

# UB40

THIRTEEN GREAT SONGS ARRANGED FOR PIANO/VOICE/GUITAR

Title:

The Best of...

13



A su  
song  
Thirt  
guitar arrang  
Thirteen great songs complete with  
guitar chord boxes and full lyrics in  
*Rat In Mi Kitchen, Red, Red Wine, M*  
B...

R

W

A

O

Contents:

|         |                          |
|---------|--------------------------|
| Page 2  | Baby                     |
| Page 8  | Breakfast In Bed         |
| Page 18 | Food For Thought         |
| Page 22 | Groovin' (Out On Life)   |
| Page 26 | Kingston Town            |
| Page 32 | Many Rivers To Cross     |
| Page 36 | My Way Of Thinking       |
| Page 38 | Please Don't Make Me Cry |
| Page 42 | Rat In Mi Kitchen        |
| Page 46 | Red, Red Wine            |
| Page 50 | She Caught The Train     |
| Page 14 | The Earth Dies Screaming |
| Page 54 | Wear You To The Ball     |

Title:

The Best of...

WISE PUBLICATIONS

London / New York / Paris / Sydney / Copenhagen / Madrid

This publication is not authorised for sale in the  
United States of America and / or Canada

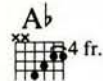
# UB40

Title:

# Baby

Words & Music: Leroy Sibbles/Barrington Llewellyn/Earl Morgan

Moderately bright



1. Ba - by, be true and I'll give my love to  
2. When you're down, I'll be a -


E $\flat$ /G B $\flat$  E $\flat$




you, I mean it, ba - by.  
round to guide you, ba - by.



B $\flat$  E $\flat$  B $\flat$  E $\flat$



Treat you right and I'll  
When you're free, just



A $\flat$  E $\flat$ /G B $\flat$



love you day and night, I mean it, ba - by.  
call on me, ba - by.



E♭                      B♭                      E♭                      B♭

I'll give my world to  
I'll give my heart to

E♭                      B♭                      E♭                      B♭

you now, babe. }  
you now, babe. }                      I'll do what you ask \_ me

E♭                      B♭                      E♭

to now, babe.                      I mean it,

B $\flat$  E $\flat$  to Coda B $\flat$  E $\flat$

ba - by.

B $\flat$  E $\flat$  A $\flat$  E $\flat$ /G  
4 fr.

*Instrumental solo*

B $\flat$  E $\flat$  B $\flat$  E $\flat$

B $\flat$  E $\flat$  A $\flat$  E $\flat$ /G  
4 fr.

B $\flat$  E $\flat$  B $\flat$  E $\flat$

*D.S. al 2nd Verse  
al Coda*

This system contains four measures of music. Above the staff are four guitar chords: B $\flat$ , E $\flat$ , B $\flat$ , and E $\flat$ . The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. A vocal line is written above the piano staff, with a slur over the first two measures and a fermata over the last measure. The instruction "D.S. al 2nd Verse al Coda" is written in the upper right corner.

Coda

B $\flat$  E $\flat$

I want to

This system is labeled "Coda" and contains two measures. Above the staff are two guitar chords: B $\flat$  and E $\flat$ . The piano accompaniment continues with the same bass line and melodic pattern. The vocal line has a fermata in the first measure and then the lyrics "I want to" under the second measure.

B $\flat$  E $\flat$  B $\flat$

treat you, treat you right, \_\_\_\_\_ I want to love you day and

This system contains three measures of music. Above the staff are three guitar chords: B $\flat$ , E $\flat$ , and B $\flat$ . The piano accompaniment continues with the same bass line and melodic pattern. The vocal line has a fermata in the first measure and then the lyrics "treat you, treat you right, \_\_\_\_\_ I want to love you day and" under the subsequent measures.

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

night. I want to give my heart a - way, I want to

The first system of the musical score consists of three measures. The vocal line begins with a half note 'night.' followed by a quarter rest, then a quarter note 'I', a quarter note 'want', a quarter note 'to', a quarter note 'give', a quarter note 'my', a quarter note 'heart', a quarter note 'a', a quarter note 'way,', a quarter note 'I', a quarter note 'want', and a quarter note 'to'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup> are shown above the staff.

E<sup>b</sup> B<sup>b</sup>

love you night and day.

The second system consists of three measures. The vocal line has a half note 'love', a quarter note 'you', a quarter note 'night', a quarter note 'and', and a half note 'day.'. The piano accompaniment continues with a similar pattern of eighth notes in the left hand and chords in the right hand. Chord diagrams for E<sup>b</sup> and B<sup>b</sup> are shown above the staff.

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> *repeat and fade*

I want to

The third system consists of three measures. The vocal line has a half rest, a quarter rest, and then a quarter note 'I', a quarter note 'want', and a quarter note 'to'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for E<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup> are shown above the staff. The system ends with a double bar line and repeat dots. The instruction 'repeat and fade' is written above the staff.



# UB40

Title:

# Breakfast In Bed

Words & Music: Eddie Hinton/Donnie Fritts

$\text{♩} = 74$



The first system of music features a guitar part with four measures of chords: F, Bb, F, and Bb. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.



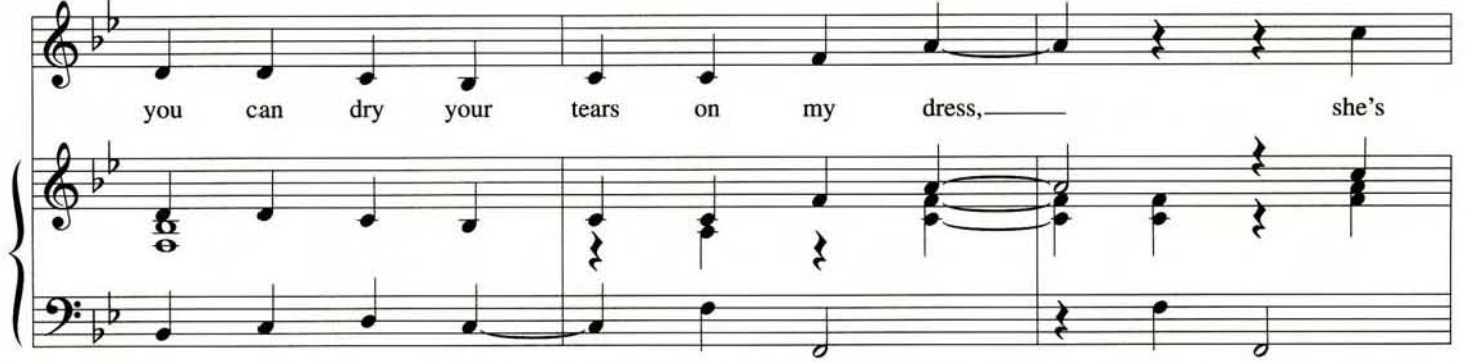
The second system contains the lyrics: "You've been cry - ing, your face is a mess, —". The guitar part has three measures of chords: Bb, F, and Bb. The piano accompaniment continues with chords and a bass line.





The third system contains the lyrics: "come in ba - - - by,". The guitar part has three measures of chords: F, Bb, and F. The piano accompaniment continues with chords and a bass line.


B<sup>b</sup>  F 


you can dry your tears on my dress, — she's



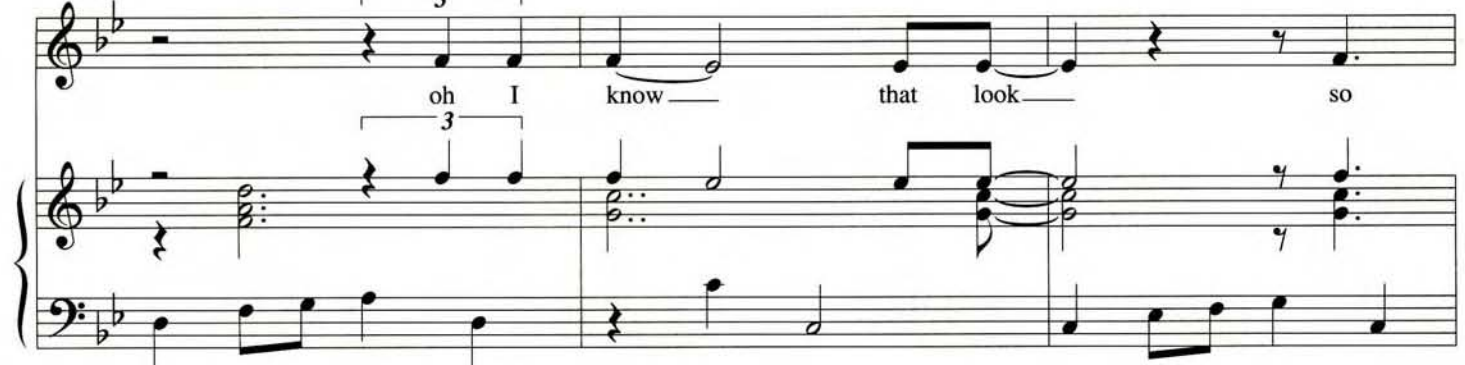
E<sup>b</sup>  Dm 

hurt you — a - gain, — I can tell,



Cm 

oh I know — that look — so



B<sup>b</sup>  F 

well. Don't be shy we've



B<sup>b</sup> F B<sup>b</sup>

been here be - fore, pull your

F B<sup>b</sup> F

shoes off, lie down and now I'll lock the door.

E<sup>b</sup>

And no one has a to know.  
turn back a - gain

Cm


I'll come here a - gain, dar - ling it will  
I've re - turned a - gain, dar - ling it will

be — like like it's — al - ways been — be -  
 be — like like it's — al - ways been — be -


fore. }  
 fore. }

Break - fast in bed, kiss - es — for

me you don't have to say —




you love me break - fast in bed love can make you

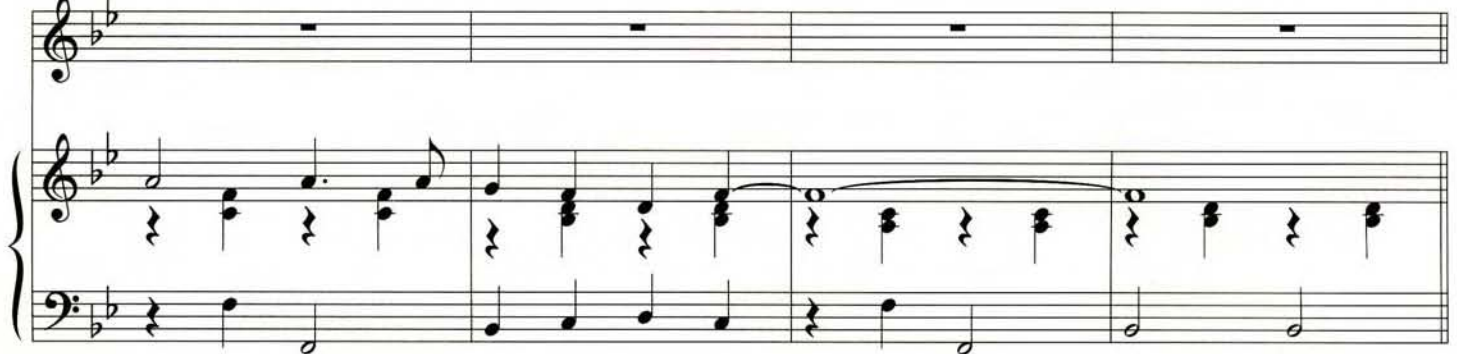




see.



**1.**






What's your hur - ry, please don't eat and run.



B<sup>b</sup> F B<sup>b</sup>

We can let her wait— my dar - ling,

F F 2.

it's been so long.— To Break - fast in

B<sup>b</sup> F B<sup>b</sup>

bed,— kiss - es for— me

F B<sup>b</sup> F B<sup>b</sup> Repeat to fade

you don't— have to say— you love— me.

# UB40

Title: *The Earth Dies Screaming*

Words & Music: James Brown/Ali Campbell/  
Robin Campbell/Norman Hassan/Brian Travers/Earl Falconer/Michael Virtue

Moderate reggae beat

**Chord Diagrams:**

- F/C:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fm/A<sup>b</sup>:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C/G:  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C/E:  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Dm/F:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C/G:  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

**Lyrics:**

1. A warm dry wind is all that  
(Verses 2 & 3 see block lyric)

C/G Am

breaks the si - lence, high-ways qui - et scars — a-cross the land. —

3

C/E Dm/F C/G F/C

Peo - ple lie, —

Fm/A<sup>b</sup> fr<sup>3</sup>

eyes closed, no long - er dream - ing, —

C/G Am C/E Dm/F C/G

the Earth — dies scream-ing.

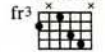


CHORUS

F/C



Fm/A<sup>b</sup>

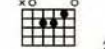


The Earth dies scream - ing, the Earth dies scream -

C/G



Am



- ing, your coun-try needs— you, let's— strike up the band.—

C/E



Dm/F



C/G



F/C



The Earth dies scream -

Fm/A<sup>b</sup>



- ing, the Earth dies scream - ing,

C/G Am C/E

de - spite all odds we must de - fend our land.

1, 2. Dm/F C/G || 3. Dm/F C/G C

*Verse 2:*  
 Like scattered pebbles, cars lie silent waiting,  
 Oilless engines seized by dirt and sand.  
 Bodies hanging limp, no longer bleeding,  
 The Earth dies screaming.

*Verse 3:*  
 Half eaten meals lie rotting on the table,  
 Money clutched within a bony hand.  
 Shutters down, the banks are not receiving,  
 The Earth dies screaming.

# UB40

Title:

# Food For Thought

Words & Music: James Brown/Ali Campbell/  
Robin Campbell/Norman Hassan/Brian Travers/Earl Falconer/Michael Virtue

## Gentle reggae beat

The musical score is written for guitar and piano. It begins with a 'Gentle reggae beat' instruction. The guitar part features several chord diagrams: Am, E/G# (fr2), E, G, D, E7, and Am. The piano accompaniment is in a 4/4 time signature with a reggae feel. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I - vo - ry Ma - don - na - dy - ing in the - dust, wait - ing for the'.

To Coda ⊕



man - na that's com - ing from the West. —



1. Bar - ren is her bo - som, emp - ty as her -  
*(Verses 2 & 3 see block lyric)*



— eyes, death a cer - tain har - vest

1, 2.

3.

*D.%. al Coda*



gath - ered from the skies. —

♩ Coda



4. Hear the bells are ring- ing, Christ- mas on its—  
*(Verse 5 see block lyric)*



— way, hear the an - gels sing - ing,

1.



2.



what is that they say? —



I - vo - ry ma - don - na —

E/G# fr<sup>2</sup> E G

dy - ing in the — dust, wait - ing for the

D/F# E7 *Repeat to fade*

man - na that's com - ing from the West. —

*Verse 2:*  
 Skin and bones is creeping,  
 Doesn't know he's dead,  
 Ancient eyes are peeping  
 From his infant head.

*Verse 3:*  
 Politicians argue,  
 Sharpening their knives,  
 Drawing up their bargains,  
 Trading baby lies.

*Verse 5:*  
 Eat and drink rejoicing,  
 Joy is here to stay,  
 Jesus, son of Mary  
 Is born again today.

# UB40

Title:

# Groovin' (Out On Life)

Words & Music: Bobby Charles

Moderately slow, with a steady beat

$E\flat$  6 fr.  $A\flat$  4 fr.

I get my kicks from watch - ing  
riv - er flow - in'

*mf*

$D\flat$  4 fr.

peo - ple run - ning to and  
by me, head - in' for the

E $\flat$  6 fr.      A $\flat$  4 fr.

fro.               And if you ask them      where they're  
sea.               And I get a feel - in'      deep in -

D $\flat$  4 fr.

go - ing,               half of them          don't know.           
side me,               it's so good to          be free.         

E $\flat$  6 fr.      A $\flat$  4 fr.

              Now I've got sun - shine      Let the world think I'm  
              in the



**D<sup>b</sup>**  
 x 4 fr.

cra - zy \_\_\_ 'cause they don't re - a - lize \_\_\_  
 day - time, \_\_\_ and moon - light ev - ery night. \_\_\_

**E<sup>b</sup>** x 6 fr.      **A<sup>b</sup>** x 4 fr.

That I'm just } groov-in' oh,  
 And I'm just }

**Cm**      **D<sup>b</sup>** x 4 fr.

groov - in', Groov- in' out on life. \_\_\_

E $\flat$  6 fr.      A $\flat$  4 fr.

I'm just groov - in', and I can't stop

C $m$       D $\flat$  4 fr.      E $\flat$ 7 4 fr.

groov - in', Groov-in' till I die.

1. A $\flat$  4 fr.      2. A $\flat$  4 fr.

2. I see you,

# UB40

Title: *Kingston Town*  
Words & Music: Randolph Patrick Kenrick

Moderately ( in 2 )



C D



moon - light \_\_\_\_\_ ling - ers on, There are  
fad - ing \_\_\_\_\_ af - ter dawn, There is

C 1. D

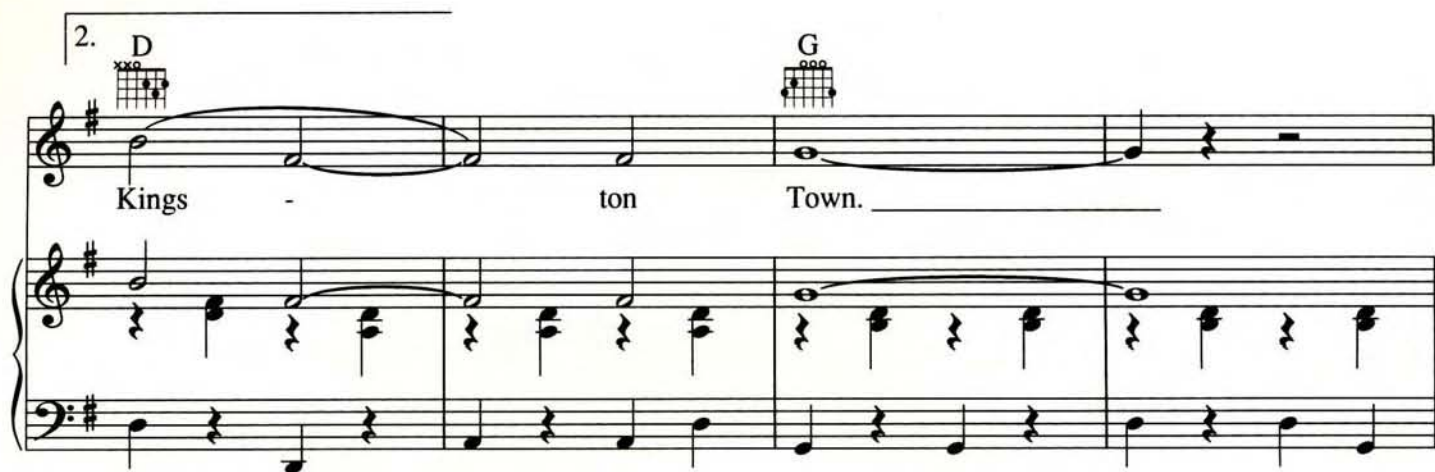
won - ders \_\_\_\_\_ for ev - ery -  
mag - ic \_\_\_\_\_ in

G D

one. \_\_\_\_\_ (Woh. \_\_\_\_\_) The

2.  

Kings - ton Town.





Oh, Kings - ton



Town, The place I long to



be. If I had the whole world, I would



Am7



give it a - way, Just to see the

A7



D



girls at play.

D7



G



When I am  
now I am

Bm C

king,  
king,

Sure - ly I would \_\_\_\_\_ need a  
And my queen will \_\_\_\_\_ come at



D C

queen  
dawn.

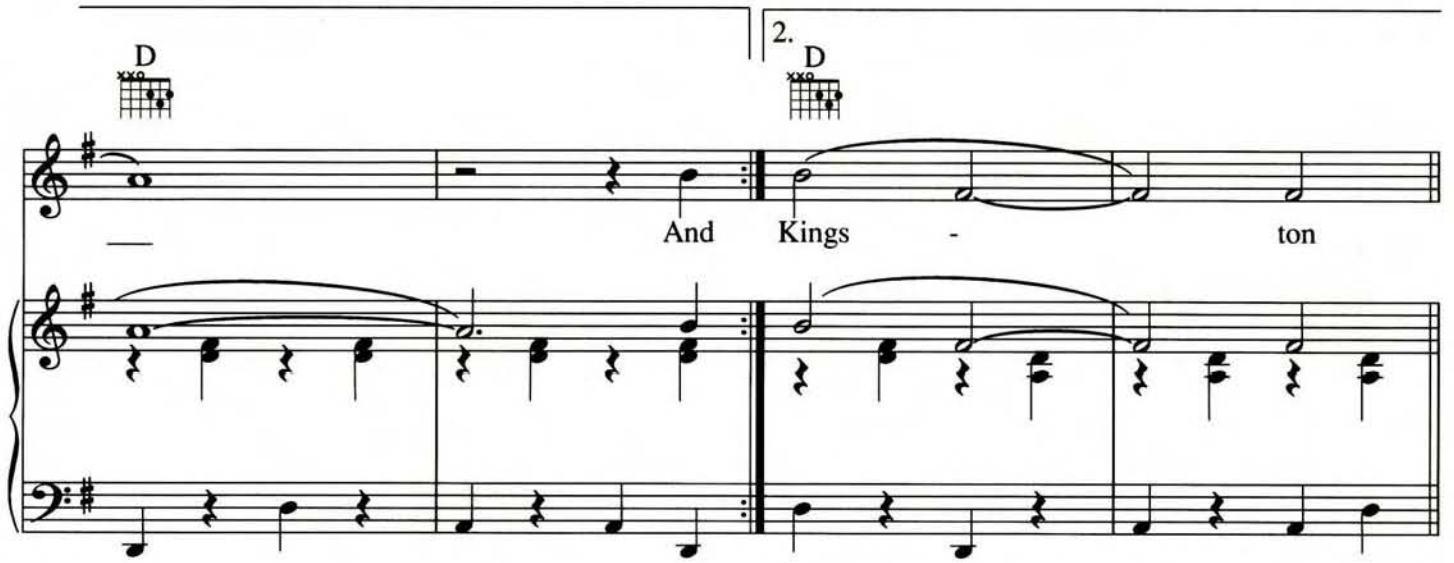
And a pal - ace \_\_\_\_\_ and  
She'll be wait - ing \_\_\_\_\_ in



1. D G

ev - ery - thing, \_\_\_\_\_ yeah. \_\_\_\_\_

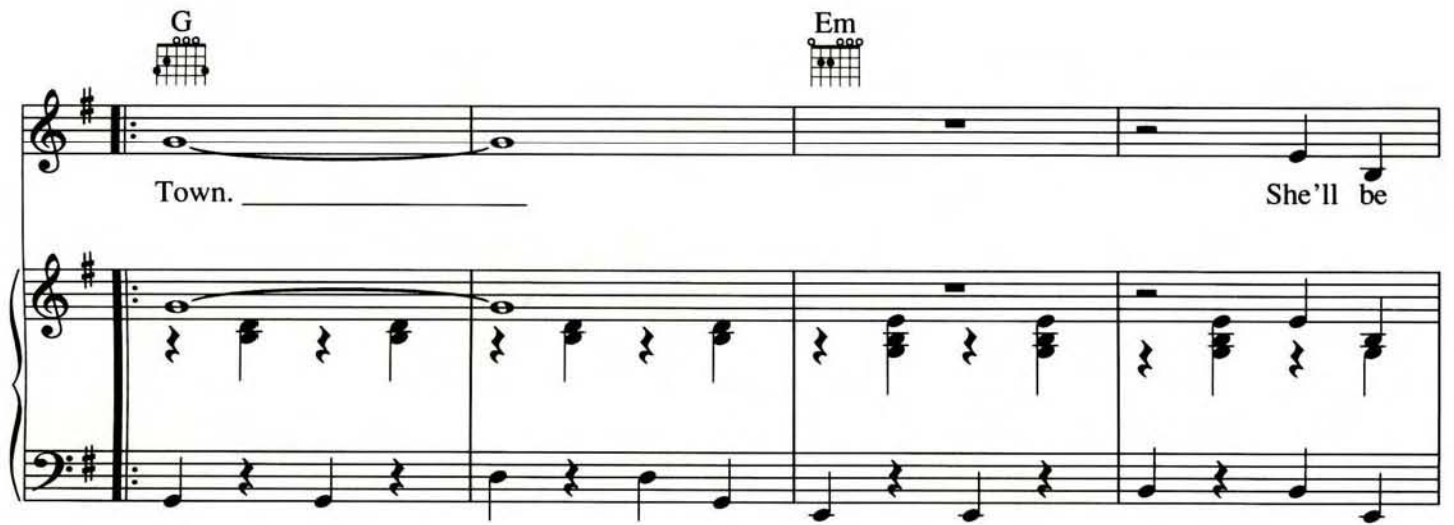
D  2. D 



And Kings - ton



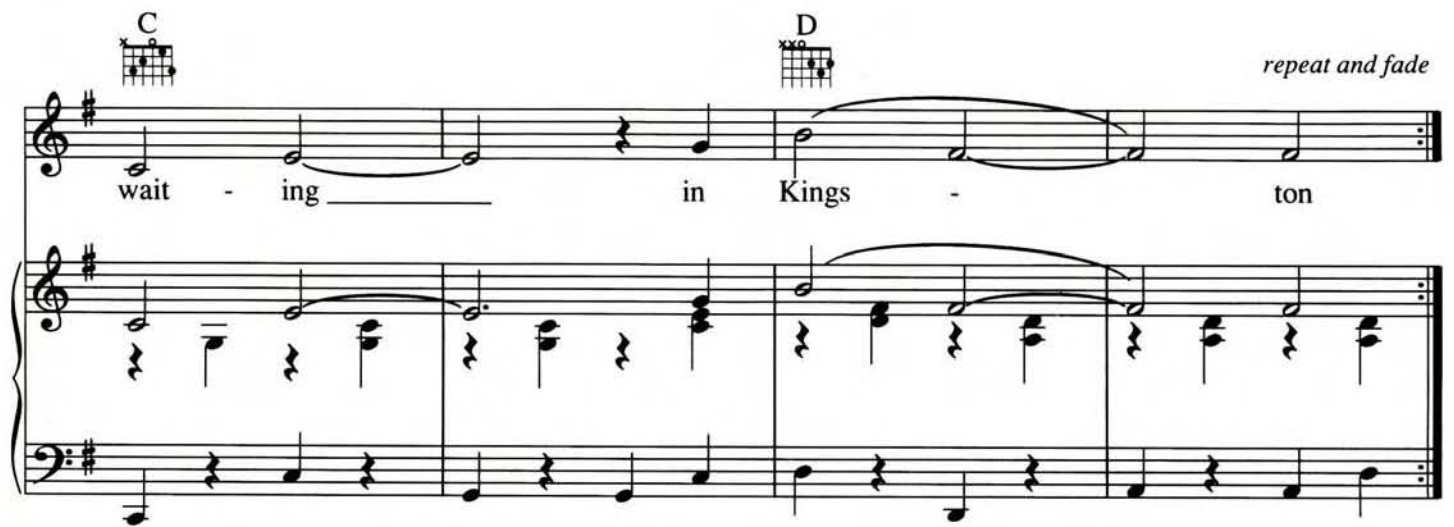
G  Em 

Town. \_\_\_\_\_ She'll be



C  D  *repeat and fade*

wait - ing \_\_\_\_\_ in Kings - ton





# UB40

Title:

# Many Rivers To Cross

Words & Music: Jimmy Cliff

$\text{♩} = 92$

Chord diagrams:  $\text{Db}$ ,  $\text{F}$ ,  $\text{Gb}$ ,  $\text{Gbm}$ ,  $\text{Ab}$ ,  $\text{Db}$ ,  $\text{F}$ ,  $\text{Gb}$ ,  $\text{Gbm}$ ,  $\text{Gb}$ ,  $\text{Ab}$ ,  $\text{Db}$ ,  $\text{F}$ ,  $\text{Gb}$ ,  $\text{Gbm}$ ,  $\text{Gb}$ ,  $\text{Ab}$ .

1. Ma - ny ri - vers to cross but I can't seem to find my way  
(Verses 2 & 3 see block lyric)





ov - er. Wan - der - ing I'm lost — as I tra - vel a -  
 long the white cliffs of Do - ver. Ma - ny ri - ver to cross —  
 and it's on - ly my will that keeps me a - live. I've been  
 licked, washed up for years — and I mere - ly sur - vive be - cause of my












1.



pride.

And this lone - li - ness - won't leave me a-lone,



it's such a drag to be on your - own.

My wo-man left and she



did-n't say why.

Well I guess I've got to cry.

(I've got)

2, 3.



*ad lib. to fade 3°*

*/F*



- ver.

Ma - ny ri - vers to

cross -

and it's

on - ly my

G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> /F

will that keeps me a-live. I've been licked, washed up for years,—

G<sup>b</sup> G<sup>b</sup>m G<sup>b</sup> fr<sup>4</sup> A<sup>b</sup> D<sup>b</sup> D.%.and repeat 3° to fade

and I mere-ly sur-vive be-cause of my pride.

*Verse 2:*

Many rivers to cross,  
 But just where to begin,  
 I'm playing for time.  
 There've been times when I find myself  
 Thinking of committing some dreadful crime.

I've got many rivers to cross  
 But I can't seem to find  
 My way over.  
 Wandering, I am lost  
 As I travel along  
 The white cliffs of Dover.

*Verse 3:*

I've got many rivers to cross  
 But I can't seem to find  
 My way over.  
 Wandering, I am lost  
 As I travel along  
 The white cliffs of Dover.

I've got many, many  
 Rivers to cross  
 Oh...  
 Wandering, I am lost  
 Oh...  
 Oh...

# UB40

Title:

# My Way Of Thinking

Words & Music: James Brown/Ali Campbell/

Robin Campbell/Norman Hassan/Brian Travers/Earl Falconer/Michael Virtue

1. Give me all you have, — (Verses 2 & 3 see block lyric) (Come ov - er.) all you got to give, —

(Come ov - er.) save your guilt till to - mor - row, (Come ov -

1, 2. Last.

G F F G

won't be that hard to live with... yeah...

er.)

F G F G

(Come ov - er.) (Come ov - er.)

F G F G F

(Come ov - er.)

*Verse 2:*

Satisfy my need, (come over)  
 Won't be that easy, (come over)  
 You gonna have to try a little harder baby, (come over)  
 A little harder to please me.

*Verse 3:*

Why tell me no, (come over)  
 When what you mean is yeah yeah, (come over)  
 You'll have to tell me what you want to do cos... (come over)  
 You can't expect me to guess.

# UB40

Title: *Please Don't Make Me Cry*

Words & Music: **Winston Tucker**

♩ = 154

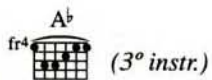


The first system of music consists of three staves. The top staff is a guitar line with a treble clef and a key signature of three flats (B♭, E♭, A♭). It contains three measures of whole rests. Above the staff are three guitar chord diagrams: D♭sus4 (fr4 x), D♭, and E♭ (fr3 x x). The middle staff is a piano part with a grand staff (treble and bass clefs) and a key signature of three flats. It contains three measures of chords: a D♭sus4 chord in the first measure, a D♭ chord in the second, and an E♭ chord in the third. The bottom staff is a bass line with a bass clef and a key signature of three flats, containing three measures of eighth notes: B♭, E♭, A♭, B♭, E♭, A♭, B♭, E♭, A♭.






The second system of music consists of three staves. The top staff is a guitar line with a treble clef and a key signature of three flats. It contains three measures of whole rests, followed by a quarter note G♭ in the fourth measure. Above the staff are two guitar chord diagrams: D♭ and A♭ (fr4). The middle staff is a piano part with a grand staff and a key signature of three flats. It contains three measures of chords: a D♭ chord in the first, a D♭ chord in the second, and a D♭ chord in the third. The bottom staff is a bass line with a bass clef and a key signature of three flats, containing three measures of eighth notes: B♭, E♭, A♭, B♭, E♭, A♭, B♭, E♭, A♭.

1. You

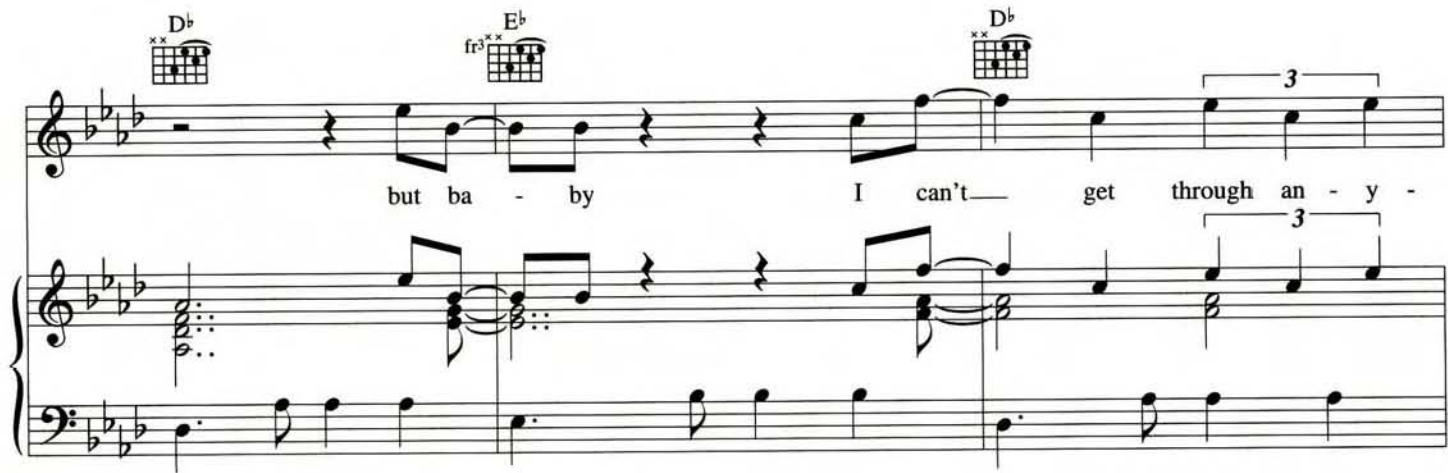


The third system of music consists of three staves. The top staff is a guitar line with a treble clef and a key signature of three flats. It contains three measures of music: a quarter note G♭, a quarter note A♭, and a quarter note B♭. Above the staff are two guitar chord diagrams: A♭ (fr4) (3° instr.) and D♭sus4 (fr4 x). The middle staff is a piano part with a grand staff and a key signature of three flats. It contains three measures of chords: a D♭ chord in the first, a D♭ chord in the second, and a D♭ chord in the third. The bottom staff is a bass line with a bass clef and a key signature of three flats, containing three measures of eighth notes: B♭, E♭, A♭, B♭, E♭, A♭, B♭, E♭, A♭.

say you're gon - na leave me, I'm beg - ging you stay,  
(Verses 2 & 4 see block lyric)

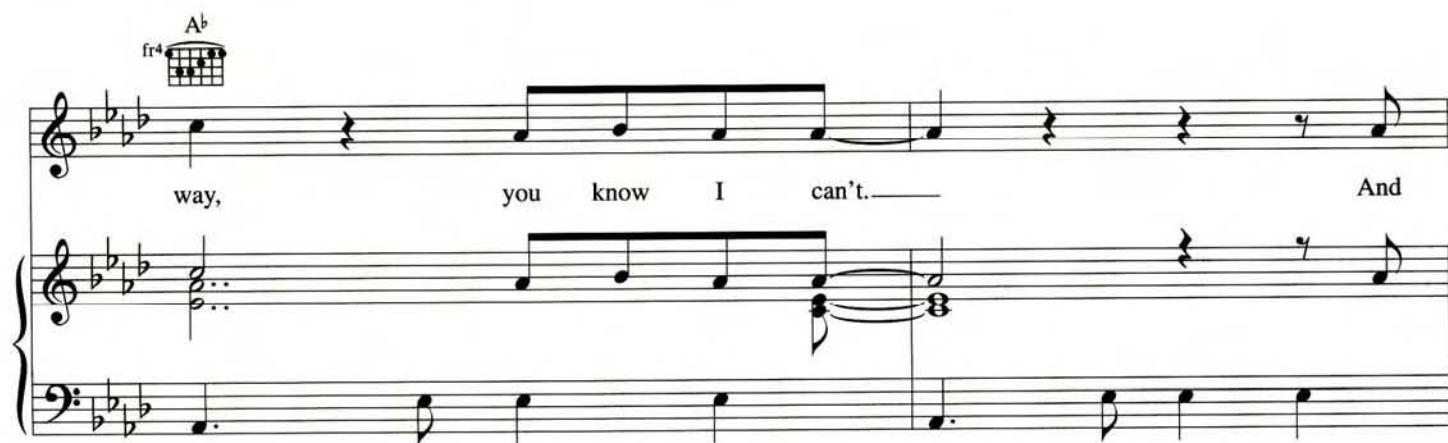




but ba - by I can't get through an - y -









way, you know I can't. And



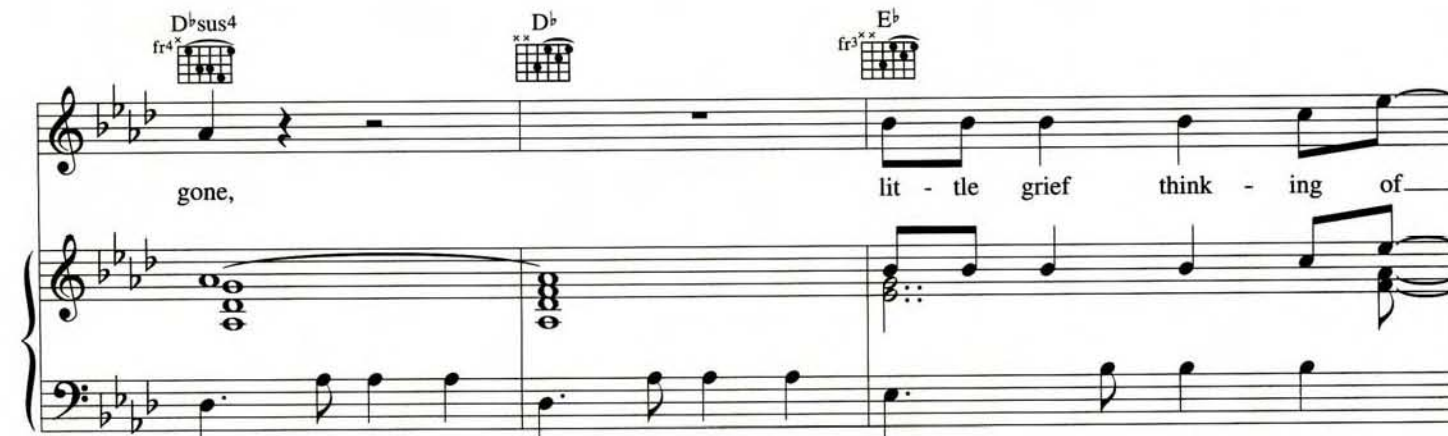

 (3<sup>o</sup> vocal)

when I wake up in the morn - ing, you are





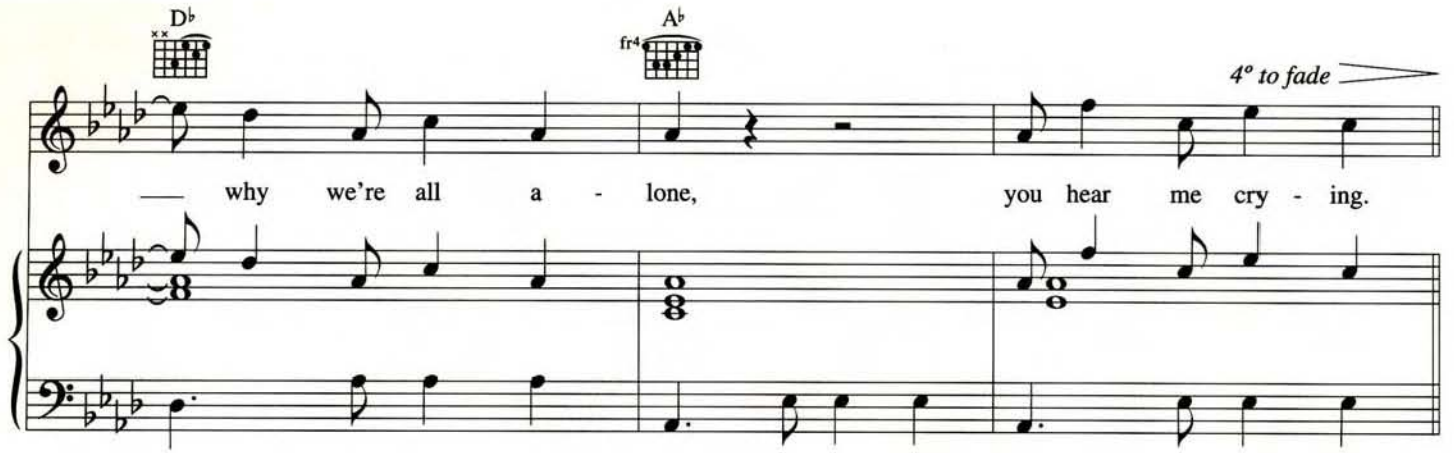
gone, lit - tle grief think - ing of












why we're all a - lone, you hear me cry - ing. *4° to fade*



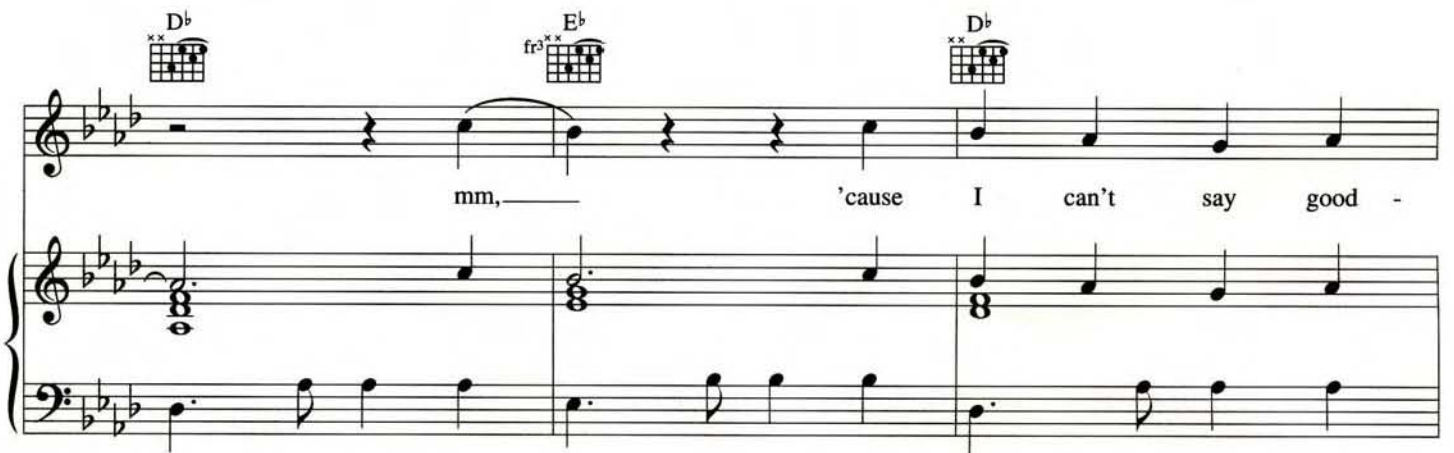





Mm. Please don't make me cry,



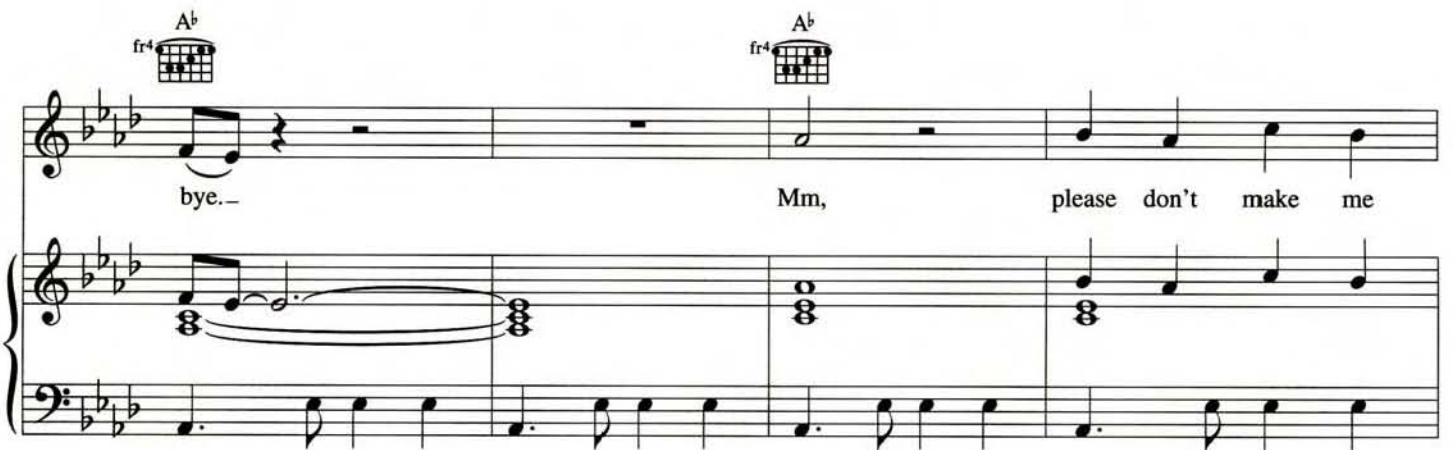




mm, — 'cause I can't say good -



bye. — Mm, please don't make me



**D<sup>b</sup>sus4** fr4<sup>7</sup> **D<sup>b</sup>** fr3<sup>x</sup> **E<sup>b</sup>** fr3<sup>x</sup>

cry, be - cause I know — there'll be

**D<sup>b</sup>** fr4<sup>x</sup> **A<sup>b</sup>** fr4<sup>x</sup> *Play 4 times  
4° to fade*

noth - ing left for me.

*Verse 2:*

All them good good times we stayed together  
 You say you're with me and no other  
 At night you wanna make me pain inside  
 Darling I know you're gonna make me cry.

*Verse 3:*

*Instrumental 8 bars*

All this pain I can't stand  
 You're gonna leave, you're gonna leave this poor man on his own.

*Verse 4:*

All this pain I can't stand  
 You're gonna leave, you're gonna leave this poor man on his own.  
 Please don't make me cry, baby I'm feeling  
 Oh, oh, oh, oh.

# UB40

Title:

## Rat In Mi Kitchen

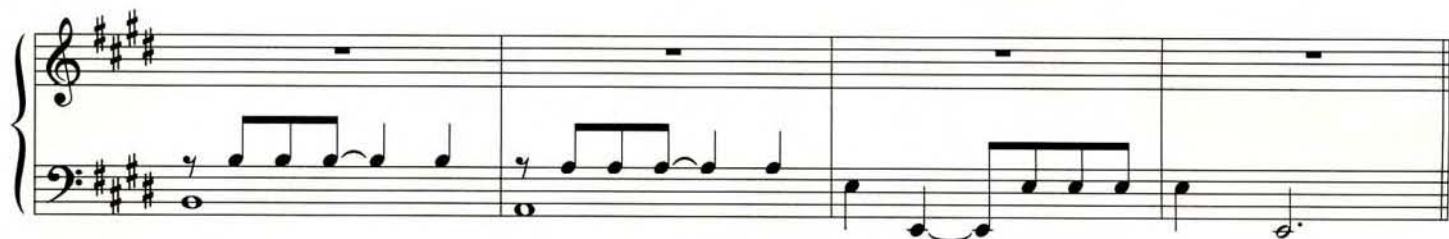
Words & Music: UB40

♩ = 180

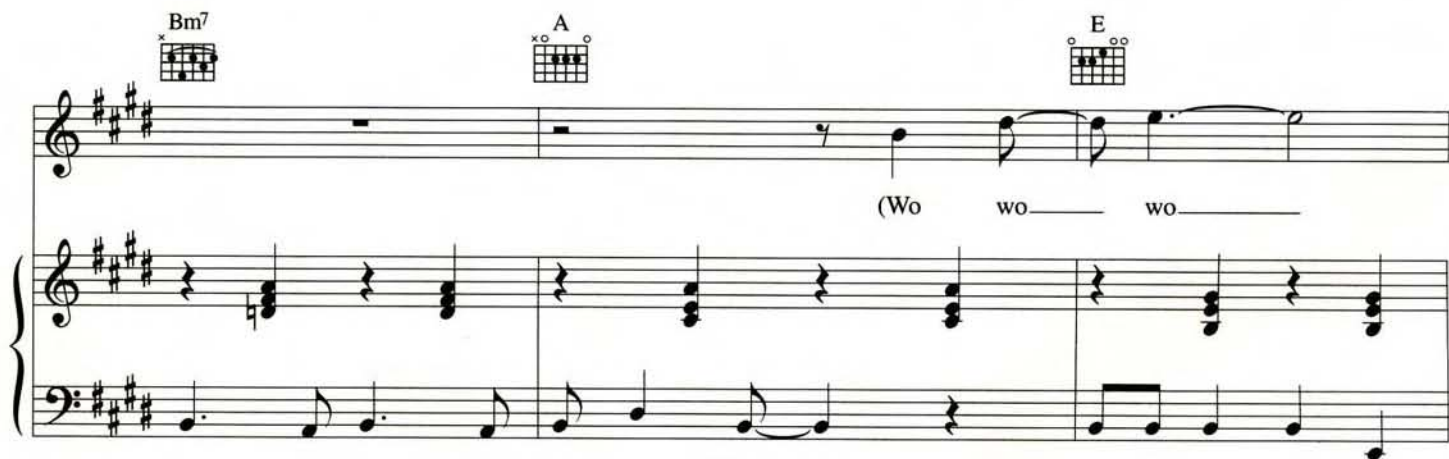
*play 3 times*



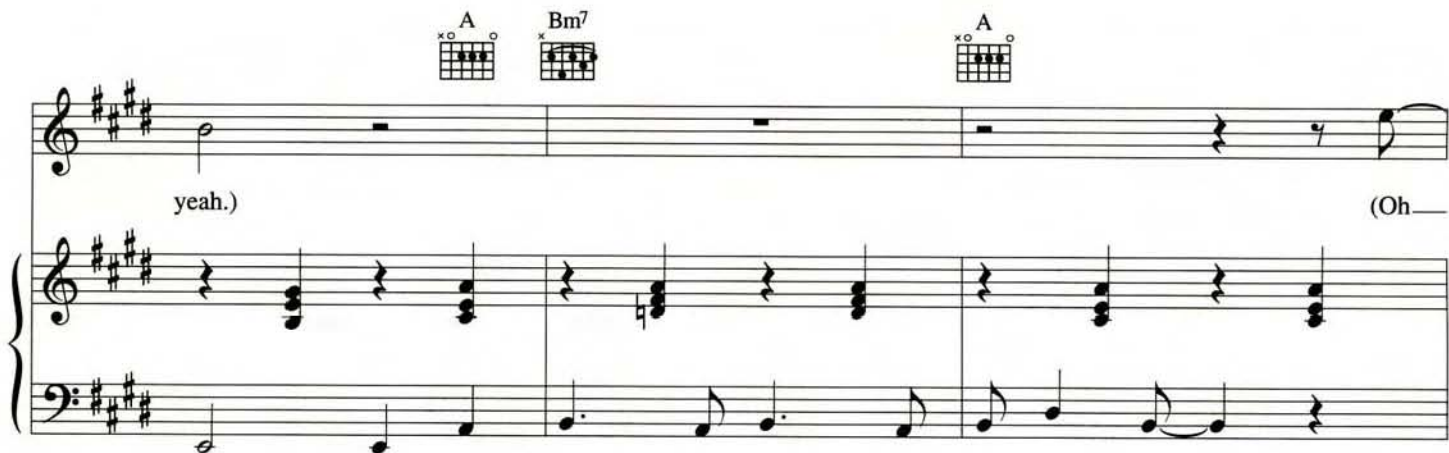
First system of piano introduction musical notation. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the bass staff starts with a quarter rest, followed by eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This pattern repeats in the second and third measures. In the fourth measure, there is a quarter rest followed by a dotted half note G#4. A slur is placed under the dotted half note and the two preceding eighth notes.



Second system of piano introduction musical notation. It continues the grand staff from the first system. The melody in the bass staff continues with eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This pattern repeats in the second and third measures. In the fourth measure, there is a quarter rest followed by a dotted half note G#4. A slur is placed under the dotted half note and the two preceding eighth notes.



Third system of musical notation. It includes a vocal line and piano accompaniment. Above the vocal line are three guitar chord diagrams: Bm7 (x22333), A (x02220), and E (022100). The vocal line has a quarter rest, followed by a dotted half note G#4, then a quarter note A4, and a dotted half note B4. The lyrics "(Wo wo wo)" are written below the notes. The piano accompaniment consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The treble staff has a quarter rest, followed by a dotted half note G#4, then a quarter note A4, and a dotted half note B4. The bass staff has a quarter note G#4, followed by eighth notes: A4, B4, C5, B4, A4, G#4.



Fourth system of musical notation. It includes a vocal line and piano accompaniment. Above the vocal line are three guitar chord diagrams: A (x02220), Bm7 (x22333), and A (x02220). The vocal line has a quarter note G#4, followed by a dotted half note A4, and a quarter note B4. The lyrics "yeah.)" are written below the notes. The piano accompaniment consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The treble staff has a quarter note G#4, followed by a dotted half note A4, and a quarter note B4. The bass staff has a quarter note G#4, followed by eighth notes: A4, B4, C5, B4, A4, G#4.

E A Bm7 4° to fade

— yeah — yeah) There's a rat in mi kit - chen what am—

A E A

— I gon - na do, there's a rat in mi kit - chen what am— I gon - na do, I'm gon - na

Bm7 A E

fix that rat, that's what— I'm gon - na do, I'm gon - na fix that rat.

A Bm7 A

1. When you o - pen your por - ches all the time to show— and you

E A Bm7

give ev - 'ry - bo - dy the blame,— when they catch you out— then they

A E A

shut you up— and you got no one— to blame.— There's a

Bm7 A E

rat in mi kit-chen what am— I gon-na do, there's a rat in mi kit-chen what am—

A Bm7 A

— I gon-na do, I'm gon-na fix that rat, that's what— I'm gon-na do, I'm gon-na

E A Bm7 A

fix that rat. Wo wo—

E A Bm7

wo— yeah,

A E A 4° to fade

oh— yeah— yeah. There's a

*Verse 2:*

When you're out on the street you practice lies and deceit  
 And you scandalise my name.  
 When I catch you out I'm gonna full you up  
 I'm gonna check all inside your brain.

*Verse 3:*

Well you def on the scene you make everyone scream  
 Because they know you so unjust.  
 When I catch you out I'm gonna kick you out  
 Because you're someone I just can't trust.

# UB40

Title:

# Red, Red Wine

Words & Music: Neil Diamond

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

1. Red, red wine, goes to my wine, it's up to head, you, makes me for get that I all I can do, I've done, still need her so. mem ories won't go, 2. Red, red

2.



MIDDLE

me - mo-ries won't- go. I'd have



thought- that with time, thoughts of you'd- leave- my head-







I was wrong; now I find just one







thing makes me for- get. 3. Red, red










wine, stay close to

me; don't let me

be a lone, it's tear - ing a -

part, my blue, blue heart.

C F Gsus<sup>4</sup>/D G

1. Musical notation for the first system, including guitar chord diagrams for C, F, Gsus<sup>4</sup>/D, and G, and piano accompaniment.

C F Gsus<sup>4</sup>/D G *To MIDDLE*

2. Musical notation for the second system, including guitar chord diagrams for C, F, Gsus<sup>4</sup>/D, and G, and piano accompaniment. The system concludes with the instruction *To MIDDLE*.

2. F G C F

3. Musical notation for the third system, including guitar chord diagrams for F, G, C, and F, and piano accompaniment. The lyrics "my blue, blue heart." are written under the melody.

Gsus<sup>4</sup>/D G C F Gsus<sup>4</sup>/D G *D.%. Repeat chorus to fade*

4. Musical notation for the fourth system, including guitar chord diagrams for Gsus<sup>4</sup>/D, G, C, F, Gsus<sup>4</sup>/D, and G, and piano accompaniment. The system concludes with the instruction *D.%. Repeat chorus to fade*.

# UB40

Title: *She Caught The Train*  
Words & Music: Joe Monsano

Moderately, with a steady beat



An-oth- er night of lone-li -



ness. My love is gone.

She made a fuss and she was wrong, Yet she is

**E $\flat$**  **F7**

gone. I asked her friends if they'd seen her, They

**B $\flat$**  **E $\flat$**

said she'd take the train. I ran to catch the train, oh

**F7** **B $\flat$**

my, The train is gone.

**E $\flat$**  **F7** **B $\flat$**

An - oth - er night of lone - li - ness. My love is

gone. She made a fuss and she was wrong, Yet

she is gone. I ran to catch the train, oh

my, The train is gone.



# UB40

Title:

# Wear You To The Ball

Words & Music: John Holt

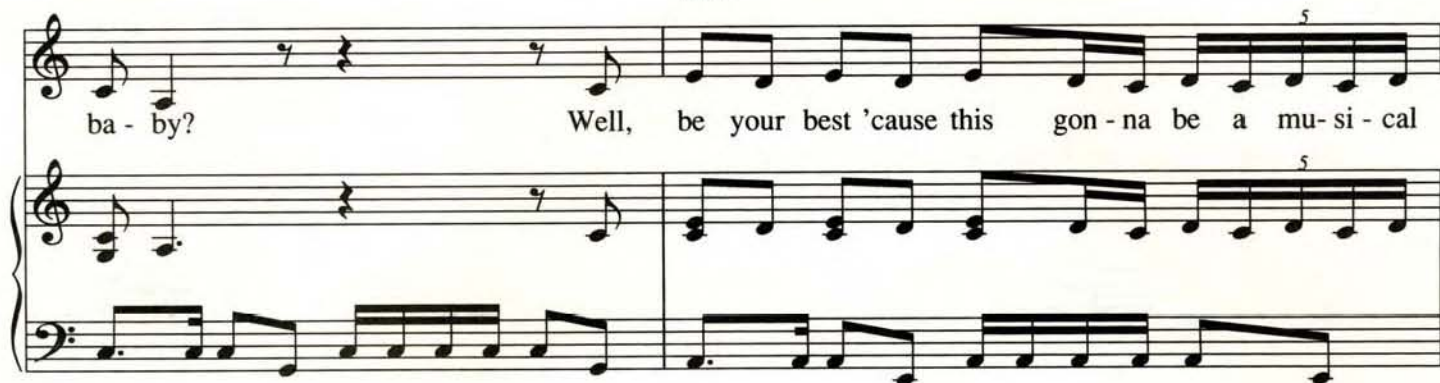
Moderately slow, with a steady beat

No chord

I'm gon - na wear you to the ball to - night.

Put on your best dress to - night. Did you hear what the man said,

Am  
 5 fr.



ba - by? Well, be your best 'cause this gon - na be a mu - si - cal

G  


C  




test. So come to the school, let me

F  




take up the mu - si - cal rule. Keep the soul, broth - ers! Feel the soul, sis - ters!



Come to I, \_\_\_ and may - be you can make \_ it if you try.



G



So, be wise and be chang - ing, put on your best, \_ Be - cause I

C



G



got you a mu - si - cal game. \_ Rap it, ba - by, I scrub it, yeah!

C



Am



5 fr.

'Cause I'm tough and on top, and that ain't no bluff. May - be it's be - cause I got the



mu - si - cal stuff.



(Sung)  
I'm gon - na make you the talk of the town.



No use wear - in' a frown.



Those oth - er guys may put you down,

I'm going to let you wear my crown.

G



Though those oth - er guys may put you down, You wear my

C



G



(Rap style)

crown. Chick - a - bow

C



Am



Chick - a - bow, chick - a - bow, chick - a - bow - wow, wow! Give

G C

— me soul broth-ers and give — me soul sis - ters. Don't beg for no mer - cy.

Am 5 fr.

Move it up, break it up. It's in the bot - tle, it's

G C

good. She's got it. She's got it, she's got it, she's got it.

(Sung)  
F

Though those \_\_\_ oth - er guys may put you down,

I'm going to let you wear my crown.

G

Are we gon - na have a mu - si - cal

ball! So get on the ball, and don't stall, I'll make you,

C

G

ba - by. It's in the bot - tle, it's good!

(Sung)

C



Am



5 fr.

I'm gon - na wear you to the ball to - night.



G



C



(Rap style)

Put on your best dress to - night. (Huh, that's for sure! \_



Am




5 fr.


—) They brung you a mu-si-cal disk from the flick of my




G



C



wrist, ba - by. It's in the bot - tle, she's got it! She's



Am  
5 fr.

got it, she's got it, she's got it! Chick - a - bow, chick - a - bow, Chick - a -

G

C

bow, chick - a - bow, chick - a - bow - wow, wow! \_ Come on!

Am  
5 fr.

(Sung)

I'm gon - na wear you to the ball to - night.

G

C

Put on your best dress to - night.

Am

I'm gon - na make you the talk of the town,

G

No use wear - in' a frown.

C

Am

*Instrumental solo*

G

C

*repeat and fade*



Order No. AM936067

ISBN 0-7119-5627-8



80711 956278

SE PUBLICATIONS

the Internet Music Shop at  
://www.musicsales.co.uk

UB40

Contents:

- Baby
- Breakfast In Bed
- Food For Thought
- Groovin' (Out On Life)
- Kingston Town
- Many Rivers To Cross
- My Way Of Thinking
- Please Don't Make Me Cry
- Rat In Mi Kitchen
- Red, Red Wine
- She Caught The Train
- The Earth Dies Screaming
- Wear You To The Ball