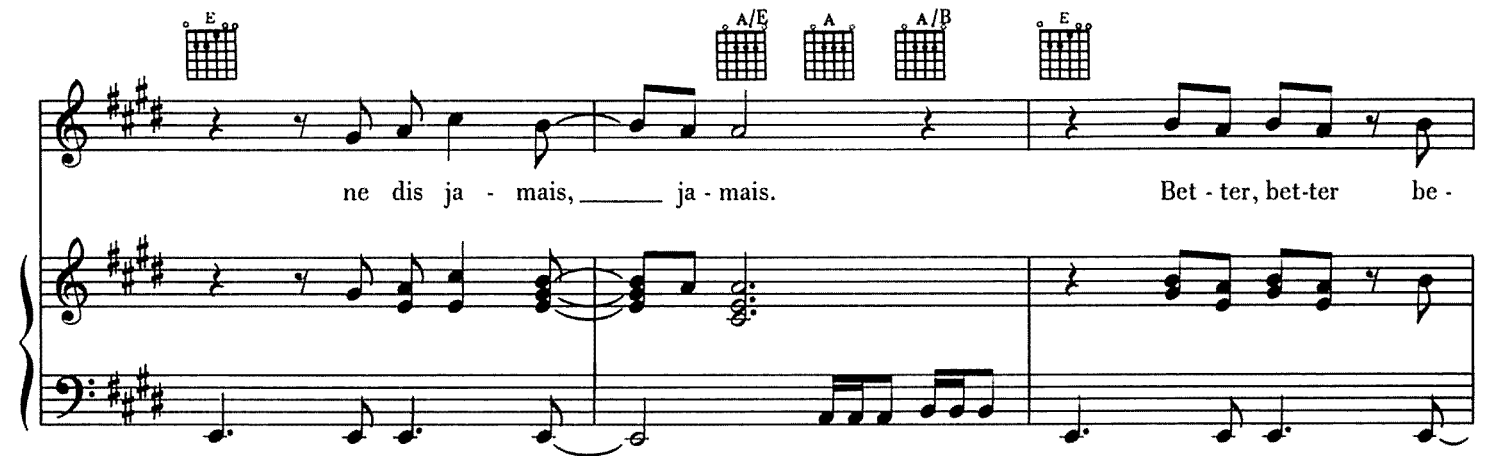



nev-er gon - na give it a - gain. } Nev - er, nev - er, nev - er say nev - er,
 nev-er say nev - er a - gain.



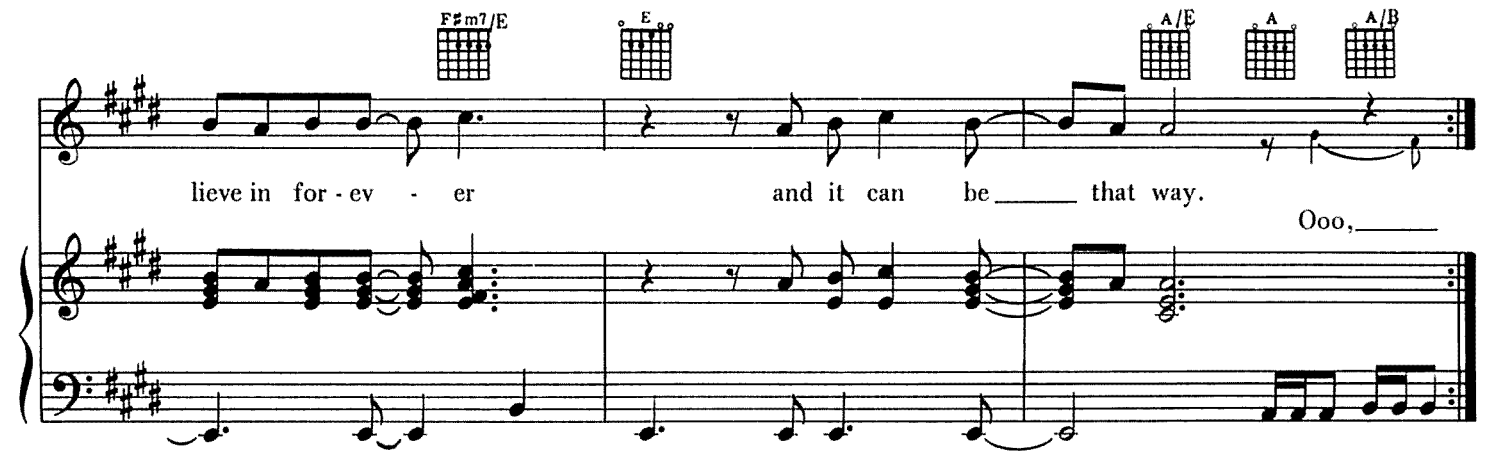



ne dis ja - mais, _____ ja - mais. Bet - ter, bet-ter be -



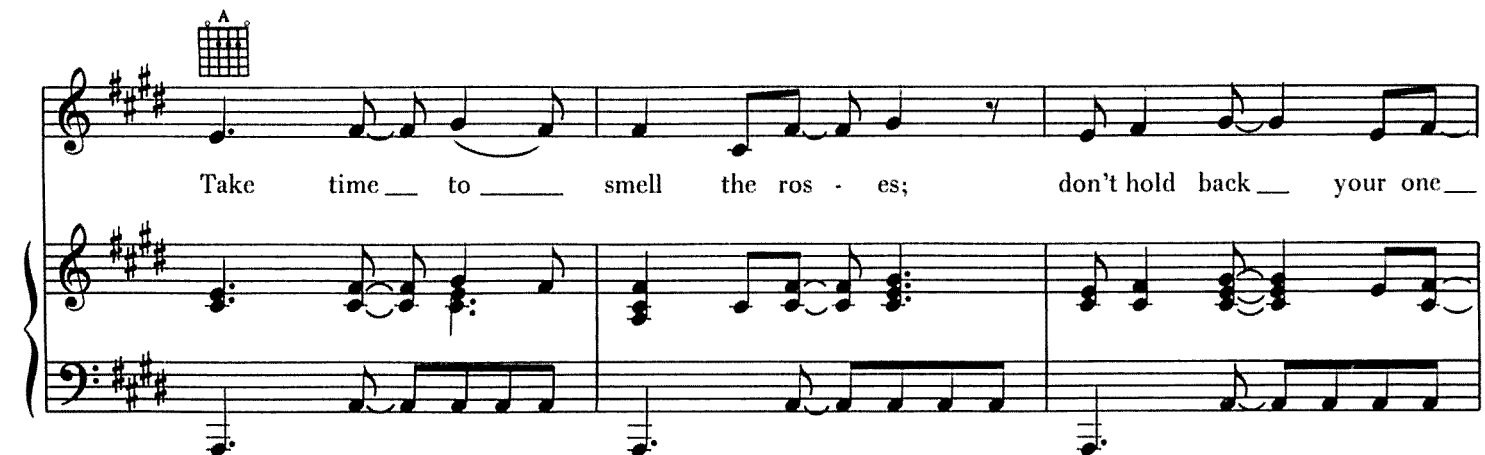


lieve in for - ev - er and it can be _____ that way. Ooo, _____





Take time _____ to _____ smell the ros - es; don't hold back _____ your one _____



— chance, it hard - ly lasts, — it hard - ly

lasts. — Bet - ter, bet - ter be -

lieve in for - ev - er. Ooo. —

Out here I stand — with my heart in my hand, — with my hopes on a wing and a

B/A A B/A

pray - er. ___ Well, I must have been born ___ with a hole in my head, ___ 'cause I've

A B/A A

nev - er said these ___ things be - fore. *Nev - er said these things be -*

B/A A B/A

fore, *nev - er said these things be - fore.*

E F#m7/E E

Nev - er, nev - er, nev - er say nev - er, ne dis ja - mais, ___

A/E A A/B E F#m7/E

ja - mais. Bet - ter, bet - ter be - lieve in for - ev - er

E A/E A A/B E

and it can be that way.

E N.C.

N.C.

E

5/4

BOAT ON THE RIVER

Moderately in "2"

Words and Music by
TOMMY SHAW



Take me back to my boat on the
Time stands still as I gaze in her

mf



riv - er. I need to go down,
wa - ter. She cas - es me down,



need to come down. _____ Take me
touch - ing me gent - ly with the wa - ters that

back _____ to my boat on the riv - er and
 flow _____ past my boat on the riv - er, so

F **Gm**

I won't cry out an - y - more.
 I don't cry out an - y - more.

F **D7**

2. Oh, the riv - er is wise, the riv - er it

touch - es my life like the waves on the _____ sand.

Guitar chord diagrams: Gm (3rd fret, 2nd string), C (1st fret, 1st string).

And all roads lead to tran - quil - i - ty

Guitar chord diagrams: Cm (3rd fret, 1st string), Gm (3rd fret, 2nd string).

base where the frown on my face dis - ap - pears.

Guitar chord diagrams: A/G (2nd fret, 1st string), D7 (2nd fret, 2nd string).

Take me down _____ to my boat on the

Guitar chord diagram: Gm (3rd fret, 2nd string).

This system contains the first line of music. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

 F D7 Gm

riv - er and I won't cry out an - y - more.

This system contains the second line of music. The vocal line begins with a quarter rest, followed by quarter notes on D5, E5, F5, and G5. The piano accompaniment continues with a similar harmonic structure.

 F D7

Oh, the riv - er is deep, the riv - er it

This system contains the third line of music. The vocal line starts with a quarter note on G5, followed by quarter notes on A5, Bb5, and C6. The piano accompaniment provides harmonic support.

 Gm C

touch - es my life like the waves on the sand.

This system contains the fourth line of music. The vocal line begins with a quarter rest, followed by quarter notes on D5, E5, F5, and G5. The piano accompaniment features a consistent bass line.

 Cm Gm

And all roads lead to tran - quil - i - ty

A7

D7

base where the frown on my face dis - ap - pears.

Gm

— Take me down — to my boat on the

F

D7

riv - er. I need to go down. Won't you let me go


Gm

down. Take me back — to my boat on the

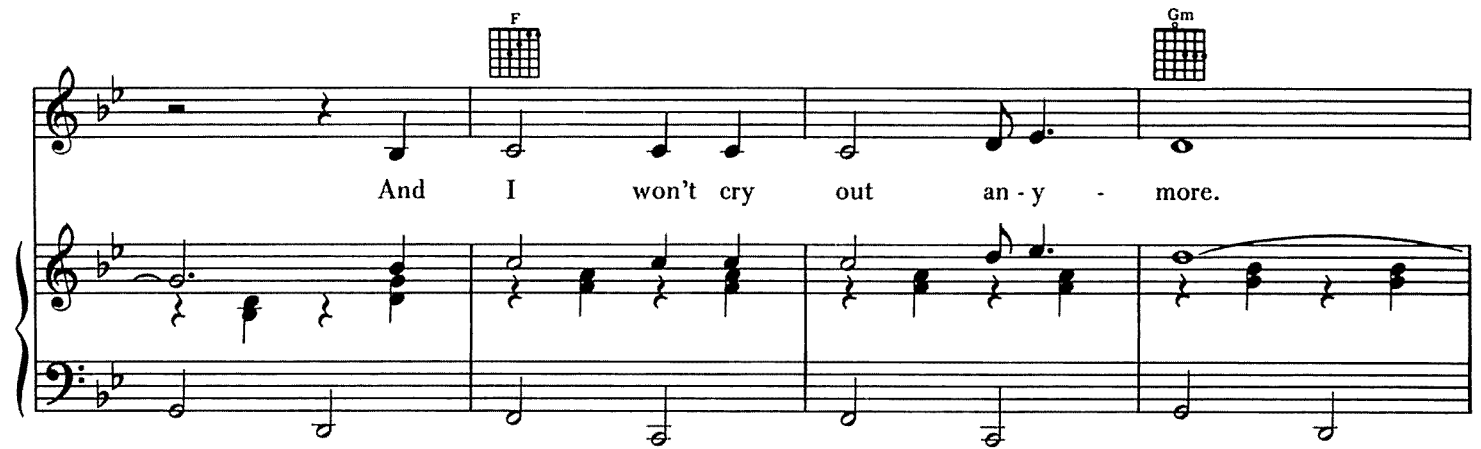



riv - er and I won't cry out an - y - more.





And I won't cry out an - y - more.

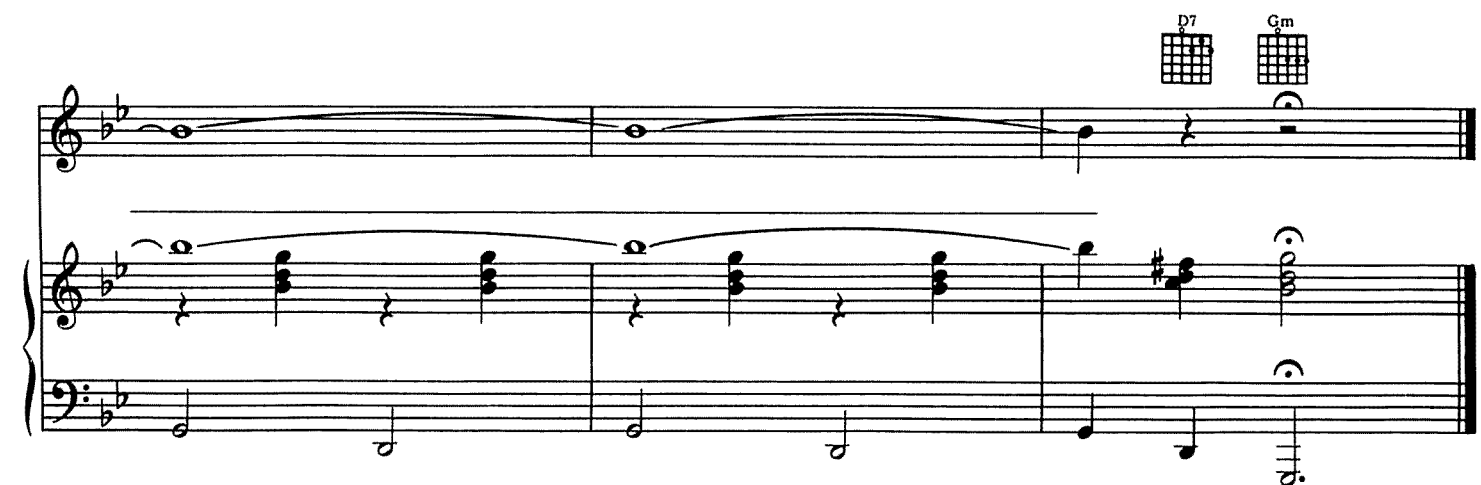





And I won't cry out an - y - more.





BORROWED TIME

Words and Music by
DENNIS DeYOUNG and
TOMMY SHAW

Medium Rock

Don't look now
but here come the '80's

mf

A₀

I was so cool back in 'Six - ty - Five; I had it made 'cause I
I'm so con-fused by the things I read. I need the truth, but the

mf


G₀

un - der - stood what to do to sur - vive.
truth is, I don't know who to be - lieve.

A₀

I had my car and I made the scene, didn't give a damn a-bout no
The left says "yes" and the right says "no". I'm in - be-tween and the



G^b




gas - o - line, no, no. Well, they can
 more I learn, well, the less that I know. I got to




F^m *To Coda* \oplus D^b/A^b





go to hell. My friend, we nev - er thought
 make a show. _____

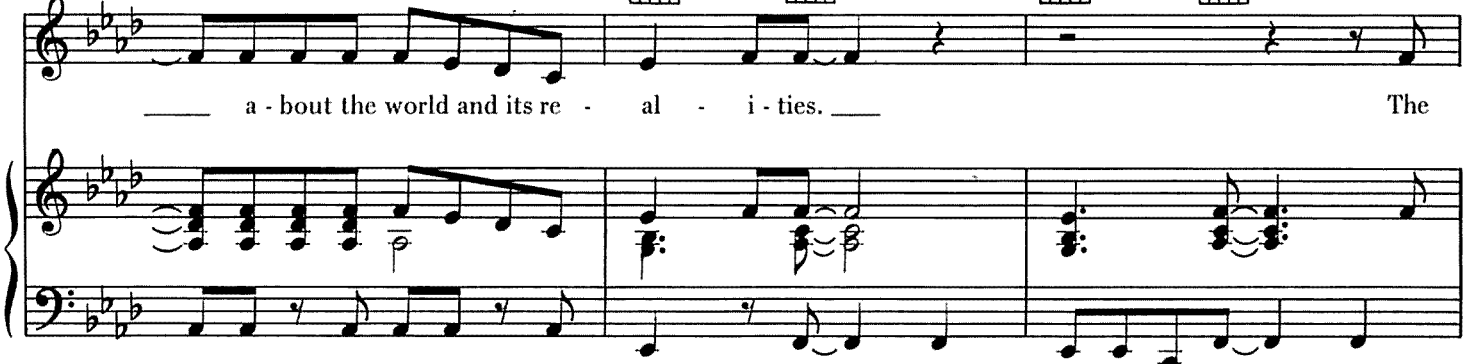


E^b F^m E^b F^m



_____ a - bout the world and its re - al - i - ties. _____ The



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

D^b/A^b E^b F^m E^b F^m E^b








prom-ised land ___ was ours, ___ we were the Great So - ci - e - ty. _____



Coda

Fm Ab Ab sus

'Cause I'm _____ liv - in' high,

_____ liv - in' fine,

_____ liv - in' high

_____ on bor - rowed time.

D/A

Faith be with me now, I'm just a dream-er in a dream-land.

E *F#m*

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Faith be with me now, I'm just a dream-er in a dream-land." The piano accompaniment is in a 4/4 time signature, with a bass line featuring eighth notes and a treble line with chords and moving lines. Chord diagrams for D/A, E, and F#m are provided above the staff.

E *F#m* *E sus* *A* *A sus*

'Cause we're liv - in' high,

3

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "'Cause we're liv - in' high,". The piano accompaniment features a triplet of eighth notes in the bass line. Chord diagrams for E, F#m, E sus, A, and A sus are provided above the staff.

A *A* *A sus*

liv - in' fine liv - in' high

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "liv - in' fine liv - in' high". The piano accompaniment continues with chords and moving lines. Chord diagrams for A, A, and A sus are provided above the staff.

A

on bor - rowed time,

Repeat and fade

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "on bor - rowed time,". The piano accompaniment concludes with a final chord. Chord diagrams for A are provided above the staff. The system ends with a double bar line and the instruction "Repeat and fade".

FIRST TIME

Words and Music by
DENNIS DeYOUNG

Moderately

Chord diagrams: C, C/B, C/A, C/G

The lights are low and we're a lone. The
two of us, we're quite a pair. These

mp

Chord diagrams: Dm7, G, C, C/B

fi - re's glow, it keeps us warm. And I reach out to touch your
lone - ly nights, we both can share. So don't be shy, 'cause it's o -

Chord diagrams: C/A, C/G, Dm7, G, E7/G#

face, the moon lights up our first em brace. }
kay, I un - der - stand feel - ing that way. }

Am Am/G# Am/G Am/F#

But please don't hes - i - tate; hold my hand, don't be a - fraid

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest followed by a half note G4, then a quarter note A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar chord diagrams are: Am (x02231), Am/G# (x02231), Am/G (x02231), and Am/F# (x02231).

Fmaj7 Dm7 G C C/B

of the feel - ings in your heart. Just close your eyes, no one will

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest, then a half note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note bass line and chords. The guitar chord diagrams are: Fmaj7 (x02333), Dm7 (x02231), G (x02023), C (x02323), and C/B (x02323).

C/A C/G Dm7 To Coda G7 Cmaj7

mind if we're to fall in love this first time. Don't be a-fraid of

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest, then a half note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note bass line and chords. The guitar chord diagrams are: C/A (x02323), C/G (x02323), Dm7 (x02231), To Coda (indicated by a circle with a cross), G7 (x02333), and Cmaj7 (x02333).

Fmaj7 Cmaj7 Fmaj7

love. Don't be a - fraid of love.

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest, then a half note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note bass line and chords. The guitar chord diagrams are: Fmaj7 (x02333), Cmaj7 (x02333), and Fmaj7 (x02333).

Cmaj7 Fmaj7 C Em/B

Don't be a - fraid of love. It's the first time, the

Am7 Dm7 G C Em/B

first time for love. There could be so man - y worlds

Em7-5/Bb A Fm6

and moun-tains we could climb to - geth - er, the two of us

C Dm

to - night.

D.S. al Coda

F G C Dm F

Yeah, — yeah, yeah. The

Coda

C Em7/B Am7 Dm7 G C Em7/B

first time, the first time for love. There could be so man - y worlds —

Em7-5/Bb A Fm6

and moun-tains we could climb — to - geth - er, the two of us —

C Em7/B

to - night. Yeah, — yeah.

Em7-5/Bb Fm Gm Ab Bb

You don't have to say a word, just tell me with your eyes. Ba - by, if it's

C Em/B Em7-5/Bb

right for — you, then it's right for me. — You don't have to say a word, just

Fm Gm Ab Bb C

tell me ev - 'ry night that if it's good for — you, ba - by, it's

Em/B Em7-5/Bb Fm Gm Ab Bb

good for me. — Ba - by, if it's

Repeat and fade

LOVE IN THE MIDNIGHT

Moderately

Words and Music by
TOMMY SHAW

Em C Am

The time is now to take my wares in - to the
It's gone too far, I'll take my life in - to the

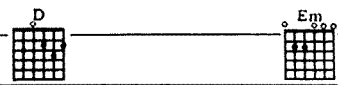
mf

Em C Am D Em

street. And I know how; the street's been good to me. May - be it's the sign of a wise man,
street. I feel the need and I can't stop my-self. May - be it's time for a strong man,

D Em D Em

may - be it's the sign of a fool. May - be it's the night for a ren-dez - vous with a
may - be it's time to be cool.



 wom - an _ like you.

 May-be I'll take _ to the bou-le- vard where there's





 noth- ing I _ won't do. Can you tell me where _ my heart is when I'm



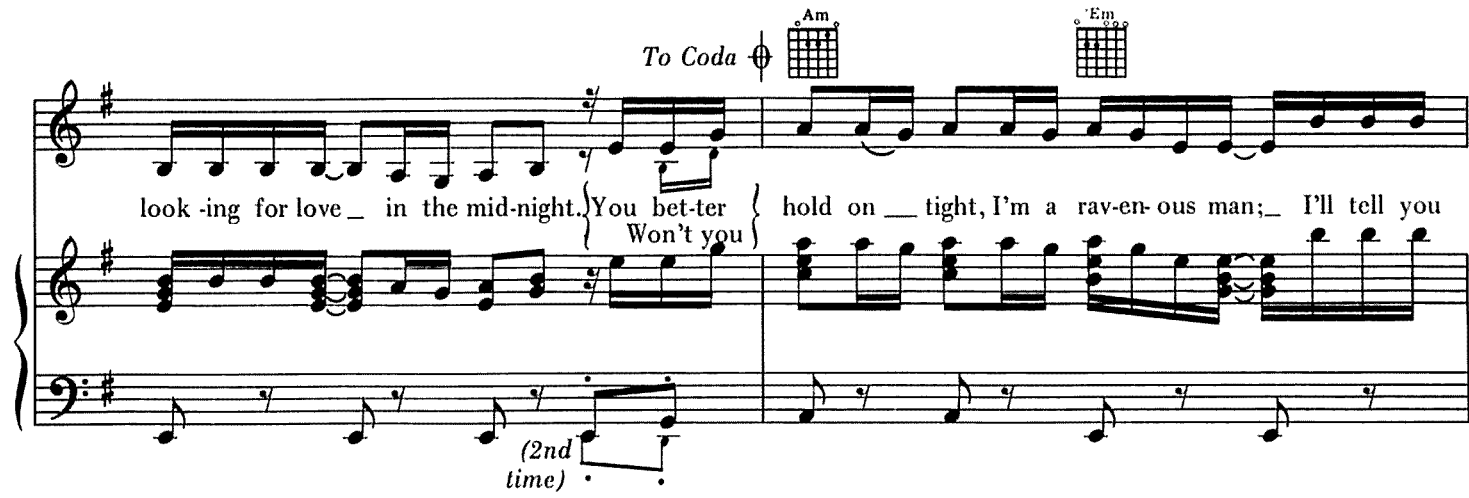
look - ing for love _ in the mid - night? There's a burn - ing in _ my bod - y and I'm



look - ing for love _ in the mid - night. } You bet - ter } hold on _ tight, I'm a rav - en - ous man; _ I'll tell you

 } Won't you }

(2nd time)



an - y - thing to make you think I'm all right. You know the mid-night brings out the dev - il in me, _ for to -

D Em Am Em

mor-row I'll re-gret it in the day-light. Can you tell me where _ my heart is when I'm

D B Em

look - ing for love _ in the mid-night? Won't you tell me where _ my heart is when I'm

Cmaj7

look - ing for love. _ Bet - ter hold on _ tight, I'm a rav-en-ous man; _ I'll tell you

Am7 Am Em



an - y - thing to make you think I'm all right. You know the moonlight brings out the dev - il - in me, - for to -



D.S. al Coda

mor-row I'll re - gret it in the day-light. Can you

Coda



tell me where - my heart is when I'm



look - ing for love

oh, in the mid - night.

Repeat and fade

Vocal ad lib

EDDIE

Words and Music by
JAMES YOUNG

Moderate Rock

mf

D sus *D* *C* *G/B* *C*

I woke up to - day, — the pa - pers

D sus *D* *G* *D sus* *D*

spoke of a man — we know. — He's made of the stuff, —

C *G/B* *C* *D* *G*

they say, — that first made our coun - try grow.



Liv - in' in style, you know — he's trav - 'lin' to dis - tant lands. —



— Bet - ter hang tough, for now — it's



time — to make — your stand. — Can we ig - nore the bas -



ic facts — of his - to - ry

Bm A G A

or de - ny ___ what peo - ple say ___ is des - tin - y?

G Bm G

I think the mes - sage is ev - er so loud ___ and

A F# Bm A/B G/B

clear. Ed - die, now, don't

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

___ you run! You know ___ you're a boot - leg-ger's son, and you



saw _____ just what _____ it's done to the oth-ers. _____



_____ Ed - die, now, don't _____ you run! It's the



end _____ of all _____ your fun, _____ and you saw _____ just what _____



To Coda

_____ they've done to your broth - ers. _____



First system of musical notation, including guitar chord diagrams (Bm, A, G, A, Bm, A, G) and piano accompaniment.

Second system of musical notation, including guitar chord diagrams (A, Bm, A, G, A) and piano accompaniment.

Third system of musical notation, including guitar chord diagrams (D, E, Bm) and piano accompaniment. The lyrics "Can we ig - nore the ba -" are written below the vocal line.

Fourth system of musical notation, including guitar chord diagrams (G, A, G, A) and piano accompaniment. The lyrics "sic facts _ of his - to - ry," are written below the vocal line.



or de - ny — what peo - ple say — is des - tin - y?



First in the 'Eight - ies, but last of the sons, —



first in the eyes — of his coun - try - men. — I think the mes - sage is



ev - er so loud — and clear. —

D.S. al Coda

Coda

Ed - die, now, don't _____ you run! You

Bm A/B G/B A/B

know _____ you're a boot - leg - ger's son, and you saw _____ just what_

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

_____ they've done to your broth-ers. _____

A/B Bm

Repeat and fade

Bm