CD-ROM SHEET MUSIC
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POP/ROCK ANTHOLOGY

OVER 200 SONGS INCLUDING HITS FROM:
- The Beatles
- Elton John
- Coldplay
- Madonna
- Eric Clapton
- The Rolling Stones

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HAL LEONARD®
100 YEARS

Moderately fast

G

C

Am7

D7sus

G/B

Em

Am7

Dsus

D

G

I'm fifteen

C

Am7

D7sus

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just dreaming, counting the ways to where you are.

I’m twenty two for a moment

and she feels better than ever and we’re on fire,

making our way back from Mars.
Fifteen, there's still time for you. Time to buy...

and time to lose. Fifteen, there's never a wish...

better than this when you only got a hundred-

dred years to live.
I'm thirty-three

for a moment,

I'm still the man,

but you see I'm a they;

a kid on the way,

a family on my mind.

I'm forty-five

for a moment,
C(add9)

Fifteen, I'm all right with you. Fifteen, there's never a wish.

Em7

Better than this, when you only got a hundred.

C

Half time goes by, suddenly you're wise.
An other blink of an eye, sixty-seven is gone. The sun is getting high,
we're moving on...
I'm ninety-nine
for a moment, I'm dying for just another moment and I'm

Em
Fmaj7
C(add9)
Dsus
G
C
Am7
D7sus
G

C(add9)
Am7
D7sus
G

Ooh.

D

Em7

ooh.

C(add9)

G

D

Fifteen, there's

Em7

C(add9)

G

still time for you.

D

Em7

C(add9)

Time to buy and time to choose.
Hey, fifteen, there’s never a wish better than this.

When you only got a hundred years to live.

G

D

Em7

D

C(add9)

G

C

Am7

Dsus

rit.
867-5309/JENNY

Moderate bright four

Gm

Eb/G

Bb

C

Jenny, Jenny,
Jenny, Jenny,
who can I turn to?

you’re the girl for me.
You give me something

You don't know me

but you make me so happy

I know you'll think I'm like

I tried to call you before

but I lost my nerve,

I
Gm    

Eb/G    

Bb    

C    

tried who saw your name and number but I was dis-

turbed.

F

F7

F

Jenny, I've got your number, I need to make

you mine. Jenny, don't change your number.

(I've called)
CODA

Gm    Eb/G  Bb    C

Jen - ny, Jen - ny, who can I turn to?

Gm    Eb/G  Bb    C

Eight Six Seven Five Three “O” Nine For the

Gm    Eb/G  Bb    C    Gm    Eb/G

price of a dime I can always turn to you. Eight Six Seven Five

Bb    C    Gm    Eb/G  Bb    C

Repeat and Fade

A GROOVY KIND OF LOVE

Words and Music by TONI WINE and CAROLE BAYER SAGER

Slowly

When I'm feelin'

blue, all I have to do is take a look at you, then I'm not so

With pedal

When you're close to me, I can feel your heart beat, I can't control the
breathing in my ear. Would you agree, baby, you and

me got a groovy kind of love. Anytime you love.

Oh.

love.
Bm7  

C#m7  

D(add9)  

When I’m feelin’ blue, all I got to do is take a look at you, then I’m not so blue. When you’re in my arms, nothing seems to matter, my whole world could shatter, I don’t care. Wouldn’t you agree, baby, you and
E/A
A
E/A
A
E/A

me got a groov-y kind of love.  We got a groov-y kind of love.

A
E/A
D(add2)/F#

Whoa.

E7sus
D(add2)/F#
E7sus

D(add2)/F#
E7sus
E7
A

We got a groov-y kind of love.
A MOMENT LIKE THIS

Words and Music by JOHN REID and JORGEN KJELL ELOFSON

Moderately slow

Dm7  Bb\sus2  Gm7  C2  Dm7  Bb\sus2

What if I told you it was

Gm7  C\sus2  Dm7  Bb\sus2

all meant to be?

Would you believe me?

Gm7  C  Dm7  Bb\sus2  F/A  Gm7

Would you agree?

It’s almost that feeling we’ve met before,

* Recorded a half step lower.
tell me that you don't think I'm crazy

when I tell you love has come here and now. A moment like this, some people wait a lifetime for a moment like this. Some people search forever for that one special kiss.
Oh, I can’t believe it’s happening to me. Some people wait a lifetime for a moment like this.

Ev'rything changes, but beauty remains.

something so tender I can’t explain.
Well, I may be dreaming, but still I'm awake.

Can't we make this dream last forever?

Cherish all the love we share.

A moment like this.

Some people wait a lifetime for a moment like this.
G          G/F     Em7          Ebmaj7

all?      I wan-na know that you will catch me when I fall,

Em7        Eb+      G          G/B     C(add2)

so let me tell you this: some people wait a lifetime for a moment like this.

Em7       Am7      D(add2)

Some people wait a lifetime for a moment like this.

A        E/G#      D          E

- 26 -
Some people search forever for that one special kiss.

Oh, I can't believe it's happening to me.

Some people wait a lifetime for a moment like this.

Choir: (Moment like this.)

Lead vocal ad lib.
D    Esus    E    F#m    F+

(Moment like.)  Lead vocal: Oh, I can’t believe it’s hap-

A    A/C#    D    F#m7    Bm7

-pening to me. Some people wait a lifetime for a

E    A5    E/G#

moment like this,

D(add2)    E    A(add2)

oh, like this. rit.
A THOUSAND MILES

Words and Music by VANESSA CARLTON

Moderately

Eb5  F  Bb/D  Eb5  F  Bb/D  Eb5

Making my way down town, walking fast, faces pass and I'm home bound.

* Recorded a half step higher.
Eb5  F  Bb/D  Eb  F  Bb/D  Eb5

Star-ing blank-ly a-head, just mak-ing my way, mak-ing a way through the
crowd.

Eb sus2  Bb/F  Bb/D  Eb sus2  Bb/F  Bb/D

And I need you and I’ll miss you,
Cause I need you and I’ll miss you,
And I still need you and I still miss you,

Eb sus2  Bb/F  Bb/D  Eb(add9)  F

and now I won-der, if
I could fall into the sky, do you think time would pass me by? 'Cause you know I'd walk a thousand miles if I could just see you tonight.
(1.) It’s always times like these when I think of you and I wonder if you ever think of me. 'Cause everything’s so wrong and I don’t belong living in your precious
mem - o - ry

I don't want to let you know. I

drown in your mem - o - ry. I don't want to let this go.
Gm7  F/A  F7sus  

D.S. al Coda

CODA  Eb(add9)  F

1. _____ I _____ don't. _____

F/Eb  Eb sus2  F  Fsus  Dm  Bb/D  F/Eb  Eb sus2

if I could fall into the sky, do

F/Eb  Eb sus2  F  Fsus  Dm  Bb/D  F/Eb  Eb sus2

you think time would pass us by? 'Cause

F/Eb  Eb sus2  F  Fsus  Dm  Bb/D  F/Eb  Eb sus2

you know I'd walk a thousand miles if I could
just see you, if I could

just hold you to

night.

- 36 -
ALL OR NOTHING

Words and Music by WAYNE HECTOR and STEVE MAC

I know when he's been on your mind, the distant look is in your eyes.
I thought with time you'd realize, it's sharing you with memories.
I feel it in my heart, but I don't over, over.
It's not the way I chose to live, and show it, show it. And then there's times you look at me as

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Am7

F

Fσus2

something somewhere's got to give, as sharing this relationship gets

though I'm all that you could see. Those times I don't believe it's right, I

Ab+ G7sus G7 F

old er, old er. You know I'd fight for you but how can I fight some-one who

know it, know it. Don't make me promises, baby; you never did know

F/A G/B C F G

is n't even there? I've had the rest of you, now I want the best of you. I don't

how to keep them well. I've had the rest of you, now I want the best of you; it's

E7/G# F/G C

care if that's not fair. 'Cause I want it all, or nothing at
There's nowhere left to fall when you reach the bottom; it's now or never. Is it all, or are we just friends? Is this how it ends, with a simple telephone call? You leave me here with nothing at all. 'Cause
you and I could lose it all if you've got no more room, no
room in sight for me in your life. 'Cause I want it all, or noth-ing at
all. There's no-where left to fall; it's now or nev-er. Is it
all, or noth-ing at all. There's no-where left to
fall when you reach the bottom; it's now or never. Is it all, or are we just friends? Is this how it ends, with a simple telephone call? You leave me here with nothing at all, all.
ALONE

Words and Music by BILLY STEINBERG and TOM KELLY

Moderate Rock

I hear the tick-ing of the clock;
You don’t know how long I have wanted
to touch your lips and

room’s pitch dark.
I won-der where you are to-

night, no an-swer on your tel-e-phone.
And the

But the

* Recorded a half step lower.
How do I get you alone? How do I get you alone,

alone, alone, alone?

lone?

7

7

7

7

I love you, I hate you, I can’t get a-round you.

I breathe you, I taste you, I can’t live with-out you.

I just can’t take an-y-more, this life of sol-i-tude.
I guess that I'm out the door, and that I'm done with you.

(Done with you...)  Done with you.

(Done with you...)  I love you, I hate you, I can't live without you. I wrap my head...
always, always. I see the blood all over your hands.

Does it make you feel more like a man? Was it all

just a part of your plan? The pistol’s shakin’ in my hands and all I hear is the sound:

(1st time only)

I love you, I hate you, I can’t live without you.
I breathe you, I taste you, I can't live without you.

I just can't take anymore, this life of solitude.

I guess that I'm out the door, and that I'm done with you.

Always, always, always.
SLOW BALLAD

ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON, MARK JAMES and JOHNNY CHRISTOPHER

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May-be I didn't treat you quite as good as I all those lonely, lonely
May-be I didn't hold you

should have. times,
May-be I didn't love you

quite as of-ten as I could have

(1,3.) Lit- tle things I should have
(2.) If I made you feel

I'm so hap-py that you're mine.
You were al-ways on my mind. You were al-ways on my mind. Tell me, tell me that your sweet love has-nt died. Give
me, give me one more chance to keep you satisfied, satisfied.

You are always on my mind.

You are always on my mind.
AMERICAN PIE

Words and Music by DON McLEAN

Freely

\[
\text{G} \quad D/F\# \quad \text{Em7} \quad \text{Am} \quad \text{C}
\]

A long, long time ago I can still remember how that

\[
\text{Em} \quad \text{D}
\]

music used to make me smile. And

\[
\text{G} \quad D/F\# \quad \text{Em7} \quad \text{Am} \quad \text{C}
\]

I knew if I had my chance that I could make those people dance and
Em C D
may - be they’d be hap - py for a while.

Em Am Em Am
But Feb - ru - ar - y made me shiv - er with ev - ry pa - per I’d de - liv - er.

C G/B Am C D
Bad news on the door - step I could - n’t take one more step. I

G D/F# Em Am7 D
can’t re - mem - ber if I cried when I read a - bout his wid-owed bride.
Some-thing touched me deep in-side ___ the day the mu-sic died.

Moderately

So bye - bye Miss Amer-i-can Pie ___ drove my

Chev-y to the lev-ee but the lev-ee was dry. ___ Them good ole boys ___ were drink-in'

whis-key and rye: ___ sing-in' this 'll be the day ___ that I ___ die.
Em

This -ll be the day that I die.

G

1. Did you write the book of love and do you

Am

have faith in God above?

Em

If the Bible tells

C

D

you so.

Am

Now do you believe in

D/F#
rock and roll? Can music save your mortal soul and

Can you teach me how to dance real slow?

Well, I know that you're in love with him 'cause I

saw you dancin' in the gym. You both kicked off your shoes._
Man, I dig those rhythm and blues. I was a lonely teenager broncin' buck with a pink carnation and a pick-up truck. But I knew I was out of luck the day the music died.
I started singing
He was singin’ bye bye Miss America
American Pie drove my Chevy to the levee but the levee was dry
Them good ole boys were drinkin’ whiskey and rye, singin’

this’ll be the day that I die.
This'll be the day that I die

I met a girl who sang the blues and I asked her for some happy news, but

she just smiled and turned away.

I went down to the sacred store where I heard the music years before, but the
man there said the music wouldn’t play.

And

in the streets the children screamed, the lovers cried and the poets dreamed.

But

not a word was spoken, the church bells all were broken. And the three men I admire most, the

Father, Son and the Holy Ghost, they caught the last train for the coast the
day the music died.
And they were singin’

this’ll be the day that I die.

**Additional Lyrics**

2. Now for ten years we’ve been on our own,  
And moss grows fat on a rollin’ stone  
But that’s not how it used to be  
When the jester sang for the king and queen  
In a coat he borrowed from James Dean  
And a voice that came from you and me  
Oh and while the king was looking down,  
The jester stole his thorny crown  
The courtroom was adjourned,  
No verdict was returned  
And while Lenin read a book on Marx  
The quartet practiced in the park  
And we sang dirges in the dark  
The day the music died  
We were singin’...bye-bye... etc.

3. Helter-skelter in the summer swelter  
The birds flew off with a fallout shelter  
Eight miles high and fallin’ fast,  
It landed foul on the grass  
The players tried for a forward pass,  
With the jester on the sidelines in a cast  
Now the half-time air was sweet perfume  
While the sergeants played a marching tune  
We all got up to dance  
But we never got the chance  
’Cause the players tried to take the field,  
The marching band refused to yield  
Do you recall what was revealed  
The day the music died  
We started singin’... bye-bye...etc.

4. And there we were all in one place,  
A generation lost in space  
With no time left to start again  
So come on, Jack be nimble, Jack be quick,  
Jack Flash sat on a candlestick  
’Cause fire is the devil’s only friend  
And as I watched him on the stage  
My hands were clenched in fits of rage  
No angel born in hell  
Could break that Satan’s spell  
And as the flames climbed high into the night  
To light the sacrificial rite  
I saw Satan laughing with delight  
The day the music died  
He was sinner...bye-bye...etc.
Spend all your time waiting straight line,
for that second chance, and everywhere you turn
for a break that would make it okay.
There's always some reason
at your back.
Storm keeps on twisting.

Original key: Dmaj. This edition has been transposed down one half-step to be more playable.
to feel not good enough, and it's hard at the end
Keep on building the lies that you make up for all
of the day, I need some distraction
that you lack, It don't make no difference

oh beautiful release. It's easier
escaping one last time.

seep from my veins. Let me be empty
believe in this sweet madness,
oh and weightless and maybe I'll find some
oh this glorious sadness that brings me

peace to night in the arms of the an-

gel. Fly away from here,

from this dark, cold hotel room
and the end-lessness that you fear.

You are pulled from the wreckage of your silent reverie.

You're in the arms of the angel.
May you find some comfort here.

You're so tired of the

You're in the arms of the
F

an-gel. May you find

G7  G7sus  C  F(add9)/C

some com-fort here.

C  F(add9)/C

C  F(add9)/C

C  F(add9)/C

C
Moderately
N.C.

Sit - ting on a park bench,

eying lit - tle girls with

bad in - tent,

snot is run - ning down his nose,
Hey, Aqualung.

greasy fingers smearing shabby clothes.

Dry ing in the cold sun,

watching as the frilly panties run.

Hey, Aqualung.
Feeling like a dead duck, spitting out pieces of his
broken luck. Oh, Aquatic lung.

Sun streaking cold, an old man wandering lonely, army's up the road, salvation a la
Do you still remember December's foggy freeze when the ice that clings onto your beard was screaming agony? And you snatch your rattling last breaths with deep-sea diver sounds and the
flow·ers bloom like mad·ness in the spring.

D.S. al Coda

Oh, Adriatic
AT SEVENTEEN

Words and Music by JANIS IAN

Moderately


Keyboard → C C[add9] C Cmaj7 C6 C C[add9] C Cmaj7 C6 C


learned the truth at seventeen,

brown-eyed girl in hand

those of us who know

bowed downs

the pain

that love was meant for beauty

those whose name I never could

proclaim

and high school girls with clear-skinned smiles who

ever came

and those whose names were never called

They

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- 78 -
married young and then retired.

only get what they deserve.

choosing sides for basketball.

valentines I never knew,

rich resembled hometown queen

long ago and far away.

for youth were spent on one more beautiful at

she needs a guarantee of company and

today and dreams were all they gave for free to
seventeen, I learned the truth. And
haven for the elderly."
ugly duckling girls like me.

those of us with ravaged faces, lacking in the so-
member those who win the game, lose the love they sought to
play the game and when we dare to cheat our-selves at sol-

--
cial graces, des’rate ly remained at home in-
taire, invent ing lo vers on the phone, re-

We all
vent-ing loy-ers on the phone who called to say,
"Come dance
with me,"

du-bious in-teg-ri-ty. Their small town eyes
will gape
at you
in dull sur prise
when pay - ment due
with me,"

pent-ing oth-er lives un-known that call and say. "Come dance

and mur-mured vague ob-scen - i - ties.

and mur-mur vague ob-scen - i - ties

It is-n't all it seems at sev - en - teen.

ex-ceeds ac-counts re - ceived at sev - en - teen.

at ug - ly girls like me at sev - en - teen.

A

To
BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Moderately

Moderately

G                          G/F#             Em7              Dsus             C             Bm7

Shadows grow so long before my eyes
Moon appears to shine in your sky, eyes,
I can see the sunset with the brown and grey of some and

D                          C(add2)          Em7

and they're moving helped to cross the page.
and the day turns into night.

F9                          G               D/F#

Suddenly the day turns into night.

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- 82 -
far away
Wish I could buy one
from the under
But don’t hesitate,
'cause your love won’t wait.
Ooh baby, I love your way.
BABY, I’M-A WANT YOU

Slowly, with feeling

Abmaj7

Bbm7

Abmaj7

Gbmaj7/Ab

Db

Ab

Ba- by, I’m a want you.

Bbm/Ab

Abmaj7

Gbmaj7/Ab

Db

Db/C

Bbm7

Ba- by, I’m a need you.

You’re the only one I care enough to hurt about.

May-be I’m a cra- zy, but I just

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1

- 87 -
can’t live without your lovin’ and affection,
givin’ me direction like a guiding light to help me through my darkness.

Latest hour.

Late-ly, I’m a-pray-in’ that you’ll al-

always be a-stay-in’ beside me.
Cm7

Used to be my life was just emotions passing by,

Cm7

feeling all the while and never really knowing why.

Ab

Late-ly, I’m a-pray-in’ that you’ll always be stayin’ beside_
Abmaj7

Gb7/Ab

Oh, it took so long to find you, baby. Baby, I'm a want you.

Ab

Bb/Ab

Baby, I'm a need you.

Ab

Db/Ab

Ab

Bbm/Ab

Repeat and Fade
It’s un-de-ni-a-ble that we should be to-get-her.
It’s so in-cred-i-ble, the way things work them-selves out.

It’s un-be-liev-a-ble how I used to say that I’d fall nev-er.
And all e-mo-tion-al, once you know what it’s all a-bout, hey.

The ba-sis is need to know. If you don’t know just how I feel, then
And un-de-sir-a-ble, for us to be a-part.
Amaj7  E(add2)/G#  C#m7/F#

let me show you now that I'm for real.

Never would have made it very far, 'cause you

Amaj7  E(add2)/G#  C#m7/F#

all things in time, time will reveal.

Yeah, 'Cause

B  G#m7  F#sus

one, you're like a dream come true.

Two, just wanna be with you.

E(add2)  C#m7  D#m7  E  F#

Three, girl, it's plain to see that you're the only one for me. And
four, repeat steps one through three. Five, make you fall in love with me. If

ev'er I believe my work is done, then I'll start back at one.

Yeah, then I'll start back at one. Say

farewell to the dark of night; I see the coming of the sun. I
B/D#  

| Feel like a little child whose life has just begun. You
| came and breathed new life into this lonely heart of mine. You
| threw out the lifeline, just in the nick of time. One, you're like a dream come true. Two, just wanna be with you.
| Am7  

G#sus  

G#7#5  

G#m7  

C#m7/F#  

Dm7/G  

G/B  

N.C.
Three, girl, it's plain to see that you're the only one for me. And

four, repeat steps one through three. Five, make you fall in love with me. If

ever I believe my work is done, then I'll start back at one.
BAD CASE OF LOVING YOU

Driving Rock

Words and Music by JOHN MOON MARTIN

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- 97 -
Doctor, doctor, give me the news. I got a bad case of

lov' in' you. No pill's gonna cure my ill. I got a

bad case of lov' in' you.

A pretty face _
Whoa.

I know you like it.

You like it on top.
Wind ing your way down on Baker Street,
This city makes you feel so cold.
Way down the street there's a lot in his place.
He's got this dream about buyin' some land, he's gonna...

light in your head and dead on your feet. Well, another...
so many people but he's got no soul. And it's takin'...
He opens his door, he's got that look on his face, and he...
give up the booze and the one-night stands, and then you'll...

er crazy day you'll drink the night away and for...
ing so long to find out you were wrong when you...
asks you where you've been. You tell him who you've seen, and you...
settle down with some quiet little town and for...
get about ev'rything.

thought it held ev'rything.
talk about ev'rything.
get about ev'rything.

You used to think that it was so easy.
Another year and then you'll be happy.
But you know you'll always keep moving.
When you wake up it's a new morning.

You used to see that it was so easy. But
Just one more year and then you'll be happy. But
You know he's never gonna stop moving. 'Cause
The sun is shining, it's a new morning and
you're try - in', you're try - in' now.
you're cry - in', you're cry - in' now.
he's roll - in', he's the roll - in' stone.
you're go - in', you're go - in' home.

1st time: D.S. (with repeats)
2nd time: Repeat and Fade
BEAST OF BURDEN
Words and Music by MICK JAGGER and KEITH RICHARDS

Slow

E   B/D#  C#m  A  B  E  B/D#  C#m  A

I’ll never be your Beast____ of Bur - den. My back is broad____
I’ll never be your Beast____ of Bur - den. I’ve walked for miles____

A  E   B/D#  C#m  A

but it’s a - hurt - ing.) All I want is for you to make love to me._
my feet are hurt - ing.)

E   B/D#  C#m

1
2

A

Am I

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hard enough? Am I rough enough? Am I rich enough? I'm not too blind to see.

I'll never be your Beast of Burden. So, let's go home and draw the curtains.

Music on the radio, come on baby, make sweet love to me.

Am I
E

pret-ty, pret-ty, pret-ty, pret-ty, pret-ty, pret-ty, girl._

pret-ty, pret-ty, such a pret-ty,

E

Come on, ba-by, please,_ please,_ please.

A

(Spoken:) I'll tell ya,_ you can put me out on the street.

E B/D# C#m A

Put me out with no shoes on my feet, but put me out, put me out,
put me out of misery, yeah. All your sickness, I can suck it up. Throw it all at me, I can shrug it off. There's one thing that I don't understand: you keep on telling me I ain't your kind of man. Ain't I rough enough? Oh! Ain't I
BENNIE AND THE JETS

Words and Music by ELTON JOHN and BERNIE TAUPIN

Slowly, deliberately

Hey, kids, shake it loose together. The spotlight’s hitting something that’s been known to change the weather.
Hey, kids, plug into the faithless. Maybe they’re blind, but Bennie makes them ageless.

Solo ad lib.
We’ll kill the fat-ted calf to-night, so stick a-round,
We shall survive; let us take ourselves a-long,

You’re gonna hear electric music solid walls of sound,
fight our parents out in the streets to find who’s right and who’s wrong.

(Solo ends)

Candy and Ronnie, have you seen them yet, ooh but they’re so spaced out.

B-B-B-B-B

Bennie and the Jets.
Oh but they’re weird and they’re wonderful.
Oh, Ben-
BORDERLINE

Words and Music by REGGIE LUCAS

Moderately

D C G/B G/A D

C G/B G/A D

D C G/B G/A D

Some-thin' in the way you love
Some-thin' in your eyes is mak-

me won't let me be.

I don't wan-

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on push-in' my love over the borderline.

Borderline, feels like I'm go-

in' to lose my mind. You just keep on push-in'

love over the borderline.
Keep on push-in me, baby. Don’t you know you drive me crazy?
You just keep on push-in my love over the border line.

Look what your love has done to me. Come on, baby, set
BRASS IN POCKET

Moderate Rock

Words and Music by CHRISSI HYNDE and JAMES HONEYMAN-SCOTT

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Got brass__ in pocket, got bottle

I'm gonna use it. In - ten - tion, I feel in - ven - tive,

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E6  E  Esus  E  E6  E

legs;  gon-na use my  style,  gon-na use my  side-step,  gon-na use my

Esus  E  E6  E  Esus  E

fin-gers,  gon-na use my,  my,  my  i-mag-i-na-tion,  'cause

A  Asus2  Asus  A  A/F#  Asus2/F#

I  gon-namake you see  there's  no-bod-y else  here  no one like

Asus/F#  A/F#  D(add9)

me.  I'm  spe-cial,  so  spe-cial,  I  got-ta
have some of your _ atten- tion, _ give it to me. 

have some of your _ atten- tion, _ give it to me, _ 'cause

CODA

ten- tion, give it to me._

Oh oh oh

and when you walk._
BRICK HOUSE

Moderate Funk

N.C.

Ow, she's a

brick house.

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Am

She’s mighty, mighty, just lettin’ it all hang out. Ah, she’s a

Am7  Gmaj7  Am/G#  Am  D  C

brick house. Ah, that

Am7  Gmaj7  Am/G#  Am  D

lady’s stacked and that’s a fact, ain’t holdin’ nothin’ back. Ow, she’s a

Am7  Gmaj7  Am/G#  Am  D  C

brick house. Well,
we’re to-gether, ev’ry-bod-y knows__ this is how the sto-ry goes:__
She knows she’s got ev’ry-thing__ that a wom-an
needs to get a man, yeah, yeah. How can she lose__ with the
stuff she use? Thir-ty-six, twen-ty-four, thr-ty-six!
Oh, what a winning hand, 'cause she's a brick house.

She's mighty, mighty just lettin' it all hang out. Ah, she's a brick house.

Ow, that lady's stacked and that's a fact.
ain't hold - in' noth - in' back. Oh, she's a brick _ house, _

yeah. _ She's the one, _ the on - ly one, _

built like an Am - a - zon. _ The clothes she wear, _ her

sex - y ways _ make an old man wish for
young - er days, yeah, yeah. She knows she’s built and
knows how to please. Sho’ nuf can knock a strong
man to his knees, ’cause she’s a brick house.

Yeah, she’s might - y, might - y, just
let-'tin' it all hang out. Ah, she's a brick house.

That lady's stacked and that's a fact,
Yeah, she's the one, the only one,

ain't hold-in' nothin' back. Ow!
built like an Amazon. Yeah!

Shook-a dow shook-a dow dow,
CANDLE IN THE WIND

Music by ELTON JOHN
Words by BERNIE TAUPIN

Gently, reflectively

B    A    A/G#  F#m7  E    Esus  E

Good-bye Nor-ma Jean, though I nev-er
Lone-li-ness was tough, the tough-est role

B    B7   E

knew you at all you had the grace to hold your-self while
you ev-er played. Hol-lywood cre-at-ed a su-per-star

A    E/G#

those a-round you crawled. They crawled out of the
pain was the price you paid.
wood-work died,

and they whis-pered into your brain.

They set you on the tread - mill and they made you change your name.

All the pa - pers had to say was that Mar - i - lyn was found in the nude!

It seems to me you lived your life like a candle in the wind, never
Knowing who to cling to when the rain set in.

I would have liked to have known you, but I was just a kid. Your candle burned out long before.

Your legend ever did.
Good-bye Nor - ma Jean, ______ though I nev - er
knew you ______ at all you had the grace to hold your - self ______ while
those a - round you crawled.
Good-bye Nor-ma Jean, from a young man in the twen-ty sec-ond row —

who sees you as some-thing more than sex-ual, __ more than just our Mar-i-lyn Mon-ro.

It seems to me __ you lived __ your life __ like a can-dle in the wind, __ nev-er know-

- 137 -
E

- ing who to cling to when the rain set in.

B

And I would have liked to have known you, but I was just

Bsus

a kid. Your candle burned out long before

C#m

B

E

your legend ever did.
I would have liked to have known you, whoa, but I was just a kid. Your candle burned out long before your legend ever did.
CAN’T SMILE WITHOUT YOU

Words and Music by CHRIS ARNOLD,
DAVID MARTIN and GEOFF MORROW

Moderately \( \frac{\text{4/4}}{\text{4/4}} \)

You know I can’t smile without you.
I feel sad when you’re sad.

I can’t smile without you.
I feel glad when you’re glad.
If you only knew what

Can’t sing. I’m findin’ it hard to do anything. You see, I

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- 140 -
I just can’t smile without you.

You came along just like a song, and

brightened my day. Who’d’ve believed that you were part of a dream?

Now it all seems light years away. And now you know, I
can’t smile without you. I can’t smile without you.

I can’t laugh and I can’t sing. I’m findin’ it hard to do anything. You see, I feel sad when

you’re sad. I feel glad when you’re glad. If
CARRY ON WAYWARD SON

Moderately

N.C.

Car\-ry on, my way-ward son;

there’ll be peace when you are done. Lay your wea-ry head to rest; don’t you cry no more.

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- 146 -
Once I rose above the noise
Masquerading as a man
with a reason,

just to get a glimpse
my charade is the event of the season.

I was soaring ever higher,
but I flew too high.

wise man,
it surely means that I don’t know.
Though my eyes could see, I still was a blind man.
On a storm-y sea of mov-ing e-mo-tion,
Though my mind could think, I still was a mad-man.
I hear the voic-es when I’m dream-ing,
I set a course for winds of for-tune,
I can hear them say:
but I hear the voic-es say:
Car-ry on, my way-ward son;
there’ll be peace when you are done.
Am     C     G     F
Lay your wea-ry head to rest; don’t you cry no-

more.

Am     G     F     Am     G
Car-ry on; you will al-ways re-mem-ber. Car-ry on; noth-ing

e-quals the splen-dor. Now your life’s no long-er emp-

- 149 -
Surely heaven waits for you. Carry on, my wayward son; there’ll be peace when you are done.

Lay your weary head to rest; don’t you cry no more.

Repeat and Fade
CHANGE THE WORLD

Words and Music by WAYNE KIRKPATRICK,
GORDON KENNEDY and TOMMY SIMS

Moderately (not too fast)

E          F#m7          G

F#m7          E

F#m7          B7sus

E          A/E          E7(no3rd)

If I can reach the stars,
If I could be king,

A/E          E

pull one down for you,
even for a day,

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A/E

E7(no3rd)

shine it on my heart
I’d take you as my queen,

A/E

E

so you could see the truth.
I’d have it no other way.

A

D/A

A7(no3rd)

Then this love I have inside
And our love will rule in this

D/A

A

is every thing it seems,
kingdom we have made.
You would think my love was really something good, baby.

To Coda

if I could change

the world.

change the world,
CODA

Edim/G F#m7 A E(add9)/G#

change the world, baby, if I could

Edim/G F#m7 A E(add9)/G# E(add9)/G# Edim/G

change the world, baby, if I could change

E sus/F# G6 E F#m7 G

the world.

F#m7

E
CHERISH

Words and Music by TERRY KIRKMAN

Moderately

F6/9            Ebmaj7            F6/9            Ebmaj7

mp

F

Gm7/F

Eb

Cher- ish is the word I use to de- scribe
Per- ish is the word that more than ap- plies

C7

F

Gm7/F

an all the feel- ing that I have hid- ing here for you in- side
all to the hope in my heart each time I re- al- ize

Eb

C7

Am

You don’t know that I am not gon- na be the one to share your

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told you. You don't know how many times I've wished that I could
hold you. You don't know how many times I've wished that I could
mold you into someone who could cherish me as much as I cherish
seems to be the life that you could cherish as much as I do

1 C
2 C

you. yours. Oh, I'm be-
realize that I want you, just like a thousand other guys who’d say they
loved you with all the rest of their lies, when all they wanted was to touch your face, your
hands, and gaze into your eyes.

cherish me as much as I cherish
you.

And I do

cher-ish you.

And I
do

cher-ish you.

C

F  Bb  C

F  Bb  C

F  Bb  C

F6/9

Cher-ish is the word.

rit.
CLAIR

Words and Music by
GILBERT O'SULLIVAN

Moderately

Gm7

Cm7

F7

F7sus

F7

Gm7

Cm7

Clair, the moment I met you I swear, I felt as if something somewhere had happened to me, which I couldn't see. And

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- 165 -
Words mean so little when you look up and smile. I don’t care

Nothing means more to me than hearing you say, “I’m going to

what people say. To me, you’re more than a child. Oh,

marry you. Will you marry me, Uncle Ray?” Oh,

Clair, Clair, Clair, Clair, Clair, I’ve
told you before, don’t you dare get back.
in to bed. Can’t you see that it’s late? No, you can’t

have a drink. Oh, all right then, but wait just a

bit while I, in an effort to

baby-sit, catch of my breath, what there is left of it.
You can be murder at this hour of the day, but in the morning this hour will seem a lifetime away. Oh, Clair, Clair.

Oh Clair.
CLOCKS

Words and Music by GUY BERRYMAN, JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN

Moderately

\[ Eb/G \]

\[ Bb/m/F \]

\[ Fm \]

Lights go out and I can’t be saved.

Confusion never stops.

Closing walls and

Swim against clocks gonna bring me down

Up on my knees.

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Oh could I beg, I beg and plead._ Sing-in', come out of things unsaid._
not stop that you now know._ Sing-in', come out of on my seas._
Am I Shoot an apple off my head._ And a trouble that can't be named._
missed opportunities._ Am I a part of the cure._
or am I part of
to be tamed._}
And nothing compares.
CODA

Eb

Bbm

Home, home, where I wanted to go.

Ab6

Eb

Bbm

Home, home, where I wanted to go.

Optional Ending

Repeat and Fade

EB
COLD SHOT

Words and Music by MIKE KINDRED
and WESLEY CLARK

Moderately ($\frac{3}{4}$)

Am

Once was a sweet thing, baby.
Re-member the way that you loved me.

We held our love in our hands.
You'd do anything I said.

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But now I reach to kiss your lips, my love. But now I see you out somewhere, you.

Touch don’t mean a thing. And that’s a cold shot, baby.

Yeah, that’s a drag. A cold shot, baby.

I let our love go. We let our love go.
I really meant I was sorry
for ever causin’ you pain.
You showed your appreciation
by walk-in' out anyway._ And that's a cold shot, baby._

Yeah, that's a drag._ And that's a cold shot,_

We let our love go bad._
COME SAIL AWAY

Words and Music by DENNIS DeYOUNG

Moderately slow, with feeling

I'm sailing away;

set an open course for the virgin sea. 'Cause I've got to be free,

free to face the life that's ahead of me.
On board I'm the captain, _, so climb aboard. We'll search for tomorrow, _

on every shore, _ And I'll try, oh Lord, _ I'll try _
to carry on.

I look to the sea.
Re - flec - tions in the waves spark my mem - o - ry, some hap - py, some sad.

I think of child - hood friends and the dreams we had. We lived hap - p'ly for - ev - er so the sto - ry goes.

But some - how we missed out on the pot of gold. But we'll 
try best that we can, to care
on.
A gathering of angels appeared above my head. They
tsang to me this song of hope and this is what they said. They said
Come sail away, come sail away, come sail away with me, lads.

Come sail away, come sail away, come sail away with me.

Come sail away, come sail away, come sail away with me.
thought that they were angels but much to my surprise, we
climbed aboard their ship and headed for the skies.

CODA

Come sail away, come sail away, come sail away with me.

Optional Ending

Repeat and Fade
COMPLICATED
Words and Music by AVRIL LAVIGNE, LAUREN CHIRSTY, SCOTT SPOCK and GRAHAM EDWARDS

Moderate Pop

Dm          Bb\textsuperscript{maj7}          F          C

\begin{align*}
\end{align*}

Uh huh,
life's like this.

Dm          Bb\textsuperscript{maj7}          F          C

\begin{align*}
\end{align*}

Uh huh,
uh huh,
that's the way it is.

Dm          Bb\textsuperscript{maj7}          F          C

\begin{align*}
\end{align*}

'Cause life's like this.
Uh huh, uh huh, that's the way it is.

Chill out, what you yelling for? Lay back, it's all been done before.

You came over unannounced, dressed up like you're something else.

And if you could only let it be, you will see.

Where you are ain't where it's at, you see. You're making me.

I like you the way you are when we're drivin' in your car

Laugh out when you strike your pose. Take off all your prep clothes.

Lay back, it's all been done before.
and you're talkin' to me
You know you're not foolin'
And if you could only
But you become
One on one
Any one
When you become

somebody else 'round everyone else.
You're watchin' your back like you can't relax.
You're tryin' to be cool.
You look like a fool to me.
Tell me,

why'd you have to go and make things so complicated?
See the way you're
acting like you're somebody else, gets me frustrated. Life's like this, you,
you fall and you crawl and you break and you take what you get and you turn it into
honesty. Promise me I'm never gonna find you fake it, no, no,

2
CRAZY LITTLE THING CALLED LOVE

Moderately fast Shuffle  \( \text{\( \frac{3}{4} \)} \)

Words and Music by
FREDDIE MERCURY

C

F

Bb

F

C

F

Oh, this thing called love, well I just can't handle it. This thing

love, it cries in a cradle all night. It swings,

called love, I must it shakes all over like a

- 193 -
round to it. I ain't ready.) Crazy little thing called

jellyfish. I kinda like it.)

love. Well, this thing. There goes my baby;

she knows. how to rock and roll. She drives me

crazy. She gives me hot and cold

fever.

- 194 -
leaves me in a cool, cool sweat.

I gotta be cool, relax, get hip, get on my tracks. Take a back seat, hitch-hike and take a long ride on a

- 195 -
motor bike until I'm ready.

Crazy little thing called love.
I gotta be cool, relax,

I gotta be cool, relax,

aget hip, aget on my tracks. Take a

back seat, hitch-hike to take a little long ride on my

back seat, hitch-hike to take a little long ride on my
motor bike until I'm ready.
Crazy little thing called love.

This thing called love, I just can't handle it.
This thing called love, I must get a...
round to it. I ain’t ready.
Crazy little thing called

love, crazy little thing called love, crazy little thing called

love, hey, crazy little thing called love.
CUTS LIKE A KNIFE

Words and Music by BRYAN ADAMS and JIM VALLANCE

Moderate Rock

D

G

C(add2)

G

C(add2)

Driv - in’ home - this eve - nin’ I

could - a sworn _ we had it all worked out.____
You had this boy believing
way beyond the shadow of a doubt.
Well, I heard it on the street,
I've been mistaken, there's been
heard you might have found some

times I thought I've been misunderstood.
G C(add2) D
Well, who is he, baby?
So wait a minute darlin'.

G C(add2) D
Who is he and tell me what he means to you?
can't you see we did the best we could?

A
I (D.S.) took it all for granted, but
This wouldn't be the first time that

Bm C(add2)
how was I to know that you'd be letting go?
Now you've thrown it all away.
G  

Now it cuts like a knife,

G  C(add2)  D

but it feels so right._

G  C(add2)

Oh, it cuts like a knife,

D  G  C(add2)

but it feels so right._

D  G  C(add2)

There’s right. 
(Na na na___ na na na na na na___ na na.)
knife._

And it feels so right, ba - by. (Na na na na na na

Oh, and it cuts like a knife._

Instrumental solo

1

G C(add 2)

2

D.S. al Coda

Solo ends

1

knife,
but it feels so right.

And it cuts like a knife,

but it feels so right.

Na na na na na na na na na na na na.

D G C(add2)

Optional Ending

D G C(add2) Repeat and Fade
DANCING QUEEN

Words and Music by BENNY ANDERSSON, BJORN ULVAEUS and STIG ANDERSON

Strong Rock

You can dance, You can jive,

having the time of your life, Oh, see that girl.

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Watch that scene, diggin' the dancing queen.

Friday night and the lights are low.

Looking out for a place to go, oh, where they play the right music.

Getting in the swing, you come to look for a king.
An-y-bod-y could be that guy.
You're a teaser. You turn 'em on,
Night is young and the music's
leave 'em burning and then you're

With a bit of rock music,
looking out for another.
Every thing is fine.
You're in the

mood for a dance,
and when you get the chance,

you are the dancing queen,
young and sweet, only seventeen.

Dancing queen, feel the beat from the tambourine.

You can dance. You can jive.

having the time of your life. Oh, see that girl.
Watch that scene, diggin' the dancing queen.

Diggin' the dancing queen.

Repeat and Fade
DANIEL

Moderately fast

Words and Music by ELTON JOHN and BERNIE TAUPIN

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I can see the red tail lights
Well, Daniel says it's the best place he's ever seen.

Oh, and I can see Daniel waving goodbye.
Oh, and he should know; he's been there enough.

God, it looks like Daniel.
Lord, I miss Daniel.

Must be the clouds in my eyes.
Oh, I miss him so much.
Daniel, my brother,
you are older than me.

Do you still feel the pain
of the scars.
that won’t heal? Your eyes have died, but

you see more than I. Daniel, you’re a

star in the face of the sky.

G7 (take 2nd ending)  D.S.  2 G7  D.S. al Coda (Lyric 1)  CODA  C
Oh God, it looks like Daniel.

Must be the clouds in my eyes.
side your eyes. How can I be real?

Moderate Reggae

Do you really want to hurt me?

Do you really want to make me cry?

Precious kisses, words that

burn me.

Lovers never ask you why.

- 217 -
Do you really want to hurt me?

Do you really want to make me cry?

Words are few, I have spoken.
You’ve been talkin’, but believe me.
I could waste a thousand years. If it's true you do not know. Wrapped in sorrow, words are

This boy loves with a token. Come inside and catch my tears. I'm prepared to let you go. If it's love that you want from me, then

take it away. Ev'rything's not a
what you see. It's over again.

Do you really want to hurt me?

Do you really want to make me cry?

Do you really want to
DON’T CHANGE

Words and Music by ANDREW FARRISS, JON FARRISS, TIM FARRISS, GARRY BEERS, MICHAEL HUTCHENCE and KIRK PENGILLY

Fast

\[ \text{N.C.} \]

\[ f \]

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- 223 -
I'm standing here on the ground.
I had a love I had lost.

The sky above won't fall too long.

See no evil
Hear no evil

(8th)

D.S. al Coda
(no repeat)

CODA

A

D

Bm

Don’t change for you.

Don’t change a thing

for me.

A6

Amaj7

Asus2

- 228 -
Db

EVA:

It won’t be eas - y, you’ll think it strange when I

Gb/Db

try to ex - plain how I feel, that I still need your love af - ter

Ab7/Db

all that I’ve done.

You won’t be - lieve me.

Db

Bbm/Db

All you will see is a girl you once knew, al - though she’s dressed up to the
nines, at six-es and sevens with you.

I had to let it happen, I had to change, could-n't spend all my life down at

heel, look-ing out of the win-dow, stay-ing out of the sun. So I chose

free-dom, run-ning a-round try-ing ev-ry-thing new, but noth-ing im-pressed me at all,
I never expected it to.

Don’t cry for me Argentina, the truth is I never left you. All through my wild days, my mad existence, I kept my promise, don’t keep your distance.
And as for fortune and as for fame,
never invited them in,
all I desired. They are illusions, they're not the solutions they promised to be, the answer was here all the
ti-na, the truth is I nev-er left you. All through my
wild days, my mad ex-is-tence, I kept my prom-is-e, don’t keep your
dis-tance. Have I said too much, there’s noth-ing more I can think of to
say to you. But all you have to do is

with pedal
look at me to know that every word is true.
DON'T KNOW MUCH

Words and Music by BARRY MANN, CYNTHIA WEIL and TOM SNOW

Tenderly

F F/A G/B C F F/G Csus C

Look at this face, I know the years are showing.

C/E F/A G/B

Look at this life, I still don’t know where it’s going.

C/E F G/B

I don’t know much, but I know I love you, and

Am Fmaj7 G Em7 F

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that may be all I need to know.

So many questions still left unanswered.

So much I've never broken through.

But when I feel you near me sometimes I see so clearly.
and that may be all I need to know.

I don’t know much,

but I know I love you, and
that may be all I need to know.

I don't know much, but I know I love you.

and that may be all there is to know.

Whoa.
DON’T KNOW WHY

Words and Music by JESSE HARRIS

Moderately slow

\[ \text{Bbmaj7} \quad \text{Bb7} \quad \text{Eb} \quad \text{D} \quad \text{Gm7} \quad \text{C7} \]

F7sus

\[ \text{Eb} \quad \text{D+} \quad \text{Gm7} \quad \text{C7} \quad \text{F7sus} \quad \text{Bb} \]

\[ \text{Bbmaj7} \quad \text{Bb7} \quad \text{Eb} \quad \text{D+} \]

\[ \text{I waited till I saw the sun.} \quad \text{I don’t know why I didn’t come.} \]

\[ \text{I left you by the house of fun.} \]

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I don’t know why I didn’t come, I don’t know why I didn’t come.

When I saw the break of day,

I wished that I could fly away, 'stead of kneeling in

the sand catching tear drops
F7sus  Bb  Bbmaj7  Bb7  Ebmaj7  D+

stary. _

But I’ll be _____ a bag _ of bones _

gm7  C7  F7sus  Bb  Gm7

driving down _ the road _ a lone._

My heart _ is drenched_

c7  F7

in_ wine, __

but

gm7  c7  F7

you’ll be_ on_ my __ mind __ for _ ev -
Something has to make you run.
DON’T SPEAK

Words and Music by ERIC STEFANI
and GWEN STEFANI

Moderately
Cm

You and me,
we used to be to-geth-er,
ev’ry day to-geth-er, al-
ways.
I rea-ly feel that I’m los-ing my best friend.
I
can’t be-lieve this could be the end.
It looks as though you’re both

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I don’t need your reasons. Don’t tell me ’cause it hurts.

Our memories, they can be inviting, but some are altogether mightily frightening.

It’s all ending, I gotta
stop pretending who we are.

Instrumental solo

Solo ends You and me,

I can see us dying... Are we?
Don’t speak, I know just what you’re saying, so please stop explaining.

Don’t tell me ‘cause it hurts. No, no, don’t speak, I know what you’re thinking, and I don’t need your reasons. Don’t tell me ‘cause it hurts.

Repeat and Fade
DON'T YOU
(Forget About Me)
from the Universal Picture THE BREAKFAST CLUB

Words and Music by KEITH FORSEY
and STEVE SCHIFF

Moderately

E♭ F

Won't you come see a-bout me?__ I'll be a-lone__
Don't you try and pretend.__ It's my feel-ing we'll
danc-ing.__

F

You know it, ba-by._

Tell me your trou-bles and doubts,_

E♭ B♭

win in the end. I won't harm you or touch your de-fens-es,

E♭ F

giv-in' ev-'ry-thing, in-side and out._

Love's strange, so real in the dark._

van-i-ty, in-se-cur-i-ty._

Don't you for-get a-bout me._
Think of the tender things that we were working on. Slow change may
I’ll be alone dancing. You know it, baby. Goin’ to

pull us apart when the light gets into your heart, baby!
take you apart. I’ll put us back together at heart, baby!

Don’t you forget about me. Don’t, don’t, don’t.

Don’t you forget about me.
Will you stand above me, look my way, never love me?

Would you recognize me, call my name or walk on by?

Rain keeps falling, rain keeps falling down, down, down, down, down.

But you walk on by, will you call my name when you walk away, or will you walk away?

D.C. al Coda (with repeat)
Will you walk on by?

Come on and call my name.

Will you call my name?

I say ooh
cresc.

Repeat and Fade

la, la, la, la,
la, la, la, la,
la, la, la, la,
la, la, la, la,
la, la, la, la.

mf
DREAM ON

Words and Music by STEVEN TYLER

Moderately slow

Fm   Cm/F   Fm6   Bb9/F   Fm   C7sus/F

Fm   Fm7    Fm6   Bb9/F

Ev’ry time that I look in the mirror,

all these lines on my face gettin’ clearer.

The past is gone;

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it went by like dusk to dawn.

Isn’t that the way ev’rybody’s got their dues in life to pay?

I know no body knows
cresc.

where it comes and where it goes. I know it’s ev’rybody’s sin;
you got to lose to know how to win.

Half my life's in books' written pages, lived and learned from fools and from sag - es. You know it's
true, all these things

come back to you. Sing with me, sing for the years,

sing for the laugh-ter 'n' sing for the tears. Sing with me if it's just for to-day,

may-be to-mor-row the good Lord will take you a-way.
Dream on, dream on,
dream yourself a dream come true,
Dream on, dream on,

Dream on, dream on,

Dream on, dream on,

Dream on, dream on,

Ah.

Ah.

Sing with me, sing for the years._
sing for the laugh-ter 'n' sing for the tears. Sing with me if it's just for to-day,

may-be to-mor-row the good Lord will take you a-way. may-be to-mor-row the good Lord will take you a-

way.
DREAM WEAVER

Words and Music by GARY WRIGHT

Moderately fast

I've just closed my
Fly me high through the
Though the dawn may be

eyes again, climbed aboard the dream or may be to
starry skies, or there still may
coming soon, weaver train, or an astral plane, or

weaver train, an astral plane, some time.

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- 266 -
er, take away my worries of today._
the high ways of fancy,._
me away to the bright side of the moon._

and leave tomorrow behind._
and meet me on the other side._

Ooh, dream weaver,_

I believe you can get me through the night._
DREAMER

Words and Music by RICK DAVIES and ROGER HODGSON

Moderately fast

D

A7sus

A7

Dream - er, you know you are a

dream - er. Well, can you put your hands in your head, oh

no! I said dream - er, you’re noth - ing but a

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Dreamer.

Well, can you put your hands in your head, oh no!

I said “Far out, what a day, a year, a laugh it is.”

You know, well you know you had it
I said

“Far _______ out, what a day, a year, a

laugh it is.” You _______ know, well you

know you had it com - in’ to you, now there’s not a
I could see something...  (You can see anything you want, boy.)

If I could be someone...  (You can be anyone.)

Celebrate, boy.)

Well, if I can do something...  (Well,
I'll take a life, take a holiday.

Take a lie, take a dreamer.

Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a-long...
Dream on, you dreamer, dream on.

D

Dreamer, you know you are a dreamer.

A7sus

Can you put your hands in your head, oh no! I said,

A7sus A7 C Fmaj7 G

D

Dreamer, you're nothing but a dreamer.
A7sus  A7  C  Fmaj7  G

Can you put your hands in your head, oh no!

Oh

Fmaj7  G

N.C.
	no!

(8va)

Fade out

(8va)

Optional Ending

rit.
Moderately, with a beat

Now, here you go again. You say you want your freedom. Well, who am I to keep you down?

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- 281 -
It’s only right that you should play the way you feel.
It’s only me who wants to wrap around your dreams.

And listen carefully you’d like to sell?

Dreams of loneliness, like a heartbeat, drives you mad,

in the stillness of remembering what you had,
in the stillness of remembering what you had,
Players only love you when they're playing.

Say, women, they will come and they will go.

When the rain washes you clean, you'll know.
DRIFT AWAY

Words and Music by
MENTOR WILLIAMS

Moderately fast

D     A      G/B     A      D     Asus     D

\( \text{\#5} \)

\( \text{G} \)

Day after day I'm more consumin'
Beginning to think that I'm wastin'
And thanks for the joy that you've given

D

[\[\text{\#5} \]]

fused; time; me;
I look for the
I want you to

G

light in the pouring rain.
stand the things that I do.
know I believe in your song.

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- 286 -
You know that’s a game that I hate to
'Cause the world outside looks so un-
and rhythm and rhyme and har - mo -
lose.
kind.
y.
Now I’m feel - in’ the
You help me a -
strain;
you long,
ain’t it a shame?
Oh,
give me the beat, boys, to soothe my soul;
I wan - na get lost in your
rock and roll and drift away.

Give me the beat, boys, to soothe my soul; I

wanna get lost in your rock and roll and drift away.

1

D A G/B A D
And when my mind is free
no melody can move me.

When I'm feelin' blue

guitars are comin' through to
swothe me.

Give me the beat, boys, to soothe my soul; I wanna get lost in your

rock and roll and drift away.

Optional Ending

Repeat and Fade
DRIVE

Words and Music by BRANDON BOYD, MICHAEL EINZIGER, ALEX KATUNICH, JOSE PASILLAS II and CHRIS KILMORE

Moderate Rock

Em | Em7 | Cmaj7 | A7

Sometimes, I feel the fear of the uncertainty, sting ing clear.

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And I can’t help but ask myself how much I’ll
let the fear take the wheel and steer.

It’s driven me before and it seems to have a vague
haunting mass appeal.
Em 7  E m

What - ev - er to - mor - row brings _ I’ll _ be _

Em 7  Cmaj7  A7

_ there, _ I’ll be_ _there._

Em 7  Cmaj7  A7

So if I _ de - cide to waiv - er my _ chance to

Em 7  Cmaj7  A7

be one of _ the hive._

Em 7  Cmaj7  A7
Will I choose water over wine and hold my own and drive, ah, ah, ah, oh?

It's driven me before and it seems to be the way that everyone else gets around.
Cmaj7

Cmaj7

A7

A7

Cmaj7

A7

D.S. al Coda

CODA

Em

Em7

Cmaj7

A7

Em

Em7

Cmaj7

A7

Em

Em7
- row brings _ I'll _ be _ there_ with o - pen arms _

- row brings _ I'll _ be _ there, _ I'll be _

- there. __

Do, do, do,
DROPS OF JUPITER
(Tell Me)
Words and Music by PAT MONAHAN,
JIMMY STAFFORD, ROB HOTCHKISS,
CHARLIE COLIN and SCOTT UNDERWOOD

Moderately

C

G

F(add2)

F

C

Now that_____ she’s back in the at-
mosphere with drops of Jupiter in her hair they

G

vacation, tracing her way through the con-
stellation,
F
hey, hey, hey.

C
she acts like summer and walks like rain, reminds
She checks out Mozart while she does Tae Bo, reminds

G
me that there’s a time to change, hey hey.
me that there’s a room to grow, hey hey.

F
Since that
the return from her stay on the moon, she listens like spring and she talks like June. Hey hey of me as plain old Jane, told a story 'bout a man who was too afraid to fly so he never did land. (1., D.S.) But tell me, did you sail across the sun? Did you make it to the Milky Way? Did you finally get the chance to dance?
to see that lights all faded and that heaven is open?
Milky Way? And tell me, did you fall for a shooting star?
Was it every thing you wanted to find and did you miss me while you were looking for your self out there?

Tell me, did Venus blow your mind?
Can you imagine no love, pride, deep-fried chicken? Your
best friend always sticking up for you, even when I know you’re wrong?
Can you imagine no first dance? Freeze-dried? Romance? Five-hour phone
conversation? The best soy latte that you ever had and me?

But tell me, did the wind sweep you off your feet? Did you finally get the chance to dance along the light of day and head back toward the...
**MILKY WAY?**

_And did you fin'-ly get the chance to dance along the light of day?

**C**

**CODA**

_Na na na na___

-Na na na na___

_and did you fin'-ly get the chance to dance along the light of day?

**C**

**CODA**

_Na na na na___

-Na na na na___

_and did you fin'-ly get the chance to dance along the light of day?
DUST IN THE WIND

Moderate Folk style

C

Am

C

Am

G/B

Words and Music by KERRY LIVGREN

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C  G/B  Am

close  Same  my  eyes
 don’t  don’t  old  song.

G  Dm7  Am  G/B

only  for  a  mo  ment,  and  the  mo  ment’s  gone.
Just  a  drop  of  wa  ter  in  an  end  less  sea.

C  G/B  Am

All  All  my  dreams
All  we  a  do
slips  slips  way.

G  Dm7  Am

pass  be  fore  my  eyes,  a  cu  ri  os  i  ty.
crum  bles  to  the  ground,  though  we  re  fuse  to  see.
All  your  mon  ey  won’t  an  oth  er  min  ute  buy.
D/F♯  G  Am  Am/G
Dust in the wind.
Dust in the wind.

1
D/F♯  G  Am  G/B
All they are ___ is dust in ___ the wind.

2
D/F♯  G  Am
All we are ___ is dust in ___ the wind.

G/A  F/A
Oh._
Now, Dust in the wind.

All we are is dust in the wind. (All we are is dust in the wind.)

Dust in the wind. (Ev'rything is dust in the wind.)

D.S. al Coda

CODA

D/F# G Am Am/G

D/F# G Am Am/G

D/F# G Am Am/G

D/F# G Am Am/G

D/F# G Am Am/G
EASY

Words and Music by LIONEL RICHIE

Slowly

\[ \text{Ab} \quad \text{Cm7} \quad \text{Bbm7} \quad \text{Db/ Eb} \quad \text{Ab} \quad \text{Cm7} \quad \text{Bbm7} \]

\[ \text{Ab} \quad \text{Cm} \quad \text{Bbm7} \quad \text{Db/ Eb} \]

Know it sounds funny, but I just can’t stand the pain.

\[ \text{Ab} \quad \text{Cm} \quad \text{Bbm7} \quad \text{Bbm7/ Eb} \quad \text{Ab} \]

Girl, I’m leaving you tomorrow.

\[ \text{Cm} \quad \text{Bbm7} \quad \text{Db/ Eb} \]

Seems to me, girl, you know I’ve done all I can.

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Ab
Cm
Bbm7

You see, I begged, stole and I borrowed. Yeah,

Db/Eb

Ab
Cm7

Ooh. That's why I'm easy.

(Ab)

Bbm7
Bbm7/Eb

Ab
Cm7

I'm easy like Sunday morning.

(Ab)

Bbm7
Bbm7/Eb

Ab
Cm7

That's why I'm easy.
me to be. I’m not happy when I try to fake it. no.

Ooh, that’s why I’m easing. I wanna be high, so high. I wanna be free to know the things I do are right.
I’m easy like Sunday morning

That’s why I’m easy

I’m easy like Sunday morning

'Cause I’m easy

Repeat and Fade
ENDLESS LOVE
from ENDLESS LOVE
Words and Music by LIONEL RICHIE

My love,

Two hearts,

there’s only you in my life,

two hearts that beat as one;

the only thing that’s right,

our lives have just begun.

My

For

first love,

ever,

you’re every breath that I take,

I’ll hold you close in my arms,

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- 321 -
you’re every step I make.
I can’t resist your charms.

And
And

I, love,
I’ll be a fool all my love.
I’m sure; you no one else I don’t will do.

And your eyes, __________

And

Eb/F  Fsus  F  Bb  F/A

Eb/F  F  Bb  F/A

Gm  Dm/F  Eb

Eb/F  F

Bb  Bb9  Ebmaj7

- 322 -
they tell me how much you mean to me.

Oh, I know you will always be in you

my endless love.

1

2
I'll be that fool
for you, I'm sure;
you know I don't mind.

And yes, you'll be the
only one.
No one can deny...
G/C

F/C

Eb Dm Gm C

— had gone — and left me lone - ly. And I, you did

— me how — to ease the pain. I was so con - fused, feelin’ like I just been used,

more than end a bro - ken heart, more than end a bro - ken heart, — I was so con - fused, feelin’ like I just been used,

‘cause now you’ve made a fire__ start, ‘cause now you’ve made a fire__ start,

C

G/C

F/C

Eb Dm Bb

— then you came — to me__ and I, __ I can see — and my lone - li - ness left__ me.

— and I, __ I can see — and my lone - li - ness left__ me. — then you came — to me__ and I, __ I can see — and my lone - li - ness left__ me.

Eb

Abmaj7

Eb/G

I used to think I was tied to a heart - ache, that was the heart - break, but

I nev - er dreamed there’d be some - one to hold me, un - til you told me, and

- 328 -
now that I found you:
Even the nights are better,

now that we’re here together;
even the nights are better since I found you.
Oh,

even the days are brighter when someone you love’s beside

\( \text{C7} \) \( \text{Bb/D} \) \( \text{C/E} \) \( \text{Fm7} \) \( \text{Bb7} \)

\( \text{Eb\text{maj}7} \) \( \text{Cm7} \) \( \text{Fm7} \)

\( \text{Bb7} \) \( \text{C} \)

\( \text{Fm7} \) \( \text{Bb7} \) \( \text{Eb\text{maj}7} \)
I never dreamed there’d be someone to hold me until you told me, and
now that I found you: Even the nights are better, even the days are brighter, when
now that we’re here together; even the nights are better since I found you.
Oh,
ev'ry bond you break, ev'ry step you take, I'll be watching you.

Ev'ry single day,
ev'ry word you say, ev'ry game you play,

ev'ry night you stay, I'll be watching you.
ev'ry smile you fake, ev'ry claim you stake, I'll be watching you.

Since you've gone, I been lost without a trace, I dream at night I can only see your face.

I look around, but it's you I can't replace. I feel so cold and I
<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>Em</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ev'ry breath you take,</td>
<td>ev'ry move you make,</td>
<td>ev'ry bond you break,</td>
</tr>
<tr>
<td>Ev'ry step you take, I'll be watching you.</td>
<td>ev'ry claim you stake,</td>
<td>ev'ry sin - gle day,</td>
</tr>
<tr>
<td>Ev'ry word you say, ev'ry game you play,</td>
<td>ev'ry night you stay.</td>
<td>I'll be watching you.</td>
</tr>
</tbody>
</table>

*Repeat and Fade*

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>Em</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ev'ry night you stay.</td>
<td>Ev'ry game you play,</td>
<td>Ev'ry sin - gle day,</td>
</tr>
<tr>
<td>I'll be watching you.</td>
<td>I'll be watch - ing you.</td>
<td>I'll be watch - ing you.</td>
</tr>
</tbody>
</table>

*Optional Ending*
EVIL WAYS

Words and Music by
SONNY HENRY

Moderately

Gm7    C    Gm7    C    Gm7    C

You've got to change your evil ways, baby,

Gm7    C    Gm7    C    Gm7    C

before I stop lovin' you. You've got to change, baby,

Gm7    C    Gm7    C    Gm7    C

and every word that I say is true. You've got me
Gm7     C
run-nin' and hid-in' all over town. You've got me sneak-in' and a-peep-in' and

Gm7     C
run-nin' you down. This can't go on. Lord, knows you've got to

Gm7     C
change, baby,

Gm7     C
baby. When I come home, baby,
FALLIN’

Words and Music by
ALICIA KEYS

Freely N.C.

Moderate Blues tempo

Em Bm7 Em Bm7

out of love with a you.

Em Bm7 Em Bm7

love you some-times you make me blue.

Em Bm7 Em Bm7

Some-times I feel...
Em           Bm7           Em           Bm7

good.  At times I feel used.  Loving you

Em           Bm7           Em           Bm7

darling_ makes me so confused. I keep_on

Em           Bm7           Em           Bm7

fall_in’ in and out_ of love with_a you. I

Em           Bm7           Em           Bm7

never loved some_one_ the way that I love a_you. Oh, oh,
I've never felt this way.

How do you give me so much pleasure and cause me so much pain?

Yeah, yeah. Just when I think I'm taking more than would a fool,

I start
Em

fall - in' back in love with you I keep on

Bm7

fall - in' in and out of love with a you. I

Em

never loved some - one the way that I love a - you. Oh ba - by.

Bm7

I, I, I, I, I, I, I'm fall - in':

Em

Bm7
I, I, I, I'm falling in.

Fall

I keep on falling in and out of
love with a - you. I nev - er loved some - one the way that

I love a - you. What?
FAST CAR

Words and Music by TRACY CHAPMAN

Moderately
Dmaj7  A5  F#m  E(add4)  Play 4 times

You got a fast ___ car.
You got a fast ___ car.

Dmaj7  A5  F#m  E(add4)

May-be we make a deal, ___
work-ing at the con-ven-i-ence store.

Dmaj7  A5  F#m  E(add4)

An-y place is bet-ter, ___
Won’t have to drive too far,

Dmaj7  A5  F#m  E(add4)

Start-ing from just cross the ze-ro, got noth-ing to lose.

Dmaj7  A5  F#m  E(add4)

Man-aged to save just a lit-tle bit of mon-ey.

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Maybe we’ll make something. But me myself I’ve got nothing to prove.
You and I can both get jobs and finally see what it means to be living.

See my old man’s got a problem. He lives with the bottle, that’s the way it is. He says his body’s too old for working. I say his...
F#m  E(add4)  
Dmaj7  A5

bod-y’s too young to look like his. My ma-ma went off__ and left him. She

F#m  E(add4)  
Dmaj7  A5

want-ed more from life than he could give__ I said some-bod-y’s got__ to take care of him. So

F#m  E(add4)  
Dmaj7  A5

I quit school and that’s what I did.

Dmaj7  A5
F#m  E(add4)  
Dmaj7  A5__

You got a fast__ car. Is it
fast e-nough so we could fly a-way?_

We got-ta make a de-ci-sion, we

leave to-night or live and die this way.

I re-mem-ber when we were

driv-ing, driv-ing in your car, speed so fast I felt like I was drunk,
cit-y lights lay out be-fore us and your arm felt nice wrapped 'round my shoul-der. And

I had a feel-ing that I be-longed.

I had a feel-ing I could be some-one,

be some-one, be some-one.
Dmaj7  A5  F#m  E(add4)  To Coda  Dmaj7  A5
You got a fast car.
You got a fast car.

F#m  E(add4)  Dmaj7  A5
We go cruising to entertain ourselves._ You still ain’t got a job and I
I got a job that pays all our bills._ You stay out drinking late at the bar, see

F#m  E(add4)  Dmaj7  A5
work in the market as a check-out girl._ I know things will get better._
more of your friends than you do of your kids._ I’d always hoped for better, thought

F#m  E(add4)  Dmaj7  A5
You’ll find work and I’ll get promoted._ We’ll move out of the shelter,
may be together you and me’d find it._ I got no plans, I ain’t going nowhere, so
buy a big house and live in the suburbs.
take your fast car and keep on driving.

CODA

You got a fast car. Is it fast enough so you can fly away?

You gotta make a decision, you leave tonight or live and die this way.

Play 3 times
FEELIN’ ALRIGHT

Words and Music by DAVE MASON

Moderately

It seems I’ve got to have a change of scene,
Well, boy, you sure took me for one big ride,
Don’t get too lost in all I say.

’cause every night I have the strangest dream,
and even now I sit and wonder why,
At the time I really felt that way.

Prisoned by the way it could have been.
Left here on my own or so it seems.
Start to cry.

Can’t get off yet and so I’m here to stay.

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I've got to leave here 'fore I start to scream, 'cause someone's locked the door and
got to believe in all your lies, 'cause there's too much to do be-
till someone comes a long and takes my place, with a dif'trent name and,
took the key. fore I die.}
yes, a dif'trent face.) You feelin' alright?
I'm not feelin' too good myself.

Well, you feelin' alright?
I'm not feelin' too good myself.

You feelin' alright?

I'm not feelin' too good myself.

Well, you feelin'
You'll find it in the strangest places.

Places you never knew it could be.

Some find it in the faces of their children.
Some find it in their lover’s eyes.

Who can deny the joy it brings?

When you find that special thing you’re flying without wings.

Some find it sharing every morning.
Ab

Some in their sol - i - tar - y lives.

Ebm6

You’ll find it in the words of oth - ers.

Cm7

A sim - ple line can make you laugh or cry.

Eb7sus

You’ll find it in the deep - est friend - ships.
Ab  Gm7b5  C7  Fm7  Ab sus/F

The kind you cherish all your life.

Fm7  Eb  Db

And when you know how much that means you've found that special thing.

Eb7sus  Eb7  Ab  Ab sus

You're flying without wings.

Ab  Bbm7  Ab/C  Db  Db+  Db6  Bb/D

So impossible as they may
Eb C/E Fm7 Eb/G
seem, you’ve got to fight for ev’ry dream. ’Cause who’s to know which one you let go would have made you com -

Dbm Dm7b5 Eb7sus

Ebm Db/Eb Ab Ab sus

plete? But for me it’s waking up be - side you, yeah,
to watch the sunrise on your face.

To know that I can say I love you

at any given time or place, oh.
Ab

You're the place my life begins and you'll be where it ends. I'm flying without wings and that's the joy it brings. I'm flying without wings.

Ab

a tempo
FOR HE’S A JOLLY GOOD FELLOW

Traditional

Brightly

F F7 Bb/D Bb F/C F#dim

C/G C F Bb F

For he's a jolly good fellow, for he's a jolly good fellow, which nobody can deny.

F7

C7 F F

We won't go home until morning, till daylight does appear.

Bb

C7 F

Which

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FREE BIRD

Words and Music by ALLEN COLLINS and RONNIE VAN ZANT

If I leave here tomorrow,
Bye, bye baby, it's been a sweet love
Though this feeling I can't change.

For I must be trav'ling on now
But please don't take it so badly

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'cause there's too many places I've got to see,
'cause the Lord knows I'm to blame.

But if I stayed here with you, girl,
things just couldn't be the same.

'Cause I'm as free as a bird now.

And this bird you'll never change.

And this bird you cannot
D          F          C          D
change    And this bird you can not change.

F          C          D
Lord knows I can’t change.

Em          F          C          D

2
D          D.S. al Coda

CODA

Lord, help me, I can’t change.
GARDEN PARTY

Words and Music by
RICK NELSON

Moderate Rock

I went to a garden party to reminisce with my old friends, everyone was there, everyone was there.

I opened up a closet door, and thought that's why they came;

People came for miles around, played them all the old songs,

Yo - ko brought her out stepped John - ny B. Good, Good, Good, Good, Good, Good, Good, Good, Good.

Yo - ko brought her out stepped John - ny B. Good, Good, Good, Good, Good, Good, Good, Good, Good.

Yo - ko brought her out stepped John - ny B. Good, Good, Good, Good, Good, Good, Good, Good, Good.

I went to a garden party to reminisce with my old friends, everyone was there, everyone was there.
memories and play our songs again.
when I

waltz, there was magic in the air.
and

music, we didn’t look the same.
I

ring a bell, and look in’ like he should.
If you

got to the garden party, they all knew my name,

over in the corner, much to my surprise,

said hello to “Mary Lou,” she belongs to me.

got a play at garden parties, I wish you a lot of luck,

but no one recognized me,

Mr. Hughes hid in Dylan’s shoes,

When I sang a song ‘bout a honky tonk,

but if memories were all I sang.
I didn’t look the same, but it’s all right now, I learned my lesson well.

I didn’t look the same, but it’s all right
I didn’t look the same, but it’s all right now, I learned my lesson well.

You see, you can’t please everybody, so you got to please yourself.

D

Em7

Em7/A

D

G

A

D

G

D

Em7

Em7/A

D.S. and Fade

But it’s
GET DOWN TONIGHT

Words and Music by HARRY WAYNE CASEY
and RICHARD FINCH

Moderate Funk

F7sus    F7        F7sus    F7

<table>
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Ba - by, babe,
let’s get to-geth - er
Hon - ey, hon - ey,
me and

Ba - by, babe,
I’ll meet you;

And
Where

you.

do the things,
oh,

get to-geth - er

and

ease up

that

like to do

Oh,
Cm

\begin{align*}
\text{do a little dance,} & \quad \text{make a little love,} \quad \text{get} \\
\text{down tonight,} & \quad \text{get down tonight.}
\end{align*}
F7sus  F7

Guitar solo - ad lib.

Play 4 times

Cm

Do a lit-tle dance,

Bb  F7sus

make a lit-tle love,

get down to-night,

get

down to-night.

down to-night, ba-by.

F  F7sus  F

- 379 -
Get down, get down, get down, get down to-night, baby.

Woo, baby.

Get down, get down, get down, get down to-night, baby.

Na na na na na na na na na na, baby.
GET UP
(I Feel Like Being)
A SEX MACHINE

Words and Music by JAMES BROWN,
BOBBY BYRD and RONALD LENHOFF

Shout: Fellas, I’m ready to get up and do my thing.
I wanna get into it, man, you know...
Like a, like a sex machine, man,
Movin’... doin’ it, you know
Can I count it off? (Go ahead)

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- 381 -
scene, get on up, like a sex machine. Get on up.

Wait a minute! | 1. Shake your arm
2. (See additional lyrics) then

use your form.

Stay on the scene

like a sex machine._

You
got to have the feeling

sure as you're born,

Get it together

right on,

right on

Get up,

get on up.

Get up,

get on up.

Get up.
Additional Lyrics

2. I said the feeling you got to get,
   Give me the fever in a cold sweat.
   The way I like it is the way it is;
   I got mine and don’t worry 'bout his.

   Get on up and then shake your money maker,
   Shake your money maker, etc.
GIRLS JUST WANT TO HAVE FUN

Words and Music by ROBERT HAZARD

Bright Rock

G

Em7

C D G

I come home in the morn-ing light. My moth-

er says, “When you gon-na live your life right?”

She says, “What you gon-na do with your life?”

Some boys take a beau-ti-ful girl and hide_

The phone rings in the mid-dle of the night. My fa-

ther yells, “Her a-way from the rest of the world.”
Oh, Mother dear, we're not the fortunate ones. And
Oh, Daddy dear, you know you're still number one. But
I want to be the one to walk in the sun. Oh,
girls, girls, they want to have fun. Oh, girls just want to have

fun.

girls just want to have... That's all they really want:
When the working day is done, oh, girls,
they want to have fun. Oh,
girls just want to have fun.
They just wanna, they just wanna. Girls,
girls just want to have fun.
GIVE ME JUST ONE NIGHT
(Una Noche)

Words and Music by DEETAH,
ANDERS BAGGE and ARNTHOR BIRGISSON

Moderate Groove

Dm

A

C/D

G

Lips keep telling me you want me

and hold me close all through the night. And I know

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- 390 -
You said the words without speaking.

Now I'm gonna make you mine. Give me just one night.

Un-a noche. A moment to be by your side.

Give me just one night, un-a noche. I'll
C       G       Bb       A       Dm
\( \text{C} \quad \text{G} \quad \text{Bb} \quad \text{A} \quad \text{Dm} \)

\text{C} \quad \text{G} \quad \text{Bb} \quad \text{A} \quad \text{Dm}

give you the time of your life, the time of your life.

A       C       Gsus       G
\( \text{A} \quad \text{C} \quad \text{Gsus} \quad \text{G} \)

I’ll give you the time of your life.

Dm       A       C
\( \text{Dm} \quad \text{A} \quad \text{C} \)

To Coda

G/B     Gm/Bb      Dm      A
\( \text{G/B} \quad \text{Gm/Bb} \quad \text{Dm} \quad \text{A} \)

Your lust for passion makes me crazy.
Your existence makes me wild.

I wanna loosen up your feelings,

see what's hiding inside.

Give me just one

CODA

Ave que rico
me po-ne lo-ca,  
como te mueves,  
como me to-ca,

tu mov-i-mien-to,  
tu sen-ti-mien-to,  
si yo te quier-

-o, te do la no-che,  
to-da la no-che,  
aye! Give me just one

night. Give me one night baby.  

A  

G  
A  
N.C.  

C  
G  
C  
N.C.  

G  
A  

Dm  
A  
Dm  
N.C.  

A  
G  
A  
N.C.  

C  
G  
C  
N.C.  

G  
N.C.  

Dm  
A  
Dm  
N.C.  

A  
G  
A  
N.C.  

C  
G  
C  
N.C.  

G  
N.C.  

moment to be by your side. Give me just one night. Oh, just for one night,

oh baby. I'll give you the time of your life. Give me just one

night. Give me just one night, un a noche.

moment to be by your side. Give me just one night, un a

---
GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN and BERNIE TAUPIN

Moderately slow  \( \frac{3}{4} \)

\[ \text{\textbf{F}} \quad \text{\textbf{C/E}} \quad \text{\textbf{Dm}} \quad \text{\textbf{Dm7/C}} \quad \text{\textbf{Bb}} \quad \text{\textbf{F/C}} \quad \text{\textbf{C}} \quad \text{\textbf{F}} \]

\[ \text{\textbf{Gm}} \quad \text{\textbf{Bb}} \quad \text{\textbf{C}} \quad \text{\textbf{F}} \]

When are you gonna come down?

What do you think you'll do then?

I bet they'd shoot down the plane.

When are you going to land?

I should have stayed on the farm.

It'll take you a couple of vodka and tonics to

listen to my old man.

You know you can't hold me for ever

May be you'll get a replacement

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er. I didn’t sign up with you. I’m not a present for your friends to open. This boy’s too young to be mongrels who ain’t got a penny sniffing for tidbits like singing you on the ground

Ah.

Ah.
Db

Eb F C/E

toad.

Oh, I've fin - ly de - cid - ed my

dm

Bb Bb/C C Bbm7

fu - ture lies be - yond the yel - low brick road

Eb Ab Db Bbm7

Ah Ah

C 1

F 2

- 401 -
Tenderly

**GROW OLD WITH ME**

Words and Music by JOHN LENNON

---

Grow old along with me.
The two best is yet to be.

---

When our time has come,
Face the setting sun

---

We will be as one.
When the day is done.

---

God bless our
love.            God  bless  our   love.        Grow  old _

love.  

Spending our lives  to-gether,

man  and  wife  to-gether.  World  without end,

world  without end.
HARD HABIT TO BREAK

Words and Music by STEPHEN KIPNER and JOHN LEWIS PARKER

I guess I thought you'd be here forever;
found someone else; you had every reason.

You know I can't blame you for runnin' to him.
Two
B

A#m7

D#m7

don’t know what you got until it’s gone, and I
people together but livin’ alone; I was

A#m7/G#

F#maj7

E

F#m7

E/G#

found out a little too late. I was
spread ing my love too thin. After

A

acting as if you were lucky
to have me,
all of these years I’m still try’n’ to shake it.

F#m7

F#m7/E

do’in’ you a favor. (I hardly knew you were there.) But
Do’in’ much better. (They say that it just takes time.) But
then you were gone, and it all was wrong. Had
deep in the night, it’s an endless fight. I

no idea how much I cared. Now
can’t get you out of my mind.

being without you takes a lot of getting used to; should learn to live with it,

but I don’t want to. Being without you is all a big mistake.
stead of getting easier, it’s the hardest thing to take. I’m ad-

dicted to you, babe; you’re a hard habit to break. You

Can’t go on, just can’t go on, on. Can’t go on, just can’t
D.S. al Coda

Ab  G7sus  G7  Am9  Fm/Ab  Eb/G  Ebm/Gb  F/Bb  Ebm/Gb  F7sus  C/E  B/D♯

go on, on.

CODA

Ab  Bb/Ab  Ab  Bb/Ab

hard habit to break. Such a

Ab  Bb/Ab  Ab  Bb/Ab

Repeat and Fade

hard habit to break. I’m ad

G9sus  G7

dict ed to you. You’re a

Optional Ending

Ab  Bb  C
HAVE I TOLD YOU LATELY

Words and Music by
VAN MORRISON

Slowly, with expression

Bb  Dm7  Ebmaj7  Eb/F  Bb  Dm7

Have I told you lately that I love you?

Bb  Dm7  Ebmaj7  Eb/F

told you there's no one else above you?

Fill my heart with gladness,
take away all my sadness,

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Ease my troubles, that's what you do.

Morning sun in all its glory greets the day

With hope and comfort, too.

You fill my life with laughter and somehow you make it better,
Ease my troubles, that's what you do.

There's a love that's divine

And it's yours and it's mine

Like the sun.

And at the end of the day

We should give thanks and pray to the one,

Have 1
to the one. And have I told you lately that I love you?

Have I told you there's no one else above you?

You fill my heart with gladness,
take away my sadness, ease my troubles that's what you
Take away all my sadness,
fill my life with gladness,
ease my troubles that's what you do.

Take away all my sadness,
fill my life with gladness,
ease my troubles that's what you do.
me from this prison. Lord, help me get away."

'Cause only you can save me now from this misery.

I've been lost in my own place and I'm gettin' weary.
I’ve been locked up too long.
I know there’s a better place.

in this crazy world.

than this place I’m livin’.

How far is heaven?

And I just keep on prayin’, Lord,
and just keep on livin’.

just got to have some faith
and just keep on givin’.

How far is heaven?

Yeah, Lord, can you tell me?
How far is heaven? Cause I just gotta know how far, Yeah, Lord, can you tell me?

Guitar solo

Am G Am G
Am

G

heaven?

'Cause I just gotta know how far.

I just wanna know how far.

Repeat and Fade

Optional Ending

Guitar solo
HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by
KRIS KRISTOFFERSON

Moderately

A7

D

G

Take the ribbon from your
Come and lay down by my
Yes - ter - day is dead and

hair, side
gone

Shake it
Till the
And to -
loose and let it fall,
early mornin’ light.
morrow’s out of sight,

Layin’ soft upon my skin,
All I’m takin’ is your time.
And it’s sad to be alone.

Like the shadows on the wall.
Help me
D  
make it through the night.

D  
I don’t care who’s right or wrong,

G  
I don’t try to understand.

D  
stand.

Let the
dev - il take to - mor - row.

Lord, to - night I need a friend.

Help me make it through the night.

D.S. al Coda

CODA
HERE WITHOUT YOU

Words and Music by MATT ROBERTS, BRAD ARNOLD, CHRISTOPHER HENDERSON and ROBERT HARRELL

Moderately slow

Bm

G

A

A hun-dred

days have made me older since the last time that I saw your pretty face.

Bm

A

miles just keep roll-in' as the people leave their way to say hello.

Bm

G

A

A thou-sand

I've heard this

* Recorded a half step lower.

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- 426 -
Bm

lies have made me colder, and I don’t think I can look at this the same.
life is overrated, but I hope that it gets better as we go.

Bm

But all the miles that separate,

Bm

they disappear now when I’m dreamin’ of your face.

Play 1st time only

Bm

G

A

- 427 -
I'm here without you, baby, but you're still on my lonely mind.

I think about you, baby, and I dream about you all the time.

I'm here without you, baby, but you're still with me in my dreams.

And tonight, there's only you and me.
Coda

G
A
D

__ girl, there's only you and me, __ yeah, __

A
Bm

__ oh, yeah. __ Oh. __

G
A
Bm

__ oh, __ oh. __

- 431 -
HEY YA!

Words and Music by
ANDRE BENJAMIN

Moderately

N.C.

C

G5

One, two, three, uhh. My baby don't mess around, because she

loves me so and this I know for shure,

_uhh. But does she really want to but can't_

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stand to see me walk out the door,

_uhh?_ Don’t try to fight the feel in’ ’cause the

thought a lone is killing me right now,

_uhh. Thank God for mom and dad for stick ing
two to-gether ’cause we don’t know how.

_ _ _ _ uhh. Hey ya!_ _ _ _ _

_ _ _ _ Hey ya!_ _ _ _ _

You think you’ve got it. Oh, you think you’ve got it. But
got it just don’t get it till there’s nothing at all.

We get together. Oh, we get together. But

separate’s always better when there’s feelings involved.

If what they say is, “Nothing is forever,” then
what makes, then what makes, then what makes, then what makes, huh,


we so in denial when we know we’re not happy here?

Spoken: Y’all don’t wanna hear me, you just wanna dance.
Hey ya!

Don't want to meet your daddy,
oh, oh.

Just want you in my Daddy,
oh, oh.

Oh, oh,

Don't want to meet your mama,
oh, oh.

Just want to make you

G5

C
Play 4 times N.C.

Shake it. Shake, shake it. Shake it. Shake, shake it.

Shake it. Shake, shake it. Shake it. Shake, shake it.

Shake it like a Polaroid picture. Shake it. Shake it. Shake, shake it.
Shake it. Shake, shake it. Shake it. Shake it. Shake, it sug-ar.

Shake it like a Pol-a-roid pic-ture. Shake it. Shake it. Shake, shake it.

Rap 2: (See additional lyrics)

Shake it. Shake, shake it. Shake it. Shake it. Shake, shake it.

Shake it like a Pol-a-roid

Hey ya!
**Additional Lyrics**

**Rap 1:**
(3000):  Hey, alright now. Alright now fellas!
(Fellas):  Y eah!
(3000):  Now, what’s cooler than being cool?
(Fellas):  Ice Cold!!!!
(3000):  I can’t hear y a. I say what’s, what’s cooler than being cool?
(Fellas):  Ice Cold!!!!
(3000):  Alright, alright, alright, alright, alright, alright.
          Ok, now ladie s.
(Ladies):  Y eah!!!!
(3000):  Now, we gon’ break this thing down in just a few seconds.
          Now, don’t have me break this thing down for nothin’.
          Now, I wanna see y’all on y’all baddest behavior.
          Lend me some sugar, I am your neighbor, ahh. Here we go, uhh.

**Rap 2:**
Now, all Beyonces and Lucy Lius and Baby Dolls get on the floor.
You know what to do. You know what to do. You know what to do.
HOLLYWOOD NIGHTS

Words and Music by
BOB SEGER

Moderately bright Rock beat

She stood there, bright as the sun, on that California coast.

He’d headed west ’cause he felt that a change would do him good.

He was a mid-western boy on his good for the
own. soul.

She looked at

him with those soft eyes, so in - no - cent and blue.
born with a face that would let her get her way.

He knew right then he was too far from home.
He saw that face and he lost all con - trol.

- 443 -
A/E

E

E5

She took his hand and she led him along that golden beach.
Night after night and day after day it went on and on.

A/E

D/E

E

They watched the waves tumble over the sand.
Then came that morning he woke up alone.

- 444 -
They drove for miles and miles up those twisting, turning roads.

He spent all night staring down at the lights of L.A., higher and wonder-ing

Higher and higher they climbed. And those Hol-

If he could ever go home. And those Hol-

Ly-wood nights in those Hol-ly-wood hills:

Ly-wood nights in those Hol-ly-wood hills:
she was looking so right
it was looking so right.
in her days
It was given

-monds and frills.
-ing him chills.
Oh, those big city nights
Oh, those big city nights

in those high rolling hills
in those high rolling hills
a-

bove all the lights,
bove all the lights
she had all of her skills.
with a passion that kills.

To Coda
HOT HOT HOT

Moderate Latin Dance

N.C.

O - lé, o - lé, o - lé. O - lé, o - lé, o - lé.

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- 448 -
hot, hot, hot!
hot, hot, hot!

A - what to do on a night like
It's in the air, celebration

this?
Is it sweet?
I can't resist!
We

need a party sound,
need this party sound,
a fun - da - men - tal

charm.
charm.
So we can rum - bum - bum - bum.
Yeah,
HOT LEGS

Moderate Rock

Who’s that knock-in’ on my door?
It’s got a most persuasive tongue.

You gotta be a quarter to four.
Promise all kinds of fun.

But what you don’t understand,
I’m a working man.

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- 453 -
You got legs right up to your neck. You're making me a physical wreck. I'm talking to you. Hot legs, in your hot legs, you're still in school?

You're making me out. Hot legs, keep my pencil sharp. Hot legs, you can scream and shout.

Hot legs, you're making me a fool. Hot legs, keep your hands to yourself. Hot legs, you're still in school.
I love you, honey.
I love you, honey.

Hot legs.

Hot legs.

I love you, honey.
HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by MICHAEL BOLTON and DOUG JAMES

I could hardly believe it when I
I'm too proud for crying,

I heard the news today,
I had to come and get it straight from you.

They said you are leaving;
And how can I blame you when I

Slowly

Ebmaj7 F/Eb Bb/D F/G Gm7 Ebmaj7 F/Eb

Bb(add9)/D D7b9 Bb

F/A Eb/G Ebm/Gb

Bb/F F7/Eb Bb/D F/C Bb

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swept your heart away, From the look up on your face, I see it's true.

built my world around, the hope that one day we'd be so much more than

friends? So tell me all about it, tell me 'bout the plans you're mak-

in', oh, tell me one thing more before I go.

in', oh, even now it's more than I can take.

Tell me how am I supposed to live without_
you, now that I’ve been lovin’ you so
long? How am I supposed to live
without you? And how am I supposed to carry on
when all that I’ve been living for
Now I don’t wanna know the price I’m gonna pay for dreamin’, oh, now that your dream has come true.

Tell me: How am I supposed to live without you, now that I’ve been lovin’ you so
D#m7       A/B         B       Emaj7   F#/E

long?______ How am I sup-posed____to live______

D#m7       G#m7      C#m7      B/D#    Emaj7

__ with-out____you.__ How am I sup-posed____to car-ry on____

E/F#       F#/G#     G#m7      C#m7   B/D#    Emaj7   E/F#

_______when all that I’ve____been liv-in’ for is

Emaj7      F#/E      B/D#      C#m7    B(add9)

gone?____

---
I BELIEVE

Words and Music by SAMUEL WATTERS, LOUIS BIANCAVELLLO and TAMYRA GRAY

Moderately

\[ \begin{align*}
\text{Gb} & \quad \text{Db/F} & \quad \text{Ab} \\
\end{align*} \]

<table>
<thead>
<tr>
<th>Have you ever reached a rainbow's end?</th>
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And did you find your pot of gold, umm?

Ever catch a shooting star?

And tell me how high did you soar?

Ever

felt like you were dreaming just to find that you’re awake?

And the
mag - ic that sur - rounds you can lift you up and guide you on your way.

I can see it in the stars a - cross the sky.

Dreamt a hun - dred thou - sand dreams be - fore, now I fin - ly re - al - ize. You see I've

wait - ed all my life for this mo - ment to ar - rive and
and wants you to be ev - ry - thing you are.

Ooh, there's a
time for ev - ry soul to fly.
It's in the eyes of ev - ry child.

It's the

hope that love can save the world.
And ooh, we should nev - er let it go.

And ooh, we should nev - er let it go.

I can see it in the stars a - cross the sky.
Dreamt a hundred thousand dreams before, now I finally realize. You see I've
waited all my life for this moment to arrive.

finally, yeah, yeah, yeah, yeah, yeah, yeah.
I believe in the impossible if I reach deep within my heart, yeah.

Overcome any obstacle, won’t let this dream just fall apart. You see I

strive to be the very best. Shine my light for all to see.

’Cause anything is possible when you believe.
Ab       Db
I can see it in the stars across the sky

CODA  Ebsus  Eb

Gb       Db/F
be believe, oh, yeah. I

Gb       Db/F
Gb       Ab
be believe, oh yeah. Love keeps lifting me high (Lead vocal ad lib.)

Gb       D/F
Gb       Db/F
Ab

Love keeps lifting me higher.

Gb

Db/F

Ab

Gb

Db/F

optional ending

Ab

Gb

Db/F

Repeat and Fade

Optional Ending
I BELIEVE I CAN FLY
from SPACE JAM

Words and Music by
ROBERT KELLY

Slowly
C(add9)/G

Dm7b5/G

C(add9)/G

C

Dm7b5/C

Dm7b5/C

I

used to think that I could not go on,

I was on the verge of breaking down.

Some-

life was nothing but an awful song.

times silence can seem so loud.

But

There are
now I know the meaning of true love. I'm but

leaning on the ever-lasting arm. If I can

see it, then I can do it, if I just believe it, there's nothing
to it. I believe I can fly.
touch the sky._ I think a-bout it ev'-ry night and day,_ spread my wings and

fly a-way._ I be-lieve I can soar,_ I see me run-ning through that

o-pen door._ I be-lieve I can fly,_ I be-lieve I can

fly,_ I be-lieve I can fly._ See,
touch the sky. I think about it every night and day, spread my wings and
fly away. I believe I can soar, I see me running through that
open door. I believe I can fly, I believe I can fly,
fly, I believe I can fly, hey, if I just
spread my wings. I can fly. I can fly. I can fly. hey, if I just
spread my wings. I can fly.

Db/Ab

Db/Ab

Ebm7b5/A

Db/Ab

Ebm7b5/A

Db/Ab

Ebm7b5/A

Db/Ab

Ebm7b5/A

Db
I FEEL THE EARTH MOVE

Moderate Rock

Words and Music by
CAROLE KING

Chords:
Cm7
F/C
Cm7

I feel the earth move

under my feet; I feel the sky tumblin' down.

heart start to tremblin' when ever you're a round.

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F7 Ab/Bb Ebmaj7 Abmaj7

Ooh, dar - lin', when you're near me and you ten-

Fm7 Ab/Bb Ebmaj7 Fm Gm Abmaj7

der - ly call my name, I know that my emo-

Fm7 Ab/Bb F/G

- tions are some - thing I just can't tame. I've just got to have you, ba - by.

Cm7 F/C Cm7

Ah, ah, ah, ah, ah, ah, yeah!
I feel the earth move under my feet; I feel the sky tumblin' down, a tumblin' down. I feel the earth move under my feet; I feel the sky tumblin' down, a tumblin' down. I just a lose control, down to my very soul.
I HONESTLY LOVE YOU

Words and Music by PETER ALLEN and JEFF BARRY

Moderately slow

Cdim7/Bb  Bb  Cdim7/Bb

Bb  Cdim7/Bb

F7  Bb

Bb  F/Bb

Ab/Bb  Eb

Ab/Bb  Eb

Ab/Bb  Eb

Ab/Bb  Eb

Ab/Bb  Eb

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I got something to tell you that I never thought I would, but this is pure and simple and you must realize that it's

I believe you really ought to know. Coming from my heart and not my head.

I love you, I honestly love you.
I'm not tryin' to make you feel un-
com-fa-ble._ I'm not tryin' to make you an-y-thing at all.
feel-ing does-n't come a-long ev-'ry day,_
should-n't blow the chance when you've got the chance to say
C#7

here I am with mine, so I guess we'll just be leaving it at this.

I love you, I honestly love you,

B

F#/B E/B B

you,

B

F#/B E/B B

I honestly love you.

F#/B E/B B

...
I JUST CALLED TO SAY I LOVE YOU

Words and Music by
STEVIE WONDER

Moderately

Db

1. No New Year's Day
to cel-e-brate;
bloom;
no choc-olate-cov-ered can-dy hearts-

2. rain;
no wed-ding Sat-ur-day__with-in__

3., 4. (See additional lyrics)

_ _ _

No first of
But what _

__

to give__ a-way__

490 -
spring; no song to sing.
is something true,

In fact here's just another word that I_
made up of these three words
diary day.

1, 3
Ebm7/Ab
Ab
Db

2. No April

2, 4
Ebm7/Ab
Ab
Db

must say to you.
I just called

Chorus
And I mean it from the bottom of my heart.

3. No summer's

I just called to say

I love you.
I just called to say __________

_________ how much __________ I care.

I just called ______ to say ______ I love ______

_________ you. ______ And I mean ______ it from ______ the bot -
Additional Lyrics

3. No summer's high; no warm July; No harvest moon to light one tender August night. No autumn breeze; no falling leaves; Not even time for birds to fly to southern skies.

4. No Libra sun; no Halloween; No giving thanks to all the Christmas joy you bring. But what it is, though old so new To fill your heart like no three words could ever do. 
Chorus
I LOVE A RAINY NIGHT

Words and Music by EDDIE RABBITT, EVEN STEVENS and DAVID MALLOY

Moderately bright (♩= 74)

C

Well, I love___ a rain-y night, I love a rain-y night, I

love to hear the thun-der, watch the light-ning when it lights up the sky._

You know it makes _ me feel ___ good. Well, I love_

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_ a rainy night, it's such a beautiful sight. I love to feel the rain on my face, _

taste the rain on my lips _ in the moonlight shadows.

Showers wash all my cares away, I wake up to a sunny day, 'cause I love _
Yeah, I love the rainy night.

Well, I love a rainy night.

_a rainy night, ooh, ooh._ I love ooh.

- 498 -
Showers wash all my cares away,
I wake up to a sunny day,
‘cause I love the rainy night.
It’s
in my eyes. Yeah, I love the rainy night. Well, it makes me high.

Well, I love a rainy night. You know I do. Well, I love a rainy night, ooh,

Repeat and Fade

Optional Ending
I STILL BELIEVE

Words and Music by BEPPE CANTARELLI and ANTONINA ARMATO

Moderately slow

Em7

C6/9

B7sus

B7

Am7

C/D

G

C6/9

D

G(add2)

Em7

D

G(add2)

You look in my eyes and I get emotional

You know it’s crazy but you

I’m filled with all the joy

I could find

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Am7  G(add2)/B  Cmaj7

still can touch my heart. And after
not the desperate type.

D  D/C  Bm7

even time you'd think that would-n't feel the same.
spark of hope left in my grasp I'll hold it with both hands.

Em7  Em7/D  Cmaj7  B7sus  B7

But time melts into nothing and nothing has changed.
It's worth the risk of burning to have a second chance.

Em  Cmaj9  D/C

I still believe
Bm7
some-day you and me_________ will find our-selves________

Em

D

Cmaj7

B7sus
in love-a- gain. I have a dream

B7

Am9

B7sus

B7

Cmaj7

D/C

some-day you and me_________ will

Bm7

Em

find our-selves in love-a- gain.

C6/9

B7sus

B7

Am7

- 503 -
Each day of my life

And oh, no, no, no, no, I need you, baby.

I still believe that we can be together.

No, no, no. If we believe that true.
I WANT YOU TO WANT ME

Words and Music by RICK NIELSEN

Bright Two-Beat

I

want you to want me.

I

need you to need me.

I'd
cry-in' (cry-in', cry-in')? Oh, did-n't I, did-n't I, did-n't I see you

cry-in' (cry-in', cry-in')? Feel-in' all a lone without a

friend you know you feel like dy-in'. Oh,

D.S. al Coda

did-n't I, did-n't I, did-n't I see you cry-in' (cry-in', cry-in')? I
CODA

F#m7

shine up my old brown shoes. I’ll put on a brand new shirt. _ I’ll

F#m7

get home _ ear - ly from work _ if you _ say that you love _

F#m

me. Did-n’t I, did-n’t I, did-n’t I see you

E

cry - in’ (cry - in’, cry - in’)? Oh, did-n’t I, did-n’t I, did-n’t I see you
D7

cry-in’ (cry-in’, cry-in’)? Feel-in’ all alone without a

E

friend you know you feel like dy-in’ (dy-in’, dy-in’). Oh,

F#m

didn’t I, didn’t I, didn’t I see you cry-in’ (cry-in’, cry-in’)?

A

Guitar solo
Feelin’ all alone without a friend you know you feel like dyin’.

Did you, didn’t I, didn’t I see you cryin’ (cryin’, cryin’)?

Want you to want _
I was made for loving you, baby; you were made for loving me. And I can’t get enough of you, baby.

Can you get enough of me? To— of me?

I was made for loving you, baby. You were made for loving me.
I can’t get enough, oh,

I can’t get enough.

D5  A5  B5
Am     Dm     G
back me, from outer space. I just walk in to find you here with that sad
me, some-bod-y new, I’m not that chained up lit-tle per-son still in

Cmaj7    Fmaj7    Bm7b5
look up on your face. I should have changed that stu-pid lock, I should have made you leave your key, if I’d ’ve
love with you. And so you felt like drop-pin’ in and just ex-pect me to be free. Well now, I’m

E7sus     E7     Am
known for just one sec-ond you’d be back to both-er me. Go on, now I sav-in’ all my lov-in’ for some-one who’s lov-in’ me. Go on, now I go, walk out the

Dm     G     Cmaj7
door; just turn a-round, now, ’cause you’re not wel-come an-y more.
Weren’t you the one who tried to hurt me with good-bye? Did you think I’d crumble, did you think I’d lay down and die. Oh no, not I, I will survive, Oh, as long as I know how to love, I know I’ll stay alive. I’ve got all my life to live, I’ve got all my love to give and I’ll survive, I will survive! It took Now
can’t I be paint you? The words
will never show you
I’ve come to know
If the
face world could launch a thousand ships, then
world should stop revolving, spinning
IF YOU LOVE SOMEBODY
SET THEM FREE

Music and Lyrics by
STING

Medium fast

Dm9

G9

Play 3 times

Dm9

Free, free, set them free.

Free, free, set

G9

Dm7

G F/A

G/A Dm7/C Dm7/G

them free. If you need some-body,

(1, 3) call my

(2) just look in-to my

Dm7

G F/A

G Dm7

G F/A

name.

If you want some-one,

or a whipp-ing boy,

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them free.) Set them free. (Free, free, set them free.) If it’s a mirror
you want, (Free, free, set them free.) You can’t con-
trol an independent heart. (Can’t love what you can’t keep.)
Can’t tear the one you love apart. (Can’t love what you
can't keep.)

live here and be happy with less.

With so many riches, so

man-y souls, with ev-rything we see that we want to pos-sess. If you

need somebod-y,

free. (Free, free, set them free.) Set them

Repeat and Fade

CODA
IF YOU’RE GONE

Written by ROB THOMAS

Moderately

Asus2

Dsus2

F#m

E5

Dsus2

I think I’ve already lost you.

I think you’re already gone.

A

Dsus2

F#m

Esus

Dsus2

I think I’m finally scared now. You think I’m weak.

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I think I could need this in my life and I think I’m scared.
I think too much. I know it’s wrong. It’s a problem I’m dealing. If you’re gone, maybe it’s time to come home.

There’s an awful lot of breathing room,
I bet you’re hard to get over. I bet the room just won’t shine. I bet my hands I can stay here and I bet you need more than you mind. And I think you’re so mean.

I think we should try. I think I could need this in my life.
I think I'm just scared that I know too much. I can't relate and that's a problem I'm feeling. If you're gone, you.
I think you're so mean.

I think we should try.

this in my life and I think I'm scared.

Do I talk too much?

I know it's wrong. It's a prob-
I'm dealing. If you're gone, then maybe it's time to come home.

Well, there's an awful lot of breathing room,

but I can hardly move. You know, if you're gone,

hell, baby, you need to come home.
I’LL BE

Words and Music by EDWIN McCAIN

Gently
C5

Fsus2

1

2

The strands in your eyes
that colour them

won-der-ful

stop me

wonderful as we lie

And em'-ralds from moun-tains
And you’re my sur-vival,

* Recorded a half step lower.
my love is alive and not dead.

And tell me that we belong to-

gather. Dress it up with the trappings of love._

I'll be captivated, I'll hang from
your lips instead of the gallows of heartache that

hang from above.

I'll be your crying shoulder,

I'll be love suicide.
And I'll be better when I'm older. I'll be the greatest fan of your life.

D.S. al Coda

And
CODA

And I’ve dropped out, I’ve burned up. I fought my way back from the dead. I’ve tuned in, turned on, re-

membered the thing that you said.
F
g - ter when I'm old - er, 
C
I'll be the

G/B
g reat - est fan of your life, 
F/A
life. Instrumental solo ad lib.
C

Gsus/F
g reat - est fan of the
Csus2

G/B
g reat - est fan of your life.
F/A
Optional Ending
C
Repeat and Fade
I’LL BE THERE

Words and Music by BERRY GORDY,
HAL DAVIS, WILLIE HUTC\nand BOB WEST

Moderately

F

Fsus

F

G7

C/E

Dm7

F/C

Am

Bb

C7sus

F

You and I must make a pact;
Let me fill your heart with joy and laughter.

Togetherness, well, it’s all I’m after.

Where there is love, I’ll be there.
When ever you need me, I’ll be there.
fort you, build my world of dreams a-round you; I'm so glad that I found you.

that's strong. I'll be your strength. I'll keep hold-

- ing on.
If you should ever find someone new,  

I know he'd better be good to you,  

'cause if he doesn't,  

be there.  

Don't you know, baby,
F
C/E

I’ll be there, 

Dm7  F/C  Am7
Bb

I’ll be there. 

Repeat and Fade
Fmaj9

C7sus

name; I need me, I’ll be there.

Optional Ending
Fmaj9

be there.
I’LL BE THERE FOR YOU

Words and Music by JON BON JOVI and RICHIE SAMBORA

Slow
N.C.

I guess this time you’re really leaving.

I heard your suitcase say goodbye.

Well, as my broken heart lies bleeding,

you say true love, it’s suicide.

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- 556 -
You say you’ve cried a thousand rivers, but now you’re swimming for the shore.

You left me drowning in my tears, and you won’t save me anymore. I’m praying to God you’ll give me one more chance, girl. I’ll be there for you.
Bm

These five words I swear to you. When you breathe, I want to be the air for you.

A C D/G D

I'll be there for you. I'd live and I'd die for you.

Bm G

I'd steal the sun from the sky for you. Words can't say what love can do.

A C D/G To Coda N.C.

I'll be there for you.
I know you know we've had some good times; now they have their own hiding place.

Well, I can promise you tomorrow,

but I can't buy back yesterday.

Yeah, baby, you know my hands are dirty,

but I wanted to be your valen-
I’ll be the water when you get thirsty, baby. When you get drunk, I’ll be the wine.

Oh! Guitar solo

D.S. al Coda
I wasn't there when you were happy,

and I wasn't there when you were down, child.

Didn't mean to miss your birthday, baby.

I
I'd heard the story of the song,

Oh, I'd heard the story of the song,

I'd heard the story of the song,

Oh, I'd heard the story of the song,
Words can’t say what love can do. I’ll be there for, I’ll be there for you.

These five words I swear to you. When you breathe, I want to be the air for you.

I’ll be there for you. I’d live and I’d die for you.

I’d steal the sun from the sky for you. Words can’t say what love can do.
I’M SO EXCITED

Words and Music by TREVOR LAWRENCE, JUNE POINTER, RUTH POINTER and ANITA POINTER

Strong, steady beat

Gm7

Bb/C Cm7 Bb/C Cm7 Bb/C Cm7

Bb/Eb Eb Bb/Eb Eb

Bb/Eb Eb Eb/Bb Bb

To night,

Gm7

Bb/C Eb/C

__ to night__ we’re gon na make__ it hap pen,

Instrumental

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tonight we'll put all other things aside.

Get in this time and

show me some affection, we're

go in' for those pleasures in the night.

Instrumental ends
Am7
I want to love you, feel you._

Gm7
wrap myself around you. I want to squeeze you._

Gm7
please you, I just can’t get enough. And if you

Cm7
move real slow, I’ll let it go. I’m so exci_t_
- ed, and I just can't hide it.

I'm about to lose control and I think I like it!

I'm so excited, and I just can't hide it, and

- 568 -
I know, I know, I know, I know, I know, I want you.

We shouldn’t even think about tomorrow.

Sweet memories will last a long, long time.

We’ll
Gm7

Bb/C Cm7

have a good _ time, _ ba - by, don’t you wor - ry,

Bb/Eb Eb

and if we’re still play - in’ a - round, _ boy, that’s just

Eb/Bb Bb

N.C. Gm

fine. Let’s get ex - cit - ed,

Eb

we just _ can’t hide _ it.
I'm about to lose control and I think I like it!

I'm so excited and I just can't hide it,

and I know, I know, I know,

I know, I know I want you, I want you!
Am/E                      Dm7                      F/C                      G                      C/G
I-mag-ine all the people living for today

G7                      C                      Cmaj7                      F
Ah.                      I-mag-ine there’s no countries

C                      Cmaj7                      F
It isn’t hard you can do

C                      Cmaj7                      F
Nothing to kill or die for

No need for greed or hunger,
and no religion, too.
a brotherhood of man.

Imagine all the people,
Imagine all the people

Living life in peace. You, you may say I'm a

Dreamer,
but I'm not the only one.
I hope some day you'll join us and the world will be as one. I imagine no possessions and the world will live as one.
INVISIBLE TOUCH

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Moderately, with a strong backbeat

F

Bb/F

C/F

F

Bb/D

Bb/C

C

Dm

Am

F

C

F

Dm

Bbmaj7

Am

C

Bbmaj7

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now I know she has a built-in ability
now I know she’s got something you just can’t trust
now I know she has a built-in ability

to take everything she sees
it's something mysterious
to take everything she sees

and now it seems I’m falling falling for her. She seems to have an in-
and now it seems I’m falling falling for her. I

visible touch, yeah, she reaches in and grabs right hold of your heart.
She seems to have an invisible touch, yeah, it takes control and
slowly tears you apart.
She seems to have an invisible touch, yeah,
she reaches in and grabs right hold of your heart. slowly tears, you apart.

falling falling for her. She seems to have an invisible touch, yeah,

she reaches in and grabs right hold of your heart. She seems to have an invisible touch, yeah, it takes control and slowly tears you apart.
With a steady pulse

Dm5, Bm9, Gmaj7

And I’d give up for ev er to touch

G5, Bm, Asus

‘cause I know that you feel some

how.

You’re the clos est to heav en that I’ll

life. And soon er or lat er it’s o

lies. When ev ry thing feels like the mov
And you can’t
And I don’t want the world to see me
G

I just ___ want ___ you to know ___

A (add4)

___ who I ___ am.

G

I just ___ want ___

Bm7

Vocal 1st time only

A (add4)/C#

D5

am.

Bm

Asus

G5

Repeat and Fade

Optional Ending
JACK AND DIANE

Words and Music by
JOHN MELLENCAMP

Moderately

A

E/A

A

E/A

D

NC.

Play 3 times

A

E/A

D

E

A little ditty about Jack and Diane,

two American kids growin' up
in the heartland.

Jack, he's gonna be

a football star.

Diane's debutante back seat of Jacky's car.
Suckin’ on a chili dog out
Jack, he sit back, collects his
side the Tastee Freez;
thoughts for a moment;
Jack’y’s lap, He’s got his hands between her knees.

Di - ane sit - tin’ on
Scratches his

James Dean.
A

long af - ter the thrill of liv - ing is gone.

Say - in’, Oh yeah,

life goes on, long af - ter the

To Coda

thrill of liv - ing is gone. Now, walk on.
Oh, let it rock, let it roll
let the Bible Belt come and
save my soul. Hold’in’ on to
sixteen as long as you can;
change is com-in' 'round real soon, make us wom-en and men.

CODA

A little
Ditty about Jack and Diane,

two American kids doin' the best that they can.

Repeat and Fade
JESSIE’S GIRL
Words and Music by
RICK SPRINGFIELD

Fast

D A Bm G A D A Bm G

Jes - sie is a friend;

mf

Yeah, I know_

long with the cha - rade;

he’s been a good friend of mine.

But late - ly some - thing’s changed;

seem to be a rea - son to change.

You know, I feel so dirt - y when they start

to de - fine;

talk - in’ cute;

Jes - sie’s got him - self a girl

I wan - na tell her that I love

and I wan -
na make her mine._ And she’s_watch in’ him with those eyes,_ and she’s

lov in’ him with that_ body, I just know it! (Yeah) and he’s hold

in’ her in his arms_ late, late at night_ You know I wish that I had

Jessie’s girl_ I wish that I had Jessie’s girl_
Where can I find a woman like that?

I'll play a woman like that? Like Jessie's girl,

I wish that I had Jessie's girl.

Where can I find a woman...
Where can I find a woman...

- 601 -
Wom-an like that?

And I look in the mir-
ror all the time
won-drin’ what she don’t see
in me.

Yeah, act-in’ fun-ny and cool
with the lines,
ain’t that the way that’s sup-posed_
to be?

Tell me where can I find a

wom-an like that?

A Bm G A D

1 A D A

2 A D A
You know I wish that I had Jessie's girl. I wish that I had

Jessie's girl. I want Jessie's girl.

Where can I find a woman like that? Like

N.C.
JUST LIKE PARADISE

Words by DAVID LEE ROTH
Music by BRETT TUGGLE

Medium Rock

G/A  D/A  A

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Rock-in' stead-y in her
Su-zy, Su-zy, girl, for
dad-dy's car,_ she got the ster-e-o_ with the big gui-tars_ and that's
cry-ing out loud, you got all the right moves, you make me eat my heart out
al-right,_ and that's yeah, al-right with me.

I got the itch and a rest-less soul._ She
No spe-cial fa-vors, make it out to cash._
gone with the wind, gon-na go for broke to-night, yeah,
We'll spend it later, got to make this romance last, yeah,

and that's all right.
(Spoken:) that's it, that's it:

Girl, we've been meant for this since we were born, since
Some folks say, easy come is easy go, (and

we were some folks say,) No but one night ain't (the coast is clear,) it's girl,
just the calm before the storm. This must be

just like livin’ in paradise, it’s just like paradise,

and I don’t want to go home, and I

don’t want to go home. This must be just like livin’ in
CODA

G/A

Just like paradise, __

And I don’t __

D/A

just like paradise, __

want to go home. __

A

Instrumental slow fade

G/A

Just like paradise, __

D/A

just like __

just like __

This must be just like livin’ in __

- 611 -
paradise,

Just like paradis,

and I don’t

just like paradis,

Just like want to go home.

paradis,

Just like paradis.

This must be just like livin’ in paradis.
back to being strangers, wondering if we ought to stay or ever we’ve got going; and it seems at times with all we’ve got we

head on out the door. Just once can’t we have n’t got a prayer. Just once can’t we

figure out what we keep doing wrong? figure out what we keep doing wrong?

Why we never last forever very long? What are we doing? Why the good times never last for long? Where are we going?
Dm7
- in’ wrong?
- in’ wrong?

Just once can’t we
Just once can’t we

Gm7/C
find a way to fin'
find a way to fin'

To To

C7/E
'lly make it right?
'lly make it right?

Fmaj7
To To

C/E

Dm7
make the mag last for more just one night?
make the mag last for more just one night?

G/F
If I

Em7

Am(add2) Am

Dm7

1

F/G

we could just get to it, I know we could break through it.
know we could break through it if
we could just get to it. Just once I want to

understand why it always comes back to good

bye. Why can’t we get ourselves in hand

and admit to one another we’re no good without each other,
C#m7 B(add2)/D#

\[\text{take the best and make it better, find a way to stay together?}\]

D A/D Am7/D D7/F#

\[\text{Just once can't we find a way to finally make it right? Oh, to make the magic last for more than just one night? I know we could break through it if}\]
we could just get to it just once

Whoa, we can get to it just once.

dmaj7/F#
p

//extracted_text//
LA BAMBA

By RITCHIE VALENS

Moderate Latin Rock beat

C F G7

Para bailar la bamba.

C F G7

Para bailar la bamb -

ba se nece - si - ta una po - ca de gra - cia.

Un - a po - ca de gra - cia pa' mi pa' ti - y ar - ri - ba ar - ri -
LADY IN RED

Words and Music by CHRIS DeBURGH

Moderately slow

I've never seen you looking so lovely as you did to-night;
I've never seen you looking so gorgeous as you did to-night;

I've never seen you shine so bright. Mm mm mm.
You were amazing. I've

never seen so many men ask you if you wanted to dance.
They're looking for a little ro-

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Gm

mance, given half a chance.

Cm7

ever seen that dress you're wear-
ing, or the high-
lights in your hair that catch your eyes.

Gm

I have been blind.

Eb(add2)

is danc-
ing with me.

F

F/A

to-night.

check to check.
There's no-body here, it's just you and me.

It's where I wanna be. But I hardly know this beauty by my side.

I'll never forget
Moderately flowing

Eb

Bb/D

Cm7

Bb/D

I took my love and I took it down.

I climbed a mountain and I turned a -
round. And I saw my reflection in the snow-covered hills till the landslide brought me down.

Oh, mirror in the sky, what is
Cm7

Bb/D

Eb

Mm

mm, I don’t know.

Ebb

Bb/D

Cm7

Bb/D

Mm mm mm.

F7/A

Bb

F7/A

Well, I’ve been afraid of chang -
Gm

- ing 'cause I built my life

Eb

_ a - round you. _

Bb/D  Cm7  F7/A

_ makes you bold er. Children get

Bb  F7/A  Gm7

old er and I'm getting old er,

Eb  Bb/D
Cm7

To Coda

Bb/D

Eb/sus2

so...

too.

F5/C

Bb/D

Eb/sus2

Bb/D

Cm7(add4)

Bb/D

Eb(add2)

Bb/D

F5/C

Bb/D

Eb

Bb/D

Cm7

F7

Bb

D.S. al Coda

I've been a...
CODA

I'm getting older, too.

So take this love,

take it down.

Oh,

if you climb a mountain and you turn around,
Freely

\[ \text{covered hills, well,} \]

\[ \text{maybe the landslide'll bring it down.} \]

\[ \text{Well, well, the landslide'll} \]

\[ \text{bring it down.} \]
Layla

Words and Music by ERIC CLAPTON and JIM GORDON

Original key: Eb minor. This edition has been transposed up one whole-step to be more playable.
and no - bod - y's wait - in' by your side?
when your old man, he let you down.
be - fore I fin - 'ly go in - sane.

You been run - nin' and hid - in' much too long;
Like a fool, I fell in love with you;
Please don't say we'll nev - er find a way,

you know it's just your fool - ish pride.
you turned my whole world up - side down.
and tell me all my love's in vain.

la, you got me on my knees.
LE FREAK

Words and Music by NILE RODGERS and BERNARD EDWARDS

Medium Disco beat

Freak out!  Le Freak, c'est chic.  Freak out!

Have you heard a -

Listen to us, I'm

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- 640 -
D      C6      Am7
sure you’ll be amazed._

D      C6      Am7
spinning all round._

D      C6      Am7
Big fun to be

D      C6      Am7
Feel the rhythm._

D      C6      Am7
had by everybody._

D      C6      Am7
Chant the rhyme._

D      C6      Am7
It’s up to you._

D      C6      Am7
Come on long._

D      C6      Am7
It surely can be done._

D      C6      Am7
Young and old are doing it._

D      C6      Am7
I’m told._

D      C6      Am7
Like the days of stomping._

D      C6      Am7
at the Savoy._

D      C6      Am7
Just one try and

D      C6      Am7
now we freak._

D      C6      Am7
you, too, will be sold._

D      C6      Am7
Oh, what a joy._

D      C6      Am7
It’s called “Le Freak.”

D      C6      Am7
They’re doing it night and day._

D      C6      Am7
Just come on down to the Fifty-four._
LEADER OF THE BAND

Moderately

Ab7

Words and Music by
DAN FOGELBERG

An only child alone and wild, a cabinet maker's son,
A quiet man of music denied a simpler fate,

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- 643 -
his hands were meant for different work and his
he tried to be a soldier once but his

heart was known to none,
music wouldn’t wait. He left his home and went,

his lonely and soldierly way, and he

gave to me a gift I know I never can re-
gen-tle means of sculpting souls I took me years to un-

- 644 -
pay.

The leader of the band is tired and his eyes are growing old, but his blood runs through my instrument and his song is in my soul.
My life has been a poor attempt to imitate the man.

I'm just a living legacy to the leader of the band.

My brother's lives were different for they heard another call.

I thank you for the music and your stories of the road.
one I went to Chi - ca - go, and the oth - er to St.

Paul. And I’m in Col - o - ra - do when I’m

going.

not in some ho - tel, times when you got tough.

And pa - pa, I don’t think_

I’ve chose _ and come to know so well.

I said “I love you” near e - 
Ab7

Bb7m

Fm

Eb7

Ab

Db/Ab

Ab

Db/Ab

D.S. al Coda

CODA

Ab

Db

Cm

nough.

The lead-er of the band is tired and his
eyes are growing old, but his blood runs through my instrument and his

song is in my soul, My life has been a poor attempt

to imitate the man, I'm just a living legacy to the

leader of the band. I am the living
LETT IT BE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly

C  G  Am  F  C/G  G

When I find myself in times of trouble

F  C

Mothers Mary comes to me speaking words of wisdom; let it

Am  G  F  C  G

be.

And in my hour of darkness, she is

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- 651 -
Am          G          F          C          G

standing right in front of me speaking words of wisdom; let it be.

F    C/E    Dm7    C    G/B    Am    G

Instrumental ends

Let it be, let it be, let it be,

F    C

let it be, Whisper words of wisdom; let it be.

F    C/E    Dm7    C    G

And when the broken-hearted people

F    C/E    Dm7    C    G

And when the night is cloudy, there is

- 652 -
living in the world agreeing there will be an answer, let it still a light that shines on me. Shine until tomorrow; let it be. For though they may be parted, there is I wake up to the sound of music.

still a chance that they will see there will be an answer; let it Mother Mary comes to me speaking words of wisdom; let it be. Let it be, let it be, let it be,
There will be an answer; let it be.

Let it be, let it be, let it be,

Whisper words of wisdom; let it be.

There will be an answer; let it be.

- 654 -
Let it be, let it be, let it be,

Whisper words of wisdom; let it be.

Let it be, let it be, let it be,
LIFESTYLES OF THE RICH AND FAMOUS

Words and Music by BENJI MADDEN and JOEL MADDEN

Driving Rock

Always see it on T. V.

or read it in the magazines,

celebrities

that want sympathy.

Original Key: D♭ major. This edition has been transposed up one half-step to be more playable.
To Coda

N.C.

Life-styes of the rich and the famous.

They're always complaining.

If money
And did you know if you were caught and you were
smoking crack, McDonald’s wouldn’t even want to take you back?
You could always just run for Mayor of D.C.

D.S. al Coda I
Lifestyles of the rich and the famous.

They're always complaining.

If money is such a problem,
you got so many problems.
- sions, ___________ think we should rob ________ them, __

- lems, ___________ think I can solve ________ them.

N.C.

rob _______ them, _______ rob _______ them.

D5

-
D5

plain - ing.

Life - styles

of the rich and fam - ous.

Life - styles

of the rich and fam - ous.

fam - ous.
LONDON CALLING

Words and Music by JOE STRUMMER, MICK JONES, PAUL SIMONON and TOPPER HEADON

Moderately \( \frac{4}{4} \)

\( \text{Em} \)

\( \text{Fmaj9} \)

\( \text{Em} \)

\( \text{Fmaj9} \)

\( \text{Em} \)

\( \text{Fmaj9} \)

\( \text{Em} \)

<table>
<thead>
<tr>
<th>London calling to the</th>
<th>London calling to the</th>
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<tbody>
<tr>
<td>( \text{Em} )</td>
<td>( \text{Fmaj9} )</td>
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- 666 -
far away towns. Now war is declared and battle come down.

imitation zone. Forget it, brother. You can go it alone.

London calling to the underworld. Come out of the cupboard, you

London calling to the zombies of death. Quit holding out and

boys and girls. London calling. Now, don’t look to us._

draw another breath. London calling. And I don’t want to shout._

But

Phony Beatlemani-a has bitten the dust._

while we were talking, I saw you nod-ding out.

London calling. See, we

London calling. See, we
live by the river.

I live by the river.

Now get this.

London calling. Yes,
I was there, too._ And you know what they said? Well, some of it was true!

London calling at the top of the dial._ And after all this, won't you give me a smile? _ London calling.

I never felt so much a-like...
LONGER

Words and Music by DAN FOGELBERG

Moderate Ballad

C  Dm7  Cmaj7/E  F  C  Dm7

Cmaj7/E  F  C  Dm7  Cmaj7/E  F  Eb  G7/D

Long - er than _ there've been fish - es in the o - cean,
Strong - er than _ any moun - tain ca - thedral,
Through the years _ as the fi - re starts to mel - low,

C  F/C  G  C  Dm7  Cmaj7/E  F

high - er than _ any bird ev - er flew,
tru - er than _ any tree ev - er grew,
burn - ing lines _ in the book of our lives,

Long - er than _ there've been

Deep - er than _ any

Though the bind - ing cracks _ and the pag-

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- 671 -
stars up in the heav-ens, I’ve been in love with you.
for-est pri-me-val, I am in love with you.
est start to yel-low, I’ll be in love with you.

I’ll bring fire in the win-ters;
you’ll send showers in the springs. We’ll fly through the falls and sum-mers with love on our wings.
LOOKS LIKE WE MADE IT

Words and Music by RICHARD KERR and WILL JENNINGS

Slowly

C(add9)   C     Csus     C(add9)   C     Csus

There you are, love's so strange,
look in' just the same as you did last time I
touched you.
hurt ing.

And here I am, close to gettin' tangled up inside the
And we're the fools, standing close enough to touch those burning

thought of you.
memories.

Do you love him as much as I love her?
And if I hold you for the sake of all those times

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strong minds, when old feelings start to stir.

Looks like we made it.

Left each other on the way to another love,

Looks like we made it, or I

thought so till today until you were there every where. And
all I could taste was love_the way we made it.

all I could taste was love_the way we made it.

Oh, we made it.

made it.

Repeat and Fade
LOVE AND HAPPINESS

Words and Music by AL GREEN and MABON HODGES

Moderate Groove

Love and hap-pi-

ness. Wait a min-ute! Some-thing’s go-ing wrong, some-one’s

on the phone, three o’clock in the morn-ing, yeah.

Talk-in’

Original key: G# minor. This edition has been transposed down one half-step to be more playable.

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- 678 -
Gm  F  D♭ Cm  B♭  D♭ Cm  B♭  

*bout  how  she  can  make  it  right,  yeah.*  Well,  

B♭7  
_hap - pi - ness  is  when  you  real - ly  

Gm  F  Gm  F  Gm  F  

feel  good  a - bout  some - bod - y,  with  noth - ing  wrong.  Be - ing  in  

D♭ Cm  B♭  D♭ Cm  B♭  D♭ Cm  B♭  

love  with  some - one,  yeah,  yeah.  Oh,  ba - by,
love and happiness.

(Love and happiness.)

Help me sing._
Eb7  D7  Gm

Love and happiness.
(Love and happiness.)

Eb7  D7  Gm

You got to be good to me, and I'll be good to you.
We'll_

Gm  F  Gm  F  Gm  F

be together, yeah; to see each other walk a-

Db  Cm  Bb  Db  Cm  Bb  Db  Cm  Bb

way with victory, yeah, yeah.
Oh, baby.
Additional Lyrics

Love is... wait a minute.
Love is...

Walkin’ together,
Talkin’ together,

Singin’ together,
Playin’ together.

Playin’, wanna moan, say,
Mmm...

Moan for love.
Mmm...

Let me moan for love.
Mmm...
LOVE ROLLERCOASTER
Words and Music by RALPH MIDDLEBROOKS,
JAMES WILLIAMS, MARSHALL JONES,
LEROY BONNER, CLARENCE SATCHELL,
WILLIE BECK and MARVIN R. PIERCE

Moderate Funk

C          Bb     A         Bb          C

Rollercoaster of love, rollercoaster, ooh,

C          Bb     A         Bb          C

Ooh, ooh, ooh! Rollercoaster of love, rollercoaster
rollercoaster, baby, baby. All you do is ride.
Why don’t you ride, child? Your love is like a
rollercoaster, baby, baby. All you do is ride,

G  Ab  A  C  Bb  A
ride!

- 688 -
Rollercoaster

Your love is like a rollercoaster, baby, baby.

All you do is ride.
LOVE SHACK

Words and Music by CATHERINE E. PIERSON,
FREDERICK W. SCHNEIDER, KEITH J. STRICKLAND
and CYNTHIA L. WILSON

Moderate Rock
N.C.

If you see a faded sign at the side of the road

“Fifteen miles to the Love Shack.”

Love Shack, yeah, yeah.

I’m
C7  Gm7  C7  Gm7

headed down the Atlanta highway,
lookin’ for the love get away,
headin’ for the love get away. I got me a car. It’s as
big as a whale, and we’re headin’ on down to the Love Shack. I

C7  Gm7  C7  Gm7

-691-
got me a Chrysler, it seats about twenty. So, hurry up and bring your
juke-box money. The Love Shack is a little old place where
we can get together.

Love Shack, baby. Love Shack, baby.
N.C.

way back in the middle of a field. Just a funky old shack and I
gotta get back. Glitter on the mattress,
glitter on the highway, glitter on the front porch,
glitter on the hallway. The
Love Shack is a little old place where we can get together.

Love Shack, baby.

Love Shack, baby. Love Shack, that's where it's at.

Love Shack, that's where it's at.
Hug-gin' and a-kiss-in', danc-in' and a-lov-in', wear-in' next to noth-in' cause it's hot as an oven. The whole shack shim-mies. Yeah, the whole shack shim-mies. The whole shack shim-mies when ev'-ry body's mov-in' a-round and a-round and a-round and a-round.

Funk-y lit-tle shack, funk-y lit-tle shack.
CODA

\[ C7 \quad Gm7 \quad C7 \quad Gm7 \]

Love Shack, ba - by, Love Shack, Love Shack, ba - by, Love Shack.

\[ C7 \quad Gm7 \quad C7 \quad Gm7 \]

Bang, bang, bang, on the door, ba - by. (Knock a lit - tle loud - er, ba - by.)

\[ C7 \quad Gm7 \quad C7 \quad Gm7 \]

I can’t hear you. Bang, bang, bang on the door, ba - by, bang, bang.
on the door, ba-by. Bang, bang on the door, ba-by, bang, bang


Love Shack, ba-by, Love___ Shack, Love Shack, ba-by, Love___ Shack.

_ Shack. _ Shack. _ rit.
Moderately

G7

All my friends know the low rider.

The low rider is a little higher.

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- 700 -
To Coda

1, 2

Low
Low

er drives a little slower.
er knows every street, yeah!

The
low rider is a real goer.
Low rider is the one to meet, yeah!

Low rider don't use no gas, now.
Low rider don't drive too fast.

D.S. al Coda
CODA

Take a little trip, take a little trip, take a little trip and see.

Take a little trip, take a little trip,

take a little trip with me.
MAGGIE MAY

Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderately bright

D

Em

G

D

A

G

D

A

G

D

G

A

D

G

A

D

G

A

D

G

A

D

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

It's late Sep-tember and I real-ly should be back at school. I

know I keep you a-mused, but I feel I'm be-ing used. Oh,
Em    F#m    Em7

Maggie, I couldn't have tried any more.

You lured me away from home, just to save you from being alone.

You stole my heart and that's what really hurts.

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 every thing.

laughed at all of your jokes, my love you didn’t need to coax.

Maggie, I couldn’t have tried anymore.

D.S. for extra verses

After last verse, skip to Coda

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.________

Maggie I wish I’d never seen your face. I’ll get on back home one of these days.

Additional Lyrics

2. You lured me away from home, just to save you from being alone.
   You stole my soul, that’s a pain I can do without.
   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.

3. You lured me away from home ’cause you didn’t want to be alone.
   You stole my heart, I couldn’t leave you if I tried.
   I suppose I could collect my books and get back to school,
   Or steal my Daddy’s cue and make a living out of playing pool,
   Or find myself a rock and roll band that needs a helpin’ hand.
   Oh, Maggie, I wish I’d never seen your face. (To Coda)
MATERIAL GIRL
Words and Music by PETER BROWN and ROBERT RANS

Moderately

\[\text{C7sus} \quad \text{C} \quad \text{C7sus}\]

\[\text{mf}\]

\[\text{C} \quad \text{C7sus} \quad \text{C}\]

Some boys kiss me, some boys hug me. I think they're O.K.

Some boys romance, some boys slow dance. That's all right with me.

If they don't give me property,

If they can't raise my prestige,

\[\text{C} \quad \text{G7sus/D} \quad \text{G7sus} \quad \text{C}\]

\[\text{C}\]

er credit, I have to let them be.

\[\text{C} \quad \text{C7sus} \quad \text{C}\]

\[\text{C}\]

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They can beg and they can plead, but they can't see the light,
Some boys try and some boys lie but I don't let them play.
Boys may come and boys may go and that's all right, you see.

that's right.
'Cause the boy with the cold hard cash is all
On-ly boys who save their pennies make
Ex-perience has made me rich and now

always Mister Right. 'Cause we are
my rainy day. 'Cause they are}
they're after me. 'Cause ev-'ry-bod-y's
living in a ma-

material world and I am a material girl. You know that we are
living in a material world and I am a material girl.

C7sus
C (Material)
C7sus To Coda (C)

Living in a material world.

C7sus
C (Material)
G7sus D
G7sus
C

D.S. al Coda

Living in a material world.
Coda

A material, a material, a material, a material

Living in a material world. Living in a material world.

Am

C7sus

C

(Material.)

(Living in a material world. Living in a material world.)

G7sus/D

G7sus

Repeat and Fade

Optional Ending

Living in a material world.

ter i al world.
Busted flat in Baton Rouge, waitin’ for a train, when I’s feelin’ near as faded as my jeans. Bobby thumbed a diesel down just before it rained. It rode us all the way in to New Orleans.

* Vocal written one octave higher than sung.
pulled my harpoon out of my dirty red bandana. I was

playin' soft while Bobby sang the blues, yeah.

Windshield wipers slappin' time, I's holdin' Bobby's hand in mine;

we sang ev'ry song that driver knew, yeah. Free-dom's just an-othe-er word for_
From the Kentucky coal mine to the

California sun, hey, Bobby shared the secrets of my

soul. Through all kinds of weather, through

everything we done, yeah, Bobby baby kept me from the cold.
One day near Salinas, Lord,

I let him slip away.

He's lookin' for that home and I hope he finds it.

But I'd trade all of my tomorrows for one

single yesterday to be holdin' Bobby's body next to mine.
Freedom’s just another word for me.

Nothing left to lose.

Nothing, and that’s all that Bobby left me.

But if feeling good was easy, Lord.

When he sang the blues, hey, feeling good was good enough for me.
A

Gee.__
La da da da da da__ da da la__ da da__,

__

la da lo la__ da da la__ da la__,
hey now, Bob - by, lo now, Bob - by Mc - Gee,_

E7

yeah.
Lo na lo__ na na lo__ na, na,____ lo na na na__

__

na na na__ na na na__ na na na__ na na,___ hey now, Bob - by, lo now, Bob - by Mc - Gee,_
A

___ yeah. ___ And then when I called__ him my lov - er, called him my man; ___ I said I

called him my lov - er, did the best I can. ___ Come on, hey now, Bob - by, now, hey now, Bob - by Mc - Gee,___

E7

___ yeah. ___ Lo la lo___ la lo___ la lo___ la lo___ la lo___

___ la lo___ la lo___ lo, ley, hey, hey, ___ Bob - by Mc - Gee,___
He said he's go-in' back to find ooh, what's left
of his world, the world he left behind not so long ago.
He's leavin'
on that midnight train to Georgia, and he's
He kept dreamin’ that some day he’d be a star,

but he sure found out the hard way that dreams don’t always come true.

So he pawned all his hopes and even sold his old car; bought a
F Am Bb Bb/C Dm7

And I’ll be with him on that midnight train to Georgia;

Dm7/G Bb Bb/C

I’d rather live in his world than live without him in mine.

F Am/E Gm/D Bb/C Gm/D Bb/C

Ooh, he’s Got ta

Repeat and Fade

Optional Ending

F Am/E Gm/D Bb/C

go, gonna board, gonna board the midnight train. Got ta go.
MORE THAN WORDS

Words and Music by NUNO BETTENCOURT
and GARY CHERONE

Moderately slow

G5  G/B  C(add2)  Am7  C

D  Dsus  G5  G/B  C(add2)  Am7  C

Say-in' “I love you” is not the words I want to hear from you. It's not that I talk to you and make you understand, it's not that I

* Recorded a half step lower.

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Want you to do is close your eyes, but if you only knew
how easy it would be to show me how you feel.

More than words is all you have to do to make it real.

Then you would...
- n't have to say that you love me 'cause
I'd already know. What would you do

if my heart was torn in two? More than words

to show you feel that your love for me is real.
MR. JONES

Words by ADAM DURITZ
Music by ADAM DURITZ and DAVID BRYSON

Bright Rock

Am      F      Dm      G

mf

Am      F

Sha - la - la - la - la - la - la -

G

Uh huh.

Am      F      Dm

I was down at the New Am - ster -
dam
staring at this yellow-haired girl. Mister Jones

strikes up a conversation with this black-haired flamenco dancer. You know, she dances while his father plays guitar.

She's suddenly beautiful. Well, we all want something beautiful.
Man, I wish I was beautiful. So, come
dance this silence down through the morning.
Shala la la la la la la, yeah.
Uh huh, yeah.

Am
F
Dm

Cut up, Maria!
will paint my picture,
Show me some of them Spanish
dishes.
red and black and gray.
All of the beautiful colors are very, very meaningful.
Yeah, well you know gray

F
G

is my favorite color.
Help me believe in anything.
y-things I want to be someone who believes.

Yeah, my self a gray guitar and play.

Jones and me tell each other fairy tales and we

stare at the beautiful women. 

“She’s look -
ing at you.  

Ah, I don't think so. She's looking at me."

Smiling in the bright lights, I bought myself a gray
guitar.

When everybody loves you,

you can never be lonely.

Well, I I will never be lone-

Stand ing in the spot light,
I will never be lonely.

Said, I'm never gonna be lonely.

I want to be a lion.

Yeah, ev'rybody.
y wants to pass as cats. We all want to be big, big stars, yeah but, we got different reasons for that.

Believe in me because I don’t believe in anything and I want to be someone to believe,
an.
stars,

Mr. Jones wishes he was someone just

a little more funky.

But when everybody loves you, ah, son,

just about as happy as I can be. Mr. Jones

and me, we're gonna be big stars...
MY CHERIE AMOUR

Words and Music by STEVIE WONDER, SYLVIA MOY and HENRY COSBY

Moderately

\[
\begin{align*}
\text{La la la la la, la la la, la la la la la,} \\
\text{La. My Cherie Amour, lovely as a summer day,}
\end{align*}
\]

\[
\begin{align*}
\text{ca fe or sometimes on a crowded street,}
\end{align*}
\]

\[
\begin{align*}
\text{some day you'll see my face among the crowd,}
\end{align*}
\]

\[
\begin{align*}
\text{my Cherie Amour, I've been near you but you}
\end{align*}
\]

\[
\begin{align*}
\text{may be some day I'll}
\end{align*}
\]

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C11  Fmaj7  D11

Distant as the Milky Way.
never noticed me.
share your little distant cloud.
My Che-

Cmaj7  D11  F9

Amour,
Amour,
Amour,
Adore,

E7  Bm7  E7  A7  D7

you're the only girl my heart beats for;
that behind that little smile I wore,
you're the only girl my heart beats for;
how I wish that you were mine.
MY FATHER’S EYES

Words and Music by
ERIC CLAPTON

Moderately

C#m

Amaj7

F#m7

B

E

A

F#m7

B

C#m

Amaj7

F#m7

B

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- 749 -
C#m  Amaj7  F#m7  B  E  A

D/F#  A  E  F#  B  E

Sailing down below
Then the light began
And I hear those ancient
hundreds of years ago

F#  B  C#E#  E

Waiting for my prince
And as I watch this
tears.

F#  B  E

Praying for the bridge that was
How will I know him when I look in
that’s when I need them, that’s when I need
that he was here with me, I looked in - to
my fa - ther’s eyes, my fa - ther’s eyes.

(Look in - to my fa - ther’s eyes.) my fa - ther’s eyes.

When I look in
That’s when I need
I looked in - to
my fa - ther’s eyes.
(Look into my father's eyes.)
ON BROADWAY

Words and Music by BARRY MANN, CYNTHIA WEIL,
MIKE STOLLER and JERRY LEIBER

Moderately, with a beat

They say the neon lights are bright on
They say the girls are somethin’ else on
They say that I won’t last too long on

Broadway. They say there’s always but look in’ at them
Broadway. I’ll catch a Greyhound

magic in the air.
just gives me the blues.
bus for home, they say.
But when you're walkin' down that street
'cause how ya gonna make some time
But they're dead wrong, I know they are,

and you ain't had enough to eat,
when all you got is one thin dime,
'cause I can play this here guitar,

off and you're nowhere
even shine your shoes

I'm a star on Broadway.
ONE MORE NIGHT

Words and Music by
PHIL COLLINS

Slowly

\[ \text{Guitar Tab here...} \]

One more night,

\[ \text{Guitar Tab here...} \]

I've been trying for so long to...

I've been sitting here so long...

I know there'll never be a time you'll ever...
let you know,
just staring at the phone,
and I know it's only right.

and if I stumble, if I fall,
and I was wondering should I call,
But if you'll change your mind,

if I can
may be you're
and may be we
make not both you a can see. lone. learn. Please, Please, Give give me me me one one just one more more more night, night, night, night._ night._ night._ night._

give me just give me just give me just give me one one one one more more more more night, night, night, night._ night._ night._ night._

'cause I can't 'cause I can't 'cause I can't wait for ev - er. wait for ev - er. wait for ev - er. Give me just Give me just Give me just

Fm Bb Eb Eb(add9)/G
one more night, oh, just one more night,
one more night, oh, just one more night,
give me just one more night,

oh, one more night, 'cause I can't
oh, one more night, 'cause I can't
oh, one more night, 'cause I can't

wait for ev er.
wait for ev er.
wait for ev er.

Give me

To Coda
one more night, give me just one more night,

just one more night 'cause I can't wait for ever.

Like a river to the sea, I will always be with
you, 
and if you sail away, 
I will fol -

- low you. 
Give me one more night, 

- give me just one more night. 

- oh, one more night _

'cause I can't wait for ev - er. 

D.S. al Coda
ONE WAY OR ANOTHER

Words and Music by DEBORAH HARRY
and NIGEL HARRISON

Driving Rock

A5

G#5 G5 F#5

G5 G#5 A5

G#5 G5

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One way or an - oth - er, I’m gon - na see ya. I wan - na
One way, or an - oth - er, I’m gon - na see ya. How ’bout I
One way or an - oth - er, I’m gon - na lose ya. I’m gon - na

meet ya, meet ya, meet ya, meet ya. One day, __ may - be next week, I’m gon - na
meet ya, meet ya, meet ya, meet ya. One day, __ may - be next week, I’m gon - na
trick ya, trick ya, trick ya, trick ya. One way, __ or an - oth - er, I’m gon - na

To Coda (Φ)

meet ya. I’m gon - na meet ya. I’ll meet ya. I
meet ya, I’ll meet ya. Ah. __ And
lose ya. I’m gon - na

will if the drive past your house.
the lights are all out,
And if the lights are all down, I'll see
I'll follow your bus down town;

see who's a round.
who's hanging out.

2

E5 G#5 C#5
I’ll walk down the mall, stand o-ver by the wall where I can see it all,
Lead you to the super-mar-ket, check out some spe-cials and rap; we’d
find out who you call. One way or an-oth-er I’m gon-na
get lost in the crowd.
get ya. I’ll get ya. I’ll get ya, get ya, get ya, get ya.
ONLY HAPPY WHEN IT RAINS

Words and Music by DUKE ERIKSON, SHIRLEY ANN MANSON, STEVE MARKER and BUTCH VIG

Moderate Rock

\[ \text{I'm only happy when it rains.} \]

\[ \text{I'm only happy when it's complicated.} \]

\[ \text{And though I know you can't appreciate it,} \]

\[ \text{You know I love it when the rains.} \]

\[ \text{You'll get the message by the} \]

* Recorded a half step higher.
news is bad
and why it feels so good to feel so sad,

go - in' wrong__
I only listen to sad, sad songs__

time I'm through__
when I complain about me and you__

I'm only happy when it rains__
I'm only happy when it rains__
I'm only happy when it rains__

(1,3) Pour your misery down__
(2) Instrumental

Pour your misery down__
on me__
Pour your misery down__
I'm only happy when it rains.

You'll wanna hear about my new obsession.

I'm riding high up on a deep depression.

I'm only happy when it rains. Pour some misery down on me.

Repeat and Fade

Optional Ending

Pour some misery down on me._

I'm only happy when it rains._

I'm only happy when it rains._
Gtr.: Capo I

Moderately fast Rock

You and me, we come from different worlds...
You look at me, you got
Put on a little Dylan,
Sometimes I wonder

Nothing left to say, I moan and pout at you until
Sitting on a fence, I say, "That line is great." You ask
If it will ever end, You get so mad at me when I go

I get my way. "Said I shot a man named Gray,

Me what I meant by out with my friends. Sometimes you're crazy

- 778 -
Solo ends  Yeah, I'm tangled up in blue, only wanna be with you.

You can call me your fool,
on - ly wan - na be with you.

Yeah, I’m tan - gled up _ in _ blue,
RAINY DAYS AND MONDAYS

Moderately

Cm  Abmaj7  Fm7  Fm7/Bb  Eb  Abmaj7  Fm7/Bb

Gm/Bb  Fm7/Bb  Eb/Bb  Fm7  Eb  Gm/D

Talk in' to my self and feel in'
What I've got, they used to call the

Gm7b5/Db  C7  Fm11  Gm7

old blues.
Sometimes I'd like to quit,
Nothing is really wrong.

Abmaj7  Gm7  Cm  Abmaj7  Fm7  Fm7/Bb  Eb/G  Gm

nothin' ever seems to fit
Hangin' a round, nothin' to do but frown.

Abmaj7  Gm7  Cm  Abmaj7  Fm7  Fm7/Bb  Eb/G  Gm

feelin' like I don't belong
Walkin' a round, some kind of lone-ly clown.

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Rainy days and Mondays always get me down.

Funny, but it seems I always wind up here with you.

Nice to know somebody loves me.

Funny, but it seems that it's the
Rainy days and Mondays always get me down.

What I feel has come and gone before.

No need to talk it out.

We know what it’s all about. Hangin’ around.
REELING IN THE YEARS

Words and Music by WALTER BECKER and DONALD FAGEN

Moderately \( \frac{3}{4} \rightarrow \frac{3}{8} \)

N.C.

Chords:

\[ \text{Gmaj9} \quad \text{Bm7/A} \quad \text{A} \quad \text{D} \quad \text{A/C\#} \quad \text{Bm7} \quad \text{A} \quad \text{D} \]

Your ever-last-\( \text{i} \)n' you're a genius since you were sev-en-teen; in
spent a lot of mon-ey and I spent a lot of time; the

grab a piece of some-\( \text{th} \)in' that you think is gon-na last. Well, you
all the time I've known you I still don't know what you mean. The
trip we made to Hol-ly-wood is etched up-on my mind. Af-ter
wouldn’t even know a diamond if you held it in your hand; the
week end at the college didn’t turn out like you planned; the
all the things we’ve done and seen you find another man; the

things you think are precious I can’t understand.

Are you reel-in’ in the years, stow-in’ away the

Are you gath-er-in’ up the tears, __________
have you had e-nough of mine?
Are you reel-in’ in the years,

stow-in’ a-way the time?

Are you gather-in’ up the tears,

have you had e-nough of mine?

You been I
REFUGEE

Words and Music by TOM PETTY and MIKE CAMPBELL

Moderately

F#m  A  E

We got some-thin', we both know it, we don't talk too much a-bout__
Some-where, some-how, some-bod-y must have kicked you a-round__

F#m  A  E  F#m

Ain't no real big se-cret,
Tell me why you want to
Who knows? May-be you were kid-napped,
all the same, somehow, we get around it.
lay there, revel in your abandon.
tied up, taken away, and held for ransom.

Listen, it don’t really matter to me, baby,
Hon-ey, it don’t make no difference to me, baby,
Hon-ey, it don’t really matter to me, baby,

You see, you believe what you want to believe
ev’rybody’s had to fight to be free
Don’t have to live like a refugee.
No baby, you don't have to live like a refugee.

Baby, we ain't the first. I'm sure a lot of other
lovers been burned. Right now this seems real to you, but it's one of those things you gotta feel to be true. Baby, you don’t have to live like a refugee.

Instrumental solo ad lib.
RESPECT

Words and Music by
OTIS REDDING

Moderately fast

C          F          G7

(Ooh) What you want,

F7         G7         F7

(ooh) baby, I got. (Ooh) What you need, (ooh) do you know I got it?

G7         F7         C7

(Ooh) All I'm ask - in' (ooh) is for a lit - tle re - spect when you come home. (Just a lit - tle bit,)

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- 796 -
F7
baby. When you get home,
(just a little bit,)
(just a little bit,)
(just a little bit.)

G7
I ain’t gon’ do you wrong while you’re gone.
Ain’t gon’ do you wrong

F7
’cause I don’t wanna.
All I’m askin’ is for a little re-

C7
spect when you come home,
(Just a little bit.)
(just a little bit.)
(just a little bit.)

- 797 -
F7
(just a little bit.) I’m about to give you all of my money
G7
and all I’m asking in return, honey, is to give me
F7
my proper when you get home,
G7
(Just a just a just a just a just a just a just a)
F7
home, (just a little bit.)
C7
(just a little bit.)
Ooh, your kisses, (oooh) sweeter than honey.

(Ooh) And guess what? (Ooh) So is my money. (Ooh) All I want you to do for me is give it to me when you get home, (Re - re - re - re - re - re - re - re - re -)

Yeah, baby, whip it to me.
spect, when you get home. (just a little bit.)

R-E-S-P-E-C-T,

find out what it means to me. R-E-S-P-E-C-T, take care of T-C-B.

A little respect.

(Sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me.)

Whoa, yeah, a little respect. (just a little bit.)
RIKKI DON’T LOSE THAT NUMBER

Words and Music by WALTER BECKER and DONALD FAGEN

Moderately
N.C.

We hear you’re leaving,
I have a friend in town, he’s heard your
K.
name.
I thought our little

wild time had just begun.
driving on Slow Hand Row.

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I guess you kind of scared yourself, you turn and run.

We could stay inside and play games.

I don't know.

But if you have a change of heart, And you could have a change of heart.

Rikki, don't lose that number; you don't wanna call nobody else.

Send it off in a
let-ter to your self.

Rik-ki, don’t lose that num-ber; it’s the only one you own.

You might use it if you feel bet-ter

when you get home.
ROCK AND ROLL ALL NITE

Words and Music by PAUL STANLEY
and GENE SIMMONS

Moderately fast Rock

G/B

D/A

G/B

D/F♯

A

mf

You show us ev'rything you've got.

You keep on danc-in' and the

room gets hot.

You drive us wild, we'll drive you

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And you say you wanna go for a spin,
Oh, baby, baby, that's quite a lot.

And you drive us wild, we'll drive you crazy.
and party every day. I wanna rock and roll all night

and party every day. I wanna

rock and roll all night and party every day.
ROCK WITH YOU

Words and Music by ROD TEMPERTON

Moderately fast

This edition has been transposed up one half-step to be more playable.

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eyes; let that rhythm get into you.

Don’t try to fight it; there ain’t nothing that you can do.

Relax your mind, just take it slow,
D/F#  Cmaj9

lay back and groove

G/A  Em7  F#m7  Gmaj7

with mine. You've gotta feel that heat, and a

to go. When you feel that heat and a

we can ride the boogie, we're gonna ride the boogie,

share that beat of love.

Em9

I wanna rock with you.
(all night)  dance you into today.

(sunlight)  I wanna rock with you.

(all night)  We're gonna rock the night away.

Out on the
floor_ there ain’t no - bod - y there but
us.
Girl, ______ when you
dance ______ there’s a mag - ic that must be
love.

D.S. al Coda
CODA
And when the groove is dead and gone

you know that

love survives, so we can

rock forever
on.

(I wanna rock with you, I wanna groove with you.)

I wanna groove with you.) Rock with you.
(all night) _____ Rock you in - to day.
(sun - light) I wan - na rock with you._____
(all night) ____ Rock the night ____ away.____

Repeat and Fade
Optional Ending

- 816 -
ROCKET MAN
(I Think It’s Gonna Be a Long Long Time)

Words and Music by ELTON JOHN and BERNIE TAUPIN

Moderately slow, with a beat

Gm7

C9

She packed my bags last night pre-flight,

Gm7

C9

Zero hour Nine A. M.

Eb

Bb/D

Cm

Cm7/Bb

And I’m gonna be high as a kite by

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- 817 -
I miss the earth so much, I miss my wife,
it’s lonely out in space,
on such a time.
And I think it's gonna be a long long time till touch down brings me round again to find

I'm not the man they think I am at home. Oh no no no, I'm a

rocket man. Rocket man burning out his fuse up here
a lone.

Mars ain’t the kind of place to raise your kids, in fact it’s cold as hell.

And there’s no one there to raise
them

if you did.

And all this science I don’t understand.

It’s just my job five days a week._
C7  C11

A rock-et man,

Eb  Bb/D  Cm  Cm7/Bb

a rock-et man.

F/A  F/C  F  Cm7/F

D.S. al Coda

CODA  Eb  Bb

And I think it’s gon-na be a long, long time.

Repeat and Fade
SAVE THE BEST FOR LAST

Words and Music by PHIL GALDSTON, JON LIND and WENDY WALDMAN

Sometimes the snow comes down in June,
you came to me comes down in June.

Sometimes the sun goes 'round the moon,
when some silly girl had set you free.
Sometimes the sun goes 'round the moon.
Cm

You wondered how you'd make it through.

Just when I thought a chance had passed.

Sometimes it's all a big surprise.

I wondered what was wrong with you.

'Cause there was a time when all I did was wish you'd tell me this was love.

One else and share your dreams with me?
It's not the way I hoped or how you're looking.
Sometimes the very thing you're looking for is the one thing you can't see.
And now we're standing face to face.
Isn't this world a crazy place?
Just when I thought our chance had passed,

you go and save the best for last.

All of the nights
Db(add9)  Ab/C  Bb  
one thing you can’t see.  

Coda  Eb  Bb/D  Ab/C  

You went and saved the best for last.  

Bb sus  Db6\9  Cm7  Eb  
Yeah.
SAY YOU, SAY ME

Words and Music by LIONEL RICHIE

Slow Ballad

Ab Eb/G Fm Ab/Eb Cm/Eb Db Bbm

A(add2)

Ab Eb/G Fm Ab/Eb Cm/Eb

Db Db/Eb Ab Eb/G

Say you, say me.

That's the way it should be.

Say you, say me.

Say it together,

naturally.

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I had a dream, I had an awesome dream:
As we go down life's lonely highway, it seems the
people in the park playing games in the dark,
hardest thing to do is to find a friend or two.

And what they played was a masquerade.
That helping hand, someone who understands.

But from behind the walls of doubt, a voice was crying out.
Feel you've lost your way, you've got
So you think you know the answers. Oh, no. Well, the whole world’s got ya dancin’, that’s right, I’m tellin’ you. It’s time to start believin’, oh, yes. Be -
**Tempo I**

lieve in who you are; you are a shin - ing star.

D.S. al Coda

CODA

- er, nat - ral - ly

Say it to - gher, nat - ral - ly

rit.
SECRET AGENT MAN
from the Television Series

Words and Music by P.F. SLOAN
and STEVE BARRI

Bright Rock

Em    C/E

There's a man who leads a life of danger.

Em6   C/E

A pretty face can hide day.

Em

To everybody he meets and then laying in a bomb.

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SEMI-CHARMED LIFE

Words and Music by STEPHAN JENKINS

Heavy beat

G

D

C

G

D

C

G

D

C

G

D

C

Doo doo doot doo doo doot doo. Doo doo doot doo doo doot doo.

Doo doo doot doo doo doot doo. Doo doo doot. {I’m packed and I’m

The sky was
I'm smil-ing, she's liv-ing, she's gold-en, she lives for me.
Says she lives for me, o-
gold, it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there some-place,

back there smil-ing in the pic-tures you would take.

va-tion, her own mo-ti-va-tion. She comes round and she goes down on me.

Do-ing crys-tal meth will lift you up un-til you break. It won’t

And I’ll make you smile, like a drug for you.

stop, I won’t come down. I keep stock with the tick-tock rhy-thm, a bump for the drop, and then I

you. Keep on smil-ing what we go through.

One stop to the rhy-thm that di-vides you.
And I speak to you _ like the cho-rus to the verse. Chop an-othr line like a co-da with a curse. Come on like a freak show takes the stage. We give them the games we play _ She say, “I want some-thing else to get me through this sem-i-charmed kind of life, ba- by, ba- by. I want some-thing else,
I'm not listening when you say goodbye.

bumped up. I took the hit that I was given, then I bumped again, then I bumped again. I said

how do I get back there to the place where I fell asleep inside you?

How do I get myself back to the place where you said,
"I want something else to get me through this semi-charmed kind of life, baby, baby.

I want something else, I'm not listening when you say good-bye."

I believe in the sand beneath my toes.
The beach gives a feeling, an earthy feeling. I believe in the faith that grows,

and the four right chords can make me cry.

When I'm with you I feel like I could die, and that would be all right,

all right. And when the plane came in, she said she was crashing.
The velvet, it rips in the city. We tripped on the urge to feel alive, but

now I'm struggling to survive. Those days you were wearing that velvet dress.

You're the priestess, I must confess. Those little red panties, they pass the test. Slides

up a-round the belly, face down on the mattress. One, and you hold me, and we are
bro ken.

Still it’s all that I want to do, just a little now.

Feel myself head made of the ground. I’m scared I’m not coming down.

No, no, and I won’t run for my life.

She’s got her jaws now locked down in a smile, but nothing is all right,
C  G  D  C
all right.  I want something else to get me through this life, baby. I want something else,

C  G  D  C
not listening when you say good

C  G/B Am C  G/B Am
bye, good bye, good
it was rose. I was tak-ing sips of it through my nose, and I wish I could get back there some-place,

back there in the place we used to start.

Doo doo doot doo doo doot doo. Doo doo doot doo doo doot doo.

Doo doo doot doo doo doot doo.
Things you do don’t seem real.
People say I’m obsessed.

Tell me what you’ve got in mind,
Every thing you say is lies.

’cause we’re running out of time.
But to me that’s no surprise.

Won’t you ever What I had for (D.S.) I won’t make it
set me free? This waiting ’round’s killing me.
You was true. Things go wrong they always do.
On my own. No one likes to be alone.

She
D G  Bm A D G

drives me crazy

Bm A D G Bm A

She drives me crazy, and I can't help myself.

D G Bm A 2

-850-
SHE WILL BE LOVED

Words and Music by ADAM LEVINE and JAMES VALENTINE

Moderately

\( \text{Cm7} \)
\( \text{Bb7} \)
\( \text{Cm7} \)
\( \text{Bb7} \)

\( \text{Cm7} \)
\( \text{Bb7} \)

Beauty queen of only eighteen. She

\( \text{Cm7} \)
\( \text{Bb7} \)
\( \text{Cm7} \)
\( \text{Bb7} \)

had some trouble with herself.

He was always there

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_ to help _ her. She _ al-ways be-longed to some-one else._

I drove for miles _ and miles _ and wound _ up at _ your door._

_I've had you so _ man-y times _ but some-

_ how I _ want more._

I don't mind spend-ing
Every day out on your corner in the pouring rain.

Look for the girl with the broken smile. Ask her if she wants to

stay a while and she will be loved. And she will

be loved.
Tap on my window, knock on my door. I want to make you feel beautiful.

so insecure. Doesn’t matter anymore.

It’s not always rainbows and butterflies. It’s com-
Cm7

Bb7

pro-mise that moves us a-long, yeah. My heart is full and my door’s

always o-pen. You come anytime you want, yeah. I don’t mind spending every day

out on your corner in the pouring rain. Look for the girl with the
brok en smile. Ask her if she wants to stay a while and she will

be loved. And she will be loved. And she will

be loved. I know where you hide_
alone in your car.

that make you who you are.

means nothing at all.

her every time she falls,

Know all of the things

I know that goodbye

Comes back and begs me, catch

yeah.
Tap on my window, knock on my door. I want to make you feel beautiful. And she will be loved. Please don’t
Bb\(\text{sus}\)  \hspace{1cm} Absus2/C \hspace{1cm} Bb\(\text{sus}\)

try so hard to say good -

Eb\(5\) \hspace{1cm} Bb\(\text{sus}\) \hspace{1cm} Absus2/C

bye. don’t try so hard to

Absus2

say good - bye. Please don’t try so

hard to say good - bye.
SHINING STAR

Words and Music by MAURICE WHITE, PHILIP BAILEY and LARRY DUNN

Moderately

Em

Yeah, _

Oh, _ yeah,

C/E

yeah, uh - huh, yeah, uh - huh, yeah.

Em

When you wish _ up - on _ a star, (Oh, oh, oh, oh,

Am
Shining star come into view, (Oh, oh, oh, oh, shine its watchful light on you.)

Gives you strength to carry on, (On, on, on.) Makes your body big and strong.

yeah. On an adventure of the Son,
why don’t you listen to these words of heed.

(Why don’t you listen to me?) Be a child that’s free of sin,

uh huh. These are words of wisdom: “Yes, I can; oh, yes

Bkgd vocals: You’re a shining star,_

no matter I can,” because...

Lead vocal: (You’re a shining star.)
Lead vocal ad lib.
Em       D7       Em
who you are, shining bright to see what you could

Gm6     A7
truly be. You're a shining star, no matter

Em       D7       Em
who you are, shining bright to see what you could

(who you are) (bright to see)
Shining star for you to see what your life can truly be.

say.) Lead vocal ad lib.

8vb to end

Shining star for you to see what your life can truly be.

(Lead vocal ad lib. ends)

Shining star for you to see what your life can truly be.
SILENT LUCIDITY

Words and Music by
CHRIS DeGARMO

Moderately fast, flowing

G

G(add9)

G

G(add9)

Em9

Em7

G

Hush now, there’s a

G(add9)

Em9

Em7

G

If you don’t you cry.

G

G(add9)

place I like to hide,

G

G

open your mind for me,

Wipe away the tear

you won’t rely on o-

*1st time vocal is sung one octave lower than written.
Em9

- drop from your eye._
- pen eyes to see._

Em7

Y ou’re ly - ing safe in bed;
Re-lax, child, you were there,
The walls you built with-

G

it was all a bad dream spinning in your head.
but only didn’t re-a-lize and you were come tum-bling down and a new world will be-gin.

G(add9)

Em9

scared.

Em7
Am7

the day.

Am7sus

Your dream is over...

G

and see this you

G(add9)

or has it just begun?

Em9

mag-ic new di-men-

Em7

re-al-ize your
C(add2)

To Coda

am smiling next to you in

silent lucidity

G

G(add9)

Eb

C(add9)

C

C(add9)

Eb
(Spoken:) Visualize your dreams. Record it in the present tense. Put it into a permanent form.

If you persist in your efforts, you can achieve dream control...
- g'rous. Here we are____ now; en - ter - tain____ us. I feel stu -

- pid and con - ta - gious. Here we are____ now; en - ter - tain__

_ us. A mu - lat - to, an al - bi - no, a mos - qui -

- to, my li - bi - do. Yeah! Oy.
SO FAR AWAY

Words and Music by
CAROLE KING

Very slow

Dmaj9

G6

Em7

Gmaj7/A

D6

So far a-way!

time a-way.

Does n't any-body stay in one place

an-y-more?

there you stood.

It would be so fine to see your

face at my door.

do me good.

Long a-go, I reached for you and

Hold-ing you a-gain could only

Does n't help to know you're just

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How I wish I could, but you’re so far away!

One more song about mov-in’ along the highway. Can’t say much of anything that’s new.

If I could only work this life out my way, I’d rather spend it bein’ close to you. But you’re so
Doesn’t help to know you’re just time away. Yeah, you’re so far away!

Travelin’ around sure gets me down and lonely.

Nothing else to do but close my mind. I

Sure hope the road don’t come to own me. There’s
so many dreams
I've yet to find.
But you're so

far away!
Doesn't anybody stay in one place

there you stood.
It would be so fine to see your

face at my door.
Doesn't help to know you're just

Repeat and Fade
SOMEWHERE OUT THERE
from AN AMERICAN TAIL

Words and Music by JAMES HORNER, BARRY MANN and CYNTHIA WEIL

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where out there, be - neath the pale moon - light,

F Dm7 G/F Em Am
through, then we’ll be together somewhere out there, out

where dreams come true.
STAGES

Words and Music by BILLY F GIBBONS, DUSTY HILL and FRANK BEARD

Moderate Rock

Csus  C  Csus  C  Csus

ff

It’s a fine time to fall
Then you left me stand
Now you’re back and say

---

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- 893 -
Em7  D/E

_ain't got a sin_gle thing to do._

n't e_ven get you on the phone._

n't have it an_y oth_er way._

Hap_pened be_for e I knew what was go_ing on._

Were you just con_fused and did n't know._

Tell me it's for real and let me know._

G    D/G

Em7  D/E

if you fell out and knew._

should stay or if._

why does lov_in' have_
START ME UP

Words and Music by MICK JAGGER and KEITH RICHARDS

Medium Rock

C  F  C  F  C  F

Bb  Eb/Bb  Bb  Eb/Bb  Bb  Bb  Bb  Eb/Bb  Bb

F  C  F  C  F

F  Bb  Eb/Bb  Bb  Eb/Bb  Bb

C  F  C  F

F  C  F

Eb/Bb  Bb  C  F

C  F  C  F

F  C  F

If you

start me up,  if you start me up I'll nev-er stop,

You can start me up,  you can start me up, I'll

kick on the start-er, give it
never stop, all you’ve got. (You got, you got.) I’ve been running hot, can’t compete

Start me up, oh,

You can start me up, I never stop, never stop,

You make a grown man cry,

Don’t make a grown man cry,

You make a grown man cry,
you make a grown man cry, you make a grown man cry, you make a grown man cry,

Spread out the oil, the gaso line, the gaso line, the gaso line,

My eyes dilate, my lips go green, my lips go green, my lips go green,

Ride like the wind at double speed, at double speed, at double speed,

I walk smooth ride in a mean, mean machine.

my hands are greedy, she’s a mean, mean machine.

I’ll take you places that you’ve never, never seen.

Start it up.

You can

Start it up.
If you start it up,
Tough me up,
You, you,
love the day when we will you make a grown man

Repeat and Fade

nevr - er stop, nevr - er stop, nevr - er, nevr - er, nevr - er stop.
STILL THE SAME

Words and Music by BOB SEGER

Moderately, with a beat

\[ C \]

1

G

always won, always said

Em

the cards would never do you wrong.

G

You’re still damn good;

Em

The trick, you said, was never play the game too long.

C

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Em  G  F
A

A gambler's share; the

End Instrumental There you stood;  

they were sure they had you caught, you were quicker than they thought. 

only risk that you would take, the only loss you could for - sake. 

ev 'ry - bod - y watched you play. I just turned and walked a - way.  

Am  Dm  G
To Coda  

You'd just turn your back and walk. 

the only bluff you couldn't fake. 

I had nothing left to say. 

- 903 -
You caught up with you yesterday.

Movin' game to game;

No one standin' in your way.

Turnin' on the charm

Long enough to get you by.
SUNRISE

Words and Music by NORAH JONES and LEE ALEXANDER

Moderately

Cm7 Bb Eb Cm7 Bb

P

Eb Cm7 Bb Eb Abmaj9

Sun - rise, sun - rise, looks like

Piano solo ad lib.

could - n't

Bb Cm7

mor - ning in your eyes, but the

find it in your eyes, but I'm

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clock's held nine fifteen for hours.
Sure it's written all over my face.

Surprise, surprise could not never

tempt us if it tried, 'cause the afternoon's all
Something I could hide when I see we've made it

read come and gone And I said,
through another day Then I say,
“Ooo, ooo, ooo, to you.

Surprise,
CODA

Piano solo ends

And

Ab\(^{(add2)}\)

now the night will throw its cover down,

F/A

mm, on me again.

Ab\(^{(add2)}\)

F/A

Ooh, and if I'm right,
it's the only way

to bring me back.

Ooo,

Oooo,
Cm  Bb6  Eb  
1  Ab  

ooo,  

Ab  

Fm  

2  Ab  

Fm  

to you.  

to you.  

Eb(add2)  

rit.
SUPERMAN
(It’s Not Easy)

Moderately

C  G5  Am7

I can’t stand to fly.

Am7  Fsus2  C

I’m not that naive.
Sleep sound tonight.
I'm not crazy.

Or anything.
I can't stand to fly.

I'm not that naive.

Men weren't meant to ride with clouds between their knees.
Fsus2

Freely
N.C.

C

It's not eas-

G

y to be me.

C

Am7

G5

Fsus2

C
SURRENDER

Words and Music by RICK NIELSEN

Moderately

Ab/Bb

Bb

Mother told me,
Yes she told me,
Father says, “Your mother’s right, she’s

I’d meet girls like you.
She also told me stay.

— a way, you’ll never know what you’ll—

Now

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Just the other day I heard of a soldier’s falling off
some Indonesian junk that’s going round.

But Mom-my isn’t one of those I’ve known
her all these years.

Mom-my’s all right,
Dad-ty’s all right, they just seem a little weird.

Sur-ren-
Whatever happened to all this season's losers of the year?

Every time I got to thinking, where'd they disappear?

Then I woke up, Mom and Dad are rolling on the couch.
Rolling numbers, rolling and rolling, got my Kiss records out.

Mommy's all right, Daddy's all right, they just seem a little weird.

Surrender, surrender, but don't give yourself away, way,
way.

A - way.

Sur - ren - der,
but don’t give your - self a - way.

Repeat and Fade

Sur - ren - der.
SWEET HOME ALABAMA

Moderately slow

Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

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I miss 'ole 'bam-y once again. (And I think it's a sin.)

2. Well, I heard Mis-ter Young sing about her.
   Well, I heard ole Neil put her down.
   Well, I hope Neil Young will re-
Lord, I'm coming home to you.

3. In Birmingham they love the Governor. Boo! Boo!

4. (See additional lyrics)

boo! Now we all did what we could do. Now Watergate does not bother me. Does your conscience bother
you? (Tell the truth.)

Sweet home Al-a-bam-a,

where the skies are so blue.

Sweet home Al-a-

Lord I’m com-ing home to you.

Additional Lyrics

4. Now Muscle Shoals has got the Swampers
And they’ve been known to pick a tune or two
Lord they get me off so much
They pick me up when I’m feeling blue
Now how about you.

Chorus and Fade
Moderately

A E7

(1, 3.) I don't know why I
(2.) I don't know why you

love you like I do,

after all these changes that you put me through.

treated me so bad.

Look at all these things that we could have had.

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You stole my money and my cigarettes, and I haven't seen hide nor

Love is a notion that I won't forget, my sweet sixteen, now I

hair of you yet, I wanna know. Won't you tell me, am I

never regret, I wanna know. Won't you tell me, am I

in love to stay? (Take me, take me.)

in love to stay?

Take me to the river, and wash me down._

Instrumental
Won’t you cleanse my soul, get my feet on the ground?

Instrumental ends

Hold me, love me,
squeeze me, tease me till I die,
B7

_till I die._

_D.S._

(Take 3rd ending)

CODA

_D A E7

Yeah, yeah, yeah, yeah, yeah.

_D A E7

_dip me in the water, dip me in the

E7

wa - ter, ba - by._

_D A E7

Dip me in the _

_D A E7

_rit._
TAKIN’ CARE OF BUSINESS

Words and Music by
RANDY BACHMAN

With a steady beat

C7

Bb7

F7

They get up ev’ry morn’in’ from the
easy as fish-in’, you could

'Carm clock’s warn-in’, take the eight fifteen in to the
be a musician if you can make sounds loud or

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- 935 -
cit - y. There’s a whistle up above and people
mel - low. Get a second-hand guitar chances

push - in’, peo - ple shov - in’ and the girls
are you’ll go far. If you get in with the right bunch of

pret - ty. And if your train’s on - time, you can
fell - lows. People see you hav - in’ fun, just a
get to work by nine, and start your slav-in' job to get your pay.

If you ever get annoyed look at me, I'm self-employed, and tell them that you like it this way.

Tell them that you like it this way.

If you ever get annoyed look at me, I'm self-employed, and tell them that you like it this way.

Tell them that you like it this way.

If you ever get annoyed look at me, I'm self-employed, and tell them that you like it this way.

Tell them that you like it this way.
And I've been takin' care of business,
ev'ry day._
Takin' care of business,
ev'ry way._
I've been takin' care of business.

It's all mine._
Takin' care of business and
work in over-time, work out.

work in over-time.
CODA  C7

workin' overtime.

Takin' care of business.

Takin' care of business, every day.
THAT’S THE WAY
(I Like It)

Words and Music by HARRY WAYNE CASEY
and RICHARD FINCH

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That’s the way (uh-huh, uh-huh) I like it. (uh-huh, uh-huh)

When you take me by the hand,
When I get to be in your arms,

Tell me I’m your lovin’ man.
When we’re all alone.
When you give me all your love and
When you whisper sweet in my ear,

D.S. al Coda

Do it, babe, the very best you can. Oh.
when you turn, turn me on. Oh.

CODA

Fm7

Say O. K. (Uh-huh. That’s the way, uh-huh,

that’s the way, uh-huh.) That’s the way (uh-huh, uh-huh) I
THE BOYS ARE BACK IN TOWN

Words and Music by
PHILIP PARRIS LYNOTT

Moderately fast

G5

A5

C5

G

Bm

C

Em

Bm

Em

Am

Am/D

G

1. Guess who just got back today?

Th� wild-eyed boys

that had been away.

Hadn’t changed, hadn’t much to say,

but, man, I still think them cats are crazy.

They were asking if you

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Bm

C

Eb

were a-round, how you was, where you could be found.

Bm

Em

Am

I told them you were liv-ing down-town, driv-ing all the old men
crazy. The boys are back in town, the boys are back in town.

Am/D

Chorus

G5

A5

C5

G5

I say, the boys are back in town,
The boys are back in town.
Additional Lyrics

2. You know that chick that used to dance a lot
   Every night she’d be on the floor shaking what she’d got
Man, when I tell you she was cool, she was hot
   I mean she was steaming.
And that time over at Johnny’s place
Well, this chick got up and she slapped Johnny’s face
Man, we just fell about the place
   If that chick don’t wanna know, forget her.

(Chorus & Interlude)

3. Friday night they’ll be dressed to kill
   Down at Dino’s Bar and Grill
The drink will flow and blood will spill
   And if the boys want to fight, you better let ’em.
That jukebox in the corner blasting out my favorite song
The nights are getting warmer, it won’t be long
   It won’t be long till summer comes
Now that the boys are here again.

(Chorus and Fade)
THE FIRST CUT IS THE DEEPEST

Words and Music by CAT STEVENS

Slowly, with a beat

I would have given you all of my heart, but there's just to

some-one who's torn it a-part. And she's taken just all that I had,
help me dry the tears that I've cried. And I'm sure gon-na give you a try,

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- 951 -
but if you want, I'll try to love again. Baby, I'll try again. 
and if you want, I'll try to love again. Baby, I'll try again. 

The first cut is the deepest. Baby, I know the first cut is the deepest. When it comes to being lucky, she's cursed; when it comes to loving me, she's worst.
G

I still

C G F G C F

comes to love him, she's worst.

G

Play 3 times

C F G

d.s. al coda

(to take 2nd lyric)

I still

CODA C F G

to love again but I know:

-953-
The first cut is the deepest.

Baby, I know the first cut is the deepest. When it comes to begin' luck, she's cursed; when it comes to lovin' me, he's worst.

Optional Ending

Repeat and Fade
THE LONG AND WINDING ROAD

Words and Music by JOHN LENNON and PAUL McCARTNEY

Slowly

The long and winding road, that leads

Eb

to your door, will never disappear

that the rain

Cm

will never disappear

dusted away, has left a pool of

Gm

pear. tears

Ab

I've seen that road before.

Ab/Bb

Fm7

Bb7
man-y ways I've tried. And still they lead me back

to the long, winding road.

You left me standing here

a long, long time ago.
Don’t leave me waiting here.

Lead me to your door.

But

doors.

Yeah, yeah, yeah, yeah.
A  E/G#  F#m7  A/E  D(add2)  D(add2)/A

Rainbows have nothing to hide. Look what it's done so far.

Dmaj7

So we've been told, and some choose to believe it.
What's so amazing that keeps us star-gazing, and

G#m/C#

I know they're wrong; wait and see.
What do we think we might see?

Bm7  E  D/E  C#m7  E/F#  F#7

Some day we'll find it, the Rainbow Connection; the
Some day we'll find it, the Rainbow Connection; the
lovers, the dreamers, and me.
lovers, the dreamers, and me.

All of us

under its spell; we know that it's probably

magical. Have you been
F/G  Gm7  Cm7  Eb/F  F  Bb  F/A
half asleep and have you heard voices? I've heard them

Gm7  Bb/F  Eb(add2)  Eb/F  Fsus  Bb  F/G  Gm7
calling my name. Is this the sweet sound that

Cm7  Eb/F  F  Bb  F/A  Gm7  Eb(add2)
calls the young sailors? The voice might be one and the same.

Eb  Ebmaj7
_ I've heard it too many times to ig _
It’s something that I’m s’posed to be.

Some day we’ll find it, the Rainbow Connection; the lovers, the dreamers, and me. La da da dee da da da da da do.

Bb/F Eb(add2) Eb Fsus F7 Bb
THE WAY WE WERE
from the Motion Picture THE WAY WE WERE

Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

A Amaj7 Dmaj7 E7 A Amaj7

Dmaj7 E7 A C#m7 Dmaj7

Mem - 'ries light the cor - ners of my
pic - tures of the smiles we left be -
Mem - 'ries may be beau - ti - ful, and

F#m(add2) F#m/E Dmaj7 C#m7 C#7 F#m F#m/E

mind. Mist - y wa - ter - col - or mem - 'ries
hind, smiles we gave to one an - oth - er
yet, what’s too pain - ful to re - mem - ber

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THIS KISS

Words and Music by ANNIE ROBOFF,
BETH NIELSEN CHAPMAN and ROBIN LERNER

Moderately

B  G#m7  A  F#m7

I don’t want an-o-ther heart-break. I don’t need an-o-ther turn to cry,... no.
Cin-der-el-la said to Snow White, “How does love get so off course?” Oh.

I don’t want to learn the hard way. Baby, hel-lo, oh no, good-bye.
All I want-ed was a white knight with a good heart, soft touch, fast horse.

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This kiss, this kiss, (un-stop-pa-ble.)
This kiss, this kiss.

You can kiss me in the moon-light, on the rooftop, under the sky, oh. You can kiss me with the windows open while the rain comes blowin' inside, oh. Kiss me in sweet, slow motion.
Let's let everything slide. You got me floating, you got me flying. It's the way you love me.

It's a feeling like this. It's centrifugal motion.

It's perpetual bliss. It's that pivotal moment.
THREE TIMES A LADY

Words and Music by LIONEL RICHIE

Slowly

\[ \text{Ab} \]

Thanks for the times that you've given me.

\[ \text{Ab/Gb} \]

The memories are all in my mind.
And now that we've come to the end of our rainbow, there's something I must say out loud: You're once, twice, three times a lady.
When we are together,
the moments I cherish
with every beat of my heart;
To touch you, to hold you, to feel you, to need you,
there's nothing to keep us a-
THRILLER

Words and Music by
ROD TEMPERTON

Moderately bright

It’s close to mid
ight, and
You hear the door
slam and
They’re out to get
you. There’s

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- 978 -
some-thin’ evil’s lurk-in’ in the dark
real-ize there’s no-where left to run
demons clos-in’ in on ev-’ry side.

under the moon light you
you feel the cold hand, and
they will pos-sess you un-

see a sight that almost stops your heart.
won-der if you’ll ev-er see the sun.
less you change that num-ber on your dial.

You try to scream,
You close your eyes,
Now is the time.
but terror takes the sound before you make
and hope that this is just imagination
for you and I to cuddle close together
You start to freeze
But all the while, All through the night

as horror looks you right between the eyes
you hear the creature creep in up behind
I'll save you from the terror on the screen
C#m7       Amaj7      G#m7
You’re par-a-lyzed.     'Cause this is
You’re out of time.    'Cause this is
I’ll make you see.     that this is

C#m      E
thrill-er,       thrill-er night,
thrill-er,       thrill-er night.  There
thrill-er,       thrill-er night,    'cause

F#        C#m7
no one’s gon-na save you from the beast about to strike. You know, it’s
ain’t no sec-ond chance against the thing with for-ty eyes. You know, it’s
I can thrill you more than an-ey ghost would dare to try. Girl, this is

F#7       F#m7

- 981 -
thrill - er, _
thrill - er, _
thrill - er, _

thrill - er night. You're
thrill - er night. You're
so

fight - ing for your life _ in - side a kill - er thrill - er to -
fight - ing for your life _ in - side a
let me hold you tight _ and share a

night._

night.
killer thriller tonight.

Night creatures call and the dead start to walk in their masquerade.

There's
no escapin' the jaws of the alien this time.

This is the end of your life.

CODA

caller, diller, callier, thrillier here tonight.
A7  F#7  A/B  C#m

kill - er,  thrill - er.

C#m

I'm gon - na thrill you to - night.  1. (See spoken lyrics)

A/C#  B/C#
I'm gonna thrill you tonight,

C#m

A/C#

I'm gonna thrill you tonight,

B/C#

F#/C#

I'm gonna thrill you tonight,

C#m

A/C#

2. (See spoken lyrics)
Spoken Lyrics

1. Darkness falls across the land.
The midnight hour is close at hand.
Creatures crawl in search of blood
To terrorize y’all’s neighborhood.
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse’s shell.

2. The foulest stench is in the air,
The funk of forty thousand years,
And grizzly ghouls from every tomb
Are closing in to seal your doom.
And though you fight to stay alive,
Your body starts to shiver,
For no mere mortal can resist
The evil of a thriller.
TOP OF THE WORLD

Words and Music by JOHN BETTIS and RICHARD CARPENTER

Moderately, in 2

Such a feelin's comin' over me,
Some-thing in the wind has learned my name.

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There is wonder in most every thing I see.
And it’s tellin’ me that things are not the same.

Not a cloud in the sky, got the sun in my eyes and I won’t be surprised if it’s a dream.
Breeze, there’s a pleasing sense of happiness for me.

Every thing I want the world to be
There is only one wish on my mind.
When this day is through I hope that I will find
And the reason is clear; it's because you are
here. You're the nearest thing to heaven that I've seen.
I'm on the top of the world, lookin' down on creation.
TRUE COLORS

Words and Music by BILLY STEINBERG
and TOM KELLY

Relaxed tempo \( \left( \frac{3}{4} \right) \)

\begin{align*}
\text{Dm7} & \quad \text{C/E} \\
F & \quad \text{Bb} \\
\text{Dm7} & \quad \text{C/E}
\end{align*}

\begin{align*}
\text{F} & \quad \text{Bb}
\end{align*}

You with the

sad eyes, don’t be dis-cour-aged. Oh, I re-al-ize

smile then, don’t be un-hap-py. Can’t re-mem-ber when

I

hard to take cour-age. In a world full of peo-ple

last saw you laugh-ing. If this world makes you craz-y

and you’re

Original key: F# major. This edition has been transposed down one half-step to be more playable.
you can lose sight of it and the darkness inside you makes you take it all you can bear, just call me up because you

feel so small. But I’ll see your true colors shining through. I see your true colors and that’s why I love you. So,

don’t be afraid to let them show. Your true colors,
true colors are beautiful, ooh, like a rainbow.

Show me your rainbow.

- 996 -
Such sad eyes. Take courage now and realize. When this world makes you crazy and you're takin' all you can bear, just call me up because you know I'll be there. And I see your true colors, true colors are shining.
I see your true colors and
that's why I love you. So, don't be afraid, just let them show. Your true colors,
true colors, true colors are
C  
beau - ti - ful, beau - ti - ful like a rain - bow. 

F  Bb sus2 Dm7 C/E  F  Bb (add2)  
Yeah, yeah, yeah. Show me your col - 

Dm7 C/E F Bb (add2) Dm7 C/E  
ors. Show me your rain - bow. 

Repeat and Fade  
F  Bb  
Show me your col - 

Optional Ending  
Gm7/F  F  
rit.
VINCENT
(Starry Starry Night)

Words and Music by DON McLEAN

Moderately

G

Starry, starry night,
night, night,

G6

paint your palate blue and grey.

Am

flaming flow’rs that brightly blaze.

portraits hung in empty halls.

C

Look out on a summer’s day,

with

Swirling clouds in violet haze,

Frame-less heads on name-less walls,

with

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D7

D7    G6

eyes that know the darkness in my soul. Shad
flect in Vincent’s eyes of China blue. Col
eyes that watch the world and can’t for
ors chang ing
get. Like the strangers that you’ve

hills, sketch the trees and the
hue, morn ing fields of
met, the rag ged men in

daf fo dils, catch the breeze and the
am ber grain, weath ered fac es
rag ged clothes, the sil ver thorn of

C

C    D7

winter chills, in colors on the snowy lin en
lined in pain, are soothed be neath the artist’s lov ing
blood y rose, lie crushed and bro ken on the vir gin
land.
hand.
snow.

Now I un - der -

Am
stand
stand
know
what you tried to say to me,
what you tried to say to me,
what you tried to say to me,

Em
how you suf - fered for your san - i - ty,
how you suf - fered for your san - i - ty,
how you suf - fered for your san - i - ty,

Am7
how you tried to set them
how you tried to set them
how you tried to set them

D7
Em  To Coda  A7  Am7  D7
free. They would not listen, they did not know how. Perhaps they'll listen

G
now. Starry, starry now. For they could not

Am7  D7  G
love you. But still your love was true,

Em  Am7  Cm6
and when no hope was left in sight on that starry, starry night, you
took your life, as lovers often do. But I could have told you, Vincent, this
world was never meant for one as beautiful as you.

Starry, starry
perhaps they never will.

CODA
Moderately

Words and Music by BABYFACE

We don’t even talk anymore.

Now they can see the tears in our eyes.

And we don’t even know what we argue about.

But we deny the pain that lies deep in our hearts.

Don’t even say, “I love you,” no more.

Well, maybe that’s a pain we can’t hide.

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'cause say-in' how we feel is no longer allowed.
'cause ev'-ry-body knows that we're both torn apart.

Some people will work
Why do we hurt
Some people will work

things out and some just don't know how to change.

Let's don't

wait till the water runs dry.

We might watch our whole lives pass us by.

Let's don't wait till the water runs dry.

We'll make the
WE ARE THE CHAMPIONS

Words and Music by
FREDDIE MERCURY

Moderately slow

Cm

Bb/C

I've paid my dues, time after time.
I've done my sentence.
I thank you all.

Cm

Bb/C

Cm

You brought me fame and fortune and ev'rything that goes with it.
but committed no crime.

Bb/C

Cm

Cm
But it's been no bed of roses,
I've made a few no pleasure cruise.
I've had my share of sand kicked in my face but I've ain't gonna lose.
And I need to go on, and on, and on, and on.
We are the champions, my friend

(D.S.) world

And we'll keep on fighting till the end.

We are the champions.

We are the champions.
No time for losers, 'cause we are the champions of the world.

I've taken my

of the champions.

D.S. al Coda
WEREWOLVES OF LONDON

Words and Music by WARREN ZEVON, ROBERT WACHTEL and LEROY MARINEL

Moderate Rock

D5  C5  G5  D5  C5

I saw a were-wolf with a Chinese menu in his hand.

D5  C5  G5

walking through the streets of Soho in the rain.

D5  C5  G5

He was looking for a place called Lee Ho Fooks.

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D5 C5 G5
for to get a big dish of beef chow mein.

D5 C5 G5
Ow- ooh! Werewolves of London.

D5 C5 G5
Ow- ooh! Werewolves of London.

D5 C5 G5
Ow- ooh! You hear him howlin' a-round your
- fair. —

You bet-ter stay a-way from him!  He’ll rip your lungs out, Jim!

Huh! I’d like to meet his tai - lor._______

Ow-oooh!  Were-wolves of Lon - don.______

Ow-oooh!_____

Ow-oooh!  Were-wolves of Lon - don.______
Ow- ooh! Well, I saw Lon Chaney walk-

- ing with the Queen,

do in’ the were- wolves of Lon- don.

I saw Lon Chaney Ju- nior walk-

- ing with the Queen,

do in’ the were- wolves of Lon- don.
I saw a werewolf drinkin' a piña colada at Trader Vick's; and his hair was perfect.

Oooh!


Repeat and Fade
(1st time only)

Optional Ending
WE’VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS
and PAUL WILLIAMS

Slowly

E♭/B♭  A♭maj7  E♭/B♭  A♭maj7

We’ve only just begun to live.

Cm7  Cm9  Fm9  Fm7  Cm9  Cm7

White lace and promises, a kiss for luck and we’re

Fm9  B♭7sus  E♭

on our way.

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- 1019 -
sun___ we fly,____
comes___ we smile,____

So man-y roads to choose,
so much of life a-head,

we start out walk-ing and learn to run,____!
we’ll find a place where there’s room to grow.____!

And yes, we’ve just be-

Shar-ing hor-izons that are

new to us,
watch-ing the signs a-long the way.
Talking it over just the two of us,
working together day

day,
together.____

coda

And yes, we've just begun.

—
WHAT I LIKE ABOUT YOU

Bright Rock

Words and Music by MICHAEL SKILL, WALLY PALAMARCHUK and JAMES MARINOS

E A D A E A

Add bass on repeat.

D A E A D A

Hey!

D A E A

unh - huh. ____ Hey!

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- 1022 -
Keep on whispering in my ear, tell me all the things that I

 wanna hear, 'cause it's true. That's what I like about

 you.

 What I like about you. That's what I like about you.

 you really know how to dance. When you go
up down, jump a-round, think I’ve found true romance.

Keep on whispering in my ear,
tell me all the things that I wanna hear, ’cause it’s true.

That’s what I like about you.

That’s what I like about
you.

That's what I like about you.

(Scream)
That's what I like about you.

(Whisper) That's what I like about you. That's what I like about you.

Hey!

Unh-huh Hey! Hey! Hey! Hey!
WHERE DO BROKEN HEARTS GO

Words and Music by CHUCK JACKSON and FRANK WILDHORN

Ballad tempo

D A/C# G/B Fm/A G G/A A

know it’s been enough some time, but there’s something on my mind. You see, I know it’s been enough some time, but there’s something on my mind.

A/B Bm7

to know that dreams don’t turn to gold, and that there have n’t been the same since that cold November day.

Em7 G/A A

is no easy way; no, you just can’t run away. And what we
said we needed space, but all we found was an empty place. And the
had was so much more than we ever had before. And no

on-ly thing I learned is that I need you desperate-ly. So
mat-ter how I tried, you were al-ways on my mind.

here I am, and can you please tell me, oh:

Where do broken hearts go? Can they find their way home,
back to the open arms of a love that's waiting there?

And if somebody loves you, won't they always love you?

I look in your eyes and I know that you still care for me._

I've been a_
D C/E D/F# G F#m7 Em7 G/A A/D
me. And now that I am here with you, I’ll never let you go. I

Bb F/A G G/A Ab/Bb
look into your eyes and now I know. Now I know.

Eb Bb/D Ab/C Eb/Bb
Where do broken hearts go? Can they find their way home,

Ab Eb/G Fm7 Ab/Bb Bb
back to the open arms of a love that’s waiting there? And
if somebody loves you, won't they always love you?

I look in your eyes and I know that you still care.

know that you still care for me.

You still care for me.
WHIP IT

Words and Music by MARK MOTHERSBAUGH
and GERALD CASALE

Quickly

E7sus

(Spoken:) Crack that whip,

(Sung:) give the past the slip.

Step on a crack,
break your momma’s back.

(1, D.S.) When a problem comes along, you

(2) When a good time turns around, you

must whip it. Before the cream sits out too long, you must whip it. When

must whip it. You will never live it down unless you whip it.

To Coda
(Spoken:) Now whip it into shape, shape it up,

get straight, go forward, move ahead.

try to detect it. It's not too late
to whip it, whip it good.
(Spoken:) I say whip it, whip it good.

(Spoken:) Now whip it to whip it into shape.

shape it up, get straight,
WHITE FLAG

Words and Music by RICK NOWELS,
ROLLO ARMSTRONG and DIDO ARMSTRONG

Moderately slow

F

With pedal

Dm

I know you think that I shouldn't still love you, I'll
I know I left too much mess and destruction to come

tell you that back again.

But if I didn't say it, well,
And I caused nothing but trouble; I

I'd still have felt it. Where's the sense in that?

I'd still have felt it. Where's the sense in that?

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no white flag above my door; I'm in love,

and always will be. And when we

meet, which I'm sure we will, all that was there will be there

still. I'll let it pass, and hold my tongue, and you will

C

1 Gm

2 Gm

F

Am

Gm
think that I've moved on.

I will go down with this ship; and I won't put my hands up and surrender. There will be no white flag above my door; I'm in love, and always...
WHITE WEDDING

Words and Music by BILLY IDOL

Fast Rock

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Hey little sister, what have you done?
Hey little sister, who have you been with?
Hey little sister, what's the only one?
Hey little sister, who's your superman?
Hey little sister shot gun oh yeah.
I've been away for so long so long.

Hey little sister, who's the one you want?
Hey little sister who's your super man? Hey little sister shot gun! I let you go for so long.

It's a nice day to start again.
Bm

It's a nice day for a white wedding.

E

To Coda

D

nice day to start again.

Bm

start again.

D

Bm
Bm

(Spoken:) Pick it up!

Take me back home.

D.S. al Coda

start again.

There is nothing left in this
world. Start a gain,

come on. It's a nice day for a white wedding. It's a nice day to start a gain. Repeat and Fade

- 1050 -
WHO CAN IT BE NOW?

Words and Music by COLIN HAY

Moderately

C#m

Bsus

Who can it be knocking at my door?

Who can it be knocking at my door?

Go 'way,

Make no sound,

don’t come 'round here no more.

tip-toe across the floor.

Can’t you see that it’s late at night?

If he hears he’ll knock all day.
Who can it be now?

Who can it be now?

Is it the man come to take me away?

Why do they follow me?
Who can it be now? Oh.

Who can it, who can it...

Yeah, yeah, yeah.
WISHING WELL

Words and Music by TERENCE TRENT D’ARBY and SEAN OLIVER

Moderately

Kissing like a bandit, stealing time underneath a sycamore tree.

Hugging like a monkey see, monkey do right beside a riverboat gambler.

Cupid by the hour sends Valentines to my sweet lover and me.

Erotic images float through my head; slowly, but surely

I wanna be your midnight rambler. Quickly, but quickly

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- 1056 -
your appetite is more than I knew. Sweetly, 
the blood races through my veins. Quickly, 
softly I'm falling in love with you. 
loudly I wanna hear those sugar bells ring. 
Wish me love a wishing well to kiss and tell, a wishing well of 

butterfly tears. 
Wish me love a wishing well to kiss and tell,
a wishing well of crocodile tears, sing.
WONDERFUL TONIGHT

Words and Music by ERIC CLAPTON

Moderately

G

D/F#

C

It’s late in the evening;
We go to a party,
It’s time to go home now,

D

G

D/F#


she’s wondering what clothes
to wear.
and everyone turns
to see.

C

D

G

She puts on her makeup.
and I’ve got an achingly head.
So I give her the car.

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- 1059 -
And then she asks me, “Do I look all right?”
And then she asks me, “Do you feel all right?”

And then I tell her, as I turn out the light,

And I say, “Yes, you look wonderful tonight.”
And I say, “Yes, I feel wonderful tonight.”

I say, “My darling, you are wonderful tonight.”

To Coda ☛
I feel wonderful because I see the love light in your eyes.

Then the wonder of it all is that you just don’t realize how much I love you.
WONDERWALL

Moderately

Words and Music by
NOEL GALLAGHER

Today is gonna be the day that they're
gonna throw it back to you. By now you should've somehow realized what you gotta do.
I don't believe that anybody
Esus          Bm7          Dmaj7          Esus          Bm7
feels the way I do about you now.

F#m          A          Esus          Bm7
Backbeat the word was on the street that the fire in your heart is out.
To-day was gonna be the day, but they'll never throw it back to you.

F#m          A          Esus          Bm7
I'm sure you've heard it all before but you never really had a doubt.
By now you should've somehow realised what you're not to do.

F#m          A          Esus          Bm7
I don't believe that anybody feels the way I do about you now.
I just love your sexy ways now, baby. You know—

—my love will never stop now, baby. Just

put your lovin’ in my box, baby. Wrap it up—

— I’ll take it. Wrap it up,
G₉

I’ll take it.

No more will I shop around, baby.

I know I got the best thing in town, baby. I’ve seen all I wanna see, baby.
Bring your lovin' straight to me, now baby. Wrap it up,

I'll take it. Wrap it up,

I'll take it. Wrap it up,

Good
God almighty, come on.

Ooh, I'm gonna treat you like the queen you are; bring you sweet things from my candy jar, 'cause you've got treats you ain't
never used.

Give it, give it to me. You

won’t get abused.

I’ll take it.

Wrap it up,

ooh,
YESTERDAY

Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderately, with expression

F

Em

A7

Yesterday, all my troubles seemed so far away,
Suddenly, I'm not half the man I used to be.

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- 1075 -
Yes-ter-day, ___
love was such an eas-y

game to play, ___
Now I need a place to

hide a-way, oh I be-lieve in yes-ter-day.___

Mm mm mm mm mm mm.
YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON and BRUCE FISHER

Moderately slow, expressively

\[ Ab \quad Ab/Gb \quad Fm7 \quad Db \]

\[ \begin{array}{c}
| \text{Ab} | \text{Ab/Gb} | \text{Fm7} | \text{Db} | \text{Ab} | \text{Abmaj7} | \text{Ab7} |
\end{array} \]

You are so beautiful

\[ \text{Dmbaj7} \quad \text{Gb9} \]

\[ \begin{array}{c}
| \text{Dmbaj7} | \text{Gb9} |
\end{array} \]

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- 1078 -
Ab Abmaj7 Ab7 Ab Abmaj7 Ab7 Dbmaj7

me. You are so beau-ti-ful

Gb9 Ab Abmaj7

to me. Can’t you

Eb7m Ab7 Dbmaj7

see? You’re ev-ry-thing I

8vb loco
hope for.

You’re every thing I need.

You are so beautiful

to me.

You are so everything I need.

8vb loco 8vb loco
Freely
Bb13#11

TemPO I

You are so beauti - ful to me.

Ab    Abmaj7   Ab    Dbmaj7    Gb9

Ab    Abmaj7   Ab    Dbmaj9    Gb9

Ab
YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by STEVIE WONDER

Moderately, with feeling

Cmaj9

G7#5

You are the sunshine of my life,

C

F6

Em7

that's why I'll always stay around

Gb/Bb

Dm7

G7

You are the

C

Dm7

G7

C

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YOU GIVE LOVE A BAD NAME

Medium Rock

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Cm   Ab   Bb   Cm   Ab   Bb

Shot through the heart, and you're to blame. Darlin', you give love a

bad name.

Eb   Cm   Ab   Bb   Cm   Ab   Bb


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An angel's smile is what you sell.
You promise me heaven, then put me through hell.
Bloodred nails on your finger tips.

Chains of schoolboy's love got a hold on me.
When you act so shy.

When
passion’s a prison, you can’t break free."

Oh, you’re a

loaded gun.

Oh, there’s nowhere to run, no one can save me, the

damage is done. Shot through the heart and you’re to blame.
Ab Bb Eb5 Cm
Ab
You give love a bad name, bad name. I play my part and you

Bb Cm Ab Bb Eb5 Cm
play your game. You give love a bad name, bad name. Oh,

Ab Bb
1
you give love, a bad name.

Cm

2

Bb/C Cm
2
You

3

Ab Bb Eb5 Cm
Ab
Ab Bb
Cm    Ab  Bb  Cm  Ab  Bb

Shot through the heart and you're to blame. You give love a

Eb5  C  Ab  Bb  Cm
bad name, bad name. I play my part and you play your game.

Ab  Bb  Eb5  Cm  Ab  Bb
You give love a bad name, bad name. You give love,

Eb5  Cm  Ab  Bb  Eb5  Cm
you give love a bad name.

Repeat and Fade
YOU LIGHT UP MY LIFE

Words and Music by JOSEPH BROOKS

Moderately slow (♩=♩)

So many nights I'd roll in' at sea, a-

sit by my window, waiting for someone to I'm

drift on the waters, could it be finally I'm

sing me his song, So many dreams I

turning for home? Finally a chance to
To Coda

light up my days and fill my

nights with song.

Coda

'Cause

nights with
song.

It can't be wrong

when it feels so right,

'cause you, you light up my life.
YOU MAKE ME FEEL LIKE DANCING

Moderate Disco beat

Words and Music by VINI PONCIA
and LEO SAYER

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I'm in a spin, you know; shaking on a string, you know.
You put a spell on me; I'm right where you want me to be.

You make me feel like dancing; I wanna dance the night away.
You make me feel like dancing; I wanna dance my life away.

You make me feel like dancing; I'm gonna dance the night away!
You make me feel like dancing; I wanna dance my life away.

You make me feel like dancing. I feel like
YOU NEEDED ME

Words and Music by RANDY GOODRUM

Moderately

F   Bb/F   F   C7sus   C7

I cried a

tear,  you wiped it dry;  I was con - fused,
hand  when it was cold;  when I was lost,
you cleared my

you took me

mind.  I sold my soul,
home.  You gave me hope

you bought it back for me__
when I was at the end__
and held me

and turned me

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YOU OUGHTA KNOW

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

F#m7(add4)

I want you to know that

You seem very well,

F#m7

1st time - play top note only

mf

I'm happy for you.

I'm not quite

B/F#

I thought you should know.

An older

B/F#

Play as written

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version of me, is she perverted like me? Would she go

get about me, Mister Duplicity? I hate to

down on you in a theater? Does she speak eloquently, and would she

bug you in the middle of dinner. It was a slap in the face, how quickly

have your baby? I'm sure she'd make a really excellent

I was replaced, and are you thinking of me when you

moth er.

fuck her? 'Cause the love that you gave that we made wasn't able to

'Cause the love that you gave that we made wasn't able to

joke that you laid in the bed that was me and I'm

Play both times
make it en-nough for you to be o-pen wide, no._
not gon-na fade as soon as you close your eyes, and you know

And ev-ry time you speak her name does she it.
And ev-ry time you speak her name does she
And ev-ry time I scratch my nails down some-

know how you told me you’d hold me un-til you died, till you died? But
know how you told me you’d hold me un-til you died, till you died? But
-one el-s-e’s back, I hope you feel it.
Well, can you

you’re still a-live. And I’m here to re-mind_
you’re still a-live. And I’m here to re-
feel it? Well, I’m here to re-

- 1103 -
_you of the mess_ you left_ when you went a-way. It’s not

fair to de-ny_ me of the cross_ I bear_ that you gave
to me. You, you, you ought-a know._ ought-a know._

D.S. al Coda

'Cause the
CODA

ought-a know. I'm here to remind you of the mess you left when you went away. It's not fair to deny me of the cross I bear that you gave to me. You, you, you ought-a know.
Gm9

Eb

F

Bb

F

I just want-
ed you to comfort me when I called you late last night. You see, I was...
falling into love, yes I was crashing into love. Oh, of all_

the words you said to me about life, the truth and being free, yeah, you sang_

to me, oh, how you sang to me. Girl, I live_

for how you make me feel, so I question all this being real 'cause I'm
not a-fraid to love; for the first time I'm not a-fraid of love. Oh, this day_

___ seems made for you and me___ and you showed me what life needs to be, yeah, you sang_

___ to me. Oh, you sang to me. All the while_

___ you were in front of me___ I nev-er re-al-ized. I just can't_

- 1109 -
I didn't see it in your eyes.

I can't believe it, oh, but I feel it.

When you sing to me.

How I long to hear you sing beneath the clear blue skies and I
Gm9
pro-mise you this time I’ll see it in your eyes. I did-n’t see it, I can’t be-lieve it, oh, but I feel it,
when you sing to me. Just to

Eb

To Coda F

Bb

think you live in-side of me. I had no i-dea how this could be now I’m
Gm9

Crazy for your love. Can’t believe I’m crazy for your love. The words_

Eb

—you said—just sang—to me—and you showed—me where—I wanna be. You sang_

Bb

to me, oh you sang—to me. All the while_

CODA

F

—to me.

Bb
All the while you were in front of me I never
I just can't believe I didn't see it in your eyes.
I didn't see it. I can't believe it, oh but I feel it
when you sing

How I long to hear you sing beneath the clear
_blue skies_  
and I prom ise you _this time_ I'll see _it in_

_your eyes._  
I did - n't see _it._  
I can't be - lieve_

_it,_ oh, _but I feel _it_  
when you sing_

_to me._  
All the while_ _it._
YOUR MAMA DON’T DANCE

Moderate Rock Shuffle  \( \text{\( \frac{3}{4} \)} \text{\( \frac{3}{4} \)} \)

Your ma-ma don’t dance and your daddy don’t rock and roll.

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Daddy don't rock and roll.

When evening rolls around and it's time to go to town, where do you go to rock and roll?
The old folks say that you gotta end your date by ten.

- 1118 -
If you’re out on a date and you bring it home late, it’s a sin.

There just ain’t no excuse and you know you’re gonna lose and never win.

I’ll say it again. And it’s all because your...
(1.) ma - ma don’t dance and your dad - dy don’t rock and roll. __

(2,3.) Instrumental

Your ma - ma don’t dance and your dad - dy don’t rock and roll. __

When

eve - ning rolls a - round and it’s time to go to town, __ where do you
go to rock and roll?

Instrumental ends

You pull into a drive-in and find a place to park. You hop into the back seat where you

know it’s nice and dark. You’re just about to move and you’re

thinking it’s a breeze, there’s a light in your eye and then a guy says,
When evening rolls around and it's time to go to town, where do you go to rock and roll? Where do you go to rock and roll?

C

N.C.

R.H.
YOUR SONG

Words and Music by ELTON JOHN and BERNIE TAUPIN

Slow, but with a beat

It's a little bit funny, this feeling inside;
If I was a sculptor, but then again, no, or a

I'm not one of those who can easily hide. I

Don't have much money, but, boy, if I did,
know it's not much but it's the best I can do.
I’d buy a big house, where we both could live.
My gift is my song, and this one’s for you.

And you can tell everyone this is your song.
It may be quite simple, but...
I sat on the roof and kicked off the moss; well, a few of the verses, well, they've got me quite cross.

You see I've forgotten if they're green or they're blue.

But the sun's been quite kind while I wrote this song;

Anyway, the thing is, what I really mean,

It's for people like you that keep it turned on.
I've ever seen.

And you can tell every body

this is your song.

It may be quite simple, but

now that it's done,

I hope you don't mind, I hope you don't mind
Cm/A          Ab6       Eb/G       Ab6

that I put down in words how wonderful life is while

1

Ab          Bb          Bb\text{\text{}sus}          Bb

you're in the world

2

Ab          Eb          Ab/Eb

you're in the world

Bb/Eb          Ab/Eb          Eb

- 1129 -
YOU’RE ONLY LONELY

Words and Music by
JOHN DAVID SOUTHER

Moderately

A
F#m
D
E7

When the world is ready to fall,
When you need somebody around,

F#m

on your little shoulders,
on the nights that try you,

D

and when you’re feeling lonely and small,
I was there when you were a queen,

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you need some - bod - y there to hold you.
and I’ll be the last one there be - side you.

You can call out my name when you’re only lone - ly.
So you can call out my name when you’re only lone - ly.

Now, don’t you ev - er be a - shamed.

You’re only lone - ly.
on your little shoulders, and when you’re feelin’ lonely and small, you need somebody there to hold you. So don’t you ever be ashamed when you’re only lonely. You can call out my name.
when you’re only lonely

-Vocal ad lib.

(You’re only lonely.)

(You’re only lonely.)

Optional Ending

Repeat and Fade
YOU’RE STILL THE ONE

Words and Music by SHANIA TWAIN
and R.J. LANGE

Slowly

Guitar capo I → D
D/F# → Eb
EkB/G

Piano → Eb
Eb/G

(Spoken:) When I first saw you.
I saw love.

(Drums only)

G(add2)

And the first time you touched me,
I felt love.

And after all this time,

you're still the one I love.

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- 1135 -
Looks like we made it. Look how far we’ve come, my baby.
Ain’t nothin’ better, we beat the odds together.

We mighta took the long way. We knew we’d get there someday.
I’m glad we didn’t listen. Look at what we would be missing.

They said, “I bet they’ll never make it.” But just

look at us holding on. We’re still together.
You’re still the one I kiss good night.

night. You’re still the one.

I’m so glad we made it. Look how far we’ve come, my baby.
YOU’RE THE ONE THAT I WANT
from GREASE

Words and Music by
JOHN FARRAR

Moderately

Am

I got chills.
filled

They’re multiplyin’. with affection

F

And I’m losin’
control.
you’re too shy

to convey,

C

'Ecause the power
you’re supplyin’,

E

meditated in
my direction.

Am
You, oo, oo, honey. The one that I want.

You, oo, oo are what I need.

Oh, yes indeed. If you're

D.S. al Coda

CODA

You're the one that I want!
YOU’VE GOT A FRIEND

Words and Music by CAROLE KING

Moderately

When you’re down and troubled and you should turn

need a helping hand and nothing, whoa, north

nothing is going right, wind should begin to blow,
close your eyes and think of me and soon I will be there
keep your head together and call my name out loud.

soon I'll be knocking up on your door.

You just call out my name,

and you know wherever I am I'll come run

*Vocal harmony sung 2nd time only*
If the sky__ Hey, ain't__

—it good to know that you've got a friend when people can be so cold?

They'll hurt you and desert you; well, they'll

take your soul if you let them, oh yeah, but don't you let them.
You just call out my name, and you know wherever I am.

I'll come running to see you again.

Oh, baby, don't you know 'bout winter, spring, summer or fall.

Hey now, all you've got to do is call.
Lord, I’ll be there, yes, I will, Lord, you’ve got a friend.

You’ve got a friend, yeah.

Ain’t it good to know you’ve got a friend? Ain’t it good to know you’ve got a friend?

Oh, yeah, yeah, you’ve got a friend.
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Brick House (Lionel Richie, Ronald Lapread, Walter Orange, Milan Williams, Thomas McClary & William King) - The Commodores
Can't Smile Without You (Chris Arnold, David Martin & Geoff Morrow) - Barry Manilow
Candle In The Wind (Elton John - Bernie Taupin) - Elton John
Carry On Wayward Son (Kerry Livgren) - Kansas
Change The World (Wayne Kirkpatrick, Gordon Kennedy & Tommy Sims) - Eric Clapton
Chariots Of Fire (from "Chariots Of Fire") (Vangelis) - Vangelis
Cherish (Terry Kirkman) - The Association
Clair (Gilbert O'Sullivan) - Gilbert O'Sullivan
Clocks (Guy Berryman, Jon Buckland, Will Champion & Chris Martin) - Coldplay
Cold Shot (Mike Kindred & Wesley Clark) - Stevie Ray Vaughan
Come Sail Away (Dennis DeYoung) - Styx
Complicated (Avril Lavigne, Lauren Christy, Scott Spock & Graham Edwards) - Avril Lavigne
Crazy Little Thing Called Love (Freddie Mercury) - Queen
Cuts Like a Knife (Bryan Adams & Jim Vallance) - Bryan Adams
Dancing Queen (Benny Andersson, Bjorn Ulvaeus & Stig Anderson) - ABBA
Daniel (Elton John - Bernie Taupin) - Elton John
Do You Really Want to Hurt Me (from "The Breakfast Club") (Keith Forsey & Steve Schiff) - Simple Minds
Don't Change (Andrew Farriss, Jon Farriss, Tim Farriss, Garry Beers, Michael Hutchence & Kirk Pengilly) - INXS
Don't Cry for Me Argentina (from "Evita") (Andrew Lloyd Webber - Tim Rice) - Madonna
Don't Know Much (Barry Mann, Cynthia Weil & Tom Snow) - Aaron Neville and Linda Ronstadt
Don't Know Why (Jesse Harris) - Norah Jones
Don't Speak (Eric Stefani & Gwen Stefani) - No Doubt
Drops of Jupiter (Tell Me) (Pat Monahan, Jimmy Stafford, Rob Hotchkiss, Charlie Colin & Scott Underwood) - Train
Dust in the Wind (Kerry Livgren) - Kansas
Easy (Lionel Richie) - The Commodores
Endless Love (from "Endless Love") (Lionel Richie) - Diana Ross & Lionel Richie
Even the Nights Are Better (J.L. Wallace, Terry Skinner & Ken Bell) - Air Supply
Every Breath You Take (Sting) - The Police
Evil Ways (Sonny Henry) - Santana
Fallin' (Alicia Keys) - Alicia Keys
Fast Car (Tracy Chapman) - Tracy Chapman
Feelin' Alright (Dave Mason) - Joe Cocker
Flying Without Wings (Wayne Hector & Steve Mac) - Ruben Studdard
For He's a Jolly Good Fellow (Traditional) - 98 Degrees
Free Bird (Allen Collins & Ronnie Van Zant) - Lynyrd Skynyrd
Garden Party (Nick Nelson) - KC & The Sunshine Band
Get Down Tonight (Harry Wayne Casey & Richard Finch) - KC & The Sunshine Band
Get Up (I Feel Like Being) a Sex Machine (James Brown, Bobby Byrd & Ronald Lenhoff) - James Brown
Girls Just Want to Have Fun (Robert Hazard) - Cyndi Lauper
Give Me Just One Night (Una Noche) (Deetah, Anders Bagge & Arnthor Birgisson) - Goodbye Yellow Brick Road (Elton John & Bernie Taupin) - Elton John
Grow Old With Me (John Lennon) - John Lennon
Hard Habit to Break (Stephen Kipner & John Lewis Parker) - Chicago
Have I Told You Lately (Van Morrison) - Rod Stewart
Heaven (Henry Garza, Joey Garza & Ringo Garza) - Los Lonely Boys
Help Me Make It Through the Night (Kris Kristofferson) - Kris Kristofferson
Here Without You (Matt Roberts, Brad Arnold, Christopher Henderson & Robert Harrell) - 3 Doors Down
Hey Ya! (Andre Benjamin) - Outkast
Hollywood Nights (Bob Seger) - Bob Seger & The Silver Bullet Band
Hot Hot Hot (Alphonsus Cassell) - Buster Poindexter
Hot Legs (Rod Stewart) - Rod Stewart
I Believe (Samuel Waiters, Louis Bianciniello & Tamyra Gray) - Fantasia
I Believe I Can Fly (from "Space Jam") (Robert Kelly) - R. Kelly
I Feel the Earth Move (Carole King) - Carole King
I Honestly Love You (Peter Allen & Jeff Barry) - Olivia Newton John
I Just Called to Say I Love You (Stevie Wonder) - Stevie Wonder
I Love a Rainy Night (Eddie Rabbit, Even Stevens & David Malloy) - Eddie Rabbit
I Still Believe (Beppe Cantarelli & Antonina Armato) - Mariah Carey
I Want You to Want Me (Rick Nielsen) - Cheap Trick
I Was Made for Loving You (Paul Stanley, Desmond Child & Vini Poncia) - Kiss
I Will Survive (Dino Fekaris & Frederick J. Perren) - Gloria Gaynor
If (David Gates) - Bread
If You Love Somebody Set Them Free (Sting) - Sting
If You’re Gone (Rob Thomas) - Matchbox Twenty
I’ll Be (Edwin McCain) - Edwin McCain
I’ll Be There (Berry Gordy, Hal Davis, Willie Hutch & Bob West) - The Jackson 5 / Mariah Carey
I’ll Be There for You (Jon Bon Jovi & Richie Sambora) - The Rembrandts
I’m So Excited (Trevor Lawrence, June Pointer, Ruth Pointer & Anita Pointer) - Pointer Sisters
Imagine (John Lennon) - John Lennon & The Plastic Ono Band
Invisible Touch (Tony Banks, Phil Collins & Mike Rutherford) - Genesis
Iris (from "City Of Angels") (John Rzeznik) - Goo Goo Dolls
Jack and Diane (John Mellencamp) - John Mellencamp
Jessie’s Girl (Rick Springfield) - Rick Springfield
Just Like Paradise (Brett Tuggle - David Lee Roth) - David Lee Roth
Just Once (Barry Mann - Cynthia Weil) - Quincy Jones Featuring / James Ingram
La Bamba (Ritchie Valens) - Los Lobos
Lady in Red (Chris DeBurgh) - Chris DeBurgh
Landslide (Steve Nicks) - Fleetwood Mac / Dixie Chicks
Layla (Eric Clapton & Jim Gordon) - Derek & The Dominos
Le Freak (Nile Rodgers & Bernard Edwards) - Chic
Leader of The Band (Dan Fogelberg) - Dan Fogelberg
Let It Be (John Lennon & Paul McCartney) - The Beatles
Lifestyles of the Rich and Famous (Benji Madden & Joel Madden) - Good Charlotte
London Calling (Joe Strummer, Mick Jones, Paul Simonon & Topper Headon) - The Clash
Longer (Dan Fogelberg) - Dan Fogelberg
Looks Like We Made It (Richard Kerr & Will Jennings) - Barry Manilow
Love and Happiness (Al Green & Mabon Hodges) - Al Green
Love Rollercoaster (Ralph Middlebrooks, James Williams, Marshall Jones, Leroy Bonner, C. Satchell, W. Beck & M.R. Pierce) - Ohio Players
Love Shack (Catherine E. Person, Frederick W. Schneider, Keith J. Strickland & Cynthia L.Wilson) - The B-52s
Low Rider (Sylvester Allen, Harold R. Brown, Morris Dickerson, Jerry Goldstein, Leroy Jordan. Lee Oskar, Charles W. Miller & Howard Scott) - War
Maggie May (Rod Stewart & Martin Quittenton) - Rod Stewart
Material Girl (Peter Brown & Robert Rans) - Madonna
Me and Bobby McGee (Kris Kristofferson & Fred Foster) - Janis Joplin
Midnight Train to Georgia (Jim Weatherly) - Gladys Knight & The Pips
More Than Words (Nuno Bettencourt & Gary Cherone) - Extreme
Mr. Jones (Adam Duritz & David Bryson) - Counting Crows
My Cherie Amour (Steve Wonder, Sylvia Moy & Henry Cosby) - Stevie Wonder
My Father's Eyes (Eric Clapton) - Eric Clapton
On Broadway (Barry Mann, Cynthia Weil, Mike Stoller & Jerry Leber) - The Drifters / George Benson
One More Night (Phil Collins) - Phil Collins
One Way or Another (Deborah Harry & Nigel Harrison) - Blondie
Only Happy When It Rains (Duke Erikson, Shirley Ann Manson, Steve Marker & Butch Vig) - Garbage
Only Wanna Be With You (Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan & James Sonefeld) - Hootie & The Blowfish
Rainy Days and Mondays (Roger Nichols - Paul Williams) - The Carpenters
Reeling in the Years (Walter Becker & Donald Fagen) - Steely Dan
Refugee (Tom Petty & Mike Campbell) - Tom Petty & The Heartbreakers
Respect (Otis Redding) - Aretha Franklin
Rikki Don't Lose That Number (Walter Becker & Donald Fagen) - Steely Dan
Rock and Roll All Nite (Paul Stanley & Gene Simmons) - Kiss
Rock With You (Rod Temperton) - Michael Jackson
Rocket Man (I Think It's Gonna Be a Long, Long Time) (Elton John & Bernie Taupin) - Elton John
Save the Best for Last (Phil Galdston, Jon Lind & Wendy Waldman) - Vanessa Williams
Say You, Say Me - Lionel Richie - Lionel Richie
Secret Agent Man (from the TV series) (P.F. Sloan & Steve Barri) - Johnny Rivers
Semi-Charmed Life (Stephan Jenkins) - Third Eye Blind
She Drives Me Crazy (David Steele & Roland Gift) - Fine Young Cannibals
She Will Be Loved (Adam Levine & James Valentine) - Maroon 5
Shining Star (Maurice White, Philip Bailey & Larry Dunn) - Earth, Wind & Fire
Silent Lucidity (Chris DeGarmo) - Queensryche
Smells Like Teen Spirit (Kurt Cobain, Krist Novoselic & Dave Grohl) - Nirvana
So Far Away (Carole King) - Rod Stewart
Somewhere Out There (from "An American Tail") (James Horner, Barry Mann & Cynthia Weil) - Linda Ronstadt & James Ingram
Stages (Billy F Gibbons, Dusty Hill & Frank Beard) - ZZ Top
Start Me Up (Mick Jagger & Keith Richards) - The Rolling Stones
Still The Same (Bob Seger) - Bob Seger & The Silver Bullet Band
Sunrise (Norah Jones & Lee Alexander) - Norah Jones
Superman (It's Not Easy) (John Ondrasik) - Five For Fighting
Surrender (Rick Nielsen) - Cheap Trick
Sweet Home Alabama (Ronnie Van Zant, Ed King & Gary Rossington) - Lynyrd Skynyrd
Take Me to the River (Al Green & Mabon Hodges) - Al Green / Talking Heads
Takin' Care Of Business (Randy Bachman) - Bachman-Turner Overdrive
That's the Way (I Like It) (Harry Wayne Casey & Richard Finch) - KC & The Sunshine Band
The Boys Are Back in Town (Philip Parris Lynott) - Thin Lizzy
The First Cut Is The Deepest (Cat Stevens) - Rod Stewart / Sheryl Crow
The Long and Winding Road (John Lennon & Paul McCartney) - The Beatles
The Rainbow Connection (from "The Muppet Movie") (Paul Williams & Kenneth L. Ascher) - Jim Henson
The Way We Were (from "The Way We Were") (Marvin Hamlisch - Alan & Marilyn Bergman) - Barbra Streisand
This Kiss (Annie Roboff, Beth Nielsen Chapman & Robin Lerner) - Faith Hill
Three Times a Lady (Lionel Richie) - The Commodores
Thriller (Rod Temperton) - Michael Jackson
Top of The World (John Bettis & Richard Carpenter) - The Carpenters
True Colors (Billy Steinberg & Tom Kelly) - Cyndi Lauper
Vincent (Starry Starry Night) (Don McLean) - Don McLean
Water Runs Dry (Babyface) - Boyz II Men
We Are the Champions (Freddie Mercury) - Queen
We've Only Just Begun (Roger Nichols & Paul Williams) - The Carpenters
Werewolves of London (Warren Zevon, Robert Wachtel & Leroy Marinell) - Warren Zevon
What I Like About You (Michael Skill, Wally Palamarchuk & James Marinos) - The Romantics
Where Do Broken Hearts Go (Chuck Jackson & Frank Wildhorn) - Whitney Houston
Whip It (Mark Mothersbaugh & Gerald Casale) - Devo
White Flag (Rick Nowels. Rollo Armstrong & Dido Armstrong) - Dido
White Wedding (Billy Idol) - Billy Idol
Who Can It Be Now? (Colin Hay) - Men At Work
Wishing Well (Terence Trent D'Arby & Sean Oliver) - Terence Trent D'Arby
Wonderful Tonight (Eric Clapton) - Eric Clapton
Wonderwall (Noel Gallagher) - Oasis
Wrap It Up (Isaac Hayes & David Porter) - Fabulous Thunderbirds
Yesterday (John Lennon & Paul McCartney) - The Beatles
You Are So Beautiful (Billy Preston & Bruce Fisher) - Joe Cocker
You Are The Sunshine of My Life (Stevie Wonder) - Stevie Wonder
You Give Love a Bad Name (Jon Bon Jovi, Richie Sambora & Desmond Child) - Bon Jovi
You Light Up My Life (Joseph Brooks) - Debby Boone
You Make Me Feel Like Dancing (Vini Poncia & Leo Sayer) - Leo Sayer
You Needed Me (Randy Goodrum) - Anne Murray
You Oughta Know (Alanis Morissette & Glen Ballard) - Alanis Morissette
You Sang To Me (Cory Rooney & Marc Anthony) - Marc Anthony
You're Only Lonely (John David Souther) - J.D. Souther
You're Still The One (Shania Twain & R.J. Lange) - Shania Twain
You're The One That I Want (from "Grease") (John Farrar) - Olivia Newton-John and John Travolta
You've Got A Friend (Carole King) - James Taylor
Your Mama Don't Dance (Jim Messina & Kenny Loggins) - Loggins And Messina/Poison
Your Song (Elton John & Berne Taupin) - Elton John