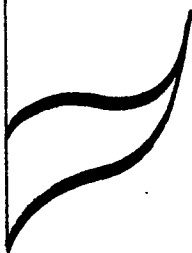


O

the

slick

book



1 MELODIERNA

a) SÅNGBARA

Framför allt i balladerna är melodierna väldigt sångbara och landar ofta på ters eller sju på de betonade taktdelarna eller på någon färgande ton. Tonmaterialet är i huvudsak hämtat från tonartens egna toner.

EXEMPEL på mycket sångbara melodier:

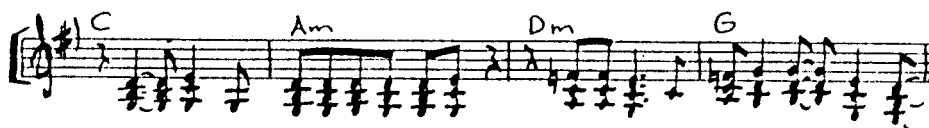
- Just once (Quincy Jones - "the Dude")
- Smile again (Manhattan Transfer - "Mecca for moderns")
- Through the fire (Chaka Kahn - "I feel for you")

b) "KOMPPRYLAR"

Många melodier, speciellt i refrängerna är nära på mer en sorts kompfigur än en melodi. Rytmen och tonernas harmoniska funktion är ofta viktigare än den melodiska aspekten.

EXEMPEL på refränger uppbyggda av "kompfigurer":

- All right (Christopher Cross - "Another page")



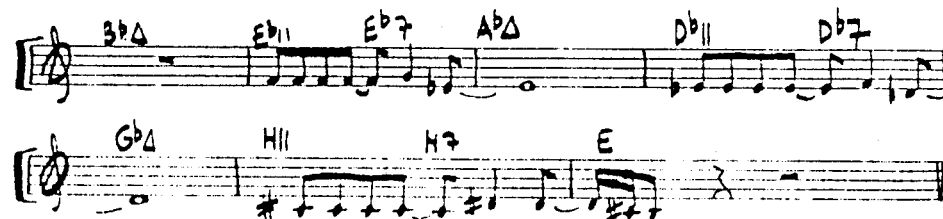
- Look who's lonely now (Randy Crawford - "Secret combination". "Bill Labounty")
- Trouble in paradise (Al Jarreau - "Jarreau")
- Mornin' (dito)

c) SEKVENSBASERADE

En fras eller ett motiv upprepas (mer eller mindre exakt) i ett annat läge. Hela låtar eller refränger kan vara uppbyggda av sekvenser.

EXEMPEL på refränger som är sekvensbaserade:

- Livin' inside myself (Gino Vannelli - Night-walker)



- Never gonna let you go ("Sergio Mendes")
(Dionne Warwick - "Friends in love")
- After the love has gone ("Airplay". EW&F - "I am")

(melodierna forts)

3

(d) LINES - HOJMELODIER

Bakom leadmelodin kan man ofta finna en annan melodi. Den kan vara ett snabbt riff i t.ex. blåset. Isåfall fungerar den nästan mer som en sorts komppfigur. Mycket vanliga är också de långa linjer som löper i stråkar, blås, eller bakgrunds-kören. Linjerna rör sig mellan harmoniskt viktiga och snygga toner. De arbetar gärna kontrapunktiskt gentemot melodin genom att röra sig åt motsatt håll eller ligga still där melodin rör sig och vice versa.

EXEMPEL på lines:

- Trouble in paradise (Al Jarreau - "Jarreau")

The image shows two staves of handwritten musical notation for the song "Trouble in Paradise" by Al Jarreau. The key signature is one sharp (F#), and the time signature is 4/4. The first staff contains a melodic line with several notes, some marked with a slur and a fermata. Above the staff are handwritten chords: GΔ, Cm7, F11, and GΔ. The second staff contains a bass line with notes and rests. Above this staff are handwritten chords: Cm7, F11, D11, Am, G, E11, D11, and G. The notation is a mix of printed and handwritten elements, including stems, beams, and slurs.

- Just once (Quincy Jones - "The Dude")

- Secret combination (Randy Crawford - "Secret c.")

2 ACKORD

Det vanligaste sättet att beteckna ackord är den s.k. gitarranalysen (C, G7, Fmaj7, Hm etc). G/F betyder då G-dur med F som baston.

Ett annat skrivsätt som inte är så vanligt i Sverige är "POLYTONE" (som f.ö. har gett namn åt en förstärkare).

$\frac{D}{C7}$ betyder ett C7 med en överlagrad D-durtreklång på topp. För att skilja det från det vanliga skrivsättet skiljer man på rakt och snett bråkstreck.

G/F = G-dur med F som baston

$\frac{G}{F}$ = F-dur med G-dur som överlagrad treklång.

Eftersom skrivsättet är tämligen okänt i Sverige stämmer inte detta med rakt/snett bråkstreck alltid. Vi har dock försökt att gå in för det.

Angående 11-ackordet råder det lite oklarhet om hur man skall beteckna det. I Sverige menar vi att ett C13 är samma sak som ett C7add6. Och ett C11 är ett B^b-ackord med C som baston. I USA är däremot ett C13 ett B^b maj7 med C som baston. Det vi kallar 13 heter C7add6. Vi har valt att göra på följande sätt:

B^b/C kallar vi för C11

B^b maj7/C kallar vi för C11add13

C7add6 kallar vi för C13

TRE ACKORDKATEGORIER

I princip består alla ackord inom slickmusiken av treklanger eller sammansättningar av treklanger. De tre huvudkategorierna av ackord behandlas på följande sätt.

① DURACKORD

Blir ofta maj7, maj9 (= $\frac{\text{Gdurtreklång}}{\text{Cdurtreklång}}$) eller add9.

Add9 läggs väldigt ofta med tersbas.

(Fm/C) (G/C)

(ackord forts.)

5

② MOLLACKORD

Förekommer nästan uteslutande med liten 7:a.

Blir ofta m9 eller m11.

m7-5 förekommer oftast i grundform. (Har i huvudsak 2 funktioner. a/ Ersätter m7 i en II-V-I.

b/"dimfunktion" dvs genomgångsackord vid kromatiska baslinjer och vid modulationer.

a)

Dm7(F/D) Dm9($\frac{Am}{Dm}$) Dm11($\frac{C}{Dm}$) Dm7-5(Fm/D)

b) C-DUR

F#m7-5 G/F C/E Am etc

③ DOMINANTSEPTIMACKORD

Blir väldigt ofta 11-ackord.

Överlagras friskt med olika treklanger.

G9 G11 G11add13 G13+11
($\frac{Dm}{G}$) F/G Fmaj/G ($\frac{A}{G7}$)

G13-9 G7+9 G7-5,-9 G7+5,-9
($\frac{E}{G7}$) ($\frac{Bb}{G7}$) ($\frac{Db}{G7}$) ($\frac{Abm}{G7}$)

Om man sätter slick harmonik på "Sov du lilla vi-deung" kan det t.ex. låta på följande sätt:

Traditionell harmonik

Three staves of musical notation in C major, 4/4 time. The melody is on the top staff. The first two staves show traditional harmonic accompaniment with chords: C, Em, Dm, G7, C, C (top staff); Em, Am, D7, G, G7, C, G7 (middle staff); C, Am, Dm, G7, C (bottom staff).

Slick harmonik

Three staves of musical notation in C major, 4/4 time. The melody is on the top staff. The first two staves show slick harmonic accompaniment with chords: C, G/C, F/A, F#6/Ab, G|| G9, C, F#9 (top staff); Em9, A9, D|| D9, B|| G|| D#9/F#, G/F, C#9/E, Am7/F#7.5, F#9 (middle staff); Em7, Bb9-5, A|| A9, Bb|| Bb9, G|| G7, Ab|| Gb|| C#9/E, Dm|| C#9 (bottom staff).

a) Harmonisering av durskalan

I likhet med den mesta västerländska musiken bygger den "slicka" harmoniken på durskalan. Men jämfört med t.ex. visgenren använder man 4- och 5-klanger istället för 3-klanger.

Följande ackord får vi av C-durskalan:

A single staff of musical notation showing the chords of the C major scale: Cmaj, Dm7, Em7, Fmaj, G7, Am7, Hm7-5.

Cmaj | Dm7 | Em7 Fmaj | G7 | Am7 | Hm7-5

Av dessa bildas sedan II-V-I och längre rundgångar som ligger till grund för åtskilliga standardlåtar. (T.ex. All the things you are, Autumn leaves)

"If that what it takes" (Michael McDonald) innehåller en kadens hämtad från detta schemat. Låten går i B^b-dur.

A single staff of musical notation showing a cadence in B^b major: Eb4, Dm7, Cm7, Bb4, Cm7, Cm7, Dm, Eb4.

(harmoniken forts.)

(b) Harmonisering av durskalan med främmande ackord
Väldigt typiskt för stilen är att melodin är inom tonarten men att ackorden är "främmande" eller andra former (färgningar - dur byts mot moll etc.). Typiskt är också oväntade kadenser inom tonartens ram.

EXEMPEL:

- Through the fire (Chaka Kahn - "I feel for you")

Handwritten musical notation for "Through the fire" (Chaka Kahn - "I feel for you"). The notation shows four systems of music, each with a treble clef staff and a bass clef staff. The first system is marked with a box 'A' and '(ASS DUR)'. The chords are: A[♭]add⁹, C⁷-⁹, Fm¹¹, E[♭]m⁹ A[♭]1³. The second system has chords: D[♭]4⁹, Cm⁷, Fm⁷, B[♭]m⁷, E[♭]1¹. The third system has chords: A[♭]add⁹, C⁷-⁹, Fm¹¹, E[♭]m⁹ A[♭]1³. The fourth system has chords: D[♭]4⁹, Cm⁷, Fm⁷, B[♭]m⁷, E[♭]1¹.

- Tonight Tonight (Bill Champlin - "Runaway")

Handwritten musical notation for "Tonight Tonight" (Bill Champlin - "Runaway"). The notation shows two systems of music, each with a treble clef staff and a bass clef staff. The first system has chords: F, Gm/F, F, Hm⁷/E, Em⁷, E[♭]Δ. The second system has chords: D¹¹, D⁷, C/E, D⁷/C[#], Gm, Gm⁷-⁵.

- Graceful (Koinonia - "More than feelin'")

- Love is not enough (David Sanborn)

(harmoniken forts.)

c) Harmonisering styrd av lines

Melodin eller motmelodin rör sig mellan så färgande toner att harmoniken styrs därav. Det kan modulera friskt.

EXEMPEL:

- Mornin (Al Jarreau - "Jarreau")

DA Em7 F#m7 G49 (+5 6 Δ7) C#m7-5 C#7-9 F#m11 F#m7

F/H H7-9 A^b G F Em11 Em7 C#m7-5 F#7-9 H49

H47 C#m7 F#add9 A^bm7 Db11add6 D^b7+5

G^b9 Ebm9 Abm9

Dbm7 H47 C#11 D49

d) 11-ackordet

Benägenheten att stoppa in 11-ackord i tid och otid är stor. Den grundläggande harmoniska skillnaden mellan slick och jazz är att där jazzmusikern spelar A9 eller A13 spelar slickmusikern A11. 11-ackordet är oftast någon sorts mellandominant varvid mediantik brukar uppstå.

I kadenser kan man låta 11 följa på 11. Detta används flitigt av bl.a. Maurice White och George Duke. Det går till och med att hitta hela låtar som är uppbyggda av 11-ackord.

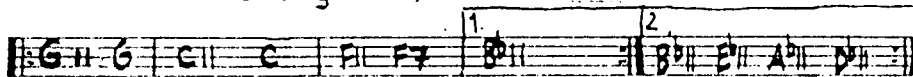
(Mer om 11-ackordet i kapitlet "kryddor")

(Harmoniken forts.)

9

EXEMPEL på 11-ackordet:

- Look what you find (George Duke - "Master of the game")



4 KOMPPLYLAR

Rubriken avser den typ av figurer som ligger i gitarr eller synth för det mesta. Den syftar också på blåsriff och i viss mån körstämmor.

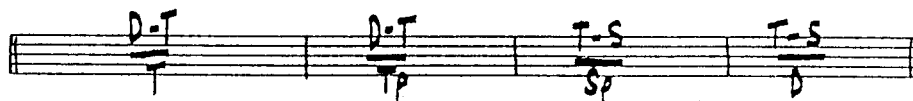
Det är vanligt att keyboarden ligger med klanger (Elpiano/flygel är allt som oftast dubbat) medan gitarren har en komppfigur. Alternativt byter man. Nedan följer några vanliga komppfigurer.

a) 2- eller 3-klangsfigurer

Den allra vanligaste rundgången är T-Tp-Sp-D.

Om vi utgår från den ser mönstret ut som följer.

I takt 1+2 består komppfiguren av T och D (I andra takten byts baston). I takt 3+4 består figuren av T och S.



I toner uttryckt blir det:



Detta mönster finns med smärre variationer i 100-tals låtar.

EXEMPEL:

- All right (Cristopher Cross - "Another page")
- Ride like the wind (C Cross - "Navegando")
- Mornin' (Al Jarreau - "Jarreau")

Mönstret känns igen även i låtar där harmoniken är lite annorlunda.

Formen på "slick"låtarna är oftast en utvecklad schlagerform. De börjar ofta soft och byggs undan för undan upp. Att växla mellan tonarterna är populärt så att refr går i annan tonart än versen t.ex.

Nedan följer ett recept på den optimala slicklåten:

- INTRO Brutna ackord i piano. Rundgång på 4 takter. Den tas i repris ett tonsteg högre - då med en stråklinje till.
- VERS 1 Sång. Kompass av piano-el piano som spelar identiskt och lägger ackorden.
- VERS 2 Bastrumma/Bas kommer in på efterslag.
- BRIDGE 1 Ev. i annan tonart. Börjar f.ö. med ett 11-ackord. Blåsarna spelar vackra lines. Det hela börjar ta fart.
- REFR 1 Körstämmor. Blåset spelar fylls på de ställen där sångaren andas. Gitarren har nu äntligen hittat sin komppryl.
- INTERLUDE Liknar introt. Modulerar med hjälp av minst 4 11ackord i rad på ett underbart sätt till en ny tonart.
- VERS 3 Kantslag på virveln. I takt 4 en annorlunda rundgång än i vers 2.
- BRIDGE 2 Som Bridge 1 fast den modulerar till tonarten tersen över förra refr.
- REFR 2 Ettorna i takt 1,3,5,7 pushas i basbastrumma.
- GITARR-SOLO Börjar med en våldsamt hög ton som snabbt dalar. Därpå byggs solot upp och blir först 2-stämmigt - därefter 3-,4- och 9-stämmigt. Solot svettas fram under 18 timmar i en varm studio. OBS: FÅR EJ IMPROVISERAS. Allt för att undvika likheter med jazz. Solot modulerar till tonarten en ters ovanför refr 2
- REFR 3 Mer kör. Mer vräk i solorösten. Gitarren fyller i allt efter producentens tycke och smak. Blåsarna spelar nu dubbelt så fort som tidigare. Hela smeten försvinner så i fjärran...

a) Särskilda kadenser "IN-UT-IN"

Något som används flitigt är "in-ut-in"-mönstret i kadensen som föregår t.ex. versen eller refrängen. "In-ut-in" betyder att man från den tonart man befinner sig i gör en utflykt till någon annan tonart för att återvända. Man ökar den harmoniska spänningen för ett ögonblick efter det kända mönstret "spänning-avspänning". Detta kan ske i olika hög grad. Är man i C-dur så är ett "besök" i G-dur inte lika "spännande" som ett besök i F-dur. F-dur är mer "Ut" (eller "out") än G-dur.

Vi har valt ut några typiska "slick"-varianter på "in-ut-in"-mönstret.

- Dominanten föregås av ackordet en halvton eller eventuellt en helton upp.

EXEMPEL:

- Smile again (Manhattan Transfer)

- Trouble in paradise (Al Jarreau)

- Dito - fast fler ackord är utanför tonarten.

EXEMPEL:

- You (Earth, wind & fire)

- Dominanten ersätts av ackordet en helton under Tonikan.

EXEMPEL:

- Lost in the hurrah (Marc Jordan - "Blue desert")

(kryddor forts.)

Dominanten föregås av ackordet en halvton över II i tonarten.

EXEMPEL:

- You (Earth, wind & fire)

Rundgångar som är varianter på de tidigare

EXEMPEL:

- Reach out (George Duke)

F-dur: C11 | Am7 Dm7 G11 G | C11

- We're in this love together (Al Jarreau)

- Who's right - who's wrong (Pages, K Loggins)

CHORUS

WHO'S RIGHT WHO'S WRONG WHEN LOVE IS GONE

ⓑ Orgelpunkt

Ett vanligt stildrag speciellt på versarna. Orgelpunkt betyder att basen ligger kvar på en och samma ton medan harmonierna ändras ovanför. Orgelpunkten kan antingen vara ihopbundna helnoter eller återkommande rytmiska markeringar.

EXEMPEL;

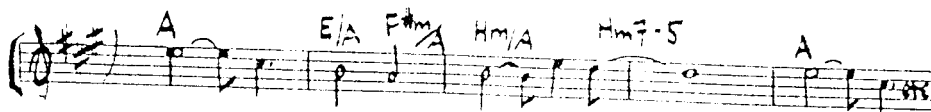
- Without you (Bill Champlin)

1 I CAN NO LONGER TAKE IT HOW AM I GONNA SHAKE IT I'M FINDIN IT HARD TO DO I CAN'T TELL MY HEART WHAT TO DO
2 I'M GONNA HAVE TO MAKE IT I NEVER THOUGHT YOU'D BREAK IT I MADE IT BEFORE WITHOUT YOU BUT YOU BROKE YOUR LOVE IN TWO

(kryddor forts.)

EXEMPEL:

- Fearless (Pages)



- Whatever we imagine (James Ingram)
- If that's what it takes (Michael McDonald)
- Funky bumpkins (Koinonia)

© "instrumentering"

- Att låta flygel/Elpiano spela samma sak har redan tidigare nämnts. Det ger en fyllig klang med bra attack. Ofta - speciellt på senare år har man alltmer bytt ut det ena eller bägge mot synthar med liknande sound. Genom midi-koppling kan man ju spela båda samtidigt på ett keyboard.
- Bas/Bastrumma följs så gott som alltid åt och markerar samma synkoper och accenter. Ibland dubbar man basen med synthbas.
- När basen har en harmonisk linje eller ett riff som återkommer är det vanligt att gitarren dubbar en oktav upp. Såna här figurer är ofta med som ett sorts svar till melodins "fråga". Dvs. Sången sjunger ett kort motiv - Bas/gitarr härmar eller kontrar.
- Blåsriff/fills ligger nästan uteslutande i "hålen". Alltså där sången gör uppehåll. Dessa riff är sällan några vackra melodier utan har mer en rytmisk funktion. (De vackra melodierna kallas lines).
- 2- eller 3-stämmiga gitarrsolon, intron och fills är kanske det allra mest typiska för den "slicka" genren. Det är sällan några långa solon med snabba räkor utan ofta bara 4 takter långa och coola. Vanligt är också att solona i princip är melodin på refr eller vers med smärre variationer (gärna i en annan tonart).
- Percussion är en viktig krydda. En triangel t.ex. ger en väldig lyster åt soundet. En cabassa kan öka svänget åtskilligt. Överhuvudtaget är olika percussioninslag bra för variationen.
- Man jobbar mycket med att variera instrumentationen, soundet, tonarten, harmonierna mellan de olika delarna.

SKIVLISTA

(STORA BOKSTÄVER - SUPERSLICKT
små bokstäver - slickt)

15

Artist/grupp - titel (producent - skivnr - utg.år)

A

- AIRPLAY - AIRPLAY (J Graydon-D Foster - RVP 6456 - 1980)
 Allen, Peter - Bi-Coastal (D Foster - SP 4825 - 1980)
 - Not the boy next door (R Landis -
 Arista 205 198 - 1983)
 Alessi - Driftin' (Louis Shelton - AMLH 64713 - 1978)
 - Long time friends (C Cross-Michael Ostin -
 QW K 56 999 - 1982)
 America - Perspective (McCauley/Zito/Burgess - 064 24 0216 1
 - 1984)
 ANKA, PAUL - Walk a fine line (D Diante - CBS 25259 - 1983)
 Attitudes - Good news (Jay Lewis - DH 3021 - 1977)
 AUSTIN, PATTI - Every home should have one (Quinsy Jones -
 QWK 5693 - 1981)
 - PATTI AUSTIN (Q Jones m fl - 923 974-1 - 1984)
 - GETTING AWAY WITH MURDER (dito -
 925 276-1 - 1985)
 Average white band - Shine (D Foster - AL 9523 - 1980)

B

- Bailey, Philip - Continuation
 - The wonders of his love (PB - 92 3744 1-1984)
 - Chinese wall (P Collins - CBS 26161 - 1984)
 Benson, George - Livin inside your love (T LiPuma
 2BSK 3277 - 1979)
 - In your eyes (A Mardin - 92 3744 1 - 1983)
 - 20/20 (R Titelman - 925 178-1 - 1985)
 - Give me the night (Q Jones - HS 3453 -1980)
 - Weekend in LA (T LiPuma - WB 3139 (1978)
 Berger, Michel - Dreams in stone (MB-Philippe Rault -
 WEA K 99228 - 1982)
 Brecker Brothers - Detente (G Duke - AB 4272 - 1980)
 Bright orange - Bright Orange (L Wellander - KS 80036 - 1983)
 Broom, Bobby - Clean sweep (Dave Grusin/Larry Rosin -
 Arista GRP 5504 - 1981)
 Brown, Sheree - the Music (ST - 122 29 - 1978)
 Bryson, Peabo - Take no prisoners (A Mardin+T LiPuma -
 WB 960 427-1 - 1985)

C

- Carlton, Larry - Larry Carlton (LC - BSK 3221 - 1978)
 - Mr 335.Live in Japan (LC - WB 56721 - 1979)
 - Strikes twice (LC - BSK 3380 - 1980)
 - Sleepwalk (LC (LC - WBK 56974 - 1982)
 - Friends (LC - WEA 92 3834 1 - 1983)
 Casiopea - Casiopea (ALR 6017 - 1980)
 - Mint Jam (ALR 2002 - 1982)
 - Brush stroke

SKIVLISTA(Blad 2)

16

- Casiopea - Jive jive (ALR 28052 - 1983)
 - Thunder live (ALR 6037)
 - Make up city (ALR 28007 - 1980)
 - Eyes of mind (ALR 28016)
 - cross point (ALR28029 - 1981)
 - Photographs (ALR 28049 - 1983)
 - 4 x 4 (ALR 28045)
 - the sound of graphy"(sam1-LP)(ALR 28055)
- Champaign - Modern heart (C-George Massenburg CBS 25038-1983)
- CHICAGO - XVI (D Foster - WEA K 99235 - 1982)
 - XVII (D foster- WEA 925 060-1 - 1984)
- CHAMPLIN, BILL - Single (D Foster FULL MOON JE35367 - 1978)
 - Runaway (D Foster - ELEKTRA 5E-563 - 1981)
- CRAWFORD, RANDY - Secret combination (T LiPuma - WEA - BSK 3541 - 1981)
 - Windsong (T LiPuma - WB K 57011 - 1982)
 - Nightline (T Lipuma - WEA 92-3976-1 - 1983)
- CROSS, CHRISTOPHER - Navegando (M O'Martian - LWB 5447-1981)
 - Another page (MO - WEA 923757-1 - 1983)
 - Every turn of the world (MO - WEA 925 WEA 925 341-1 - 1985)
- Crouch, Andraé - I'll be thinkin' of you (Bill Maxwell-LS-7052 - 1979)
 - Don't give up(BM - WB K 56949 - 1981)
- Casino light (sam1.LP A Jarreau, R Crawford, Yellowjackets D Sanborn m.fl.) (T LiPuma - WB 92.3718-1 - 1982)

D

- DaCosta, Paulinho - Happy people (PD - 2312 102 -1979)
 - Sunrise (PD - 2312 143 - 1984)
- DeBarge - Rhythm of the night (J Graydon-DeBarge - ZL72340 - 1983)
- Diggs, David - Realworld (Bob Edmondson - PA 8037 - 1983)
- Doobie Brothers - Takin it to the streets (Ted Templeman - BS 2899 - 1976)
 - Livin on the faultline (TT - KBS 3045-1977)
 - Minute by minute (TT - BSK 3193 - 1978)
 - Farewell tour (2LP"live")(TT-WEA 923772-1 1983)
- DUKE, GEORGE - Follow the rainbow (GD - EPC 8336 - 1979)
 - Dream on (GD - EPC 85215 - 1982)
 - Guardian of the light (GD - EPC 25262 - 1983)
 - Rendezvous (GD - EPC 26059 - 1984)
 - Thief in the night (GD 960 398-1 - 1985)
- Delta - Delta (M McDonald - WB 252 561-1 - 1985)
- Dakota - Runaway (Danny Seraphine - MCA 5502 - 1984)

E

- Eagles - Hotel California (Bill Scymczyk - AS 7E 1084-1976)
 - Eagles live (BS - AS 62 032 - 1980)
- Earth,wind & fire - That's the way of the world (Sig Shore-CBS 32054 - 1975)
 - Spirit (Maurice White & Charles Stepney CBS 81451 - 1976)

SKIVLISTA(Blad 3)

- Earth,wind & fire - All'n'all (M White - CBS 32266 - 1977)
- I am (MW - CBS 86084 - 1979)
- Faces(2Lp) (MW - CBS 88498 - 1980)
- Raise (MW - CBS 37548 - 1981)
- Powerlight (MW - CBS 25120 - 1982)
- Electric universe (MW - CBS 25775 - 1983)
- Easton, Shena - A private heaven (G Mathison - 064-24 0229-1
1984)
- Best kept secret (GM+J Graydon
EMI 1077951 - 1983)
- Edwards, Dennis - Don't look any further (Dennis Lambert -
GORDY 7L72148 - 1984)
- Eye to eye - Eye to eye (Gary Katz - WAR 56940 - 1982)
- Shakespeare stole my baby (GK - WEA 23919-1
1983)

F

- FORD, ROBBEN - Schizophonic (Kris Huston -MCF 3028 - 1976)
- The inside story (Steve Cropper - ELEKTRA
P-10625E - 1979)
- Love's a heartache (Kazu Matsui - 28MM-0253
1984)
- Witherspoon, Jimmy - Live JW & Robben Ford (Mike Verner -
LArerecords GG 58003 - 1977)
- FAGEN, DONALD - The nightfly (Gary Katz - WEA 92-3696-1
1982)
- Ferguson, Jay - White noise (Michael Verdick+JF - CAPITOL
064-400 077 - 1982)
- Ford, Dwayne - Needless freaking (D Foster mfl - EPIC
85897 - 1982)
- FOSTER, DAVID - The best of me (DF+Taka Nanri - SOUND
DESIGN 1342-9 - 1983)
- FRANKS, MICHAEL - The art of tea(T LiPuma WEA REP 54048X
1975)
- Burchfield nines (WB 56479 - TL - 1978)
- One bad habit (WB 56814 - TL+A Fischer
1980)
- With crossfire(live) (MF WB-56922 - 1980)
- Objects of desire (WBK 56973 Michael
Colina+Ray Bardani- 1982)
- Passionfruit (Rob Mounse - WEA 92-39621
1983)
- Skin dive (RM - WEA 925275-1 - 1985)
- Friendship - Friendship (Lee Ritenour+Don Grusin - ELEKTRA
6E-241 - 1979)
- Friendship/L Ritenour
- Front, the - the Front (RMLP 018 (1985)
- Franklin, Aretha - Love all the hurt away (A Mardin -
AL 9552 - 1981)

SKIVLISTA (Blad 4)

G

Gronenthal, Max - Whistling in the dark (Michael James Jackson - CHR 1231 - 1979)

GRUSKA, JAY - Which one of us is me (JG - WEA 923923-1 - 1984)

H

Hall, Lani - Blush (Allee Willis - AMLH 64 829 - 1980)

Henderson, Finis - Finis (Al McKay - Bellaphon 260-15-058 1983)

Holliday, Jennifer -

- Say you love me (T LiPuma, M Jacksonmfl SCBS 26564 - 1985)

Hyde, Paul & the Payolas - Here's the world for ya (D Foster - A&M 395 025-1 - 1985)

Hall & Oates - Along the red ledge (D Foster - INTS 5258 1978)

I

I-ten - Taking a cold look (Keith Olsen+Steve Lukather CBS 25637 - 1983)

INGRAM, JAMES - It's your night (Quincy Jones - WEA 923970-1 - 1983)

J

Jackson, Michael - Off the wall (Quincy Jones - EPIC 83468 - 1979)

- Thriller (QJ -EPIC 85930 - 1982)

Jacksons - Destiny (EPIC 83200 - 1978)

JARREAU, AL - Glow (T LiPuma - REP 54 073 - 1976)

- This time (J Graydon - WB 56 804 - 1980)

- Breakin'away (JG WB 56917 - 1981)

- Jarreau (JG - WB 25 0070-1 - 1983)

- High crime (JG - WB 250 807-1 - 1984)

- In London (live) (T LiPuma - WB 252 369-1-1985)

JONES, QUINCY - Mellow madness (A&M SP-4526 - 1973)

- I heard that (A&M SP 3705 - 1973-76)

- Sounds..and stuff like that (A&M SP4685 1978)

- The Dude (A&M AMLH 63721 - 1981)

JORDAN, MARC - Mannequin (GaryKatz - WEA BSK 3143 - 1978)

- Blue Desert (Jay Graydon - WEA P-10774W - 1979)

- Hole in the wall (MJ+Don Murry - SOUNDDESIGN 1342-8 - 1983)

SKIVLISTA (Blad 5)

K

- Kennedy, Ray - Ray Kennedy (D Foster - CBS 25AP 1884 - 1980)
KGB - Motion (R Kennedy:sång)(Kenny Kerner+Riche Wise
MCA 2221 - 1976)
Khan, Chaka - Chaka (A Mardin - WEA BSK 3245 - 1978)
- Naughty (AM - WB 3385 - 1980)
- What cha'gonna do for me (AM - WB 56888 - 1981)
- Chaka Khan (AM - (AM - WB 923729-1 - 1982)
- I feel for you (AM, D Foster, R Titelman mfl
WB 925162-1 - 1984)
KIPNER, STEVE - Steve Kipner (J Graydon - ELEKKTRA 6E-202
1979)
Koinonia - More than a feelin' (Bill Schnee - RMLP 009 - 1983)
- Celebration (Bird 156 - 1984)

L

- LaBounty, Bill - Bill Labounty (R Titelman - WB K 56988 -1982)
LARSEN-FEITEN BAND - Larsen-Feiten band (T LiPuma - BSK 3468
1980)
Full Moon/Featuring Larsen/Feiten (WB K 56933 - 1982)
Larson, Nicolette - Radioland (T Templeman - BSK 3502 - 1980)
Lava - Crusin (L - PGR 2382 120 - 1981)
- Prime time (L - PGR 2382 134 - 1982)
- Fire (L - PGR 821 631-1 - 1984)
Loggins, Kenny - Celebrate me home (P Ramone+B James -
CBS 81882 - 1977)
- Nightwatch (B James - CBS 35387 - 1978)
- Keep the fire (Tom Dowd - CBS 83869 - 1979)
- Alive (CBS - 88500 - 1980)
- High adventure (KL+Bruce Botnick - CBS 85932
1982)
- Vox humana (KL - CBS 26221 - 1985)
Lorber, Jeff fusion - Galaxian (JL+Rik Pekkonen - AL 9545
1981)
Lorber, Jeff- It's a fact (JL - AL 9583 - 1982)
- In the heat of the night (JL-ARI 90100 - 1984)

M

- Madagaskar - Spirit of the street (John Barnes -AL 9565-1981)
McDONALD, - If that's what it takes (T Templeman+Lenny Waronker-
(MICHAEL) WB K 57018 - 1982)
- No lookin' back (MM+TT - WB 925291-1 - 1985)
Manhattan Transfer - Extensions (J Graydon - ATL 50674 - 1979)
- Mecca for moderns (ATL 50789 - JG - 1981)
- Bodies and souls (Richard Rudolph -
ATL 78-0104-1 - 1983)
Mathis, Johnny - A special part of me (Denny Diante -
CBS 25475 - 1984)
-
MAXUS - Maxus (M O'Martian - WEA P-11141 - 1981)
Mendez, Sergio - Sergio Mendez (SM - AMLH 64937 - 1983)

20

SKIVLISTA (Blad 6)

- Miller, Marcus - Suddenly (MM+M Colina+R Bardani -
WEA 92-3806-1 - 1983)
- Marcus Miller (MM+RB - WEA 925 074-1 - 1984)
Mathison, Greg, project - Baked potato super live (CBS
25AP 2315 - 1982)

N

- Newton, Juice - Can't wait all night (Richard Landis -
RCA PL84995 - 1984)
- Dirty looks (RL - 064-712294 - 1983)
NIELSEN-PEARSON - Nielsen-Pearson (R Landis - CAP ST12101
1980)
- Nielsen-Pearson band (EPIC 34984 - 1978)
- Blind luck (Bill Schnee - EMI ST-12176-
1983)
Night - Night (Richard Perry - PLA P2 - 1979)

O

- O'Martian, Michael - White horse (MO - MYRA 1048 - 1974)
- Adam again (MO - MYR 1058 - 1977)
- Seasons of the soul (MO - MYR1073-1979)
- The Builder (MO - MSB-6636 - 1980)

P

- PAGES - Pages (Bobby Colomby - JE 35459(CBS) - 1978)
- Future street (BC - EPIC 83816 - 1979)
- Pages (J Graydon - CAP 1A 062-86350 - 1981)
MR Mister - I wear the face (Peter McIan - RCA PL84864 -1984)
- Welcome to the real world (MM+Paul DeVilliers -
RCA PL89647 - 1985)
Perry, Steve - Street talk (SP CBS 25967 - 1984)
Phillinganes, Greg - Significant gains (PLANET P17 - 1981)
- Pulse (Richard Perry - PLA FL84698-1984)
Preston, Billy - Pressin'on (BP+R Benetar+G Senogles -
Bellaphon 260-15-041 - 1982)

R

- Rhythm Heritage - Disco fied. (Steve Barri+M O'Martian - ABCD-934 - 1976)
 - Sky's the limit (SB+MO - ABC-1037 -1978)
 - Last night on earth (SB+MO - ABC987-1977)
- Rite on time - Rite on time (Rot - PHILIPS 812045-1 - 1983)
- Ritenour, Lee - Captain fingers (Skip Drinkwater - EPIC 34426 - 1977)
 - The captain's fingers (LR+Dave Grusin - ELK 52 094 - 1978)
 - Feel the night (ELEKTRA 6E 192 - 1979)
 - Rit (Harvey Mason-D Foster-LR - ELK 52273-1981)
 - Rit 2 (H Mason-LR - ELK 960186-1 - 1982)
 - Banded together (G Mathison-Trevor Veitch-LR - ELK 960 358-1 - 1984)
- ROBERTS, DAVID - All dressed up (G Mathieson - ELK K 92011-1982)
- Richie, Lionel - Can't slow down(LR+James Anthony Carmichael-MOTOWN ZL 72020 - 1983)
- Ruff, Michael - Once in a lifetime (T LiPuma - WEA 925 159-1 1984)
- Ross, Diana - Why do fools fall in love (DR - RCA AFL1-4153 - 1981)
 - Ross (G Katz/DR/Ray Parker Jr - EMI 1C 064-1983)
- RUFUS - Party til you're broke (R+John Stronach - MCA-5159-1981)
- RUFUS & CHAKA KAHN - Camouflage (MCA 5502 - 1981)
 - Stompin at the Savoy(live) - (R Titelman - MCA 92 3679-1 - 1983)
- Russell, Brenda - Brenda Russell (André Fischer - A&MSP3174 1979)
 - Two eyes (T LiPuma - WB 923839-1 - 1983)

S

- Seawind - Light the light (T LiPuma - HORIZON SP-3173 - 1979)
 - Seawind (G Duke - AMLH 64824 - 1980)
 - Seawind (H Mason - CTI 5002 - 1976)
- Bob & Pauline Wilson - B & P Wilson (BW - MYR 1102 - 1981)
- SCAGGS, BOZ - Slow dancer (Johnny Bristol - CBS 32760-1974)
 - Down two then left (Joe Wissert - CBS 86028 - 1977)
 - Silk degrees (JW - CBS 81193 - 1976)
 - Middle man (Bill Schnee - CBS 86094 - 1980)
 - Urban cowboy(B Schnee/D Foster - 1980)
- SENDER (Ross Vannelli mfl) - Exiled on earth - KKKI-0547-1984)
- Sanborn, David - As we speak (WB K 56975 -1982)
- Sembello, Michael - Bossa nova hotel (Phil Ramone - WB 92-3920-1 - 1983)
- SCOTT, TOM - Blow it out (TS+Hank Cicalo - EPIC 34966 - 1977)
 - Apple juice (TS+HC - CBS 37419 - 1981)
 - Desire (Jeffrey Weber - MUS K 52 411 - 1982)
 - Target (WB 78-0106-1 - TS - 1983)

22 SKIVLISTA (Blad 8)

- Seals, Dan - Harbinger (Kyle Lehning - SD 19336 - 1982)
Snow, Tom - Hungry nights (Dean Parks - ARISTA AL9600 - 1982)
Steely Dan - Can't buy a thrill (Gary Katz MCA 37040 - 1972)
- Countdown to ecstasy (GK - MCA 37041 - 1973)
- Pretzel logic (GK - MCA 37042 - 1974)
- Katy lied (GK - MCA 37043 - 1975)
- the Royal scam (GK - AB 931 - 1976)
- Aja (GK - MCA AA 1006 - 1977)
- Gaucho (GK - MCA 6102 - 1980)
Sons of Champlin - the Sons (CAPITOL SM-332)
- Loosen up naturally (2LP - CAP SWBB-200)
- Loving is why (Christopher Bond -
Ariola Am. ST 50017 - 1977)
Sorrenti, Alan - LA NY (J Graydon mfl - SLP3055 - 1979)
- Non 50 che darei (G Mathieson - SLP 3065
1980)
STALLONE, FRANK - Frank Stallone (FS+Vince Dicola - 821 237-1
1984)
Summer, Donna - Donna Summer (Q Jones - WEA K 99163 - 1982)
- She works hard for the money (M O'Martian -
LPR 19080 - 1983)
- Cats without claws (MO - WEA 250 806-1 -1984)
Simmons, Patrick - Arcade (John Ryan - ELEKTRA 96-0225-1
1983)
St. Elmo's fire (filmmusik) (D Foster - Atlantic 781261-1
1985)

T

- Taff, Russ - Walls of glass (Bill Schnee - MYR 1121 - 1983)
- Medals (RT+Jack Joseph Puig - MYR 1173 - 1985)
TOTO - Toto (T - CBS 32165 - 1978)
- Hydra (T+Tom Knox - CBS 83900 - 1979)
- Turn back (T+Geoff Workman - CBS 84609 - 1981)
- IV (T - CBS 85529 - 1982)
- Isolation (T - CBS 86305 - 1984)

VW

- WAGNER, JACK - All i need (Glen Ballard/Clif Magness -
QWEST 925 089-1 - 1984)
- Lighting up the night (GB/CM Q 925318-1 - 1985)
VANNELLI, GINO - Crazy life (H Albert - A&M SP3139 - 1973)
- Powerful people (G & Joe V - A&M AMLS 63630
1974)
- A pauper in paradise (G&JV - A&M AMLH 64664
1977)
- the Gist of the Gemini (G&JV - A&M AMNP
103 - 1976)
- Brother to brother (G&J&Ross V - AMLH 64722
1978)
- Nightwalker (G&J&R V - AL 9539 - 1981)
- Black cars (G&J&R V - PGR 825 108-1 - 1984)

SKIVLISTA (Blad 9)

- Watanabe, Sadau - Maisha (SW - WB 252 914-1 - 1985)
- WATTS, ERNIE - Chariots on fire (Q Jones - QW K 56 982-1982)
- Musician (EW+Don Grusin - WB 925 283-1 - 1985)
- Waybill, Fee - Read my lips (D Foster - 2402511 - 1984)
- Webb, Jimmy - Angel heart (Matthew McCauley - Fred Mollin - F C 37695 - 1982)
- Wells, Cory - Touch me (David Anderlee - A&M SP-4673 - 1978)
- Williams, Deniece - Let's hear it for the boy (DW+G Duke CBS 26010 - 1984)
- When love comes calling (D Foster 1979)
- Wilson, Carl (Beach boys) - Carl Wilson (Jeff Baxter - CRB 25225 - 1982)
- Woods, Steve - Take me to your heaven (Jack White - 204 235-320 - 1981)
- Wolfer, Bill - Wolf (BW - WEA 960187-1 - 1982)
- Wonder, Stevie - Music of my mind (SW - STMA 8002 - 1972)
- Talking book (SW - TAMLA T319L - 1972)
 - Fulfillingness' first flight (SW - T 332 1974)
 - Innervisions (SW - STMA 8011 - 1973)
 - Songs in the key of life (SW - MOTOWN 2-48001/2 - 1976)
 - Hotter than july (SW - MOTOWN 062-64121 1980)
 - The woman in red (SW - MOTOWN ZL72285 1984)
 - In square circle (SW - MOTOWN ZL72005 1985)
- Voudoris, Roger - Roger Voudoris (M O'Martian - WB BSK 3154 - 1978)
- On the heels of love (Charles Calello BOARDWALK NB1-33233 - 1981)
- Warwick, Dionne - Friends in love (J Graydon - Arista 90028 - 1982)

Y

- YELLOWJACKETS - Yellowjackets (T LiPuma - WB BSK 3573 - 1981)
- Mirage a trois (TL - WB 92-3813-1 - 1983)
 - Samurai Samba (TL - WB 925 204-1 - 1985)

KOMMENTAR TILL SKIVLISTAN

Det svåraste i arbetet med skivlistan är att veta var man ska dra gränsen någonstans. Bedömningen blir givetvis väldigt subjektiv och gränsdragningen kan klart diskuteras. Namn som SPYRO GYRA, MEZZOFORTE, BOB JAMES, STUFF, DAVE GRUSIN, CRUSADERS, LITTLE FEAT, RAY CHARLES, HERBIE HANCOCK, JONI MITCHELL, TUBES, JEFFREY OSBORN, MAYNARD FERGUSON kanske vi borde haft med men vi valde att lämna dem vid sidan om.

Naturligtvis finns det ett stort antal plattor som vi inte ens har hört talas om som saknas. Upplysningar av den typen tar vi gärna emot.

Många i skivlistan finns bara representerade med ett fåtal skivor. Det gäller t.ex. GEORGE DUKE, BRECKER, GEORGE BENSON, CHICAGO, DOOBIE BROTHERS, BOZ SCAGGS. Vi tog med det vi upplevde som "slick".

Bedömningen i slick/SUPERSLICK är kanske ännu mer subjektiv. Syftet med det är att välja ut ett litet begränsat antal framför allt för den som inte är så bekant med musikstilen. För den insatte kan det tjäna nytta genom att visa på vad vi värderar som "slickast".

Anskaffning av skivor

Många av dessa skivor (för att inte säga de flesta) är oerhört svåra att få tag på. Ett flertal finns överhuvud taget inte utgivna i Sverige. Och finns de utgivna så görs det väldigt dålig reklam. Man kan finna mycket bra om man bläddrar i rea-backar. Titta på musikerlistan på baksidan.

Är man en riktig entusiast så kan man skicka efter ifrån Japan eller USA. En del skivaffärer har specialiserat sig på att importera skivor.

DEL II

Innehåll

✓ After all.....	2
After the love has gone.....	4
All behind us now.....	8
All in the name of love.....	10
All right.....	12
And the melody still lingers on (A night in tunisia).....	14
*Anthem (from Chess).....	18
Anyway you can..... (Synth solo: David Pack)	20
Appaloosa.....	22
Automatic man.....	24
Back on the road.....	26
(Guitar solo: Steve Lukather)	
Best of me, the.....	28
Black and blues.....	30
(Guitar solo: Jay Graydon)	
Boogie down (horn arr).....	33
Boogie down.....	34
Black cars.....	36
Born to love you.....	38
Broken wings.....	40
Cryin' all night.....	42
Divina.....	44
Do be do be.....	46
Do you love me.....	48
Don't look any further.....	50
Don't slow down.....	52
Don't stop.....	54
Don't try to stop me now..... (Guitar solo: Michael Landau)	56
*Easy.....	58
(Vocal scatsolo: Al Jarreau, Synth solo: Larry Williams)	
Echoes of love.....	61
Ending, the(Guitar solo by: Jay Graydon).....	64
Endless.....	66
Eye to eye.....	68
Fadeaway.....	70
(Guitar solo: Steve Lukather)	
Fearless.....	72
(Guitar solo: Jay Graydon)	
Freetime.....	74
Frontline.....	76
Funkabilly swing.....	78
Funkabilly swing (Horn arr.).....	80
Funky Bumpkins.....	82

Gazoot.....	84
*Glory of love, the.....	86
Gotta get back to love.....	88
Gospel.....	90
Graceful.....	91
Happy face.....	92
Homecoming song.....	93
Homecoming.....	94
Hold me 'til the mornin' comes.....	96
(Guitar solo: Steve Lukather)	
*Hold the line.....	98
Horus.....	100
I believe.....	102
I gotta try.....	104
I just wanna stop.....	106
I never gonna let you go.....	108
(Synth solo: Robbie Buchanan)	
I'll supply the love.....	112
I'd like to go back home again.....	114
If she loves.....	116
If that's what it takes.....	118
Imagination.....	120
Imagination (Horn arr.).....	122
In the stone.....	124
In the stone (Horn arr).....	126
Jarreau.....	128
Jump.....	130
(Synth solo: Eddie van Halen)	
Just let me wait.....	132
*Just once.....	136
Kyrie.....	140
Last nite.....	142
*Lately.....	144
Learn to love again.....	146
Let's start all over.....	148
Life on the wire.....	150
Living inside myself.....	152
Livin' it up.....	154
Lonely weekend.....	156
Lite till.....	159
Look what you find.....	160
Look what you find (horn arr).....	163
Look who's lonely now.....	164
Lost in the hurrah.....	166
(Flügelhorn solo: Jerry Hey)	
Love is not enough.....	169
Love at second sight.....	170
(Synth solo: David Foster)	
Love is waiting.....	172
*Lush life.....	174
Maniac.....	176
(Guitar solo: Michael Sembello)	
Monmouth college fight song.....	178
(Guitar solo: Robben Ford).....	181

Mornin'.....	182
(Synth solo: David Foster)	
Maxine (vocal arr).....	185
Mr Briefcase.....	188
My baby.....	190
(Guitar solo: David Pack)	
Normalisation.....	194
Not like this.....	195
One hundred ways.....	196
Only one, the (You turned me inside out).....	198
Oops.....	202
Overjoyed.....	206
Pass it on.....	208
Please hold on.....	211
Pools.....	214
Put the weight on my shoulders.....	216
(Guitar solo: Mike Miller)	
Quasimodo.....	219
Raging waters.....	220
Reach out.....	222
Read my lips.....	224
Ride like the wind.....	226
Roadsong.....	228
Reasons.....	229
Roofgarden.....	232
*Rosanna.....	234
(Synth solo: Steve Porcaro, Guitar solo: Steve Lukather)	
Sara.....	238
*Savin all my love for you.....	240
Search, the.....	242
September.....	244
Shadows in the rain.....	246
Shaker song.....	248
Should we carry on.....	250
Shout.....	252
Shout (Horn arr.).....	254
Silverlake.....	256
Singasong.....	258
Smile again.....	260
Song for Katie.....	262
Storm.....	264
Sweet lacy.....	265
Super blue.....	266
Sure enough.....	268
(Sax solo: Tom Scott)	
Sweat it out.....	270
Take it uptown.....	272
Talk.....	274
Thank you.....	276
(Synth solo: Greg Mathieson)	
*That's what friends are for.....	278
There's no easy way.....	280

*Through the fire.....	284
*Tonight, tonight.....	286
Too young.....	288
Trains.....	290
Trouble in paradise.....	292
They danced.....	294
(Guitar solo: Michael Landau)	
United blues.....	297
Valentine.....	298
We're in this love together.....	300
*We are the world.....	302
We can work it out.....	306
We can work it out (Horn arr.).....	308
What a fool believes.....	310
Weekend in LA.....	313
*Whatever we imagine.....	314
Wheels of life.....	316
When I loose my way.....	318
Without you.....	320
Who's right, who's wrong.....	322
You.....	324
You and I.....	328
You bring the sun out.....	330
You might need somebody.....	332
You need a hero.....	334
*You're the inspiration.....	336

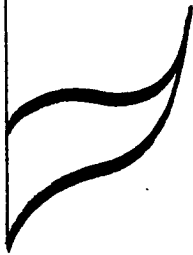
* * * *

O

the

slick

book



AFTER ALL

WRITTEN BY: DAVID FOSTER,
JAY GRAYDON & AL JARREAU
("BALLAD")

(FROM THE RECORD: "HIGH CRIME")
VAL JARREAU ~ 1984

D/A | / | Gm7 | / | Fmadd9 Fm

Fmadd9 Fm7 | C/A | A7sus | A7 | **A** | D/A | D

1. THEN THERE WAS A
2. I KNOW IN MY

(ex: D/A D/A/B Fm7)

Cm7 | / | Fmadd9 Fm | Fmadd9 Fm7 | C/A9

(1) TIME I KNEW THAT NO MATTER COME WHAT MAY, LOVE WILL PREVAIL
(2) HEART AND MIND THAT NO MATTER COME WHAT MAY, LOVE WILL SURVIVE

A7sus A7 | D/A | D/A Bm7 | Cm7 | /

(1) AND THEN INSIDE THE DREAMS I KNEW, CAME THE
(2) AND LOVE (THE) AUTHOR OF SPACE AND TIME KEEPS THE

Fm | Fmadd9 | Fm7 | Fm7/A | **B** | A7sus A7 | A7 | A7

(1) QUESTION LOVERS FEAR, CAN TRUE LOVE FAIL, THEN I WOULD MISS THE CHILDHOOD
(2) GALAXIES AND EACH, SPARROW ALIVE (4) AND THE LOVE THAT HEALS THE

WISH
WOUND

D/A | G/A | Fm7 | E7m7 | A7m | A7add9 | A7

(1) (WISH) AND HAVEN'T I SUNG TO YOU OF THE KNIGHT IN ARMOUR BRIGHT,
(2) WOUND (4) AFTER THE WAR IS THROUGH, IS THE KNIGHT IN ARMOUR BRIGHT, FAITHFUL AND

(AFTER ALL-2)

C (Chorus)

3

TRUE TO YOU DAR-LING AF - TER

D49 H7sus H7 Fm7

ALL I WILL BE THE ONE TO HOLD YOU IN MY

(keyboard)

Bbm7 Ebm9 Ab|| A7-9

ARMS AF - TER ALL

(keyboard)

Dadd9 Dbm9 Am7 G-5 G4

I WILL BE THE ONE TO HOLD YOU I WILL BE THE ONE TO HOLD YOU IN MY

Ebm7 Ab|| A0 Bbm7 Bbm/Ab

ARMS IN MY ARMS

1.

G4 G4 Fm7 Ebm7 Cb4 Ab|| Dbm9

2. (When repeated chorus)

ARMS

Ebm7 D6 Cb4 Fbm7 Bbm2 Ab|| 8va... Ab||

(guitar)

CHORUS

(Repeat til fade)

guitar

AFTER THE LOVE HAS GONE

WRITTEN BY: DAVID FOSTER, JAY GRAYDON, BILL CHAMPLIN

FROM THE RECORD: "I AM" - EARTH, WIND & FIRE - 1979
ALSO: "AIRPLAY" - 1980

["BALLAD"]

Chords: Fadd9, A, Bb4, C11, F, Gm7, Fadd9/A, Bb4, Gm7, C11

A

(1) TO LOVE WAS ALL WE COULD DO WE WERE YOUNG AND WE KNEW AND OUR
 (2) WHILE TO LOVE, EACH OTHER WITH ALL WE WOULD EVER NEED, LOVE WAS

Chords: Fadd9, Bm/F, F, Fadd9/A, A7-9

1. FOR A WHILE

(1) EYES WERE ALIVE DEEP INSIDE WE KNOW OUR LOVE WAS TRUE, FOR A
 (2) STRONG FOR SO LONG NEVER KNEW THAT WHAT WAS WRONG, BABY WASN'T

Chords: Dm7, Bb4, Eb4, C11, C7

(1) WHILE WE PAID NO MIND TO THE PAST WE KNEW LOVE WOULD LAST EV'RY
 (2) RIGHT WE TRIED TO FND WHAT WE HAD 'TIL SADNESS WAS ALL THAT WE

Chords: Fadd9, Bm/F, FA, Fadd9/A, A7-9

(1) NIGHT, SOMETHING RIGHT WOULD INVITE US TO BEGIN THE DANCE
 (2) HAD WE WERE SCARED THIS AFFAIR WOULD LEAD OUR LOVE INTO

Chords: Dm7, Bb4, C11, C7

(2x 3TT)

B

SOMETHING HAPPENED ALONG THE WAY, WHAT USED TO BE HAPPY WAS SAD
 AND YESTERDAY WAS ALL THAT WE HAD

Chords: Bb4, Fadd9/A, Dm7, Gm7, F, H11

(AFTER THE LOVE HAS GONE - 2)

(8m - ...)

5

(.) SOMETHING HAPPENED ALONG THE WAY AND YESTERDAY WAS ALL WE HAD

EA Hadd9 D# G#m7 C#m7 HA 2/

C (CHORUS)

OH, AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON

Cm7 Fm7 Bbm7 Eb||

AND NOT LET ME STAY AROUND OH

A#m7 D#|| GA A#m7 Bbm7

2.

2. FOR A

G#A G#|| G|| C7#9

Dal S. al CODA

CODA

SOMETHING HAPPENED ALONG THE WAY WHAT USED TO BE HAPPY WAS SAD

BbA Fadd9 A Dm7 Gm7 F||

1. Sva

SOMETHING HAPPENED ALONG THE WAY (AND) YESTERDAY WAS ALL THAT WE HAD

EA Hadd9 D# G#m7 C#m7 HA 2/

D

OH AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON

Cm7 Fm7 Bbm7 Eb||

6
(AFTER THE LOVE HAS GONE - 3)

AND NOT LET ME STAY AROUND OH

Am7 | D7 | G7 | Am7 Bbm7

OH, AFTER THE LOVE HAS GONE (WHAT)USED TO BE RIGHT, WAS

Cm7 | Fm7 | Bbm7 | Eb7

WRONG CAN LOVE THAT'S LOST BE FOUND OH, OH,

Am7 | D7 | G7 | Am7 Bbm7

(8va...)
AFTER THE LOVE HAS GONE

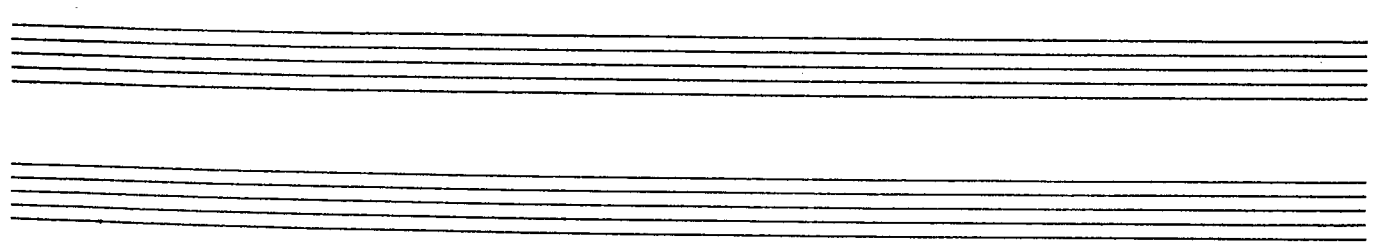
Fm7 | Bbm7 | Eb7

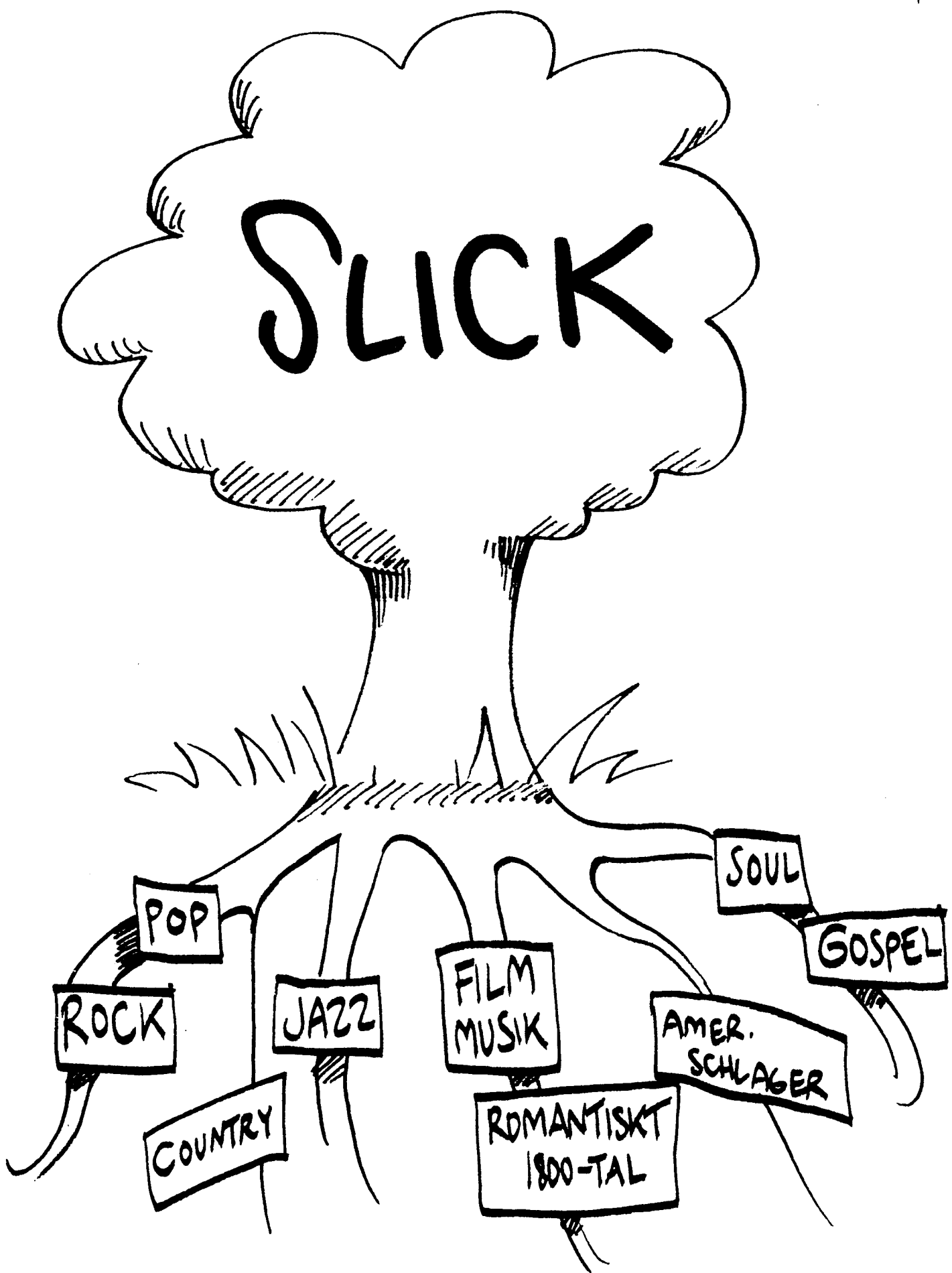
(VOICES AS D)
(WHAT)USED TO BE RIGHT WAS WRONG CAN LOVE THAT'S LOST BE FOUND

A7 | D7 | G7

REPEAT TIL FADE

C7 | Dm7 | Eb7





ALL BEHIND US NOW

MUSIC / LYRICS:

DAVID PACK

(FROM THE RECORDS)
"PATTI AUSTIN ~ 1984"

("BALLAD")

Musical staff with notes and chords: D \flat A \flat /C B \flat m B \flat m/A \flat G \flat Δ ♯

Musical staff with notes and chords: G \flat D \flat /F E \flat || D \flat m6/E \flat ♯

Musical staff with notes and chords: A \flat Δ Fm7 E \flat || E \flat 7

1. HEY I'M SO SORRY SORRY THAT THAT YOU
2. HEY I'M SO SORRY SORRY THAT THAT YOU
3. HEY I'M SO SORRY THAT THAT YOU
4. HEY IT'S SO FUNNY THAT HOW WE

Musical staff with notes and chords: A \flat Δ Fm7 ♯

DIDN'T WORK THE WAY THAT WE'D AL-WAYS PLANNED
WENT AWAY AND SOMEHOW DIDN'T UNDERSTAND

(3) COULDN'T FIND THE WORDS THAT MIGHT MAKE YOU STAY (AND)
(4) BOTH HAD SAID THE SAME THING IN A DIFFERENT WAY

Musical staff with notes and chords: B \flat m9 E \flat || E \flat 7

(1-2) WE PRETENDED FOR SO MANY YEARS
(3-4) WE PRETENDED FOR SO MANY YEARS

Musical staff with notes and chords: HA F \sharp add9 A \sharp G \sharp m7 C \sharp 7 C+5

(1-2) BUT NOW IT'S TIME TO WASH AWAY MY TEARS 'CAUSE IT'S

(3-4) BUT NOW IT'S OVER BABY AND SO ARE MY TEARS

ALL BEHIND US NOW, 'CAUSE WE'VE LEARNED TO LIVE SOMEHOW WITHOUT EACH

ALL BEHIND US NOW, 'CAUSE WE'VE FOUND A WAY TO LIVE WITHOUT EACH

OTHER AND IT'S 1. EASY TO SEE AIN'T NE-

OTHER AND IN

- VER GONNA BE THE SAME AGAIN AND IT'S

2. TIME WE'LL HAVE TO SEE, IF IT'S EVER GONNA BE THE WAY AGAIN

Gbd Piano % Gbd Db/F Eb11 Dbm6/Eb (D.S. no repeat in A)

(SAX SOLO)

HA WAS HOLDING OUT FOR FAR TOO LONG, BUT NOW I'VE

FINALLY FOUND WHERE I BELONG CAUSE IT'S

ALL IN THE NAME OF LOVE

WRITTEN BY:
DAVID ROBERTS
("BEAT")

(FROM THE RECORD:
"ALL DRESSED UP"
DAVID ROBERTS ~ 1982)

Musical notation for the first system, including a treble clef, a common time signature, and a bass line with chords Ab and Fm7.

Musical notation for the second system, including a treble clef and a bass line with chords Ab, Db, Ab, Db, Eb, and Ab.

A 1. I DIDN'T MEAN TO LET THIS HAPPEN I NEVER WANTED TO HURT ANYONE
2. I SAW HIM THERE WITH HIS ARMS AROUND YOU I SAW HIS LIPS AS HE GENTLY FOUND YOU

3. IT MUST HAVE BEEN A CHAIN REACTION THAT TURNED THIS JEKYLL TO HYDE
4. I HEARD YOU SAY "I NEVER SUSPECTED" THERE'S NO WAY I WOULD EVER HAVE GUESSED

Musical notation for the third system with lyrics and chords Ab.

(1) I WAS GOING BLIND TO GUARD MY PASSION

(3) I WAS GOING BLIND TO THE MAIN ATTRACTION

gitar 7 7 7

Musical notation for the fourth system with lyrics and chords Gb, Ebm7, Ab, Db, Eb, and Ab.

2. (2) THEN SUDDENLY IT CAME OVER ME - LIKE TEMPORARY IN-

(4) THEN SUDDENLY IT APPEARED TO ME THAT I'D BEEN A VICTIM OF

Musical notation for the fifth system with lyrics and chords Ab and Ebm.

(2) SANITY I TRIED TO RESIST THIS RAGING JEALOUSY

(4) TREACHERY, AND I COULDN'T ESCAPE THE HAND OF DESTINY

Musical notation for the sixth system with lyrics and chords Db, Eb, and Cb.

(ALL IN THE NAME OF LOVE - 2)

I DID IT ALL ALL IN THE NAME OF LOVE ALL

E^b/C B^bm7 TAB E^b/D E^b|| A^b

IN THE NAME OF LOVE, I NEVER WANTED TO HURT ANYONE 'CAUSE YOU ^{KNOW}

E^b/D E^b|| A^b Gm7 D^b A^b

THAT I DID IT ALL IN THE NAME OF LOVE

G^b Bm7 A^b A^b

1. DA CAPO

2.

A^b G^b D^b A^b G^b D^b

H (ORGELPUNKT)

DA

S⁵ NOW THAT I KNOW I'VE LOST EVERYTHING, THERE'S NO WAY I CAN CHANGE ANYTHING

Hm A/C# D

'CAUSE I HAVE NOTHIN' TO OFFER YOU, REMEMBER THAT IT'S TRUE

E^b|| E A E/D E^b||

I DID IT ALL ALL IN THE NAME OF LOVE

A E/D E^b|| A C^bm7 D A

ALL IN THE NAME OF LOVE, I NEVER WANTED TO HURT ANYONE 'CAUSE YOU.

G^b Hm A/E A (REPEAT TIL FADE) E/D E^b||

THAT I DID IT ALL IN THE NAME OF LOVE

ALL IN THE NAME OF LOVE

ALL RIGHT

WRITTEN BY:
CHRISTOPHER CROSS

(FROM THE RECORD:
"ANOTHER PAGE" 1985)
CHRISTOPHER CROSS

("BEAT")

1.

(BASS+GUITAR) (BASS)

(1) KNOW WHAT'S ON YOUR MIND AND I KNOW
 (2) I'VE BEEN HURT BEFORE AND I KNOW
 (3) AGAIN I SEE - PEOPLE SO UNSURE LIKE ME, WE ALL KNOW

(1) IT GETS TOUGH SOMETIMES (BUT) YOU CAN GIVE IT ONE
 (2) I REALLY SHOULDN'T GIVE ANYMORE BUT THIS TIME, THIS TIME THINGS SEEMS
 (3) IT GETS HARD SOMETIMES YOU CAN GIVE IT ONE

(1) MORE TRY AND FIND ANY REASON WHY YOU SHOULD PICK IT UP
 (2) JUST A LITTLE DIFFERENT- AND WHEN I LOOK IN YOUR EYES
 (3) MORE TRY AND FIND ANY REASON WHY YOU SHOULD PICK IT UP
 (3b) OH - YOU SHOULD KICK IT UP
 (3c) OH - AND TRY IT AGAIN

(1) OH AND TRY IT AGAIN (GUITAR) CAUSE IT'S (REPEAT 3 TIMES) B
 (2) I KNOW I CAN SEE THAT IT'S TRUE (AND I HEAR YOU SAY IT'S)
 (3a) OH - YOU SHOULD
 (3b) OH - AND TRY IT AGAIN "CAUSE IT'S ALL RIGHT,

(BASS) BASS

THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK IT OUT THIS TIME, IT'S ALL RIGHT, I

H/C# C#m7 F#m7 ||| E H/E E

THINK WE'RE GONNA MAKE IT (1) THINK IT MIGHT WORK OUT FINE THIS TIME, ALL RIGHT, I

H/C# C#m7 F#m7 ||| H/E E

THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK OUT, 'CAUSE IT'S NOT TOO LATE FOR

H/C# C#m7 F#m7 |||

THAT TOO LATE FOR ME JUST WHEN YOU FEEL HELP-

||: (BASS + GUITAR) :||

LESS NOTHING LEFT TO SAY LOVE WILL FIND US, THE

PAST BEHIND US THEN WE'RE ON OUR WAY

(GUITAR SOLO)

E C#m7 F#m7 ||| D A/H# |||

D.S. al fine

⊙ CODA E C#m F#m7 |||

ALL RIGHT, THINK WE'RE GONNA MAKE IT THINK IT MIGHT JUST WORK IT OUT THIS TIME

IT'S ALL RIGHT, THINK WE'RE GONNA MAKE IT THINK IT MIGHT WORK OUT FINE THIS TIME

AND THE MELODY STILL LINGERS ON

(A NIGHT IN TUNISIA)

MUSIC: GILLISPIE/PAPARELLI
LYRICS: ABIE MARDIAN/CHAKA KHAN

(FROM THE RECORD:
"WHATCHA GONNA DO
FOR ME" ~ CHAKA KHAN 1981)

"RUBATO" G7+5 G7+5 Cm9 G7+5

A LONG TIME AGO IN THE FORTIES BIZZY AND BIRD GAVE US THIS
SONG Cm9 F9-5 Gm9 Am9 D9

THEY CALLED IT A NIGHT IN TUNISIA, AND THE
MELODY STILL LINGERS ON Dm7-5 G7-5 Fm9

(SYNTH.)

D9-5 D9+9 Cm9 IT WAS

A
US. 1. NEW AND VERY STRANGE, BLEW THE SQUARES RIGHT OFF THE STAGE FEW
2. MILES TO NAME JUST TWO (4) TOGETHER THEY GREW THE
D9-5 D9+9 Cm9

(Simile)
(1) COULD PLAY ALONG BUT THE MELODY STILL LINGERS ON 2. MAX AND
(2) MUSIC WAS YOUNG YET STRONG AND THE MELODY STILL LINGERS
D9-5 D9+9 Cm9 Dm7-5 G7-5 Cm9

B
(2) ON- 3. THEY PAVED THE WAY FOR GENERATIONS FROM COLTRANE TO STEVIE
Cm9 Gm7-5 C7-9 Fm7 1/2

(AND THE MELODY STILL LINGERS ON - 2)

15 ϕ

(3) NO ONE COULD STOP THE WIND OF CHANGE, WITHOUT THEM WHERE WOULD WE BE? THE DUKE AND THE

Fm7-5 | Bb7-9 | Eb4 | Dm7-5 G7-5

(4) PREZ WERE THERE BEFORE THE PAST YOU CAN'T IGNORE, THE TORCH IS

D9-5 D7sus Gm9

LIT WE'LL KEEP THE FLAME 'CAUSE THE MELODY REMAINS THE SAME, BA-BA-BA

D9-5 D7sus Gm9 | Dm7-5 G7-5 | Cm9

Dm7-5 % D9/G

- RA-BA, BA-RA-BA, BARA BABA (SIMILE)

Cm9 % F13 %

Bb13+11 | Bb11add13 | E7+9 | E7+9 | Eb9

SYNTH. SOLO BREAK.....

D.S. AL CODA (SYNTH. SOLO)

ϕ CODA (SYNTH. SOLO CONTINUE) "SOFT"

D9 % Cm9 % D9 % Cm9 %

Gm7-5 | Gm7-5 C7#9 | Fm9 % | D9 | G7sus/Bb | Eb9 D7sus :||

2. (VOCAL SOLO)

E7#9 | D7#9 | Eb7 | Dm7

1. | 2. F/Eb

E7 | Dm7 | Em7-5 A7-5 | Dm9 :|| Dm9

AND THE MELODY STILL LINGERS (4) (3)

16

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff. Below the staff, the following chords are written: F/E, A/E, Dm11, and Dm7.

Handwritten musical notation for the second system. The melody continues on the staff. Chords written below include: F/E, A/E, Dm11, G11, G/E, Fm7, E/A, G/A, and A/D.

Handwritten musical notation for the third system. The melody continues. Chords written below include: C11, C/F, Em7-5, and E/A.

Handwritten musical notation for the fourth system. The melody continues. Chords written below include: E6/A, Dm9, G13, and G13.

Handwritten musical notation for the fifth system. The melody continues. Chords written below include: C13+11, C11add13, F#7+9, F#7+9, and F#9.

(SOLO BREAK - ALTO SAX.)

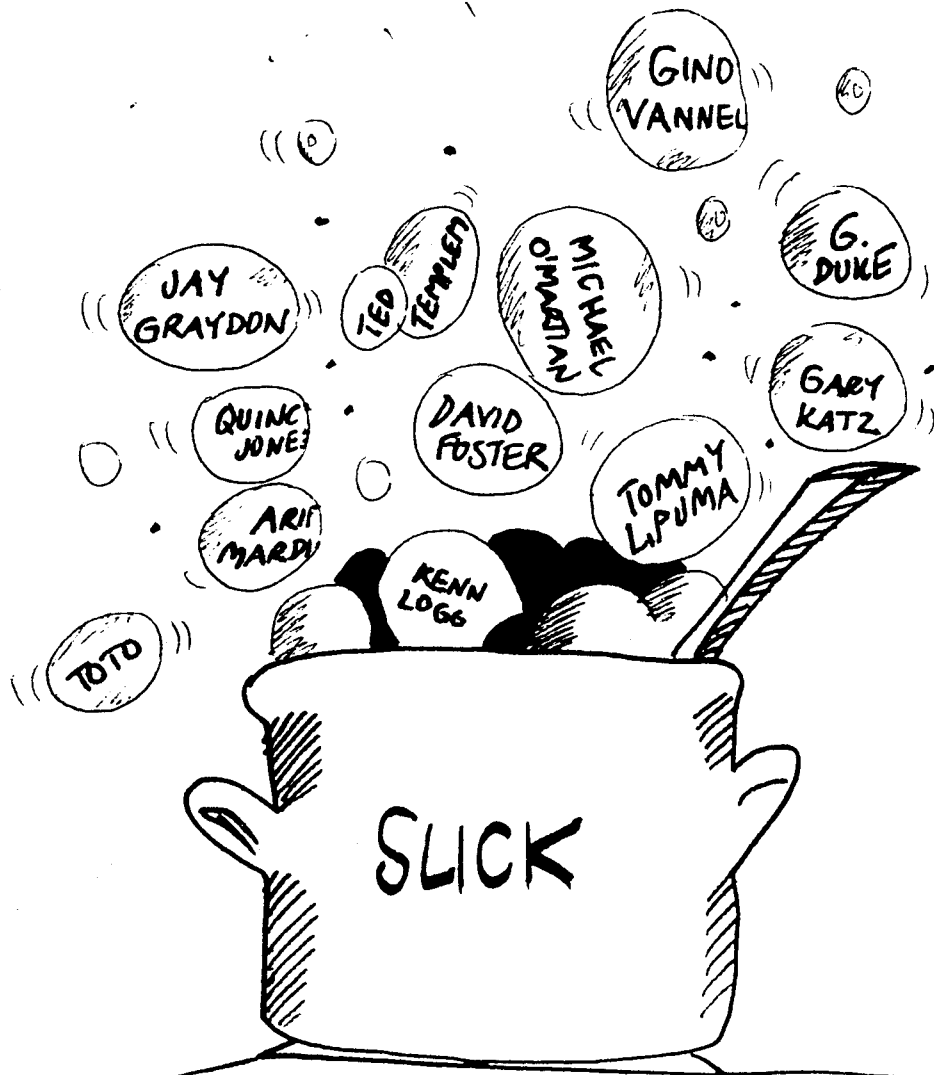
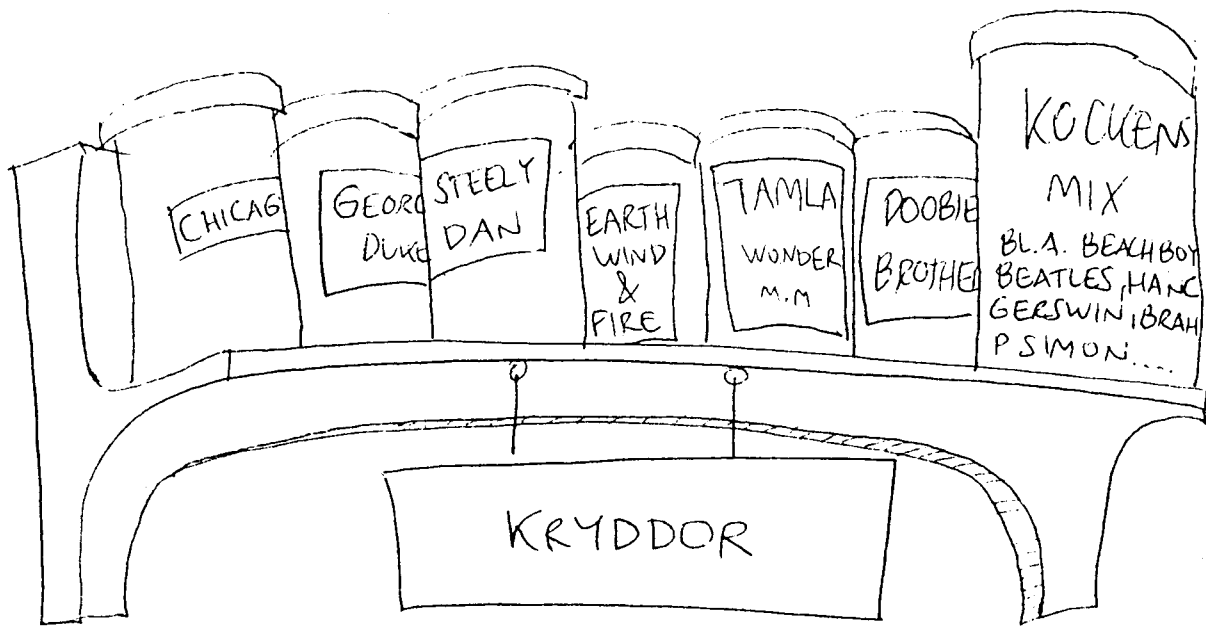
Handwritten musical notation for the sixth system, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The staff contains several rests, indicating a solo break.

Handwritten musical notation for the seventh system. The melody resumes on the staff. Chords written below include: Am7-5, D7-9, Gm9, and a double bar line.

Handwritten musical notation for the eighth system. The melody continues. Chords written below include: Gm9, C7-9, F#9, Em7-5, and A7-5.

Handwritten musical notation for the ninth system. The melody continues. Chords written below include: E613, Dm7, and a double bar line.

Handwritten musical notation for the tenth system. The melody continues. Chords written below include: E613, Dm7, Em7-5, A7-5, and Dm9.



ANTHEM

18
WRITTEN BY: ULVAEUS,
ANDERSON, RICE
("BALLAD")

(FROM THE RECORD:)
"CHESS" ~ 1984

D | A/C# | Hm E/G# | A | A/G G | G D/F#

NO MAN, NO MAD-NESS, THOUGH THEIR

Em Em/D Asus A7 | D A7/E | D/F# D D/C#

SAD POWER MAY PREVAIL, CAN POSSESS CONQUER MY COUNTRY'S HEART, THEY

Hm Hm/A | E/G# | A H/A | Em/G H# /F# Em

RISE TO FAIL SHE IS E-TER-NAL, LONG BE-

A7sus A7 | D | D A7/E | D/F#

FORE NATIONSLINES WERE DRAWN, WHEN NO FLAGS FLEW, WHEN NO ARMIES STOOD, MY

G/H Gm/bb | D/A | Hm E | A E/G# A D/F#

LAND WAS BORN AND YOU ASK ME WHY I LOVE HER, THROUGH

Esus E | A | Hm | F# /A

WARS, DEATH AND DESPAIR SHE IS THE CONSTANT,

G | D/F# | G | D/F#

WE WHO DON'T CARE AND YOU WONDER WILL I LEAVE HER, BUT

G Em7 | A D/F# G | F#m/A

HOW? I CROSS OVER BORDERS BUT I'M

G | D G A | D A/G D G

STILL THERE NOW

A7sus A7 | D || G | D/F# | A7sus A7 | D

HOW CAN I

G6 | D G/H | A7sus A7 | D || G

LEAVE HER? WHERE WOULD I START? LET MAN'S PETTY

D/F# | A7sus A7 | F#7/C# F#7/C# | G A/G

NATIONS TEAR THEM SELVES A PART. MY LAND'S ONLY

D/F# A/C# D G/H | A7sus A7 | Hm Hm/A | G A

BORDERS LIE A-ROUND MY HEART

D A D G | A7sus A7 | D G/D | A/D G/D | D

RIT.....

ANYWAY YOU CAN

WRITTEN BY: DAVID PACK,
MICHAEL McDONALD
("BALLAD")

(FROM THE RECORD:
"PATTI AUSTIN" 1984)

Chords: Cm9, Cm, Cm7, Am7-5, A7-9, Am6, G7alt9, G7+9

1. ANYWAY YOU CAN
2. CROSS THE RIVER DEEP (1) ANYTHING YOU HAVE TO DO, ANYTHING YOU NEED
CRY MYSELF TO SLEEP (BUT) THAT WON'T BRING YOU BACK

Chords: Cm9, Cm6, F9, E9, E9, Bm9, E9

(1) TO SURVIVE
(2) (IN) TO MY LIFE

ANYWAY I CAN
(STILL) I CAN HEAR YOU SAY CHILD - THAT'S WHAT I WILL DO TO STAY ALIVE
ANYTHING YOU CAN TO STAY ALIVE

Chords: A7-9, Eb9/G, Fm7, Eb11/G, A7, G11, G7+9, Cm11, Cm7

1. BUT WHEN YOU NEED SOMEONE, LIKE I

Chords: Cm11, Cm7, Cm11, Cm7, Dm11, G7+9, G7+5

NEED SOMEONE THEN YOU NEED SOMEONE, TO CATCH YOU WHEN YOU FALL, WHEN YOU

Chords: Cm11, Cm7, F13, F9+5, Bb11, A13-9, A13+9, A7, Eb11/G, F11/G, A

NEED SOMEONE WHEN YOU NEED SOMEONE ANYONE AT ALL

Chords: Em11, Eb9, Dm7, Db9, Cm9

(ANYWAY YOU CAN - 2) $F^9 E^9$ E^b9 $B^b m9$ E^b9 A^b9 $E^b add^9$ G^21

(SYNTH SOLO - D. PACK) $Fm7$ $E^b add^9$ A^b $G11$ $G7^+9$ $Cm11$ $Cm7$

BUT WHEN YOU NEED SOMEONE, LIKE I NEED SOMEONE, THEN YOU

$Cm11$ $Cm7$ E^m11 $A13-9$ $A13-9$ $Dm7$ $G13-9$ $G7+9$

NEED SOMEONE TO HELP YOU WHEN YOU FALL, WHEN YOU NEED SOMEONE LIKE I

$Cm11$ $A13$ $H7+9$ B^b $Fm11$ $Gm11$ $H7+9$ $H7+9$

A H

NEED SOMEONE, ANYONE AT ALL (instr. as is!)

E^m7 $A7+9$ $A7+9$ $Dm7$ $Dm7$

3. AS FOR REAPIN WHAT WE SOW SEEMS LIKE THERE AIN'T NO SUCH THING, CAUSE YOU CANT ASK FOR NUTHIN IN RE-

$Cm9$ $Cm6$ $F^9 E^9$ E^b9 $B^b m9$ E^b9

(3) TURN ANYWAY YOU CAN JUST ABOUT THE ONLY WAY

A^b $E^b add^9$ $Fm9$ $E^b add^9$ A^b $G11$ $G7+9$

(3X) $Cm11$ $A7-5$ (vocal solo) A^b $G7+9$ $G7+9$ $Cm7$ $C11$ $G7+9$

TO LEARN (JUST ABOUT THE ONLY WAY YOU LEARN)

1. 2. 3.

$Fm11$ $Dm11$ $G7+9$ $Fm11$ $D7+9$ $G7+9$ $Cm11$

APPALOOSA

WRITTEN BY:
GINO VANNELLI
("BEAT")

(FROM THE RECORD: "BROTHER
TO BROTHER" ~1978)

Chords: All G11 F11 E7+9/5 E7+9/5 E7 D4+5 C13 A4-5 A4-5

Chords: All G11 G4-5 F4-5 F4-5 E11 Fadd9/B (Sim.)

Chords: F7 3/8 A7+5 E4 D4 G4 E4-5 E4-5

A (1) SA RUNNIN WILD IN THE DEAD OF THE NIGHT APPALDO--
 (2) TION THEY GROW WILD IN THE CUNGS OF MY MIND I GET WISH
 (3) SA YEARNING HIGH IN THE HEAVENS ABOVE APPALDO--

Chords: Dm11 C11 B4 A11 A7+5

(1) - SA YOU'RE THE MESSAGE OF LOVE AND LIGHT
 (2) - E S OF THE MOUNTAIN THAT I MUST CLIMB
 (3) SA YOU'RE THE ANGEL OF GOD I LOVE

Chords: Dm11 C11 B4 F#m7 C11

1. 2. APPARI- **B**
 (1-2) SEE THEY MAY NO VELUTION S
 (3) SEE THEY MAY NO RECEPTION

Chords: B4 A11 D11 E11 E7+9 Ams F4

(1-2) TRUTH NO MONEY CAN BUY
(3) TRUTH NO MAN CAN DENY

WITH YOUR SWEET ABSOLUTION
WITH YOUR LOVE AND DIRECTION

Am9 Hm7-5 D9 E7+5 Am9 F#m7-5

(1-2) I WILL FOLLOW YOUR STAR
(3) I WILL FOLLOW MY STAR

FOR THE REST OF MY LIFE
FOR THE REST OF MY LIFE

F#m7-5 E11 F#m7-5 A11

(12)
(3)

APPALOO - SA

APPALOO

(2x CONTINUE)

CH (guit)

F#m7-5 D9 E7+5 Am9 F#m7-5

SA

APPALOO - SA

APPALOOSA

CH

quit.

D (Guitar solo)

F#m7-5 D9 E7+5 Am9 F#m7-5

Am9 Hm7-5 D9 E7+5 Am9 F#m7-5

(bas)

F#m7-5 D9 E7+5 Am9 F#m7-5

F#m7-5 F#m7-5

E11 F#m7-5 D9 E7+5 Am9 F#m7-5

(sim.)

F#m7-5 D9 E7+5 Am9 F#m7-5

F#m7-5 D9 E7+5 Am9 F#m7-5

APPALOO

E = A

F = C

G = INTRO

(LYRICS) 4. APPALOOSA - RUNNIN' WILD IN THE WAKE OF THE DAWN
APPALOOSA - YOU'RE THE SPIRIT THAT TURNS ME ON.

AUTOMATIC MAN

WRITTEN BY: MICHAEL SEMBELLO,
DAVID BATTEAU, DANNY SEMBELLO

(FROM THE RECORD:
"BOSSA NOVA HOTEL"
MICHAEL SEMBELLO-1983)

("BEAT")

1. 2.

Em7=Em|| G-D/G A11-D/A Hm7-Hm||

A

1. STAYED UP ENDLESS NIGHTS LIKE SOME FRAN-KEN-STEIN
 2. HE KNOWS E-VERY DANCE PRE-PROG-RAMMED ROMANCE
 3. HIS A-TO-MIC HEART IT HAS LEARNED TO FEEL

Em7=Em|| G-D/G A11-D/A Hm7-Hm||

(simile)

(1) CY-BER-NE-TIC DREAMS SOME-THING LIKE YOU'VE NEVER SEEN
 (2) WHEN HE LOOKS AT YOU (I'M) WATCHING TOO THROUGH HIS VIDEO
 (3) (HE) CRIES E-LEC-TRIC TEARS THE IM-POS-SI-BLE IS REAL

Em7=Em|| G-D/G A11-D/A Hm7-Hm||

(1) -
 (2) EYES
 (3) -

Em7=Em|| G-D/G A11-D/A Hm7-Hm||

B

HE WAS MADE TO PLAY THE PART HE'S NO OR-DI-NA-RY

Hm7 Bb7-5 A13sus A7#9 #F#

(AUTOMATIC MAN - 2)

MAN HE WAS MADE TO BREAK YOUR HEART HE'S THE AU-TOMA-TIC MAN

Em7 (Simile) | Bb7-5 | A13sus | A7#9 | F#E

(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AU-TO-MA-TIC MAN

Em7/Em11 | G/D/G | A11/D/A | Em7/Em11

(like in INTRO)

(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AU-TO-MATIC MAN

Em7/Em11 | G/D/G | A11/D/A | Em7/Em11

DAL-8 (2X CONTINUE)

D (GUITAR SOLO)

Em7-Em11 | G-D/G | A11-D/A | Em7-Em11

Em7-Em11 | G-D/G | A11-D/A | Em7-Em11

I WAS SUCH A LONE-LY, LONE-LY BOY — AUTO MA-TIC WAS MY

A#m7-5 | F#7#9 | D/G | A7sus A

TOY NE-VER DREAMED HE WOULD STEAL HER AWAY.

Em7 | Em7 | G | A7 | A7

(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AUTOMATIC MAN

F (CHORDS LIKE C)

(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AUTOMATIC MAN

BACK ON THE ROAD

WRITTEN BY: MAURICE WHITE,

(FROM THE RECORD:
"FACES" ~ EARTH, WIND
& FIRE ~ 1980

AL MCKAY

("BEAT" horns)

Musical notation for horns and guitar. The horns part is in the upper staff, and the guitar part is in the lower staff. The guitar part includes chord changes: G, E/G, Am7, D9, G11, and C.

Musical notation for the bass line. It includes chord changes: Am7, D9, G11, and C.

A Am7 D9 G11 C

1. TIME TO GET BACK ON THE ROAD GONNA LEAVE THIS TROUBLE BEHIND

Musical notation for the first line of lyrics, corresponding to the chords above.

Am7 D9 G11 C

TIME TO CARRY THE LOAD OF WHAT MY LIFE IS A TRUE DESIGN

B

(2) YOU WON'T REACH ME BY PHONE 'CAUSE I'LL BE MOVIN' ROUND BETWEEN THE LINE
(3) (LOVE) THAT WE SHARED WAS GRAND, BUT NOT ENOUGH TO KEEP ME STILL, I HOPE

Musical notation for the second line of lyrics, corresponding to the chords above.

(2) TIME TO GET BACK ON THE ROAD GONNA MEND THIS HEART OF MINE
(3) SOMEDAY YOU'LL UNDERSTAND MUSIC GIVES MY HEART A THRILL

Musical notation for the third line of lyrics, corresponding to the chords above.

C (CHORUS)

DON'T YOU CRY WHEN I SAY GOODBYE BABY, BABY, CAR - BY ON (CARRY ON)

Musical notation for the chorus, corresponding to the chords below.

DON'T YOU CRY WHEN I SAY GOODBYE, BABY YOU'RE NOT ALONE 3. THE LOVE

A⁷ | D⁹ | G¹¹ | C

2. [D] (horns)

(guitars solo) F^Δ C^Δ

F^Δ C^Δ

F^Δ C^Δ F^Δ

(VOCAL SOLO)

A^b11 | E^b9 | F/A | G^b9 | B^bm7 | (b) | E^b9 | F/A | ETC

(∞X TILL FADE)

E^b9 | A^b11 | D^b | B^bm7 | E^b9 | A^b11 | D^b ||

(Guitar solo played by Steve Lukather)

THE BEST OF ME

WRITTEN BY: DAVID FOSTER,
JEREMY LUBBOCK, RICHARD MARX

(FROM THE RECORD:
"THE BEST OF ME" BY
DAVID FOSTER ~ 1983)

("BALLAD")

1. SO MANY YEARS

A (1) GONE STILL I REMEM- BER HOW DID I E-

(2) GONE (A) LOVE THAT WAS SO WRONG I CAN'T FORGET
(3) ENDING IF WE CAN HOLD ON (AND) I THINK I'VE COME

(1) VER LET MY HEART BELIEVE IN ONE WHO NE- VER GAVE

(2) THE WAY IT USED TO BE AND HOW YOU CHANGED THE TOUCH

(3) THIS FAR BECAUSE OF YOU COULD BE NO CT- HER LOVE

ENOUGH TO ME

OF LOVE FOR ME BUT OURS WILL DO

1. 2. (AND) SO MANY YEARS (AND) YOU WERE MY

B ONE MORE CHANCE, I NEVER THOUGHT I'D FIND. YOU WERE THE ONE

RO - MANCE, I'VE ALWAYS KNOWN IN MY MIND NO-ONE WILL E -

VER TOUCH ME MORE (AND) I ONLY HOPE

THAT IN RETURN I MIGHT HAVE SAVED THE BEST OF ME

FOR YOU 1. (REPEAT FROM A) 2. 3. (AND, WE HAVE NO(EN) (INSTR.)

NOONE WILL E -

(E-) VER TOUCH ME MORE AND I ONLY HOPE

THAT IN RETURN NO MATTER HOW MUCH WE HAVE TO LEARN

I MIGHT HAVE SAVED THE BEST OF ME FOR YOU

BLACK & BLUES

WRITTEN BY: AL JARBEAU,
TOM CANNING, JAY GRAYDON

(FROM THE RECORD:
"JARBEAU ~ AL JARBEAU"
~1983

("SHUFFLE") (HORNS)

Musical notation for horns and piano accompaniment. The piano part includes the instruction "fgv4 bisco" and a dynamic marking "f". Chords are indicated as (Am7 G/A Am7) with a "(simile)" instruction. The horn part features a melodic line with various note values and rests.

(VOCAL)

Musical notation for the first vocal line. The lyrics are "I NEED SOMEBODY, I NEED SOMEBODY, I NEED SOMEBODY". The notation includes a melodic line and a piano accompaniment with dynamic markings.

Musical notation for the second vocal line. The lyrics are "I NEED SOMEBODY, I NEED SOMEBODY" and "I, PLEASE, DON'T LEAVE ME ALONE". The notation includes a melodic line and a piano accompaniment with dynamic markings.

A

Musical notation for the third vocal line. The lyrics are "(1) I'M TIRED OF BEING BY MYSELF" and "(2) I'M TIRED OF KEEPING HOUSE FOR ONE". The notation includes a melodic line and a piano accompaniment with dynamic markings. A section marker "A" is present at the beginning.

Musical notation for the fourth vocal line. The lyrics are "(1) (NO...)" and "(2) (OH...)" followed by "DON'T YOU LEAVE ME ON THIS SHELF SOLO DANCING AIN'T NO FUN" and "PLEASE DON'T LEAVE ME ALONE IF YOU KNOW WHAT I". The notation includes a melodic line and a piano accompaniment with dynamic markings.

(1) LONE HELP ME FIND MY DANCING SHOES
 (2) MEAN CAN'T YOU COME AND HELP ME OUT

Am7 G/A Am7 Am7 G/A Dm7 E7

(1) OH HELP ME HEAL THIS BLACK & BLUES
 (2) OH I WOULD DO THE SAME FOR YOU

Am7 G/A Am7 Am7 G/A F9 E7

B
 (1-2) LIVE JUST DOWN THE WAY YOU WONT HAVE TO STAY

F/A Dm7 F/A Dm7

(1-2) JUST SMALL TALK AND JASMINE TEA
 (2) JUST SWEAT DREAMS IN TOWN TONIGHT

F/A E7 F9 E7 F/A F/A Dm7

(1) SPEND SOME TIME WITH ME HERE'S JUST WATCHING THE RAIN
 (2) LET'S GO FEEL THE LIGHT LEAVE THOSE BLUES IN THE RAIN

F/A Dm7 G/A F9 E7 F/A F/A

TAKE A MOMENT AND GIVE ME SOME SWEAT LOVIN' COMPANY

(HORNS)
 H7+9+5 (= G/A)

Am7 G/A Am7

1. 2. YOU SAY, YOU KNOW WHAT I MEAN

(Am7 G/A) E7+9 (Am7 G/A) Am7

C

C/D D9 C/D D9 LISTEN TO ME DONT YOU SEE WHAT I MEAN

(GUITAR)

C/D D9 C/D D9 COME ON BABY LET'S DO THE BODY GREEN

(GUITAR)

E^b/F F9 E^b/F F9 THIS IS THE WAY TO FORGET THOSE BAD DREAMS

(HORNS)

E^b/F F9 E^b/F F9 E^b/F F9 E^b/F F9 E^b/F F9 E^b/F F9

3. OH DON'T YOU FEEL MORE LIKE YOUR SELF
4. Cm7 B^b/C Cm7 (WE) FINALLY FOUND OUR DANCING SHOES

CH
CH

(3) SO GOOD TO BE DOWN OFF THE SHELF
(4) GUESS WE BEAT THIS BLACK & BLUES

CH

E (REPEAT TIL FADE)

I NEED SOMEBODY, I NEED SOMEBODY, I NEED SOMEBODY

(HORNS)

BOOGIE DOWN (HORN ARR. BY JERRY HEY)

33
G-INSTR.

The musical score is written on 15 staves in G major (one sharp) and 4/4 time. It includes the following elements:

- Staff 1:** Introductory melody with a 4-measure rest.
- Staff 2:** Continuation of the melody.
- Staff 3:** Section **A** (8 measures) and **A2** (2 measures).
- Staff 4:** Section **B** (8 measures) with a 3-measure rest and a 2-measure rest.
- Staff 5:** Section **A3** (3 measures).
- Staff 6:** Melody with accents and a 4-measure rest.
- Staff 7:** Continuation of the melody.
- Staff 8:** Continuation of the melody.
- Staff 9:** Continuation of the melody.
- Staff 10:** Continuation of the melody.
- Staff 11:** Continuation of the melody.
- Staff 12:** Continuation of the melody.
- Staff 13:** Continuation of the melody.
- Staff 14:** Continuation of the melody.
- Staff 15:** Continuation of the melody.

Additional annotations include "D.S. al CODA" at the end of the 10th staff, "CODA" written above the 13th staff, and "1." and "2." marking first and second endings. The piece concludes with the instruction "(REPEAT TIL FADE)".

BOOGIE DOWN

WRITTEN BY: AL JARREAU
& MICHAEL O'MARTIAN

(FROM THE RECORD:
"JARREAU" ~ AL JARREAU
~ 1983)

("FUNK")

Handwritten musical notation for the first system. It consists of three staves. The top staff is for guitar, with a treble clef and a key signature of one sharp (F#). It contains several chords and melodic lines. The middle staff is for bass, with a bass clef and a key signature of one sharp. It contains a rhythmic bass line. The bottom staff is for synth, with a treble clef and a key signature of one sharp. It contains a melodic line. The time signature is 7/8.

A

Handwritten musical notation for the second system. It consists of two staves. The top staff is for guitar, with a treble clef and a key signature of one sharp. It contains a melodic line. The bottom staff is for synth and bass, with a bass clef and a key signature of one sharp. It contains a rhythmic line. The lyrics are: "I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN".

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH & BASS)
(simile 4 bars)

Handwritten musical notation for the third system. It consists of two staves. The top staff is for guitar, with a treble clef and a key signature of one sharp. It contains a melodic line. The bottom staff is for synth and bass, with a bass clef and a key signature of one sharp. It contains a rhythmic line. The lyrics are: "I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN".

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH & BASS)
(simile 4 bars)

A2

Handwritten musical notation for the fourth system. It consists of two staves. The top staff is for guitar, with a treble clef and a key signature of one sharp. It contains a melodic line. The bottom staff is for synth, with a treble clef and a key signature of one sharp. It contains a melodic line. The lyrics are: "YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN".

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH)
(SIMILE)

Handwritten musical notation for the fifth system. It consists of two staves. The top staff is for guitar, with a treble clef and a key signature of one sharp. It contains a melodic line. The bottom staff is for synth, with a treble clef and a key signature of one sharp. It contains a melodic line. The lyrics are: "YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN".

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

B

(I) GOT MY CERTAIN ANDDY SURE'NOUGH ON AND I'M PUTTIN ON MY REALLY FOR REAL

Em11 A12 D11

(YOU) FACE THAT CURTAIN WITH YOUR BEST STUFF ON, YOU ARE THE WINNER (AND) YOU'RE GONNA FEEL

Em11 C#9 Em D C#F

(Bb4 Am7)

A3

YOU CAN BE WHAT YOU WANT TO, AND ALL YOU NEED, IS TO GET YOUR BOOGIE DOWN

(SYNTH & BASS) 4 BARS AS A2

I CAN BE ALL I WANT TO AND ALL I NEED, IS TO GET MY BOOGIE DOWN

(SYNTH & BASS) AS A2

D.S. al CODA

CODA NOW YOU GO 1 AND 2 AND 3, HERE'S A LITTLE STEP FOR YOU AND ME COME AND STRUT YOUR STUFF BUT LEAVE ENOUGH FOR THE NEAREST BOOGIE AND TRUEST BOOGIE-WOOGIE!

(VOCAL AS BASSLINE)

A2 REPEAT TIL FADE

BLACK CARS

WRITTEN BY: GINO VANNELLI
& ROY FREELAND
("BEAT")

(FROM THE RECORD: "BLACK
CARS" ~ GINO VANNELLI
~ 1984)

(keyb.)

(E) (guit.)

(8VA BASS)

A D A

1. UNDER THE COVER OF NIGHT
2. THE LIGHT EXPOSES THE CRACKS

SHE CRAWLS INTO SIGHT
SHE WEARS HER MAKE UP LIKE WAX

E A/E D/E A/E E

(1) HER SKIN IS COLD CHINA WHITE
(2) TO HIDE EVERY SCRATCH

SHE'S A DARK ANGEL WEARING DARK GLASSES
SHE'S A DARK ANGEL RIDING DARK HORSES

A/E C D7

(clap ♩ ♩ ♩ ♩)

(1) DARK SHADOWS UNDER LONG FALSE LASHES
(2) SITTING PRETTY IN HER DIM LIT COVERS

D9 (DRUMS)

C D7

B (CHORUS)

BLACK CARS LOOK BETTER IN THE SHADE

A9 G H A D A

(guit & bass)

BLACK CARS

SHE SMEARS HER LIPSTICK ON RIGHT BEFORE SHE SLEEPS

G

Musical staff with lyrics: FOR ALL THOSE PHANTOM LOVERS IN HER DREAMS

Chords: A, D/F#, G

Musical staff with lyrics: (SYNTH.) (GUITAR)

Chords: C, G/H, (A), (D/A G/A D/A A), (D/A G/A D/A)

Musical staff with lyrics: 3. SHE SMOKES THEM FRENCH CIGARETTES IN COCKTAIL GLOVES IN A STRAPLESS DRESS

Chords: E, A/E, D/E, A/E, E

Musical staff with lyrics: (3) SHE CUT'S A PERFECT SILHOUETTE (BUT SHE'S A) DARK ANGEL WEARING DARK GLASS-SES

Chords: A/E, C, D7

Musical staff with lyrics: A FADING BEAUTY AS THE NIGHT TIME PASSES

Chords: CA, D7, (keyb.), (drums)

Musical staff with lyrics: BLACK CARS LOOK BETTER IN THE SHADE - 4 BARS AS INTRO

Chords: A9, G, H

Musical staff with lyrics: (NOT FIRST TIME) (SHADE - 4 BARS AS INTRO) (Repeat til fade) BLACK CARS LOOK BETTER IN THE

Chords: C, D7

BORN TO LOVE YOU

WRITTEN BY:
GEORGE DUKE ("BALLAD")

(FROM THE RECORD:
"GUARDIAN OF THE LIGHT"
~ GEORGE DUKE ~ 1983)

(2X PLUS HARMONICA)

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), common time signature, and a bass line with chords D, Hm7, A11, and F#7.

Musical notation for the second system, including a treble clef, key signature of one sharp (F#), and a bass line with chords Hm, Hm/A, E/G#, and A11.

Musical notation for the third system, including a treble clef, key signature of one sharp (F#), and a bass line with chords E/G#, A11, C, and G. Includes lyrics for the first two lines of the verse.

(1) AND CHANGE THE BALANCE OF MY DAYS WITH YOUR EYES YOU SAY "I
(2) NO I CAN'T JUST GO ALONG THOUGH YOU WANT TO STAY - I MUST FIND

Musical notation for the fourth system, including a treble clef, key signature of one sharp (F#), and a bass line with chords B, F/A, Bb/A, and Gm7 Cm7. Includes lyrics for the third and fourth lines of the verse.

(1) AM YOURS AND A REASON TO
(2) YOU ARE MINE, BUT STILL 2. DELAY - WE'RE NOT

Musical notation for the fifth system, including a treble clef, key signature of one sharp (F#), and a bass line with chords Fm7, G11, Em7, and A7. Includes lyrics for the first two lines of the chorus.

(3) THING DEEP INSIDE KEEPS SAYING, DON'T
(4) MIND CAN NEVER BE THE SAME - WE'RE NOT

Musical notation for the sixth system, including a treble clef, key signature of one sharp (F#), and a bass line with chords D4, Hm7, and A11. Includes lyrics for the third and fourth lines of the chorus.

THE SAME, YOU PLAY A GAME - I KNOW BUT IF
APART AND IN MY HEART IT'S CLEAR THAT LOVE

I KEEP MY FEE-LINGS STRONG I'LL FIND THE SONG YOU SING
 HAS FOUND A CLOUDY DAY, I'M HERE TO SAY THAT

F#7+5 | Hm | Hm/A

1. (3) THOUGH I CAN TELL WE'RE WORLDS 2. (TO A - ALL REPEATS)
 WAS BORN TO LOVE YOU

E/G# | A|| | E/G# | A||

4. WAS BORN TO LOVE YOU'RE NOT THE SAME, YOU PLAY
 A PART AND IN

E/G# | A|| H|| H2 | EA

A GAME - I KNOW BUT IF I KEEP MY FEE-
 MY HEART IT'S CLEAR THAT LOVE HAS FOUND A CLOU-

C#m7 | H|| | G#7+5

LINGS STRONG, I'LL FIND THE SONG YOU SING THOUGH I
 DY DAY, I'M HERE TO SAY THAT WAS BORN

C#m | C#m/H | F#7/A#

1. CAN TELL - WE'RE WORLDS 2. POCO RIT..... a tempo
 TO LOVE YOU MORE

H|| | H||

C#m7 H|| F#m7 G#m7 A H|| C#7

C#m7 | H|| | F#m7 G#m7 A | H|| C#7

BROKEN WINGS

WRITTEN BY: RICHARD PAGE,
STEVE GEORGE & JOHN LANG

(FROM THE RECORDS: "WELCOME TO THE
REAL WORLD" ~ MR. MISTERG ~ 1985)

("BEAT BALLAD")

Handwritten musical notation for the first system. The top staff shows guitar chords: $G\#^b add9$ and $G\#^b add9$. The bottom staff shows a bass line with eighth notes and rests.

Handwritten musical notation for the second system. The top staff shows guitar chords: $F\#^b add9$ and $C\#^b add9$. The bottom staff shows a bass line with eighth notes and rests.

1. BABY (I) DONT UNDERSTAND WHY WE CAN'T JUST HOLD ON TO EACH OTHERS' HANDS

2. BABY I THINK TONIGHT WE CAN TAKE WHAT WAS WRONG AND MAKE IT RIGHT

Handwritten musical notation for the third system. The top staff contains the lyrics for two lines. The bottom staff shows guitar chords: $G\#^b add9$ and $G\#^b add9$.

Handwritten musical notation for the fourth system. The top staff is labeled "(SYNTH.)" and shows a synth line. The bottom staff shows guitar chords: $F\#^b add9$ and $C\#^b add9$.

(12) THE TIME WILL BE THE LAST I FEAR UNLESS I MAKE IT ALL SO CLEAR, I NEED YOU

(3) BABY IT'S ALL I KNOW THAT YOU'RE HALF OF THE FLESH, AND BLOOD THAT MAKES ME

Handwritten musical notation for the fifth system. The top staff contains the lyrics for two lines. The bottom staff shows guitar chords: $G\#^b add9$ and $G\#^b add9$.

Handwritten musical notation for the sixth system. The top staff is labeled "(SYNTH.)" and shows a synth line. The bottom staff shows guitar chords: $F\#^b add9$ and $C\#^b add9$.

(12) SO
(3) WHOLE

B

TAKE THESE BROKEN WINGS, AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE

Chords: C#m7, Hadd9, Aadd9

HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN

Chords: C#m7, Hadd9, Aadd9

TAKE THESE BROKEN WINGS

(SYNTH)

Chords: C#m7, G#add9, (FROM A)

TAKE THESE BROKEN WINGS AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE

Chords: C#m7, H, A

C HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN

(BASS) *Chords: F#m11, F#m11*

Chords: Aadd9, Eadd9, Dadd9

Chords: F#m7

Chords: F#m7, Eadd9, Dadd9 (REPEAT TIL FADE)

CRYIN' ALL NIGHT

WRITTEN BY: DAVID FOSTER,
JAY GRAYDON, STEPHEN KIPNER

(FROM THE RECORD:
"AIRPLAY" ~ 1980)

("BEAT")

Chords: E, E/G#, AΔ, H11, Db, Db/F, G1Δ, Ab11, A0

1. BABE, I'M CALLING YOU FROM MILES AWAY AS FAR
 2. BABE I'VE GOT SOMETHING COLD TO SAY OHOO

2. BABE I KNOW YOU HEAR ME LOUD AND CLEAR OHOO
 2B. NO I NEVER TOOK YOU SERIOUSLY OHOO

Chords: Bbmadd9-8, Bbmadd9-8, Ebm9

(1) APART AS WE'VE BOTH GROWN
 (1B) COULDN'T FACE YOU SO I PHONED

(2) I KNOW I'M GETTING THROUGH
 (2B) I WAS PRAC-TI-CING ON YOU

Chords: F7sus, F7, Bbmadd9-8, Bbm9

2. HE CALLED (HE CALLED) TO TELL (TO TELL) THAT YOU WERE ON-

Chords: Bbmadd9-8, Gbm9, Gbm6, Db/Ab

BY A REHEARSAL HE'D FOUND A REAL THING, AND HE

Chords: F7sus, Bbmadd9-8, Bbmadd9-8, Ab11add13

DIDN'T WANT TO SEE YOU AGAW

Chords: Ab11add13, Bb, Gm7, DbΔ, GbΔ

C

SITTING ALONE BY THE TELEPHONE, SHE'D BE CRYING ALL NIGHT

Cm7-5 | F7+9 | Bbm9-8

THE VOICE ON THE LINE SOUNDED SO UNKIND, WAS SHE

Bbmadd9-8 | Cm7-5 | F7+5

HEARING HIM RIGHT O CRYIN' ALL NIGHT (2X CONTINUE)

BbΔ EbΔ D11 D.C.

(guitar) E E/G# AA9

THIS LOVE IS JUST AN IMITATION DEALING WITH THIS SITUATION

Ab11 D#8. al

NO I'M HAVING RESERVATIONS

CODA E Cm7-5 F7+9 Bbmadd9-8

SITTING ALONE BY THE TELEPHONE SHE'D BEEN CRYIN ALL NIGHT

Bbmadd9-8 Cm7-5 Cm7-5 F7+9

THE VOICE ON THE LINE SOUNDED SO UNKIND WAS SHE
COUNTER-FELT LOVE - JUST IMITATION NOW

Bbmadd9-8 Cm7-5 F7+9

HEARING HIM RIGHT? HEART OF STEEL, TO COLD TO FEEL NOT WORTH
WHAT IT APPEARS

BbΔ EbΔ CA/D

THE TEARS THE ONLY THING SHE LOST WERE THE FEARS

CA/D '8va...

(melody see E)

Dm7-5 G7+9 Cmadd9-8

Dm7-5 G7+9 Cmadd9-8

DIVINA

WRITTEN BY:
ABRAHAM LABORIEL

FROM THE RECORD:
"MORE THAN A FEELING"
NKOUNONIA ~1983

("BALAD")

Musical staff 1: Chords and melody. Chords: D, D F#7, Hm7, Hm A/C#.

Musical staff 2: Melody and chords. Chords: D, D F#7, Hm7, Hm A/C#, D, D F#7.

Musical staff 3: Melody and chords. Chords: Hm, Hm A/C#, D, D F#7, Hm, Hm A/C#.

Musical staff 4: Melody and chords. Chords: D, D F#7, Hm, Hm A/C#, D, D H/D#.

Musical staff 5: Melody and chords. Chords: Em, Em D/F#, G, G H7, Em Em D/F#.

Musical staff 6: Melody and chords. Chords: G, G H7, Em, All over A7, D, D F#7, Hm A/C#.

Handwritten musical notation for the first system. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a first ending bracket labeled "1." and a second ending bracket labeled "2." with a circled "C" above it. The notes are mostly quarter and eighth notes. The chord progression below the staff is: Hm | Hm D/F# | G/A | G/A F#/A | E/G | Eb/G A/G.

Handwritten musical notation for the second system. The staff continues with quarter and eighth notes. The chord progression below the staff is: D/F# | F#/E | Hm/D Hm/C# | Hm7 D/F#.

Handwritten musical notation for the third system. The staff continues with quarter and eighth notes. A circled "D" is written above the first measure. The chord progression below the staff is: G|| G|| G/F | C/E | C/E F/Eb | B/D | Eb/Db.

Handwritten musical notation for the fourth system. The staff continues with quarter and eighth notes. The chord progression below the staff is: Abm/C | Eb/G | G#m7 | F#7sus | F#7 | A|| A7.

D.C. al CODA

Handwritten musical notation for the fifth system, labeled "CODA" above the staff. The staff contains quarter and eighth notes. The chord progression below the staff is: Hm | Hm A | Em7 | % | D/F# | %.

Handwritten musical notation for the sixth system. The staff contains quarter and eighth notes. The chord progression below the staff is: G | A|| % | D.

Handwritten musical notation for the seventh system. The staff contains quarter and eighth notes. The chord progression below the staff is: D | F#7 | Hm | Hm A/C# | D | %.

DO BE DO BE

WRITTEN BY:
MATZ NILSSON:

(FROM THE RECORD: "TALK
OF THE TOWN" ~ HAWK ON FLIGHT
~ 1986)

(SHUFFLE)

INTRO

First system of the intro. Treble staff: (G11), (Em9), (G11). Bass staff: (G11), (Em9), (G11). Includes a double bar line with repeat signs.

Second system of the intro. Treble staff: (Em9), (G11). Bass staff: (Em9), (G11). Includes first and second endings.

Third system of the intro. Treble staff: (G11), (Em9). Bass staff: (G11), (Em9). Includes a double bar line with repeat signs.

Fourth system of the intro. Treble staff: (Em9), (G11). Bass staff: (Em9), (G11). Includes first and second endings.

Fifth system of the intro. Treble staff: (G11), (Em9). Bass staff: (G11), (Em9). Includes a double bar line with repeat signs.

Sixth system of the intro. Treble staff: (G11), (Em9). Bass staff: (G11), (Em9). Includes a double bar line with repeat signs.

D.C.
al CODA

Seventh system of the intro. Treble staff: (Em9), (G11), (Em9), (G11). Bass staff: (Em9), (G11), (Em9), (G11). Includes a double bar line with repeat signs.

SLICKA PRODUCENTER:

QUINCY JONES

Började som jazztrumpetare på 50-talet. Arrangerade åt bl.a. Ray Charles, Dizzy Gillespie, Count Baise på 60-talet. Har skrivit och producerat mängder med filmmusik. T.ex. ROOTS ("Rötter" efter A Haleys bok). Är idag en av de mest betydelsefulla producenterna vi kan tänka oss. Har producerat bl.a. Michael Jackson's "Thriller" (Världens mest sålda platta), Donna Summer, Patti Austin, James Ingram. Han har utgivit ett stort antal plattor under eget namn ("the Dude" är den senaste). Producerade band-aid-låten "We are the world".

JAY GRAYDON

Gitarrist och producent. En av förgrundsgestalterna vad det gäller utvecklingen av ett slickt gitarrspel - såväl komp som solo. Är mästare på att spela 2- eller 3-stämmigt. Producent för bl.a. Al Jarreau, Marc Jordan, Manhattan Transfer, Pages, Airplay och Dionne Warwick.

TOMMY LIPUMA

Började som jazzproducent på 60-talet. Är idag en av de större prod. på Warner bros. Har producerat bl.a. George Benson, Al Jarreau, Michael Franks, Randy Crawford, Yellowjackets, Brenda Russel, Seawind, Larsen-Feiten-band.

DAVID FOSTER

Låtskrivare och keyboard-player. En förgrundsgestalt kanske mer än någon annan. Hans låtar och singlar (även stråk/blåsarr.) finns med på i princip allt bra från USA.

Viktiga produktioner: Earth,Wind & Fire, Bill Champlin, Chicago, Airplay, Lionel Richie, Chaka Kahn, Boz Scaggs, Average white band.

Andra producenter av vikt:

GARY KATZ (Steely Dan, Marc Jordan m.fl.)

MICHAEL O'MARTIAN (Maxus, Christopher Cross, Donna Summer plus egna soloplattor).

ARIF MARDIN (Chaka Kahn, Aretha Franklin m.f.).

TED TEMPLEMAN (Doobie brothers, Michael McDonald).

MAURICE WHITE (Earth,Wind & Fire, Jennifer Holliday).

GLEN BALLARD (Jack Wagner, Patti Austin m.fl.).

BILL SCHNEE (Nielsen-Pearson, Russ Taff).

Många producerar även sig själva:

GINO VANNELLI

KENNY LOGGINS

TOTO

GEORGE DUKE

LEE RITENOUR

LARRY CARLTON

STEVIE WONDER

DO YOU LOVE ME

WRITTEN BY:
ROD TEMPERTON

(FROM THE RECORD:
"PATTI AUSTIN" ~ 1981)
"EVERY HOME SHOULD HAVE ONE"

("BEAT")

Musical notation for the first system, including treble and bass clefs, a common time signature (C), and handwritten chords: EbΔ EbΔ Dm7 Dm7 EbΔ EbΔ Dm7 Dm7 Dm7 EbΔ EbΔ Dm Dm7 Dm7.

(Guitar) *f*

Musical notation for the second system, including treble and bass clefs, a common time signature (C), and handwritten chords: Dm7 G G EbΔ EbΔ Dm7 Dm7 EbΔ EbΔ Dm7 Dm7.

Musical notation for the third system, including treble and bass clefs, a common time signature (C), and handwritten chords: EbΔ EbΔ Dm7 Dm7 Dm7 Dm7 G G. Lyrics: DO YOU LOVE ME. A (CHORUS) EbΔ EbΔ Dm7 Dm7 EbΔ.

Musical notation for the fourth system, including treble and bass clefs, a common time signature (C), and handwritten chords: EbΔ Dm7 Dm7 Dm7 EbΔ EbΔ Dm7 Dm7 Dm7 Dm7 G G. Lyrics: CAN WE STILL BE A PART OF TOMORROW DO YOU WANT.

Musical notation for the fifth system, including treble and bass clefs, a common time signature (C), and handwritten chords: EbΔ EbΔ Dm7 Dm7 Dm7 EbΔ EbΔ Dm7 Dm7 Dm7 Dm7 G G. Lyrics: ME BABY OR IS THIS JUST A THING OF THE PAST. 1. NEED 2. SAID.

(simile)

Musical notation for the sixth system, including treble and bass clefs, a common time signature (C), and handwritten chords: Gm7 EbΔ Gm7. Lyrics: (1) TO FEEL YOUR ARMS AROUND ME, I CAN'T STAND IT WHENEVER YOU'RE GONE (2) YOU WOULDN'T LET LOVE BURN ME, LIKE A FOOL BELIEVED IT WAS TRUE. E-CANT.

(1) - VER SINCE THE DAY YOU FOUND ME, I'VE BEEN HOOKED ON YOUR KISS BUT I KNOW
 (2) YOU SEE JUST HOW YOU HURT ME GOT A SEN-SI-TIVE HEART, AND IT'S TEA-

Gm7

(1) NOW THAT THIS CAN'T GO ON I'VE BEEN WATCHIN' ALL MY DREAMS SLIP RIGHT A-
 (2) -RING APART OVER YOU (guitar) I NEED TO SEE THAT SUNSHINE LIKE BE-

Gm7 A4 Cm7 A4

(SMILE)

(1) - WAY, I SEEMS SO WRONG HOW ALL THE GOOD TIMES LIVE INSIDE OF YES-
 (2) FORE, DON'T BE CRUEL DON'T GIVE UP ON THE THINGS WE'VE BOTH BEEN LI-

A4 Cm7 Cm7 Bb A4

C (CHORUS)

TER DAY } DO YOU LOVE ME CAN WE STILL BE A PART OF TOMOR-
 - VING FOR } (SEE A)

F#11

ROW DO YOU WANT ME BABY OR IS THIS JUST A THING OF THE PAST

IS IT SO HARD TO SHOW WHAT YOU FEEL? CAN'T YOU UNDERSTAND THAT I STILL CARE?

C#11 Am7 Dm7

YOU'VE GOT TO TELL ME THIS LOVE IS REAL, OR ARE TEARS THE ONLY THING WE CAN SHARE

C#11 F#11

E (CHORUS)

C

WRITTEN BY: **DON'T LOOK ANY FURTHER**
 D. LAMBERT, F. GOLDE, D. HITCHINGS
 (Bass Synth) ("FUNK") (FROM THE RECORD: "DON'T LOOK ANY FURTHER" DENNIS EDWARDS 1984)

Am7 Dm9

1. 2. SOME NETU

E7+5 Am9 Am7

A.S.

COUNT ON IN A WORLD OF ACHANGING HERE I AM STUCK WHERE YOU STAND, WHAT YOU NEED IS A

Am7 Dm9 E7+5 Am7

LOVER A MAN TO TAKE OVER O, GIRL DON'T LOOK ANY FURTHER

Am7 Dm9 E7+5 Am7

(no chords)

STRANGE, WHEN YOU THINK OF THE

Am7

(2X GUITAR SOLO)

CHANGES THAT WE BOTH BE IN A STATE OF MIND, TO COOL TO BE

Dm9 E7+5 Am7

(MALE) TO -

CARELESS LOOKING FOR THE RIGHT THING OH, BA - BY, DON'T LOOK ANY FURTHER, TO -

Am7 Dm9 E7+5 Am7

B NIGHT ROCK IT ALL NIGHT LONG DAYLIGHT

(FEMALE) WE'RE GONNA TASTE A LITTLE PARADISE

G6 F#4/G G6 F#4/G

I'LL STILL BE LOOKING IN YOUR HEAVENLY EYES

LOOKING IN YOUR HEAVENLY EYES AND WE'LL GO ON AND ON AND ON

G6 F#4/G G6 F#4/G E7+5

C

DE-YO UMBA DEYO MAMBO YI AY-YO DON'T LOOK ANY FURTHER

Am7 Dm9 E7+5 Am7

DE-YO UMBA DEYO JAMDEY UM BAY-YO DON'T LOOK ANY FURTHER, SOMEONE

Am7 Dm9 E7+5 Am7

D.S.

(EX CONTINUE)

DEYO UMBA DE-YO MAMBO YI AY-YO DON'T LOOK ANY FURTHER

Am7 Dm9 E7+5 Am7

DE-YO UMBA DE-YO MAMBO YI AY-YO DON'T LOOK ANY FURTHER

Am7 Dm9 E7+5 Am7

(Repeat till fade)

("BEAT")

DON'T SLOW DOWN

WRITTEN BY: RICHARD PAGE, STEVE GEORGE
JOHN LANG & STEVE FARRIS.

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" - MR. MISTER - 1985)

(INTRO)

(SYNTH. SIMILE)

1. LOOK INTO YOUR MIND AND SEE THE DREAM THAT I'VE BEEN SEARCHING FOR
2. I ASK TO SHARE YOUR DREAMS RECALLING EMPTY SCENES, YOU HE-

(BASS SIMILE)

(1) -THING FOR I'LL SEARCH NO MORE
(2) SI - TATE IT'S NOT TOO LATE

(1) THE AGE OF IN- NO- CENCE IS NEVER TRU- LY SPENT WHEN THERE
(2) I WISH IN- TO YOUR EYES THE TRUTH OF WHAT I AM BEHIND

(1) IS LOVE
(2) THE MASK

STILL THERE TO TOUCH
BEYOND THE PAST

F(2) G(3)

B (CHORUS)

SO DON'T SLOW DOWN

THE WHEELS ARE TURNING

D7/F C#m5/F

THE FIRE'S BUR-NING IN US NOW

D7/F C#m5/F Cm/Eb A7add9 B7add9

DON'T SLOW DOWN

DON'T LOOSE THE MAGIC

D7/F C#m5/F D7/F C#m5/F

WE'VE COME TOO FAR TO TURN BACK NOW

D7/F C#m5/F Cm/Eb A7add9 B7add9

C "CHORUS" (VOC. SOLO)

D "INTRO"

E "CHORUS" (REPEAT TIL FADE)

DON'T STOP

WRITTEN BY: DANIEL SEMBELLO (FROM THE RECORD: 1984)
 DAVID BATTEAU ("BEAT") ("DON'T STOP" ~ JEFFREY OSBORN)

(Musical notation for the first system, including treble and bass clefs, notes, and chords like H7sus and H7sus/A)

(Musical notation for the second system, including treble and bass clefs, notes, and chords like G#m7-5, C#, C#m9, and C#7sus)

A ("FUNK") (AFTER D.C. GUITAR SOLO BEGINS)
 (SYNTH)
 (Musical notation for the third system, including treble and bass clefs, notes, and chords like H9)

B (3X GUITAR SOLO)
 1. E-VERY TIME I LOOK AT YOU MY HEART STARTS DANCIN'
 2. HO- URS ON THE TELEPHONE IT'S SO FRUSTRATING
 (SYNTH)
 (Musical notation for the fourth system, including treble and bass clefs, notes, and chords like H9)

(1) AND EVERY LITTLE THING YOU DO IS SO EN-TRANCIN'
 (2) HANG-ING UP AND ALL ALONE AN- TI - CI - PA - TING
 (Musical notation for the fifth system, including treble and bass clefs, notes, and chords like H9)

(X) (1-3) YOU OPENED UP A DOOR I NE - VER KNEW BEFORE
 Gadd9(2) THE MA - GIC OF OUR TOUCH Gadd9 THAT WARM ELECTRIC RUSH
 (Musical notation for the sixth system, including treble and bass clefs, notes, and chords like Gadd9 and A7)

(FEMALE)

(1-3) YOU LEAVE ME WANTING MORE (MORE'N MORE'N MORE)
 (2) YOU KEEP ME RISING UP (UP AND UP AND UP)

Gadd9 A7 Gadd9 H9/E#

DONT STOP, WHEN THE LOVE'S GONE CRAZY NEVER THOUGHT I'D EVER BE SANE, BABY

H9 Gadd9 A7

DONT STOP, MY WHOLE WORLD'S GONE CRAZY I CAN'T FIGHT THIS FEELING A - NY - MORE
 (2X NO USE FIGHTING THIS WILD FEE - LING BABY)

H9 Gadd9 A7

HEY HEY HEY HEY HEY HEY

(DNIS)

2. DONT STOP, WHEN THE LOVE'S GONE CRAZY NEVER THOUGHT I'D EVER BE SANE, BABY

H9 Gadd9 A7

DONT STOP, WHEN THE LOVE'S GONE CRAZY I CAN'T FIGHT THIS FEE - LING A - NY - MORE

H9 Gadd9 A7

⊕ CODA

D.C. AL CODA
 (without repeat)

H9

CHORUS
 (REPEAT TIL FADE)

DON'T TRY TO STOP ME NOW

MUSIC: MICHAEL SMARTIAN, ROBBIE BUCHANAN
AND JAY GRUSKA

(FROM THE RECORD:
"MAXUS" - 1981)

LYRICS: JAY GRUSKA

("BEAT")

(KOMP FILL IN 2X)

1. I CAN REMEMBER WHEN YOU WERE NOT SO SERIOUS
2. EVERY SEPTEMBER, WE WOULD DO OUR BEST TO STAY DELIRIOUS
3. LIFE ON A BACKSTREET, WITH ITS WEEKEND NIGHT ALL SPENT SEDATED
4. LIFE ON A BACKS , WHERE IT DID NOT SEEM SO COMPLI - CA - TED

- (1) WHEN YOU WERE LIVIN FOR YOURSELF
- (2) TIME TURNED YOU INTO SOMEONE (ELSE) ELSE
- (3) YOU ONLY THOUGHT IT WAS A PHASE
- (4) ONLY REMEMBERED IN A (HAZE) HAZE

B S.S.

DON'T TRY TO STOP ME NOW

I'LL NEVER LOOSE THAT FEELIN

DON'T TRY TO STOP ME NOW

(DON'T TRY TO STOP ME NOW - 2)

(8va... etc)

GROWING UP IS JUST ANOTHER ACCIDENT

GA H7+5

THAT I CAN DO WITHOUT JUST CAUSE THE FUN WE HAD CAME AND WENT

CA9 H7 F13 Em11 Aadd9/C#

DON'T TRY TO STOP ME NOW

CA9 (CA9) H7+5 Em 2/8

Em (Guitar Solo by MIKE LANDAU)

Em Em11

CA H7+5+9 Em11

GROWING UP IS JUST ANOTHER ACCIDENT THAT I CAN DO WITHOUT

GA H7+5 CA9 H7 F13

JUST CAUSE THE FUN WE HAD CAME AND WENT DON'T TRY TO STOP ME NOW

Em11 2/8

CA Gadd9 Bb9 Ab9 C/F H7+5

DON'T TRY TO STOP ME NOW

* HÄR KAN ISTÄLLET SPÉLAS TAVT 6 tom 3 FRÅN SLUTET!

Em11

EASY

WRITTEN BY: AL JARREAU, TOM CANNING & JAY GRAYDON

(FROM THE RECORD: "BREAKIN' AWAY" ~ AL JARREAU - 1981)

("LATIN")

(2X)

(VOCAL) = Am9 % Am7-5 E7+9

A 1A. YESTERDAY YOU LEFT BRAZIL AND WENT AWAY
 1B. LOOKING FOR A DISTANT BEACH A DIFFERENT SHORE
 2A. YOU SUPERMAN GONNA DO THE SUPER-BEST HE CAN

2B. GIVING YOU THE SUPER-NESS THAT HE CAN DO
 3A. SETTLE DOWN THERE AIN'T NO NEED TO RUN AROUND'S
 3B. I'M THE MAN WHO'S GONNA DO THE SUPER-BEST HE CAN

Am AmA/E Gm7 C7-9 C7+9

(1A) TO SEE THE WORLD
 (1B) A FAS-TER WIRL
 (2A) TO FREE THE PEARL

(2B) BELIEVE ME GIRL
 (3A) IT'S REALLY CLEAR (- THAT...)
 (3B) TO KEEP YOU NEAR

F#m % F#m (2X)

B (1) THINKING THAT YOUR HEARTS DE-SIRE
 (2) THAT EVERY DAY YOUR NEED IS HIGHER HIGHER
 (3) EVERY DAY YOUR NEED SOARS HIGHER

Am9 % Am9 %

(1) HUNGERED FOR SOME PAR- IS OR BER- LIN CAUGHT
 (2) BUT LOVE IS NOT CHICA- GO OR L. A. HOME
 (3) LOVE IS NOT CHICA- GO OR L. A. HOME

Am9 % Am9 %

(1) BETWEEN THE SNOW AND (THE) FI- RE
 (2) IS WHERE YOUR HEART'S ON FI- RE AND
 (3) IS WHERE YOUR HEART'S ON FI- RE

Dadd9/F# F#m Bb13 %

Handwritten musical score for guitar, featuring multiple staves with chords and lyrics. The lyrics are: BI NI NG NUE NO-O-ONG ZIGI-DONG ZIDU DIZ.

Chords and notes include: Hm7-5, E7+9, Am, Am7-5, Am7, Gm7, C7, FA, E7+9, Am, Am7-5, Am7/E, Gm7, C7+5, FA, E7+9, Hm7-5, E7, Am, Hm7-5, E7, Am, #m7-5, FA, Bb13, Bb13, Hm7-5, E7, Am, A9, Gm7, F13.

(SYNTH.)

LET YOUR LOVE RING OUT

LET AM LOVING IN TO STAY IT'S EASY

SCAT VOCAL SOLO BY: AL JARREAU
SYNTH. SOLO BY: LARRY WILLIAMS

ECHOES OF LOVE

WRITTEN BY: PATRIC SIMPSONS, WILHE
MITCHELL, EARL RANDLE

(FROM THE RECORD:
"LIVING ON THE FAULT LINE"
BY DOOBIE BROTHERS - 1997)

"BEAT"

(SYNTH.)

(GUITAR)

I HEAR YOUR VOICE EVERY - WHERE, (ECHOES OF LOVE)

MAKIN ME LOOK BACK OVER MY SHOULDER (ECHOES OF LOVE) ARE STARTIN' ALL

(CHORUS)

O - VER, ECHOES OF LOVE KEEPS ON HUNTING ARE OUT OF CONTROL, KEEPS ON BUR

- MIN' ECHOES OF LOVE ARE OUT OF CONTROL BRINGIN' BACK LOVE, I USED TO HUN

(ECHOES OF LOVE 2)

DARLING, SINCE YOU WENT AWAY THINKIN' 'BOUT YOU

A C Gm G

(Guitar)

EVERY DAY SO MANY MEMORIES 'BOUT TO GET THE BEST OF ME

A A Gm C G

I USED TO HOLD YOU WHAT I WAS SUP-
RECALLIN THE TIME I JUST WOULDN'T DO

Fm D E A D E

I DIDN'T THINK I'D LIKE TO HUNT TO OH GIRL IT'S YOU

A D E Fm D E

(CHORUS)
RUN TO, ECHOES OF LOVE KEEPS ON HUNTING, ARE OUT OF CONTROL, KEEPS ON BUR-

A D E7 A D E7

NING, ECHOES OF LOVE, ARE OUT OF CONTROL BRINGING BACK LOVE I USED TO

A D E7 Fm A D E7

(Guitar solo)
HOLD

A C Gm G

(ECHOES OF LOVE - 3)

Am A A F#m G G

(SYNTH.) (ECHOES OF LOVE)

(ECHOES OF LOVE)

F#m7 D E A)

LOVE ————— ECHOES OF LOVE KEEPS ON HUU

D/F# E A/C# D/F# E

TING, ECHOES OF LOVE ————— ECHOES OF LOVE

A/C# D/F# E F#m7 A/C#

KEEPS ON BUR — NING, ECHOES OF LOVE

D E A

(REPEAT TIL FADE)

THE ENDING (Guitar solo: by Jay Graydon)

(FROM THE RECORD: STEVE KIPNER ~)

(riff funk)

Handwritten guitar notation for the 'THE ENDING' section, featuring six staves of music. The notation includes various chord diagrams and fret numbers:

- Staff 1: F II, VII ③, XIV
- Staff 2: ③ HA, XI, IX, B^b II VII
- Staff 3: A^b Δ, G^b 7, XIV
- Staff 4: Cm7 VII, E9-5, XIII
- Staff 5: E^b m II XI, A7-5, XV
- Staff 6: A^b Δ, VIII, D^b 13, XIV
- Staff 7: G m II XVII, C II, C 13

(CHORUS II)

Handwritten guitar notation for the 'CHORUS II' section, featuring four staves of music. The notation includes various chord diagrams and fret numbers:

- Staff 1: F II, XI, E^b / E XIV
- Staff 2: HA, B^b II XI
- Staff 3: A^b Δ XV, G^b 7, XIII
- Staff 4: Cm7 X, E9-5, XIV

(THE ENDING - GUITAR SOLO - 2)

65

Handwritten musical notation for guitar solo, measures 1-4. The notation includes various chords and melodic lines across three staves. Chords are labeled: Ebm11 XVIII, A7-5, Ab XVI, Gm11 XIV, C11 XVII, D13, and C13. There are also some handwritten notes like 'b' and 'b' with arrows indicating fingerings or bends.

(CHORDS III)

Handwritten musical notation for guitar solo, measures 5-12. The notation includes various chords and melodic lines across seven staves. Chords are labeled: F11 VI, F#E IX, HA VII, Ab XVI, Cm7 XI, Ebm11 XIX, A7-5 XII, Ab, IV D13, Gm11, and C11. There are also some handwritten notes like '3' and '3' indicating triplets. The piece ends with '8va BASSO' and '(fade)' markings.

ENDLESS

WRITTEN BY:
DAVID PAICH
("BEAT")

(FROM THE RECORD:
"ISOLATION" N TOTO - 1985)

F#m7 F#m7/E F#m7/C# D9 1, YOU BETTER

(1) WRAP YOURSELF AROUND ME, IT'S A MIRACLE THAT YOU'VE FOUND ME
(2) GET OURSELVES TOGETHER, BEFORE WE HIT THAT WEATHER

F#m7 F#m7/E (simile)

(1) I CAN'T FOOL MYSELF ANY LONGER THE MORE FEELING YOU ENABLE, LET'S
(2) AND WE CAN'T GO ANY FURTHER WONT YOU GIVE ME SOME AFFECTION

C#m7 D F#m7

(1) PUT OUR CARDS ON THE TABLE THIS FEELING'S GETTING STRONGER
(2) MOVING THE RIGHT DIRECTION THIS STORM IS BLOWING HARDER

F#m7/E C#m7 D A

(1) I SEE THE SUN THE CHEERS IN YOUR EYES ARE GONE
(2) SHE CLOSE THAT VOICE DEEP INSIDE OH YEAH NOW I AND IT

E/G# F#m7 F#m7/C# E

(1) REALIZE MAYBE IT'S THE RIGHT TIME (O - O - O)
(2) SAYS TO ME MAYBE IT'S THE RIGHT THING

C#m7/E# F#m7 F#m7 D

(1) MAYBE YOU'RE THE RIGHT ONE 0-0-0-0 (1-2) AND NOW I UNDERSTAND
 (2) MAYBE YOU'RE THE RIGHT HEART

E Aadd2 C#m7 D D/G G

(1-2) YOU COULD HAVE SEEN THROUGH MY HANDS, THE LOGIC CAN'T WAIT ANYMORE, THERE'S A

D/A Hm7 F#m7 E Esus2

(1-2) CHANCE WE CAN MAKE IT, WE DON'T DARE TO TAKE IT. ENDLESS ARE THE NIGHTS, I

B (CHORUS)
 Esus2 Hm7 A/C# D

(1-2) STAY WITH YOU, ENDLESS ARE THE DREAMS, YOU MAKE COME TRUE, FOREVER IN MY ARMS, THERE'S A

F#m7 Esus2 Hm7 A/C# D F#m7 Esus2 Hm7 A/C# D

(1-2) REASON TO OUR LOVE IS ENDLESS 2. WE'VE BELIEVED

F#m7 Esus2 D/A E/H

F#m7 F#m7 G#m7 G#m7

ENDLESS ARE THE NIGHTS, I STAY WITH YOU

C#m7 H/D# E G#m7 F#sus F#7

ENDLESS ARE THE DREAMS, YOU MAKE COME TRUE, FOR EVER IN MY ARMS, THERE'S A

C#m7 H/D# E G#m7 F#sus F#7 C#m7 H/D# E

REASON TO OUR LOVE IS ENDLESS.

G#m7 F#sus F#7 C#m7 H/D# E G#m7 H/D# E

EYE TO EYE

WRITTEN BY: MICHAEL JOHN & DAN SEMBELLO

(FROM THE RECORD: "I FEEL FOR YOU" BY CHAKA KHAN 4 - 1984)

("FUNK")

(GUITAR)

Musical staff with guitar notation, including a double bar line with a slash.

(KEYB.) (GUITAR SIMILE)

(2X HORN) (SYN. BASS)

Musical staff with keyboard and guitar simile notation, including chords Cm7, Dm7, Gm, and F.

Musical staff with chords Cm, Dm7, Gm, Gm11, Cm, and Dm.

Musical staff with lyrics and chords Gm, Gm11, Cm7, Dm7, and Gm7.

1. I'M IN THE MOOD
2. THAT DISTANT LOVE
TO END THESE EMPTY DAYS
IS ALL YOU'VE GOT TO SAY

(3. GUITAR SOLO)

Musical staff with lyrics and chords Cm7, Dm7, Gm7, F, and Cm7.

(1) EVERY NIGHT
(2) EVERY TIME
YOU STARE DOWN ROMANCING
I TRY TO TALK TO YOU

Musical staff with lyrics and chords Cm7, Dm7, Gm7, F, and Cm7.

(1) EVERY TIME
(2) EVERY WORD IS
SEE YOUR FACE
LOST IN SPACE
HOPELESS
DRIFTING
OLDER THAN EYES WITH
FURTHER APART IN

Musical staff with lyrics and chords Dm7, Gm7, F, G11, and G/H.

(1) NO MORE FLAME
(2) EVERY WAY
I THINK OUR LOVE HAS REACHED THE POINT OF NO RE-
WE'VE COME TO BE THE ONES WHO'S LOVE IS OUT OF

(1) TURN, IT'S SO SAD THAT LOVERS DON'T SEE
 (2) SIGHT IT'S SO WEIRD THAT WE JUST DON'T SEE

G/H CII Cm7 Cm7

Chorus
 EYE TO EYE OUR LOVE

Cm7 Cm7 Dm7 Eb9 F/Eb F

SAYS E-VERY-THING EYE TO EYE

Bb/F CII Gm7 Cm7 Cm7 Dm7 Eb9

BASS
 simile

SO CLOSE SO FAR AWAY

F/Eb F Bb/F CII Gm7

(GUITAR + BASS)

x Repeat from [A]
 2x Dm7 (F/A) m. 4

CODA

GII

THERE'S NO REASON FOR THIS HEARTACHE TO GO
 ON AND ON WHEN THE FEELINGS GONE

Cm7 Bb/Eb F/Eb Gm/F F

CANT SEE NOW THAT IT'S TOO LATE TO

GII F/A G/H

TRY AND CHANGE YOUR MIND

CII Cm7 DII

(Bass-see Chorus)

D Cm7 (Guitar) Bb/Eb F

GII Gm7

Chorus repeat til fade
 (x Guitar, bass-synth)
 2x plus keyboards
 3x plus horns
 4x plus vocals

FADEWAY

MUSIC/LYRICS: REED
NIELSEN, MARK PEARSON

(FROM THE RECORD:
"BLIND LUCK"
NIELSEN-PEARSON ~ 1983)

("SHUFFLE")

A

1. SHE JUST LIKE TO TEASE ME SHE

2. THINK SHE'S MADE ME CRAZY AND

3. (HER) EYES THEY CALL THE QUESTION, THEY'RE

(NO REPEAT V. 3)

(1) DOESN'T MEAN IT WHEN SHE HURTS THOSE BLOODRED LIPS THEY FREEZE ME, AS

(2) WHAT AM I SUPPOSE TO DO HER SILHOUETTE GETS HAZY AND

(3) STARING AT YOUR FRONT-DOOR-WALL YOU LEARN THAT INSANE LESSON IF

(1) I IMAGINE EVERY WORD.

(2) AS I LOOK AROUND THE ROOM SHE FADEWAY YOU CAN

(3) SHE DON'T CATCH YOU WHEN YOU FALL SHE

B

SEE ME BUT I'M JUST NOT THERE THE LIGHTS ARE GONE EVERYWHERE BACK WHERE YOU

DA/S
(REPEAT ONLY AFTER DS)

SEE THEM FADEWAY

(guitar)

C

SHE'S THE OBJECT OF ALL THAT YOU PLAY

(FADEWAY-2)

Musical notation system 1: Treble clef, key signature of two flats. Lyrics: "YOU CAN'T WIN, BUT YOU CAN COMPLAIN". Chords: Bb6. Includes a 7-measure rest and a triplet of eighth notes.

Musical notation system 2: Treble clef. Lyrics: "CAUSE NOBODY REALLY WINS THE GAME". Chords: Dm, F#m9, Bb, C/bb, BbA. Includes a 7-measure rest and a triplet of eighth notes.

Musical notation system 3: Treble clef. Lyrics: "(GUITAR SOLO - STEVE LUKATHER)". Chords: Dm, C/D. Includes a 7-measure rest, a triplet of eighth notes, and a triplet of sixteenth notes.

Musical notation system 4: Treble clef. Chords: Bb/D, Bb4/D, Bb6/D, Dm. Includes a triplet of eighth notes and a triplet of sixteenth notes.

Musical notation system 5: Treble clef. Chords: C/D, Bb4/D, Bb6/D, Am7/D. Includes a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes.

Musical notation system 6: Treble clef. Lyrics: "(1) FADEWAY YOU CAN SEE ME BUT I'M JUST NOT THERE THE LIGHTS". Chords: Fm7, D#m9, Cm11, Fm7. Includes a triplet of eighth notes and a triplet of sixteenth notes.

Musical notation system 7: Treble clef. Lyrics: "ARE GONE EVERYWHERE BACK WHERE YOU SEE THEM.". Chords: Bb11, Cm11, Fm7, Eb/D, Db. Includes a triplet of eighth notes and a triplet of sixteenth notes. A circled instruction "(REPEAT TIL FADE)" is written above the system.

(END WITH GUITAR SOLO THE LAST TIMES IN F)

Empty musical notation systems at the bottom of the page.

FEARLESS

MUSIC: RICHARD PAGE, STEVE GEORGE,
JAY GRAYDON

LYRICS: RICHARD PAGE, JOHN LANG
("BEAT-BALLAD")

(FROM THE RECORD:
"PAGES" ~ 1981)

Musical notation for the first line of the song, including a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords are written below the staff: A, E/A, F#m, A, Hm7/A, and 8va BASSO (GUITAR 2x).

1. AT A YOUNG AND DESPERATE AGE
 2. FEARLESS IS LIKE THE CHILD ON THAT SEES
 3. LIVIN' LIKE HE'S ON THE RUN

Musical notation for the second line of the song. The melody continues with quarter and eighth notes. Chords are: Aadd9, E/A, F#m/A, Hm7/A, and Dm/A.

(1) LIKE THE HEROES WE ONCE PLAYED
 (2) WHAT HIS LIFE WAS MEANT TO BE
 (3) FEARLESS KNOWS WHAT HE'S BECOME

Musical notation for the third line of the song. The melody continues with quarter and eighth notes. Chords are: Aadd9, E/A, F#m/A, Hm7/A, and a final chord.

(1) WE'RE SO COURAGEOUS
 1. JUST ENOUGH TO MAKE IT REAL
 (2) LIKE THE FIGHTER
 (3) HE'S STILL COURAGEOUS

Musical notation for the fourth line of the song. The melody continues with quarter and eighth notes. Chords are: F#m7, G9, F#m7, Dm6, and A.

2.
 (2) HE WILL DANCE TO STAY ALIVE
 (3) LIVE A HERO HE SURVIVES

Musical notation for the fifth line of the song. The melody continues with quarter and eighth notes. Chords are: E/A, F#m/A, Hm/A, Hm7/A, F#m, Dadd9, and C#.

(2) ALIVE
 (3) SURVIVES
 FEARLESS (GUITAR)
 NOTHING

Musical notation for the sixth line of the song. The melody continues with quarter and eighth notes. Chords are: C#7, Am/C, H7, (A/H7), Em7, and Em D#.

LEFT TO HIDE (GUITAR) FEARLESS ON THE

OTHER SIDE RIDING FREE AND FEARLESS ON THE

- RAGING SEA IS THE ONLY THING THAT KEEPS YOU ALIVE

2. FRYA BASSO (GUITAR SOLO: JAY GRAYDON)

FEARLESS ON THE RAGING SEA, IS THE ONLY THING THAT KEEPS YOU ALIVE

FEARLESS NOTHING LEFT TO HIDE

FEARLESS ON THE OTHER SIDE

FEARLESS ALWAYS FEARLESS

GUITAR SOLO PLAYED BY: JAY GRAYDON

FREETIME

WRITTEN BY: TOM SCHUMAN,
Eli KONIKOFF

(FROM THE RECORD:
'FREETIME' - SPIRO GYEA
- 1981)

("FUNKI")

Musical staff with bass line notation. The staff contains a series of eighth and quarter notes with stems pointing up and down, indicating a rhythmic bass line.

(BASS)

Musical staff with chord notation. The chords are C49, C49, C49, C49, C49, C49, F49, and C49.

(BASS SIMILAR)

Musical staff with melodic notation. The staff contains a series of eighth and quarter notes with stems pointing up and down, indicating a melodic line.

Musical staff with chord notation. The chords are C49, C49, C49, C49, C49, and C49.

Musical staff with melodic notation. The staff contains a series of eighth and quarter notes with stems pointing up and down, indicating a melodic line.

Musical staff with chord notation. The chords are F49, C49, C49, C49, C49, and C49.

(bass)

Musical staff with melodic notation. The staff contains a series of eighth and quarter notes with stems pointing up and down, indicating a melodic line.

(F)

G

(SAX. FILL)

Musical staff with chord notation. The chords are C49, C49, C49, C49, C49, and F49.

Musical staff with melodic notation. The staff contains a series of eighth and quarter notes with stems pointing up and down, indicating a melodic line.

C

Dm

C

G

F

G

Musical staff 1: Treble clef, key signature of one flat. Chords: F, G, Am11, D11, (D11), Em11, F#9, (F#9), C9, H9, Bb9.

Musical staff 2: Treble clef. Chords: (Bb9), F#9, G#9, G9, (G9), C9, H9, Bb9.

Musical staff 3: Treble clef. Chords: F#9, G#9, G9, (G9), C9, H9, Bb9, F#9, G#9, G9.

Musical staff 4: Treble clef. Chords: A13+11, Gb13+11, E11, F11, G11.

Musical staff 5: Treble clef, first ending (1.) and second ending (2.). Chords: G11, E/G# Am7, F, Em11, A#7 Dm7, D13+11.

Empty musical staves for practice or continuation.

FRONTLINE

WRITTEN BY: HADLEY HOLCKENSMITH
& ABRAHAM LABORIEL

(FROM THE RECORD:
"FRONTLINE" ~ MONOMANIA
- 1985)

INTRO ("FUNK")
(SYNTH)

A

(SYNTH. AS INTRO)

B

Musical staff 1: Treble clef, melody with notes and rests. Chords below: Dm7, Gm7, Dm7, C, C, Gm7.

Musical staff 2: Treble clef, melody with notes and rests. Chords below: Gm7, Bb7, Dm7, Gm7, Dm7, C.

Musical staff 3: Treble clef, melody with notes and rests. Chords below: C, C. Text: (Dm7 G/9) Dal 8. al CODA.

Musical staff 4: Treble clef, melody with notes and rests. Chords below: CODA Dm7, C (8va Basso). Text: (BASS 8va Basso).

Musical staff 5: Treble clef, melody with notes and rests.

Musical staff 6: Treble clef, melody with notes and rests.

Musical staff 7: Treble clef, melody with notes and rests. Chords below: D, Gm7.

Musical staff 8: Treble clef, melody with notes and rests. Chords below: Gm9, C/G, Gm7, Gm9, C.

Musical staff 9: Treble clef, guitar solo notation with chords E, F, A, A. Text: (guitar solo), (Bass solo).

Musical staff 10: Treble clef, guitar solo notation with chords B, A, C, C.

Musical staff 11: Treble clef, melody with notes and rests.

FUNKABILLY SWING

WRITTEN BY: MICHAEL SEMBELO, RICHARD RUDOLPH, BOBBY CALDWELL

FROM THE RECORD:
"WITHOUT WALLS"
MICHAEL SEMBELO '86

A

1. HIP BIG HUP FIGHT DO-WAP TO-NIGHT DOOMSDAY'S LIKE THE FINAL FRIDAY NIGHT EVERYTHING'S CRAZY NOW THE END'S IN SIGHT

HIP KEEP MAP YOUR BIG CAT FAST HONEY I JUST WANT TO BE A SU-PER STAR NEVER HAVE TIME TO SHOW THEM WHO WE ARE

B

(1) JUST LIKE SOMEONE FOUND THE LAST CONTROL

(2) WHAT'S THAT SOUND THAT PLAYS UP OVERHEAD

(G) (A) (Hup) # + 9 +

(1) PUSHED THE PANIC BUT-TON TO THE FLOOR

(2) BETTER HURRY UP AND LOCK THE DOOR

(G) (A) (Hup) # + 9 +

(1) I HOPE THE DOOMENCE STAND BY, I HOPE IT DONT WILL BE

(2) COOL JAMES DEAN HE JUST DONT LIVE HERE ANYMORE

(G) (A) (Hup) # + 9 +

(FUNKABILITY SWING-2)

(1) BABY GIVE YOUR LOVE TO ME

(2) BABY GIVE YOUR LOVE TO ME

(1) AIN'T MUCH TIME AS YOU CAN SEE

(2) AIN'T MUCH TIME AS YOU CAN SEE

1, 2, 3, 4, 5, 6, 7 - MA - MA DON'T LIKE THAT FUNKABILITY SWING

(piano fill 8va)

vocal fill

1, 2, 3, 4, 5, 6, 7 - MA - MA DON'T LIKE THAT FUNKABILITY SWING

(X NO REPEAT D.S.)

(2X REPEAT-CONTINUE)

IT'S MY THING

(1/2 SWING-WALKIN')

(H7) 3 3 E9 (A) (DRUMS)

D.S. REPEAT TIL FADE C

FUNKABILLY SWING (Horns)

HORNARR: RANDY WALDMAN

This is a handwritten musical score for the Horns of the piece "Funkabilly Swing" by Randy Waldman. The score is written on ten staves, all in the key of D major (one sharp) and common time (C). The music is characterized by a strong funk and jazz influence, featuring complex rhythmic patterns and melodic lines.

Key features of the score include:

- Staff 1:** Starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A circled "2" is written above the final measure.
- Staff 2:** Features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, and another triplet of eighth notes (G4, A4, B4) followed by a quarter note C5.
- Staff 3:** Contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 4:** Includes a circled "A" above the first measure, which contains a complex chordal figure.
- Staff 5:** Features a circled "4" above the first measure, indicating a four-measure rest.
- Staff 6:** Contains a circled "B" above the first measure, marking the beginning of a section.
- Staff 7:** Shows a circled "2" above the first measure, indicating a two-measure rest.
- Staff 8:** Features a circled "3" above the first measure, indicating a three-measure rest.
- Staff 9:** Includes a circled "2" above the first measure, indicating a two-measure rest.
- Staff 10:** Contains a circled "3" above the first measure, indicating a three-measure rest.

Additional markings and instructions:

- ppp:** A dynamic marking of pianissimo (very soft) is written above the first measure of the second staff.
- REPEAT FROM [A]:** A double bar line with repeat dots and the instruction "REPEAT FROM [A]" is written at the end of the ninth staff.
- 2. [C2]:** A circled "2" followed by a circled "C2" is written above the first measure of the tenth staff.
- 4:** A circled "4" is written above the first measure of the eleventh staff.

(FUNKABILLY SWING -2)

Handwritten musical score for the first system, consisting of eight staves. The music is in 4/4 time and the key signature has one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* and *pp*. The score features several triplets and a section with a 'trva' (trill) marking. The bottom right of the system is labeled 'DRUMS'.

Handwritten musical score for the second system, labeled 'CODA' at the beginning. It consists of five staves. The music continues in the same key signature and time signature. It includes a 'gliss' (glissando) marking and a section with 'etc (fills on harmonica)'. The score concludes with a 'fade' instruction.

FUNKY BUMPKINS

WRITTEN BY:
HARLAN ROGERS
("FUNK")

(FROM THE RECORD:
"MORE THAN A FEELIN'"
- KOINONIA ~ 1983)

Musical staff with notes and chords: D#11, D#13, D#11.

Musical staff with notes and chords: D#11, D#13, D.S. al CODA.

CODA
(SOLOS: GIT, PI, BAS)

Musical staff with chords: F/C, C, Bb/C, F/C, Bb/C, F/C, C.

(SIMILE)

Musical staff with chords: F/C, C, Bb/C, F/C, Bb/C, F/C, C.

Musical staff with chords: Bb11, Bb13, Bb11, Bb13.

Musical staff with notes and chords: D#11, D#13.

Musical staff with notes and chords: D#11, D#13.

Musical staff with notes and chords: F/C, C, Bb/C, F/C, F/C, C.

Musical staff with notes and chords: C, Bb/C, F/C, C, Bb/C, F/C.

Musical staff with notes and chords: F/C, F/C, C, Bb/C.

(UNIS)

Musical staff with notes and a dense rhythmic pattern.

GAZOOT

WRITTEN BY: ALEX ACUNA, JUSTO ALVARIO,
 HADLEY HOEKENS SMITH, ABRAHAM
 LABORIEL, BILL MAXWELL, HARLAN ROGERS
 ("FUNK")

(FROM THE RECORD:
 "FRONTLINE"
 KOINONIA - 1986)

1.

2.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system. A circled '3x' and the number '85' are written above the final measure of the system.

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the sixth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the seventh system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the eighth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

Handwritten musical notation for the ninth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a melody line and a bass line with chords. A double bar line is present in the middle of the system.

(C) (SOLO-GUITAR)
(LIKE INTRO)

(LIKE A)

D

B

E

A

(F) (SOLO-SAXOPHONE)

THE GLORY OF LOVE

WRITTEN BY: DAVID
FOSTER & PETER CETERA
("BALLAD")

(FROM THE RECORD:
"SOLITUDE/SOLITAIRE"
~ PETER CETERA ~ 1986)

Chords: C, F/A, Bb, C

A

1. TONIGHT IT'S VERY CLEAR AS WE'RE BOTH LYING HERE
 2. SOMETIMES I JUST FORGET SAY THINGS I MIGHT REGRET
 3. YOU'LL KEEP ME STANDING TALL YOU'LL HELP ME THROUGH IT ALL

Chords: C, G

(1) THERE'S SO MANY THINGS I WANT TO SAY
 (2) IT BREAKS MY HEART TO SEE YOU CRY
 (3) I'M ALWAYS STRONG WHEN YOU'RE BESIDE

Chords: C/E, F, C/G, G

(1) I WILL ALWAYS LOVE YOU I WOULD NEVER LEAVE YOU A -
 (2) I DON'T WANT TO LOOSE YOU I COULD NEVER MAKE IT A -
 (3) I HAVE ALWAYS NEEDED YOU I COULD NEVER MAKE IT A -

Chords: C/E, F/A, Bb, E/G

(1) LONE
 (2) LONE
 (3) LONE

(FIRST TIME:)

Chords: Ab, Bb/A, Ab, Bb/A

B

I AM A MAN WHO WILL FIGHT FOR YOUR HONOUR I'LL BE THE HE-

Chords: C, F, C/E, Gw, G, C

RO THAT YOU'RE DREAMING OF WE'LL LIVE FOREVER KNOWING TOGE -

F/A Dm7 Gsus G Am7 F C/E

HER THAT WE DID IT ALL FOR THE GLORY OF LOVE

E/G# Am Dm Gsus G C

CODA Guitar

C F/A Bb

(JUST) LIKE A KNIGHT IN SHINING ARMOR FROM A LONG TIME AGO

Fm A Bb/D Eb

JUST IN TIME I'LL SAVE THE DAY TAKE YOU TO MY CASTLE FAR A -

Fm Ab Cm Eb Fm (Guitar)

(Guitar) WAY

Bb Eb Bb/F#sus F Bb E/G Cm

Chorus

(+4+4+4) in Db last 2 bars

Db/F Absus Ab Db A/c# Gb/Bb Ebm7

WE'LL LIVE FOREVER KNOWING TOGETHER THAT WE DID IT ALL FOR THE GLORY OF LOVE

Bbm7 Ebm7 Db/F F/A Bbm Ebm7 Asus Ab7 D

88 GOTTA GET BACK TO LOVE

MUSIC: TOM KELLY / KERRY HATCH
 LYRICS: TK HA ("BALLAD")

(FROM THE RECORD "RUNAWAY")
 ~ BILL CHAMPLIN - 1981

EA (Gitar)

1. WHAT HAPPENED TO THAT OLD FEELING WE KNEW.
 2. WHY CAN'T WE BE LIKE THE RAINBOW WE SEE

D Δ 9 Fm7

(1) REMEMBER HOW MY LOVIN EYES WOULD DANCE ALL OVER YOU AND WHEN
 (2) RIGHT BEHIND THE RAGING STORM THE COLOURS ALL AGREE OOH

E \flat m11 A \flat 11 D Δ 9 E \flat m7 A \flat 11

(1) YOU TOUCHED MY HAND MAKIN' MY LOVE WAS THE PLAN STOP THE
 (2) LAY DOWN BESIDE MY GIRL, AND WE'LL TALK ABOUT WHAT WENT WRONG, WE'LL TAKE THE

D Δ Fm7

CLOCK UPON THE WALL AND TURN IT BACK WHERE WE STARTED
 SHADOW FROM OUR LOVE AND LET THE BRIGHT LIGHT START SHINING!

C Δ 9 A \flat 11add13 A \flat 11add13 G7+11

GOTTA GET BACK TO LOVE, BACK HOW IT USED TO BE. OOH

G Δ Fm7 B \flat m7 B \flat m7

(STÄMMOR SOM TIDIGARE)

BABY THINK OF ALL THE MEMORIES, GOTTA GET BACK TO LOVE, I WANNA BE

E \flat m7 A \flat 11 G7+11 G Δ

1. ENDLESSLY IN ROMANCE (IN ROMANCE) REPRIS FRÅN

Fm7 Bm7 Bbm7 AΔ AΔ A

2. ENDLESS-LY IN ROMANCE TOGETHER

Fm7 Bm7 Bbm7 AΔ

GOT TO MAKE THE LOVIN BET- TER WE CAN'T TURN BACK NOW, AFTER

AΔ Bm7 AΔ Bbm7

FOLLOWIN A DREAM WE GOTTA KEEP REACHIN FOR THE HIGHEST STAR

GΔ A Bbm7 Ebm7 Db Cm7 F||

WHERE YOU GOTTA RUN TO IF I TURN AND WALK AWAY, DON'T GIVE UP ON IT

BbΔ9 Gm7 Ebm7 D BbΔ

WHEN YOU KNOW THERE'S A WAY

GΔ AΔ Bm7 Bbm7 Ebm7

GOTTA GET BACK TO LOVE BACK HOW IT USED TO BE I WANNA BE ENDLESSLY IN ROMANCE

E AΔ (REPEAT TIC FADE) Gm7 Cm7

1.3.5... 2.7. SABY THINK OF ALL THAT MEMORIES IN ROMANCE

Fm7 Bm7 A7|| Db D/F GΔ9 Ebm7

GOSPEL

WRITTEN BY: MATZ NILSSON

(FROM THE RECORD: "TALK OF THE TOWN" ~ HAWK ON FLIGHT ~ 1986)

INTRO ("FUNK")

(SYNTH) Em7 D/#G D/#G A D Em7 D/#G D/#G A D

Hwll Bb7+5 A13sus A7 Hwll Bb7+5 A13sus A7

F#7/A# Hwll Bb7+5 A13sus A7 (ONLY X) (2X)

[B] Em11 (BASS MELODY)

Dadd9

F#m7-5 H13-9

Em7 A11 (GUITAR)

(GUITAR SOLO) (KEYB. SOLO) [A] [A] [B] (CHORD CHANGES DOUBLE SPEED) [INTRO]

GRACEFUL

WRITTEN BY:
ABRAHAM LABORIEL
("BALLAD")

(FROM THE RECORD:
"MORE THAN A FEELIN'
~ KOINONIA - 1983

A

F7 | Bbm7 | Eb9+11 |

Ab9 | D7 | Ab9+11 | Gb9 | F7+9 |

B

G9 | F7+5 | Ebm9 | Ab7-5 |

D7 | G9 | F7+5 | C11 H13-5 |

C

Bbm9 | Eb9-5 | Gm11-5 |

LAST TIME

C7+9 | D7 | D7+9 | G7+5 |

Bbm9

HAPPY FACE

WRITTEN BY:
LARS JANSSON

(FROM THE RECORD:
"TALK OF THE TOWN" ~
HAWK ON FLIGHT-1986)

Chords: C, C/E, FA, Dm7, G||, C, C/E

Chords: FA, Dm7, G||, C, C/E, FA, F#m7b5, Bb||

(2x 8va)

Chords: E||, Cm9, Am7, D7-9, Gm7, Am7/D

1. (FINE)

2. B "FUNK"

Chords: G||, G||, Gb||, F||, E||

Chords: E||, x, E||, x

Chords: C||, H||, B||, A||, A||, G||, E(c), D.C. a FINE

HOME COMING SONG

WRITTEN BY:

DOLLAR BRAND

(FROM THE RECORD: "1980"
"DOLLAR BRAND AT MONTREAL")

("BEAT")

A

HOMECOMING

WRITTEN BY:
RUSSELL FERRANTE

(FROM THE RECORD:
"JAMURAI SAMBA"
"YELLOW JACKETS" 1985)

INTRO (SYNTH.) ("LATIN BEAT")

(DRUMS)

A (SAX.)

(SYNTH. SIMILE)

Chords: G, G^{add9}/H, G/C, D||

Chords: G, G^{add9}/H, C, D||

B

Chords: G, G^{add9}/H, G/C, D|| E⁹ | E^m||

Chords: D|| D :|| 2. F⁹9

C

Chords: B⁺, F/A, D/F#, G

D

(C D/E G/C) (D/E G/C D3/C)

(Cm7 F7/C Cm9) (Am/D Hm/D G/D)

E

(REPEAT ONLY AFTER D.C.)

F

G 4x (SYNTH. SOLO)

DS. AL CODA (Repeat in D)

~~CODA~~

12.

(REPEAT TIL FADE)

HOLD ME 'TIL THE MORNIN' COMES

MUSIC: DAVID FOSTER
 LYRICS: PAUL ANKA

(HAMPTAD FRÅN LPS "WALK A FINE LINE" ~ PAUL ANKA ~ 1983)

("BALLAD")

A 1. TWO BROKEN HEARTS NEITHER ONE KNOWS WHAT TO SAY
 LOOK AT US NOW WERE REACHIN BACK FOR YESTERDAY

2. WHERE SHALL WE START A TENDER WORD THAT WE CAN SHARE
 LOOK AT US NOW WANTING MORE THAN WORDS CAN SAY

(1) BOTH FALLING FROM LOVE BUT NOT QUITE ALL THE WAY
 WANTING TO KNOW IF OTHER WANTS TO STAY

(2) AND IF WE BE-LIEVE IN TIME WE WILL GET THERE
 BOTH FALLING IN LOVE BUT THIS TIME ALL THE WAY

B (2X DIRECT TILL B2) (1) AF-TER ALL I'M THE ONE WHO SAID WE'RE THROUGH (NOW) I CAN'T LIVE WITHOUT

(2)

YOU ANY-MORE **B2** OUT THERE LOST THERE'S A
 OUT THERE LOST ARE THE

DREAM THAT CAN'T COME TRUE. IS IT WORTH THE REACHIN FOR DON'T YOU
 WORDS "I STILL LOVE YOU" ARE THEY WORTH THE REACHIN FOR DO YOU

(HOLD ME TIL THE MORNIN' COMES-2)

C HOLD ME TIL' THE MORNIN COMES

WANT ME ANYMORE, DARLIN'
LOVE ME ANYMORE, DARLIN'

Cs **Bb** **Cm** **Fm9**

UN-TIL I SEE YOUR SMILE TAKE ALL THE SADNESS FROM YOUR EYES

Bb **Eb Eb/G** **Ab** **Dm7-5** **G7** **Cm**

HOLD ME TIL' THE MORNIN SUN LET ME STAY WE'VE JUST BEGUN

C **C/b** **Ab** **Fm7** **F/A** **Bb/D** **Eb** **Eb/G**

1. **PIANO**

Ab **Dm7-5** **G7** **Cm** **Bb/H**

Dix.
REPRIS från **A**
(utan repr. i **A**)

2. **D** (Gitar solo by Steve Lukather)

Cm **G7** **Am** **Dm** **Dm/C** **Gadd9/H**
Csus **C/E** **F** **Hm7-5** **E7** **F** **G** **Am** **G/H**

E **C** (in 3:an)

3. **Cm** **Cm** **G7/H** **E** WOULD YOU LOVE ME IN THE MORNIN' WILL YOU STILL BE THERE IN
MORNIN' OR WOULD YOU LEAVE WITHOUT A WARNING SAY YOU LOVE ME TO till FADE

Ab **Fm** **Bb/D** **Ab** **Dm7-5** **G7** **Cm** **Cm/Eb** **C/E**

HOLD THE LINE

WRITTEN BY:
DAVID PAICH ("SHUFFLE")

(FROM THE RECORD:
"TOTO" 1978)

(PIANO) (WITH DRUMS)

(PIANO SIMILE)

1. IT'S NOT IN THE WAY THAT YOU HOLD ME IT'S NOT IN THE WAY YOU SAY YOU
2-3 IT'S NOT IN THE WAY THAT YOU TOLD ME IT'S NOT IN THE WAY YOU SAY YOU'RE

YOU ARE IT'S NOT IN THE WAY THAT YOU'VE BEEN TREATIN MY FRIENDS
(2-3) MINE IT'S NOT IN THE WAY THAT YOU CAME BACK TO ME

(1) IT'S NOT IN THE WAY THAT YOU STAYED TIL THE END
(2-3) IT'S NOT IN THE WAY THAT YOUR LOVE SET ME FREE

(1) IT'S NOT IN THE WAY THAT YOU LOOK OR THE THINGS THAT YOU SAY THAT YOU'LL DO, HOLD THE
(2-3) IT'S NOT IN THE WAY THAT YOU LOOK OR THE THINGS THAT YOU SAY THAT YOU'LL DO HOLD THE

(HOLD THE LINE-2)

Handwritten musical notation for the first system. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written with quarter and eighth notes. Below the staff, the lyrics "LINE OH F#m A/C# Hm/D E LOVE ISN'T ALWAYS ON TIME A/C# Hm/D OH" are written. A circled letter 'B' is in the top left corner.

Handwritten musical notation for the second system. It continues the melody from the first system. The lyrics "OH HOLD THE F#m LI-NE A/C# D E LOVE ISN'T ALWAYS ON" are written below the staff.

Handwritten musical notation for the third system. It concludes the piece with a double bar line. The lyrics "TIME OH OH OH C#m7 C#m7 (FROM A)" are written below the staff.

Seven sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for further notation.

HORUS

WRITTEN BY:
LARS JANSSON

(INTRO) ("LATIN")

Musical staff 1: Melody and chords for the first measure of the intro. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is EbΔ/Bb.

Musical staff 2: Melody and chords for the second measure of the intro. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is Abm9/Bb.

Musical staff 3: Melody and chords for the third measure of the intro. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is Abm9/Bb.

Musical staff 4: Melody and chords for the fourth measure of the intro. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is EbΔ/Bb. The final part of the staff shows a sequence of chords: Fm7, Gm7, AΔ, Bb13-9, EbΔ.

A.S.

Musical staff 5: Melody and chords for the first measure of the A.S. section. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is EbΔ.

Musical staff 6: Melody and chords for the second measure of the A.S. section. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The chord is Cm7.

Musical staff 1: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Fm9, Abm7 D9, Cm7, F9.

Musical staff 2: Treble clef, 4/4 time signature. First ending (1.) has a quarter note G4, eighth notes A4, B4, C5, and a quarter rest. Second ending (2.) has a quarter note G4, eighth notes A4, B4, C5, and a quarter rest. Chords: Fm9, Bb11, Eb11, G7 (alt.)

Musical staff 3: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Cm7, 2, Dm7-5, G7+5

Musical staff 4: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Cm7, 2, Dm7-5, G7+5

Musical staff 5: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Cm7, 2, Dm7-5, G7+5

Musical staff 6: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Cm7, F13-5, Fm7, Eb13-5. Text: D.S. al CODA

Musical staff 7: Treble clef, 4/4 time signature. Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. Chords: Cm7, Bb11. Text: CODA, INTRO

BELIEVE

WRITTEN BY: ROSS &
GINO VANNELLI

(FROM THE RECORD:
"NIGHTWALKER" ~
GINO VANNELLI ~ 1981)

("GOSPEL BEAT")

Musical notation for the first system, including a sax solo section. Chords: A^{2x}, A/G, H/F#, [Hm7]/F.

(VERS 3 - SAX SOLO 8 BARS)

Musical notation for the second system with lyrics:

1. HERE I AM, A MAN IN A NEW GENERATION
2. HERE I AM, A MAN WITH AN OLD FASCINATION

Chords: A, A11, H/A, Dm6/A, G.

Musical notation for the third system with lyrics:

(1) I KEEP HANGIN ON TO WHERE I BELONG
(2) STILL HOLDIN THE LINE - OF MY TIME

Chords: A, A7, D/A, F, G.

Musical notation for the fourth system with lyrics:

(3) I BELIEVE WHAT DONE IS DONE, AND WHAT WILL BE WILL BE
(1) 'CAUSE I BELIEVE THE WORLD IS ONE BE-HIND THIS MASQUERADE
(2) 'CAUSE I BELIEVE THE DAY WILL COME, WHEN THINGS WILL WORK OUT RIGHT

Chords: A, C#7sus, C#7, F#m7, H11.

Musical notation for the fifth system with lyrics:

(3) (JUST) REACH OUT TO EACH OTHER A MOMENT IS ALL YOU NEED (NO REPEAT NEED VERSE 3)
(1) (JUST) REACH OUT OF THE DARKNESS AND BRINGIN THE LIGHT IN THE DAY
(2) (JUST) REACH OUT TO YOUR BROTHER AND SAVE THEM A MOTHERLESS CHILD

Chords: H9, D9b7, A/C#, C, Hm, E11.

Musical notation for the sixth system, labeled (B) (CHORUS), with lyrics:

O WELL I WANT YOU TO KNOW I BELIEVE, THAT OUR LOVE CAN FIND A WAY

(bass + guit.)

Chords: A, A/C#.

I BELIEVE THAT A HEART SO CAN BREAK, I BELIEVE THAT A WISE MAN HEARS A CALL

Handwritten musical notation for the first system. The treble clef staff contains the melody. The bass clef staff contains chords: D, G, Hm7, E11, A, A/C#, and F/A. There are some handwritten notes like 'g#2 cu' and 'F' below the bass staff.

AND THE WRITINGS ON THE WALL, AND IT SHINES SO BRIGHT AND CLEAR

Handwritten musical notation for the second system. The treble clef staff contains the melody. The bass clef staff contains chords: Bb, G, E11, A, Gadd9, A/C#, and D. There are some handwritten notes like 'A#2' and 'cu' below the bass staff.

YEAH (REPEAT FROM [A]) (SIMILE)

Handwritten musical notation for the third system. The treble clef staff contains the melody. The bass clef staff contains chords: C, Hm7, E11, F/A, and G/A. There are first and second endings marked '1.' and '2.'. A note '(NO BASS)' is written below the second ending.

(NO BASS)

A line of musical notation showing a sequence of chords: F/A, G/A, F/A, G/H, F/A, Gadd9. A note '(NO BASS)' is written below the first two chords.

(SAX SOLO) (BASS 2X C#)

Handwritten musical notation for the saxophone solo section. The treble clef staff contains the saxophone melody. The bass clef staff contains chords: A, A/C#, D, Hm, and E11. A note '(BASS 2X C#)' is written above the staff.

I BELIEVE THAT OUR LOVE CAN FIND A WAY

Handwritten musical notation for the fourth system. The treble clef staff contains the melody. The bass clef staff contains chords: A, Gadd9 (all 6), H7/F#, Hm7-5/F, and E11.

SIMILE

Handwritten musical notation for the fifth system. The treble clef staff contains the melody. The bass clef staff contains chords: A, A/G, H7/F#, Hm7-5/F, and E11.

(BASS see [D])

A line of musical notation showing a sequence of chords: A, A/G, H7/F#, Hm7-5/F, E11. A note '(BASS see [D])' is written above the first chord.

GOTTA TRY

WRITTEN BY: MICHAEL McDONALD
& KENNY LOGGINS

FROM THE RECORD:
"HIGH ADVENTURE" BY KENNY LOGGINS 1982
"IF THAT'S WHAT IT TAKES" BY MICHAEL McDONALD 1982

("BEAT")

1. MAYBE IT'S TRUE WHAT THEY SAY ABOUT IT, MAYBE WE CAN'T
(2. TOO) MUCH TO THINK ABOUT MAYBE THERE AIN'T

(1) MAKE THE ENDS MEET, MAYBE WE'LL ALL HAVE TO DO WITHOUT IT MAYBE THIS WORLD'S
(2) NOTHIN' LEFT TO SAY BUT IF OUR TIME'S REALLY RUNNING OUT THEN THIS IS NO

(1) JUST INCOMPLETE STILL WE ALL LOOK FOR TRUTH IN OUR LIVES
(2) TIME TO TURN AWAY 'CAUSE WE'RE DESTINED TO LOOK FOR TRUTH IN THIS LIFE

(1) SEARCHING FROM DIFFERENT SIDE, IT'S SO HARD LIVING, IN A DESPERATE WORLD (BUT) WE
(2) BLINDED BY TEARFUL EYES IT'S NO USE TRYING IN A DESPERATE WORLD, THEN

(1) ALL DO THE BEST THAT WE CAN (CHORUS) B 18.
(2) TELL ME, WHY WAS I BORN? SOME PEOPLE SEE A CHANGE

SOME WILL REMAIN THE SAME (BUT) ALL OF THEM LIVE THEIR LIVES

F/G Gm7 Bb/C C | Dm7 C | Dm7 C | Dm7 Dm7 C | F/G | Gm7 F/G Gm7

↑ ↑ L ↑ L ↑ ↑ ↑ ↑ ↑ L ↑ L ↑

UNDER THE GUN SOME SEE THE ROAD AS CLEAR

F/G Gm7 Bb/C C | C | Dm7 C | Dm7 C | Dm7 Dm7 C | F/G | Gm7 F/G Gm7

↑ ↑ L ↑ L ↑ ↑ ↑ ↑ ↑ L ↑ L

SOME SAY THE END IS HERE THEY SAY IT'S A HOPELESS FIGHT, WELL

F/G Gm7 Bb/C C | (C) Dm7 C | Dm7 C | Dm7 Dm7 C | F/G | F/G Bb/E C | Dm7

↑ ↑ L ↑ L ↑ ↑ ↑ ↑ ↑ L ↑ L

1. I SAY "I GOTTA TRY"!
2. MAYBE THERE'S TOO LO-

C/B Bb/A | D | D | D Gb/A | D | D Gb/A | Dm7 C Gm7

↑ ↑ ↑ L L L L L L L L L L L L

(LO) — NELLY LIVING TOO LO — NELLY IS IT TOO

Gm7 | Am7 | F# | F# | F#

L L L L L L L L L L L L

LATE TO TURN IT ALL AROUND SOME PEOPLE SEE

Bb/A | Am7 | D# | D | Dm7 C | F/G

L L L L L L L L L L L L

D.S. al-f

CODA

SOME SEE THE ROAD AS CLEAR (REPEATED CHORUS) TIL FADE

C | Dm7 E7 D | G | Am7 G | Am7

L L L L L L L L L L L L

ETC....

JUST WANNA STOP

WRITTEN BY:
ROSS VANWELL

(FROM THE RECORD: "BROTHER
TO BROTHER" AL GINO VANWELL
-1978)

("BALLAD")

Musical notation for the first system, including a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The melody starts with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line has a whole rest followed by a half note G2, then a half note A2, and a half note B2. Chords are marked as H11 and E49.

FOR YOUR LOVE

Musical notation for the second system, continuing the melody and bass line from the first system. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a half note C3, a half note D3, and a half note E3. Chords are marked as E11, E49, and E11.

FOR YOUR LOVE

A

Musical notation for the third system, starting with a treble clef, key signature of three sharps, and a common time signature. The melody begins with a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line has a whole rest followed by a half note G2, then a half note A2, and a half note B2. Chords are marked as E49, C#m11, and A4.

1. WHEN I THINK ABOUT THOSE NIGHTS IN MONTREAL
2. WHEN I THINK ABOUT THE WAY THE WORLD MUST TURN

(3. SAX SOLO)

Musical notation for the fourth system, continuing the melody and bass line. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a half note C3, a half note D3, and a half note E3. Chords are marked as A4, H11, E49, and C4.

(1) I GET THE SWEETEST THOUGHTS OF YOU AND ME
(2) I GET THE SADDEST THOUGHTS OF YOU AND ME

Musical notation for the fifth system, continuing the melody and bass line. The melody continues with a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line has a whole rest followed by a half note G2, then a half note A2, and a half note B2. Chords are marked as E49, C#m7, and A4.

(1) MEMORIES OF LOVE ABOVE THE CITY LIGHTS
(2) MEMORIES OF LIFE AND TIMES GO ON AND ON

I'VE
I'VE

B

Musical notation for the sixth system, continuing the melody and bass line. The melody continues with a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line has a whole rest followed by a half note G2, then a half note A2, and a half note B2. Chords are marked as A49, C#m7, F#m9, and H11.

(1-3) TRIED SO HARD TO TAKE IT BUT OUR LOVE MY HEART WON'T MAKE IT
(2) TRIED HARD TO FORGET IT BUT OUR LOVE MY MIND WON'T LET IT

C (CHORUS)

I JUST WANNA STOP AND TELL YOU WHAT I FEEL ABOUT YOU BABY

JUST WANNA STOP (1) NEVER WANNA LIVE WITHOUT YOU BABE
 (2,3) THE WORLD AINT RIGHT WITHOUT YOU BABE

JUST WANNA STOP FOR YOUR LOVE

STOP UH UH UH I JUST WANNA

(2X D.S. (Sax Solo)
 3X CONTINUE)

(REPEAT TIL FADE)

NEVER GONNA LET YOU GO

WRITTEN BY: BARRY MANN,
CYNTHIA WELLS

(FROM THE RECORD:
"SERGIO MENDEZ" 1983
ALSO: DIONNE WARWICK
"FRIENDS IN LOVE" 1982)

("BALLAD")

1. I WAS AS STRONG AS I COULD BE TO LET YOU GET AWAY FROM ME
2. LOOKING BACK NOW IT SEEMS SO CLEAR I HAD IT ALL WHEN YOU WERE HERE

(1) I RE-GRET THAT MOVE (FOR AS LONG AS I'M LIVING)
(2) OH YOU GAVE IT ALL, AND I TOOK IT FOR GRANTED

(1) BUT NOW THAT I'VE COME TO SEE THE LIGHT, ALL I WANNA DO IS MAKE THINGS
(2) BUT IF THERE'S SOME FEELING LEFT IN YOU, SOME FLICKER OF LOVE THAT STILL SHINES

(1) RIGHT, SO JUST SAY THE WORD AND TELL ME THAT I'M FOR GIVEN
(2) THROUGH - LET'S TALK IT OUT, LET'S TALK ABOUT SECOND CHANCES

C

(1) YOU AND ME, WE'RE GONNA BE BETTER THAN WE WERE BEFORE
 (2) WAIT AND SEE, IT'S GONNA BE SWEETER THAN IT WAS BEFORE

B \flat | F/A | Gm7 C/E | FA9

(1) LOVED YOU THEN, BUT NOW I INTEND, TO OPEN UP AND LOVE YOU EVEN MORE
 (2) I GAVE SOMETHING BUT NOW I INTEND, TO DEDICATE MYSELF TO GIVING MORE

C | G/H | F#m7 | HII

(1) THIS TIME YOU CAN BE SURE
 (2) THIS TIME YOU CAN BE SURE

H/E E H/E E F#m7-5 G#7-9

D (Chorus)

(egdm) NEVER GONNA LET YOU GO, I'M GONNA HOLD YOU IN MY ARMS FORE-

Fm7 | Bbm7 | Eb | Eb/D

-VER GONNA TRY AND MAKE UP FOR THE TIMES, I HURT YOU SO

A#C | G7

GONNA HOLD YOUR BODY CLOSE TO MWE, FROM THIS DAY ON
 WE'RE GONNA BE TOGETHER OH I SWEAR THIS TIME

C | CII DII F#m7 Hm7 | E E/D A/C# D

NEVER GONNA LET YOU GO

Eadd9 | F#add9 | F# | F#F

Musical staff with notes and chords: Ebm7, Ebm/D, Ab/C, Db/H, Bbm7, H/A

Musical staff with notes and chords: Am7, Gb/B, CbA

Musical staff with notes and chords: Fm7-5, Bb/Ab, Bb/Eb, Eb (E), Dm7-5
(FEMALE)
SO IF YOU'LL JUST SAY, YOU

Musical staff with notes and chords: G7, Em7, Am7
WANT ME TOO, I'M NEVER GONNA LET...

Musical staff with chords: D D/C, G/H, C, F#7, HA, HII, D#II

Musical staff with chords: Fm7, Bbm7, Eb Eb/D, Ab/C, Db, Eb/Ab

Musical staff with notes and chords: F, FII, GII, Bbm7 (2X GUITAR SOLO), etc, Em7
NEVER GONNA LET...

Musical staff with chords: Ab, Ab/Gb, Db/F, Gb, C7, Fa, FII, GII

Musical staff with chords: Bbm7, Ebm7, Ab, Ab/Gb, Db/F

Musical staff with chords: Gb, Ab/Ab9, Bb/Ab9, /, =

SLICKA MUSIKER:

Gitarrister:

Larry Carlton, Jay Graydon, LeeRitenour, Steve Lukather, Michael Landau, Charles "Icarus" Johnson, Michael Sembello, Robben Ford, Buzz Feiten, Dean Parks, Carlos Rios.

Trummisar och percussionlirare:

Jeff Porcaro, Mike Baird, Steve Gadd, Carlos Vega, Vinnie Colaiuta, Lenny Castro, Alex Acuna, John Robinson, Rick Marotta, Paulinho DaCosta.

Basister:

Marcus Miller, Nathan East, Abraham Laboriel, Niel Stubenhaus, Willie Weeks, David Hungate, Mike Porcaro, Louis Johnson, Anthony Jackson, Stanley Clarke.

Keyboardister:

Herbie Hancock, David Foster, Greg Phillinganes, Robbie Buchanan, Michael Boddicker, Steve Porcaro, Niel Larsen, Dave Grusin, Michael O'Martian, George Duke, Stevie Wonder, Steve George, Greg Mathison, Don Grolnic.

Saxofonister:

David Sanborn, Michael Brecker, Tom Scott, Ernie Watts, Phil Woods, Sadao Watanabe.

Brass:

Jerry Hey, Bill Reichenbach, Larry Williams, James Pankow, Chuck Finley.

Bakgrundssångare:

Bill Champlin, Tommy Funderburk, Richard Page, Steve George, Michael McDonald, James Ingram, Tom Kelly, Christopher Cross, Patti Austin, Carmen Twillie, Brenda Russell, Maxine Williard Waters, Venette Gloud.

(Kolla efter dem på plattor)

I'LL SUPPLY THE LOVE

WRITTEN BY:

DAVID FAICH

(FROM THE RECORD: "TOTO" ~ 1978)

("BEAT")

(guitar)
(2X WITH DRUMS)

Handwritten musical notation for guitar, first system. It shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a series of chords and eighth notes, with some rests. The notes are mostly in the lower register of the guitar.

A

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

E G#m7 A A H C#m7 G#m7 A

Handwritten musical notation for guitar and bass, second system. It includes a treble clef and a bass clef. The guitar part has a treble clef and a key signature of one sharp. The bass part has a bass clef and a key signature of one sharp. The lyrics are written above the guitar staff. Chords are written below the bass staff.

B

(guitar) (C#m7) 1. I SEE A HORSEMAN IN THE SKY IT MAKES ME TURN AND WONDER WHY
2. I MET A GIRL ACROSS THE SEA (G#m7) SHE SAVED MY LIFE AND CAME TO ME

(bass) 8va

Handwritten musical notation for guitar and bass, third system. It includes a treble clef and a bass clef. The guitar part has a treble clef and a key signature of one sharp. The bass part has a bass clef and a key signature of one sharp. The lyrics are written above the guitar staff. Chords are written below the bass staff.

(1) I HEAR THE SAME OLD FOURTEEN REASONS (11) MUST BE A CHANGING OF THE SEASONS
(2) A TENDER NIGHT OF DARK PERSUASION COULD BE MY FIRST AND LAST OCCASION

Handwritten musical notation for guitar and bass, fourth system. It includes a treble clef and a bass clef. The guitar part has a treble clef and a key signature of one sharp. The bass part has a bass clef and a key signature of one sharp. The lyrics are written above the guitar staff. Chords are written below the bass staff.

C

YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE

E G#m7 A A H C#m7 G#m7 A

Handwritten musical notation for guitar and bass, fifth system. It includes a treble clef and a bass clef. The guitar part has a treble clef and a key signature of one sharp. The bass part has a bass clef and a key signature of one sharp. The lyrics are written above the guitar staff. Chords are written below the bass staff.

D.S.

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE (2X CONTINUE)

E G#m7 A A H C#m7 G#m7 A

Handwritten musical notation for guitar and bass, sixth system. It includes a treble clef and a bass clef. The guitar part has a treble clef and a key signature of one sharp. The bass part has a bass clef and a key signature of one sharp. The lyrics are written above the guitar staff. Chords are written below the bass staff.

(I'LL SUPPLY THE LOVE-2)

D (GUITAR)

(KEYB)

(BASS)

113

E 4X (FIRST TIME ONLY DRUMS & GUITAR)

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE

I'LL SUPPLY THE LOVE BABY I'LL SUPPLY THE I'LL SUPPLY THE LOVE

(G.P.)

I'D LIKE TO GO BACK HOME AGAIN

WRITTEN BY: BILLY PRESTON,
BENNY MEDINA, KERRY ASHBY
(SHUFFLE)

(FROM THE RECORD:
"PRESSIN' ON" BY BILLY
PRESTON ~ 1982)

(PERCUSSION)

1. 2. 1. I'VE
2. IT
A/C

TRAVELED SO FAR, I'VE SEEN THE NICEST PLACES
DIDN'T TAKE MUCH TO WALK AWAY AND LEAVE YOU

D9 C7+5 Fm7 Bb7 A9/C

ING ON THE TOP AND WATCHING IT ALL GO PAST SO FAST I'VE
SEEMS I NEVER MISS A GOOD THING TELLING STAR M-M I'M

D9 C7+5 Fm7 Bb7

BEEN IN SUCCESS, WITH ALL IN THE BEST BUT STILL I SEARCH FOR THAT HAPPINESS, WHERE I
RUNNING AROUND AND WEARING ME DOWN SEARCHING FOR THINGS THAT I'VE ALREADY HAD WHERE LIFE

D9 C7+5 Fm7 Bb7

WAS SIMPLE FREE WHERE NOW I'M GOING TO BE
WAS SIMPLE AND FREE WHERE NOW I'M GOING TO BE

E7 Eb A/C

(I'D LIKE TO GO BACK HOME AGAIN-2)

C

I'D LIKE TO GO BACK HOME AGAIN AND FIND IT HOW IT USED TO BE

D⁹A C7+5 Fm7 B^b7

I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME

D⁹A C7+5 Fm7 B^b7

IF I COULD HAVE A CHANCE ONCE MORE, I'D RUN BACK THROUGH THAT DOOR - WHERE LIFE

D⁹A C7+5 Fm7 B^b7

WAS SIMPLE AND FREE, WHERE NOW I'M GOING TO BE

E^b11 E^b11

REPEAT FROM A (DIRECT TO 2.)

D SOLO

D⁹A C7+5 Fm7 B^b7 :|| D⁹A C7+5 Fm7

B^b7 E^b11 E^b11 E^b11 E^b11 A[#]9/C[#] B^b6

E D⁹ G[#]7+5 F[#]m7 H7

I'D LIKE TO GO BACK HOME AGAIN AND FIND IT HOW IT USED TO BE

I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME

D⁹ C[#]7+5 F[#]m7 H7

IF I COULD HAVE A CHANCE ONCE MORE, I'D RUN BACK THROUGH THE DOOR

D⁹ C[#]7+5 F[#]m7 H7

I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME

D⁹ C[#]7+5 F[#]m7 H7

IF SHE LOVES

WRITTEN BY: CLIF MAGNES,
GLEN BALLARD & MARK MUELLER

FROM THE RECORD:
"LIGHTIN' UP THE NIGHT"
JACK WAGNER 1985

("SHUFFLE")

A

(fade in)

1. EVERYBODY'S OUT TO SEE WHAT THEY CAN FIND
2. ANYBODY SAW HER FACE WOULD UNDERSTAND

(Handclap λ x z x simile)

(1) SHE WAS HIDIN' IN THE CROWD JUST KEEPIN TIME
(2) SHE'S THE LIVIN' FANTASY OF EVERY MAN

F#m Em7

B-S

(1) TO THE RHYTHM NICE AND SMOOTH COOL AS SHE COULD BE

(2) USED TO BE SO CYNICAL, THOUGHT NO THIN TURNED YOU RIGHT
(3) FEEL THE MUSIC CLOSING IN THE RHYTHM FEEL SO RIGHT

C/D | F#m/D | Am/D | F#m/D

(1) TURNED AROUND AND THERE SHE WAS STANDIN RIGHT IN FRONT OF ME

(2) BUT I THINK SHE COULD CHANGE MY MIND, BEFORE SHE'S THROUGH TONIGHT
(3) AND I WISH SHE'S LOOKIN RIGHT AT ME I KNOW SHE'S MINE TONIGHT.

C/D | F#m | Am7 G/H | C#m | D|| F#m

C

IF SHE LOVES LIKE SHE LOOKS, WE GOT TO HAVE HER IF SHE

A | Em7 | D | C | G/H | A

LOVES, LIKE SHE DANCES I WANNA BE DANCIN' UP AND DOWN HER IF SHE LOVES

A | Em7 | C | F/c | D|| Em7 | A

(IF SHE LOVES - 2)

(xf)

LIKE SHE LOOKS I'LL STAY AROUND HER SHE'S LOOKIN LIKE LOVE TO ME

A | Em7 | D | FA | G

A | D11 | Ak - NY-BO-DY

2. SHE'S THE ESSENCE OF EMOTIONALITY

A | D11 | Hm7 | Em7

WHEN SHE'S NEAR SHE TOUCHES SOMETHING DEEP INSIDE OF ME

Hm7 | CA | D11

(guitar)

G | F | G | F

Dalff-alCoda

Coda

IF SHE LOVES LIKE SHE LOOKS { I'VE GOT TO HAVE HER } IF SHE LOVES
 { I'LL STAY AROUND HER }

A | Em7 | D | G. G/H | A

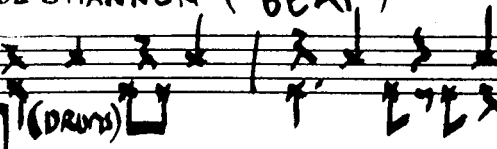
LIKE SHE DANCES I WANNA BE DANCING UP AND DOWN HER, IF SHE LOVES

A | Em7 | G. F | D11 | Em7. A

IF THAT'S WHAT IT TAKES

WRITTEN BY:
MICHAEL McDONALD
JACKIE DE SHANNON ("BEAT")

(FROM THE RECORD:
"IF THAT'S WHAT IT TAKES"
MICHAEL McDONALD - 1982)

(DRUMS) 

How do I please

A YOU How do I please you How do I please

Fsus

YOU How do I please you GIRL IN YOUR ONE

Bb/F

(ONE-WAY HEART IN YOUR ONE TRACK MIND How do I please

Fsus

YOU How do I please you WELL I

Bb/F (Bb/F)

B 1. WHEN I'M SAY THAT YOU'RE THE ONLY ONE I'M NOT TRY TO FOOL
2. DON'T KNOW MUCH ABOUT THE LIFE YOU LEAD BUT IT AIN'T ENOUGH JUST TO

F7 Eb7

(1) YOU, BABY WILL I'M ONLY HERE TO GET THE JOB DONE
(2) OFFER MY HEART GIRL, I KNOW I COULD GET WHAT YOU NEED

Eb7 F7

(1-2) 'CAUSE YOU'RE SO USED TO GETTING WHAT YOU WANT, WELL LOOK NO FURTHER, BA-

(BA-)BY, IF THAT WHAT IT TAKES (BA-)BY WELL, LOOK NO FURTHER BABY, IF THAT'S WHAT IT TAKES

(continue)

(TAKES) I DON'T NEED TO KNOW ANYMORE AIN'T GONNA LOSE ANY TIME AIN'T WHATEVER YOU

SYNTH.

NO DOUBT ABOUT WANT FROM ME BA - BY IT THAT'S WHAT I CAME HERE FOR HOW DO I PLEASE

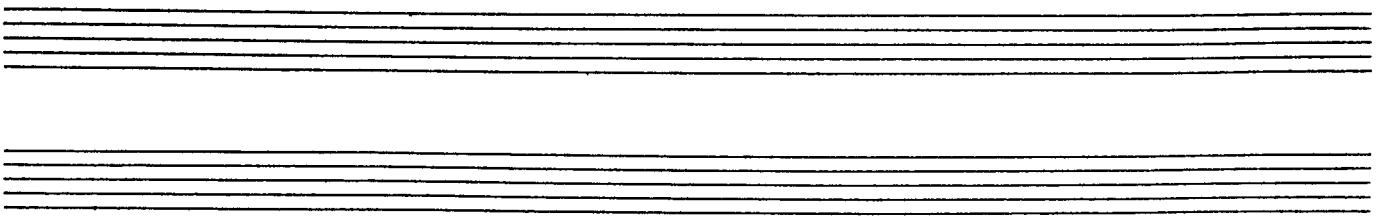
WHATEVER IT TAKES

2. CAME HERE FOR. IF THAT'S WHAT IT TAKES I AIN'T GONNA LOSE ANY TIME

(TAKES) TO MAKE YOU MINE. IF THAT'S WHAT IT TAKES I DON'T NEED TO KNOW ANYMORE

WHATEVER YOU WANT FROM ME BA-BY, WHATEVER IT TAKES TO MAKE YOU MINE

AIN'T NO DOUBT ABOUT IT THAT'S WHAT I CAME HERE FOR



MAGINATION

WRITTEN BY: AL JARBEAU, JAY GRAYDON,
CLIF MAGNESS, GLEN BALLARD
("FUNK")

(FROM THE RECORD:
"HIGH CRIME" BY AL JARBEAU)
~ 1984

3 B^b6 B^b7sus B^b6 B^b7sus

A

1. SOMETIMES LIFE SEEMS FULL OF COMPLIC A - TIONS HARD TO SEE THE FOREST FOR THE

2. LIFE IS FULL OF TRICKY SITUATIONS DON'T GET CAUGHT UP IN THE YESTER-

3. THERESA MAN I KNOW SOUTH OF THE BORDER (WHO'S) SEEN THE WORLD AND NEVER LEFT HIS

(simile)

B^b6 B^b7sus B^b6 B^b7sus B^b6 B^b7sus

(1) TREES JUST A LITTLE BRAVE IMAGI - NA - TION OPENS UP NEW POSSIBILI -

(2) DAYS THERE'S A SOMETHING CALLED IMAGI - NA - TION EVEN LITTLE CHILDREN FIND A

(3) HOME (1) HEARD HIM TALKIN TO HIS ONLY D' UGHTER (HE SAID) YOU DON'T HAVE TO FEAR THE GREAT W

B^b6 B^b7sus B^b6 B^b7sus B^b6 B^b7sus

(1) TIES SO LOOK BEHIND YOUR EYES YOU'LL BE SURPRISED AT WHAT YOU SEE

(2) WAY SO PUT YOUR HAND IN MINE I BET WE'LL OPEN UP THE DOOR

(3) KNOWN (1) DARLING IN YOUR MIND YOU'VE GOT THE BEST AND THAT AIN'T ALL

B^b6 B^b7sus Ebm9 Gb7 Ab6 B^b6 B^b7sus

1. 2. (3.) **B**

(1-2) WELL, IF WE SEEK WE'LL FIND SHINING

IF YOU SEEK YOU'LL FIND SHINING

B^b6 B^b7sus B^b6 B^b7sus Ebm9

(12) STAR DESIGN GET OUT THE LAMP AND BRING THE FANTA - SIES TO LIGHT

(3) STAR DESIGN WE GOT THE LAMP THAT BRINGS OUR FANTA - SIES TO LIGHT

Cm7sus F7sus Gb7 Ab6 F7+5

(X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
IMAGINE YOU AND ME, A DANCE IN ECSTASY, BELIEVE AND IT SHALL BE, IT'S THE CHANCE THAT WE SHOULD TAKE

(2X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY

WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
IMAGINE YOU AND ME A DANCE IN ECSTASY, BELIEVE AND IT SHALL BE

2. E_{b7} D^{\flat}/F G^{Δ} $F7+5$ E B_{m7} F_{m7} E_{b7} (PERCUSSION SOLO)

IF WE ONLY TRY IMA - GI - NATION

E_{b7} B_{m7} A^{\flat} B_{m7} F_{m7} E_{b7} E_{b7} B_{m7} A^{\flat}

1. 2. $F7+5$ F (HORN SOLO)

(RHYTHM AS INTRO)

E_{b7} C_{m7} $F7sus$ $F7sus$ G^{Δ} A^{\flat} $F7+5$

(IF WE) SEEK WE'LL FIND (A) MAGIC STAR'S DESIGN WE'VE GOT THE LAMP THAT BRINGS THE FANTASIES TO LIGHT

(4X)

(1,4) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
(2) WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
(3) IMAGINE YOU AND ME, A DANCE IN ECSTASY, BELIEVE AND IT SHOULD BE, BECAUSE THERE'S NOTHING IN THE WAY

(HORN OUTRO)

(RHYTHM AS G)

(REPEAT TIL FADE)

(HORN ARR.)
C-INSTR

MAGINATION

ARR. JERREY HEY

8va

(IMAGINATION HORNS - 2)

123

F (HORN SOLO)

G

H

REPEAT
TIL FARE

IN THE STONE

WRITTEN BY: MAURICE WHITE,
DAVID FOSTER, ALICE WILLIS

(FROM THE RECORD: "IAM")
"EARTH, WIND & FIRE" ~
1979

("PUNK") (INTRO) 3X

1. I FOUND THE LOVE PROVIDES THE KEY UNLOCKS THE HEART
 2. EVERY MAN I MEET IS WALKIN' TIME FREE TO WAN-
 4. LIFE EXPERIENCE, A PASSING DAY TIME WILL WIT-

(1) AND SOULS OF YOU AND ME LOVE WILL LEARN TO
 (2) DER PAST HIS CONSCIOUS MIND LOVE WILL COME AND
 (4) NESS WHAT THE OL' FOLKS SAY GETTING STRONGER

(1) SING YOUR SONG YEAH LOVE IS WRITTEN IN THE STONE
 (2) TAKE YOU HOME, YEAH YEAH LOVE IS WRITTEN IN
 (4) EVERY DAY YEAH YEAH STRENGTH IS WRITTEN IN THE STONE

3. DO YOU BELIEVE MY FRIEND IN WHAT YOU CLAIM? PEOPLE OF
 5. DEEP INSIDE YOUR HEART (FOR) YOU TO KEEP LIES A SPARK

(3) THE WORLD ALL DOUBT THE SAME BRINGING QUES- TIONS
 (5) OF LIGHT THAT NEVER SLEEPS (THE) GREATEST LOVE YOU'VE

(3) OF THEIR OWN, YEAH TRUTH IS WRITTEN IN THE STONE
 (5) EVER KNOWN, YEAH () (??) TRUTH IS WRITTEN IN THE STONE

Em7 % F#m11 % F#9-5 F#9

C (Chorus)

IN THE STONE YOU'LL FIND THE MEANING, YOU'RE NOT STANDIN'

H % Em7 % A11 %

TALL IN THE STONE THE LIGHT IS SHINING EVER TOUCHING

H % Em7 % A11 %

D "SOFT"

ALL (DALS. (2X CONTINUE)) NE - VER, NEVER MY DARLING NE -

H Hadd9 F#m11 A A# Hadd9

VER YOU'LL BE A - (NE - (LONE)) VER NEVER MY

H H7 EA A A# H F#m11

DARLING NE - VER YOU'LL BE A - LONE E -

A A# Hadd9 % EA A A# Hadd9

Hadd9 F#m11 A A# Hadd9

VER FOREVER MY DARLING TRUE LOVE IS

1.2.3.4. E A A# 5.

EA A A# 3 H -

WRITTEN IN THE STONE (1)

IN THE STONE (HORN ARR: JERRY HEY) (Bb)

(INTRO)

(WITH DRUMS)

(VOCAL)

(2nd verse)

(3rd verse)

(CHORUS)

(4th verse)

(5th verse)

This musical score is written for a horn and drum ensemble. It consists of ten systems of music, each with a vocal line and a horn line. The key signature is B-flat major. The score includes an introduction, a section with drums, and five verses. The horn line features various melodic lines, rests, and complex rhythmic patterns. The drum line is primarily composed of rests, with some rhythmic notation in the first system. The notation includes notes, rests, and dynamic markings such as 'p' and 'f'. The score is written in a clear, handwritten style.

(IN THE STONE-HORNS - 2)

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest in the first measure. A circled number '127' is written at the end of the staff.

(CHORUS)

JARREAU

MUSIC/LYRICS:
 BRENDA RUSSELL
 ("BALLAD")

(FROM THE RECORD:
 "TWO EYES"
 BRENDA RUSSELL 1983)

A 1. HE STRIKES LIKE LIGHTNING OUT OF NOWHERE
 2. (3) WELL I WONDER WHAT'S ON THE MENU

3. AND WHEN THE LATIN RHYTHM RUMBLES (L L L #)
 4. WELL WHEN IT GETS DOWN TO THE SINGER

(1) HE'LL GET YOU JUMPIN' OUT OF YOUR CHAIR
 (2) WELL ALL I KNOW IT'S BOUND TO SEND YOU YOU HAD TO BE BOUND TO SEND

(3) HE'S MAKIN' NOISES FROM THE JUNGLE (L L 1 1 4#) MAKE YOU
 (4) SOME FOLKS CAN WRAP YOU ROUND THEIR FINGER IT'LL RING

1. THERE
 (3) HUMBLE

2. YOU (1-2) WELL I
 (4) YA (3-4) LET THE

(1) GOT TO GO GETTING LATE, YOU KNOW GOING
 (3-4) MU-SIC FLY MAKE ME LAUGH AND CRY TAKE ME

(1-2) DOWN TO SEE THE SHOW HE'S LIKE
 (3-4) WHERE I NEVER GO IT'S A

(1-2) WARM SUNSHINE IN THE EVENING TIME GOING
 (3-4) SUMMERNIGHT AND THE MOOD IS RIGHT, GOING

(1-2) DOWN TO SEE JARREAU 1. Da128
 (3-4) DOWN TO SEE JARREAU

2.

WELL I
 WELL I

GOT TO GO, GETTING LATE YOU KNOW GOING
 WARM SUNSHINE IN THE EVENING TIME GOING

1. DOWN TO SEE THE SHOW HE'S LIKE 2.
 DOWN TO SEE JARREAU

JUMP

WRITTEN BY:
EDDIE VAN HALEN

(FROM THE RECORD: "1984"
1983 ~ VAN HALEN)

("BEAT")

A

B

1. UP! AND NOTHIN' GETS ME DOWN YOU GOT IT

(1) TOUGH! I'VE SEEN THE TOUGHEST SOUL AROUND 2. AND I KNOW

(2) BABY JUST HOW YOU FEEL (3) YOU GOT TO
(3) OLD (ARE YOU WHO SAID THAT) BABY HOW YOU BEEN (3) YOU SAY YOU DON'T

(2) ROLL WITH THE PUNCHERS TO GET TO WHAT'S REAL CAN'T YOU
 (3) KNOW YOU WON'T KNOW, UNTIL YOU BEGIN

G/C C F/C G/C C F/C C/F Gsus

D

SEE ME SITTING HERE I GOT MY BACK AGAINST THE RECORD MACHINE I AIN'T THE ONE THAT YOU SEE

(SYNTH)

OH, CAN'T YOU SEE WHAT I MEAN

E (CHORUS)

I MIGHT AS WELL JUMP (JUMP) MIGHT AS WELL JUMP GO AHEAD

G/C C F/C G/C C F/C C/F Gsus

JUMP (JUMP!) GO AHEAD JUMP (2x) SHOW D.S. (2x) CONTINUE

G/C C F/C G/C C F/C C/F Gsus

Bm7 Gb Ab Db

(SYNTH. SOLO: EDDIE VAN HALEN)

INTRO CHORUS

JUST LET ME WAIT

WRITTEN BY: JON LIND
& BILLY MEYERS
("FUNK")

(FROM THE RECORD: "FEEL MY SOUL" - JENNIFER HOLIDAY ~1983)

Musical notation for the first system, including a guitar-style chord diagram for a barre on the 12th fret.

Musical notation for the second system, featuring a 7/8 time signature and a 2x repeat sign.

(1) COME ON STRONG IT'S BECAUSE I FEEL SOMETHING
 (2) FRIEND OF MINE (AND) HAPPINESS IS ON MY SIDE (WITH) SOMEONE

Chords: Dm11, Dm11, Dm11, Dm11, Am11

(1) SPECIAL FOR YOU (MY LOVE IS REACHING OUT) IF I
 (2) SPECIAL LIKE YOU HONEY CANT YOU SEE YOU'RE MY

Chords: Gm11, A11, A11, H11, C11, D11

(1) SEEM TO STARE IT'S BECAUSE I CARE, IT'S A THING SO RARE, (AND) I WANT TO SHARE SOMETHING
 (2) SHINING STAR, THAT'S WHAT YOU ARE (DON'T) TURN MY LOVIN DOWN (THIS) TREASURE THAT I FOUND SOMETHING

Chords: Dm11, Dm11, Dm11, Am11

(1) SPECIAL WITH YOU } YOUR LOVE IS ALL THAT I NEED
 (2) SPECIAL (AND) IT'S YOU }

Chords: Gm11, A11, A7-9, Gm7, Am7, C11

LET ME WAIT TIL YOUR LOVE COMES FALLING DOWN, LET ME

B

A7+5 Dm11 Cm7 F11

(SYNTH.)

WAIT ON YOUR HEART I'LL BE AROUND LET ME WAIT IN THE NAME OF THE

BΔ All A7+5 Dm7

LOVE I FOUND, LET ME WAIT TIL YOUR LOVE COMES FALLING

Cm7 F11 BbΔ Gm7 Am7

DOWN 2. LOVE'S A

Dm11 Dm11 Dm11

(HORNS)

1. 2.

'CAUSE I KNOW WHAT I FEEL AND DARLING IT'S FOR REAL

C

Dm11 BbΔ A7/Bb Dm11

OH, YOUR SOMETHING SPECIAL IN MY LIFE SAY YOU'LL BE MINE

D7+5 G11Am13 G11 G9 All

MINE MINE JUST LET ME

SAY I'M GONNA WAIT, SAY I'M GONNA WAIT, SAY I'M GONNA WAIT

A7+5 G/A A #H/A Am7 F/A A7+5

(b)

WAIT

I'M GONNA WAIT, GONNA WAIT ON YOU

Dm|| | | Dm|| |

I'M GONNA WAIT, GONNA WAIT ON YOU YOUR LOVE IS ALL THAT I NEED (LET ME WAIT)

Dm|| | | Gm7 Am7 | C|| | A7+5

WAIT TIL YOUR LOVE COMES FALLING DOWN, LET ME WAIT IN THE NAME OF THIS LOVE I FOUND, LET ME

Dm|| | Gm7 F7 | BbA | A|| | A7+5

WAIT I'LL BE AROUND, LET ME WAIT HEY HEY WAIT (LET ME WAIT)

Dm|| | Gm7 F7 | BbA | Gm7 Am7 :| BbA

LET ME WAIT, LET ME WAIT, LET ME WAIT, LET ME WAIT HEY, HEY, HEY, HEY

G|| | G|| | Fm|| | Gm7 F7

HEY, JUST LET ME WAIT (ETC.)

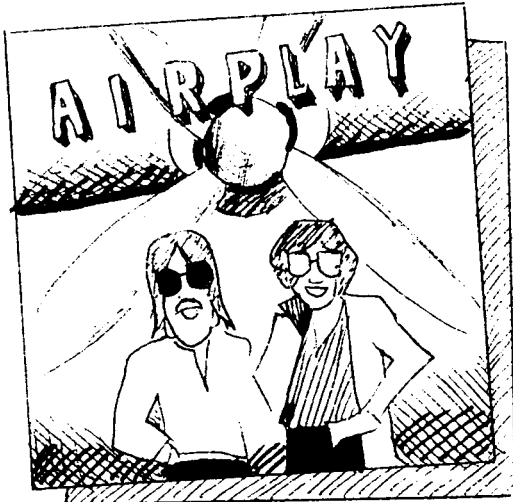
Dm|| | Gm7 F7 | BbA | A|| H|| C|| D||

HEY, JUST LET ME WAIT (ETC.)

Dm|| | Gm7 F7 | BbA | Em7 A13-9 :| A|| H|| C|| D||

SLICKA PLATTOR

135



"AIRPLAY"

"THE BEST OF ME"
DAVID FOSTER



"JARREAU"



"BLUE DESERT"
MARC JORDAN

"RUNAWAY"
BILL CHAMPLIN



JUST ONCE

WRITTEN BY BARRY MANO
& CYNTHIA WEL

(FROM THE RECORD: "THE DUDE"
BY QUINCY JONES ~ 1981)

("BALLAD")

A

1. I DID MY BEST, BUT I GUESS MY BEST WASNT GOOD ENOUGH CAUSE
2. I GAVE MY ALL BUT I THINK MY ALL MAY HAVE BEEN TO MUCH, CAUSE

C F#m7 Em7 Am7

(1) HERE WE ARE BACK WHERE WE WERE BEFORE SEEMS IT
(2) LORD KNOWS, WE'RE NOT GETTING ANYWHERE

Dm7 G/F Em7 Am7 Am7

(1) NOTHING E-VER CHANGES, WE'RE BACK TO BE- ING STRANGERS (2x)
(2) SEEMS WE'RE ALWAYS BLOWIN. WHAT-E VER WE'VE GOT GOIN' (AND IT)

Dm7 G|| G/F E7sus E7/G# Am7

(1) WONDERING IF WE OUGHT TO STAY OR HEAD ON OUT THE DOOR
(2) SEEMS AT TIMES WITH ALL WE'VE GOT WE HAVEN'T GOT A PRAYER

Dm7 C/E F# G|| G F/G G

(JUST ONCE - 2)

B (CHORUS)

(1) JUST ONCE CAN'T WE FIGURE OUT WHAT WE KEEP 'DOIN'
 (2) JUST ONCE CAN'T WE FIGURE OUT WHAT WE KEEP 'DOIN'

C G/C C|| C/E

(1) WRONG WHY WE NE-VER LAST FOR VE-RY LONG
 (2) WRONG WHY THE GOOD TIMES NE-VER LAST FOR LONG

FΔ FΔ Em Dm7 G/E

(1) ? WHAT ARE WE DOING WRONG?
 (2) ? WHERE ARE WE GOING WRONG?

Em7 Am7 Dm7 G||

(1) JUST ONCE CAN'T WE FIND A WAY TO FINALLY MAKE IT
 (2) JUST ONCE CAN'T WE FIND A WAY TO FINALLY MAKE IT

C G/C C|| C/E

(1) RIGHT TO MAKE THE MAGIC LAST FOR MORE THAN
 (2) RIGHT TO MAKE THE MAGIC LAST FOR MORE THAN

FΔ FΔ Em7 Dm7 G/E

(1) JUST ONE NIGHT IF WE COULD JUST GET TO IT
 (2) JUST ONE NIGHT I KNOW WE COULD BREAK THROUGH IT IF

Em7 Am7 Dm7 Dm7

1. (1) NOW WE COULD BREAK THROUGH IT
 2. (2) WE COULD JUST GET TO I JUST

G|| G||

C

ONCE I WANT TO UNDERSTAND WHY IT ALWAYS COMES BACK TO GOOD -

A^b Fm7 Bm7 E||

BYE WHY CAN'T WE GET OURSELVES IN HAND AND ADMIT TO

A^b H^a G^bm7 C^bm7

ONE ANOTHER WE'RE NO GOOD WITHOUT EACH OTHER TAKE THE BEST AND MAKE IT BETTER

H/D# EA H/D# C^bm7 H/D#

D

FIND A WAY TO STAY TOGETHER JUST ONCE CAN'T WE FIND A WAY TO FI-

Em7 A|| D A/D D||

FINALLY MAKE IT RIGHT TO MAKE THE MA-GIC LAST

D/# G^a G^a F#m7 Em7

FOR MORE THAN JUST ONE NIGHT (I) KNOW WE COULD BREAK THROUGH IT IF

A/G F#m7 Hm7 Em7

WE COULD JUST GET TO IT JUST ONCE

A|| D A/D G/D A/D

OH WE CAN GET TO IT JUST ONCE!

D A/D Gm A||

E

ONCE!

Hm7

KURIOSA!

139

BAKED POTATO!

är en Club i LA där man ofta kan höra förstklassig SLICK.

QUINCY JONES GJORDE SINA FÖRSTA INSPELNINGAR UNDER EGET NAMN I SVERIGE 1953.

**JAPANER
GILLAR SLICK
MUSIK!**

Tom Scotts plattor "Desire" och "Target" är inspelade "live" i studion direkt in på 2 kanaler för att få en äkta känsla.

FRANK STALLONE är precis som man skulle kunna tro bror till SILVESTER STALLONE -- alias RAMBO & ROCKY.

Richard Page - en av de mest anlitade studiosångarna hade under slutet av 70-talet gruppen PAGES tillsammans med Steve George. Ombildade gruppen till MR MISTER som under 1985 fick stora framgångar. Han valde tydligen rätt när han satsade på den egna musiken istället för att tacka JA till erbjudanden att bli sångare i såväl TOTO som CHICAGO.

**FEE WAYBILL
ÄR SÅNGARE
I THE TUBES.**

JERRY HET
HÄR ARRANGERAT BLÅS-
PÅ DE FLESTA SLICK-
PLATTORNA

DAVID FOSTER är mycket för-tjust i BJÖRN SKIFS och lär ha alla hans plattor.

"HE'S LIKE WARM SUNSHINE
- IN THE EVENING TIME"

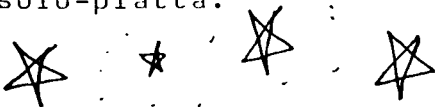


(Brenda Russell om Al Jarreau) | |

RHYTHM HERITAGE

bestod på sin tid bl a av Jay Graydon Michael O'Martian Ernie Watts och Ed Greene

QUINCY JONES LP "the Dude" belönades 1981 med hela 12 grammy. JAMES INGRAM fick personligen 3 av dem (bästa nya artist, bäste manlige popsångare, bäste R&B-sångare. Han är den förste att få dessa utmärkelser utan att ha gjort någon egen solo-platta.



BILL CHAMPLIN (numera medlem i Chicago) medverkar som solosångare även på Captain fingers (L Ritenour) Dreams in stone (M Berger) Happy people (P DaCosta) Sunlight (H Hancock)

På 60-talet närmare bestämt 1968 släppte Tamla-Motown en platta med Eivets Rednow. Det var ingen annan än Stevie Wonder vilket man kan se om man läser namnet baklänges.

WRITTEN BY: RICHARD PAGE, STEVE GEORGE & JOHN LANG, KYRIE (FROM THE RECORD: "WELCOME TO THE REAL WORLD" - 1985) ~MR. MISTER

INTRO Cadd9 E Dm7 ("FUNK") Em7 Cadd9 E F (RUBATO) KYRIE ELEISON KY - RIE E - LEI - SON

G/F C/F C/F KY - RIE E - LEI

A (SYNTH. BASS)

B 1. THE WIND BLOWS HARD AGAINST THIS MOUNTAIN SIDE 2. MY HEART IS OLD IT HOLDS MY ME-MORIES 3. WHEN I WAS YOUNG I THOUGHT OF GROWING OLD (G#)

(1) A CROSS THE SEA INTO MY SOUL (2) MY BO-DY BURNS A GEM LIKE FLAME (3) OF WHAT MY LIFE WOULD MEAN TO ME (G#)

(1) IT REACHES INTO WHERE I CANNOT HIDE (2) SOMEWHERE BETWEEN THE SOUL AND SOFT MACHINE (3) WOULD I HAVE FOLLOWED DOWN MY CHOSEN ROAD (F#add9)

(1) SETTING MY FEET UPON THE ROAD (2) IS WHERE I FIND MYSELF AGAIN (3) OR ONLY WISHED WHAT I COULD BE (G#)

C (SYNTH.)

2. CHORUS

KYRIE E-LEI-SON DOWN THE ROAD THAT I MUST TRAVEL

C Dm7 Cadd9/E F G

KYRIE E-LESON THROUGH THE DARKNESS OF THE NIGHT

C Dm7 F Am7 G

KYRIE E-LEI-SON WHERE I'M GOING WILL YOU FOLLOW

C Dm7 Cadd9/E F G

KYRIE E-LEI-SON ON A HIGHWAY IN THE LIGHT D.S.

C Dm7 Cadd9/E F G

Amβadd9 % % %

Cβadd9 OH OH OH

(ONLY VOC. & DRUMS) OH OH OH

KYRIE E-LEI-SON DOWN THE ROAD THAT I MUST TRAVEL

KYRIE E-LEI-SON THROUGH THE DARKNESS OF THE NIGHT

Hm9 A

G CHORUS in D (Repeat til fade)

LAST NITE

WRITTEN BY:
LARRY CARLTON
("SOFT FUNK")

(FROM THE RECORDS
"SLEEPWALK")
LARRY CARLTON ©82

Musical staff with treble clef, 7/8 time signature, and a melodic line of eighth notes.

Musical staff with treble clef, key signature of two flats, and a chordal accompaniment.

(KEYB.)

Musical staff with treble clef, key signature of two flats, and a melodic line with a guitar solo section marked "A".

(Guitar:)

Musical staff with bass clef, key signature of two flats, and a bass line with chords.

Musical staff with treble clef, key signature of two flats, and a melodic line with a guitar solo section marked "A".

Musical staff with treble clef, key signature of two flats, and a melodic line with a guitar solo section marked "A".

Musical staff with treble clef, key signature of two flats, and a melodic line with a guitar solo section marked "A".

Musical staff with treble clef, key signature of two flats, and a melodic line with a guitar solo section marked "A".

SOLO:

Repeat ∞

LATELY

MUSIC & LYRICS: STEVIE WONDER

(HAMFAD FROM LP "HOTTER THAN JULY" S. WONDER ~ 1980)

INTRO ("BALLAD")

Chords: D^b | / | B^bm | / | G^bA | / | E^bm | A^b

A

1. LATELY I HAVE HAD THE STRANGEST FEELING
 2. FAR MORE FREQUENTLY YOU'RE WEARING PER-FUME

3. LATELY I'VE BEEN STARING IN THE MIR-ROR
 4. JUST ANOTHER NIGHT WHILE YOU WERE SLEEPING

Chords: D^b | / | B^bm | /

(1) WITH NO VI-VID REA-SON HERE TO FIND
 (2) WITH YOU SAY NO SPECIAL WAY TO GO

(3) VE-RY SLOW PICKING ME APART
 (4) I VAGUELY HEARD YOU WHISPER SOMEONE'S NAME

Chords: E^bm | / | A^b7 | /

(1) YET THE THOUGHT OF LOSING YOU'S BEEN HANGING ROUND MY
 (2) BUT WHEN I ASK-WILL YOU BE COMING BACK SOON YOU DON'T

(3) TRYIN' TO TELL MYSELF I HAVE NO REASON WITH YOUR
 (4) BUT WHEN I ASK YOU OF THE THOUGHTS YOUR KEEPING YOU JUST

Chords: E^bm | B^b7+9 | E^bm7 | A^b7

1. (1) MIND
 2. (2) KNOW-NEVER KNOW - WELL

(3) HEART
 (4) SAY NOTHING'S CHANGE - WELL

Chords: D^b | A^b7 | D^b | / | D^b | / | D^b9

B

I'M A MAN OF MA-NY WISHES - HOPE MY PREMONITION MISSES BUT

Chords: G^b | / | G^bm6 | /

(LATELY-2)

WHAT I REALLY FEEL, MY EYES WONT LET ME HIDE, 'CAUSE THEY AL

Fm7 / Bb11 Ebm7

WAYS START TO CRY 'CAUSE THIS

Fm7 F#m7 Ab7-9 D Bb11

TIME COULD MEAN GOOD - BYE

Da l. S. al CODA

Ebm7 Fm7 F#m7 Ab7-9 D

CODA

TIME COULD MEAN GOOD - BYE, GOOD - BYE (OH)

Ebm7 Fm7 F#m7 G#m7 AA Hm C#m C7-5

I'M A MAN OF MANY WISHES, HOPE MY PREMONITION MISSES BUT

H Hm6

WHAT I REALLY FEEL MY EYES WONT LET ME HIDE, CAUSE THEY ALWAYS START TO

A#m7 / D#11 / G#m7 A#m Hm7 C#7-9

HIDE CAUSE THIS TIME COULD MEAN GOOD -

F# D#11 / G#m7 A#m Hm7 C#7-9

BYE

F# D#m7 Hm7 Abm7 D7 Eb

LEARN TO LOVE AGAIN

WRITTEN BY: DAVID FOSTER, JAY GRAYDON & RICHARD PAGE

(FROM THE RECORD "SING ALL THE BLUES AWAY" ~ LOU RAWLS - 1986)

("BALLAD")

C F/A G/H C F Gm6

A 1. ONCE YOU AND I WERE TWO - WE WERE LOVE THE WIND OF
 2. ONCE YOU WOULD HOLD MY HAND IN THE RAIN YOU'VE NEVER

3. YOU WERE THE BRIGHTEST STAR IN THE SKY (3) NIGHTS WERE
 4. YOU WERE THE STRONGEST PART OF MY LIFE I CAN'T BELIEVE WE'VE

C F/A G/H C F/A

(1) LOVE THAT'S HARD TO FIND
 (2) WANT TO SEE ME

(3) BEEN WITH THIS LOVE
 (4) LET IT GO THIS

1. FIND 2. CRY

(1-3) CAUGHT UP IN THE FAR (24) IF THERE'S A SECOND

G/H G7 C G/H G C C C/H C7

(11) GAME I LET YOU GET AWAY AND I WAS TOO AFRAID
 (24) CHANCE IT'S ONE WE GOT TO TAKE LET'S MAKE IT RIGHT AGAIN

F Cm7 F7 Bb A7/A# A7

TO MAKE YOU STAY, OH,
 AND HEEL ALL THE WOUNDS WE MADE

Dm Dm/c Bb/A C/H %

C BABY LET'S STOP AND JUST TAKE A MINUTE I KNOW THAT WE CAN LEARN TO LOVE AGAIN
 BABY IT'S TIME DON'T WAIT ANOTHER MINUTE I KNOW THAT I CAN LEARN TO LOVE AGAIN

D4 Hm11 Em7 A11 A7

(LEARN TO LOVE AGAIN-2)

1. 2.

DA | Hm11 | Bb7 | A11 | Gm/Bb | Gm G

Dal. 8.

CODA

COME ON BABY - SHOW ME HOW TO LOVE AGAIN

Hm11 | Em7 | Em11 | F#7 | F#7

TEACH ME ALL I NEED TO LEARN NOT

H11 | F#7-5 F#7 | Bbm7 | Eb7-5 Eb7

(AND THE OLD)

EV'RY BRIDGE IS BURNED IF WE HAVE EACH OTHER

A11m7 | D#7-5 D#7 | Gb | A11m7 | Gb/Bb | Gb/D

REA - SOUS I WANNA BELIEVE THIS LOVE IS REAL I WANNA

Gb | C#7-5 C#7 | Fm7 | Bb7-5 Bb7

KNOW THAT WHAT I FEEL IS GONNA LAST FOREVER

Em7 | Ab7-5 Ab7 | Db | Em7 | D#7 | A11 | A11

BABY LET'S STOP AND JUST TAKE A MINUTE
BABY IT'S TIME, DON'T WAIT ANOTHER MINUTE

DA | Hm7 | Bb7 | A11 | A7

I KNOW THAT WE CAN LEARN TO LOVE AGAIN

LET'S START ALL OVER

MUSIC/LYRICS = JACK WAGNER,
 NATHAN EAST, MARCEL EAST
 ("BEAT")

(FROM THE RECORD:
 "LIGHTING UP THE NIGHT"
 ~ JACK WAGNER 1985)

LET'S START AGAIN

(trm. xxxxx)

1. I WAKE UP COLD AND LONELY
 2. THEN PASSION FILLS MY FIN- GERS

IN A PLACE I'VE BEEN BEFORE
 I GRAB THE PHONE, YOU SAY HELLO!

3. I CAN'T CONTROL MY FEELINGS,
 4. I WANT NO MORE PRETENDING,

E-SPECIALLY WHEN YOU'RE AWAY
 I NEED TO KNOW RIGHT HERE AND NOW

(1) I SWORE THESE TIMES WERE OVER
 (2) YOU'RE ALL I HAVE TO TURN TO

(CLOSE MY EYES
 LISTEN)

(3) I KNOW THERE'S NOTHING BETTER
 (4) — DO YOU THINK I'M CRAZY THAN YOUR LOVE HOPING

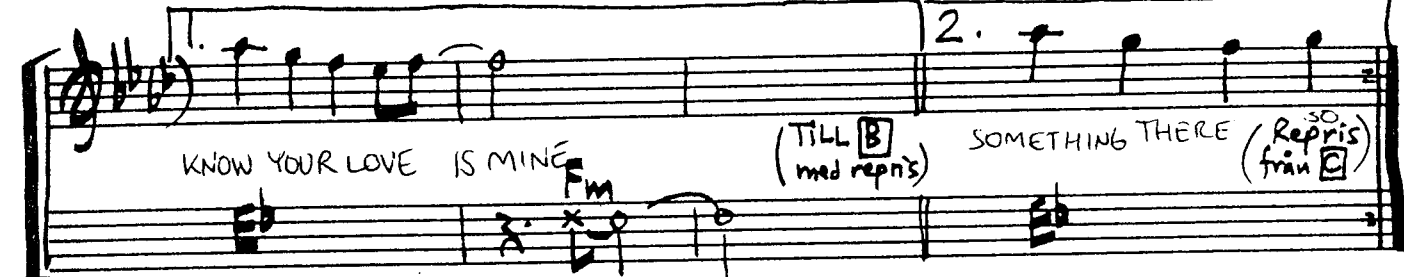
(LET'S START ALL OVER - 2)

2. 

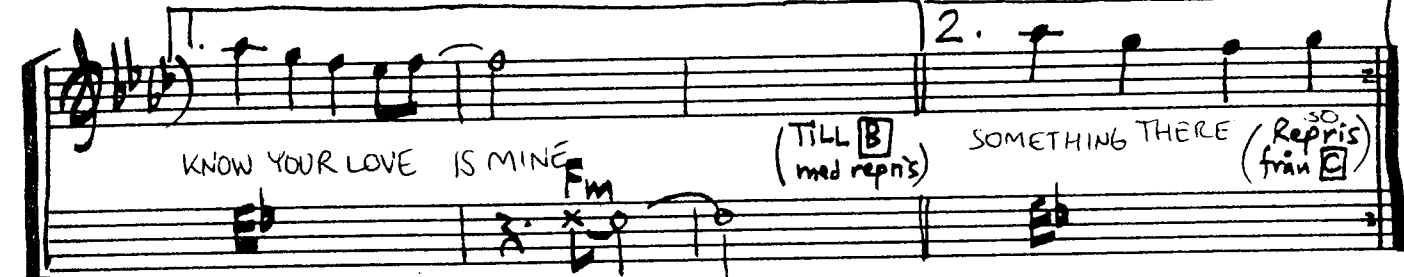
(2) TO ME WHEN I TELL YOU BABY LET'S START ALL OVER FIND A
 (4) YOU AND ME CAN FIND EACH OTHER Fm Cm7 Bbm7 Bbm7 Cm7

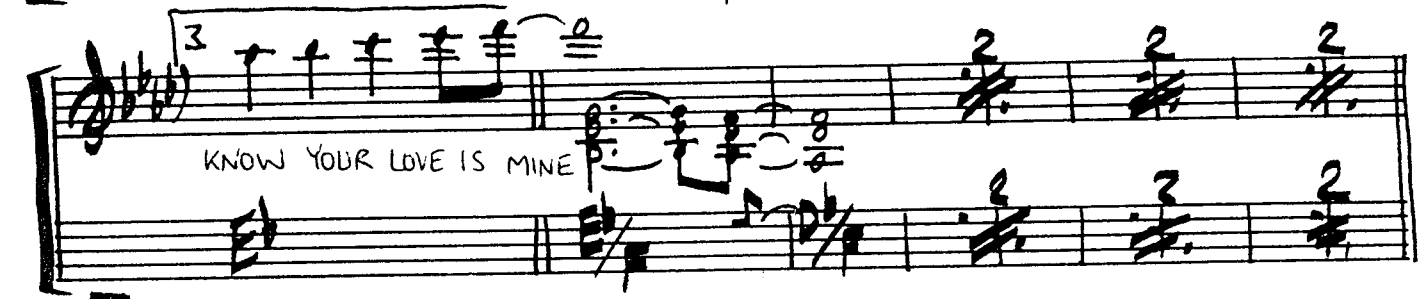


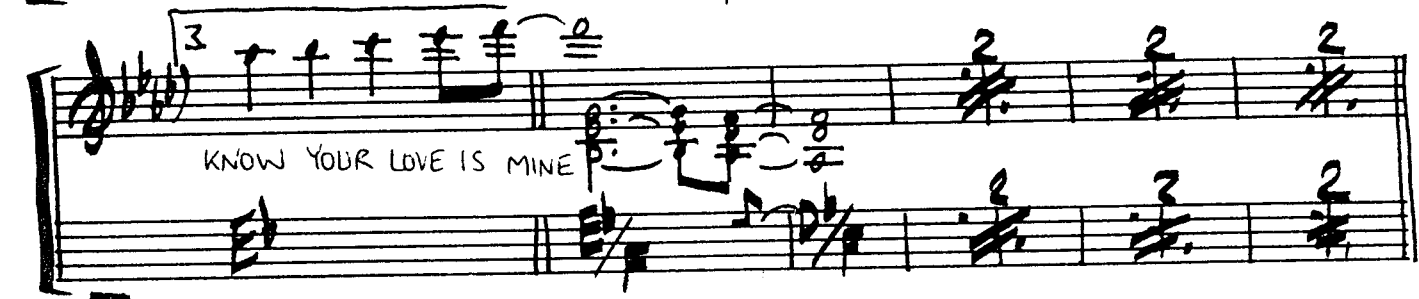
WAY TO MAKE IT ALL RIGHT, BABY LET'S START ALL OVER (2) I NEED TO KNOW THAT THERE'S
 Fm Cm7 Bbm7 Db Eb Fm Cm Bbm (1,3) I WON'T BE THE SAME TIL I

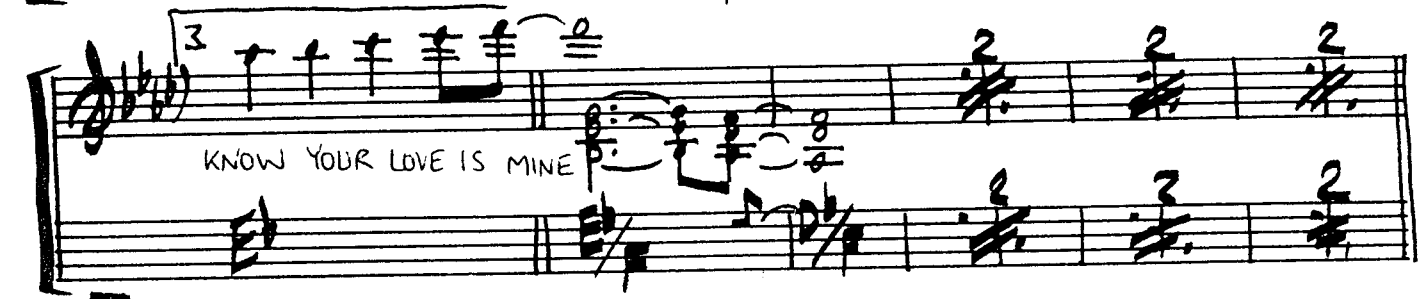
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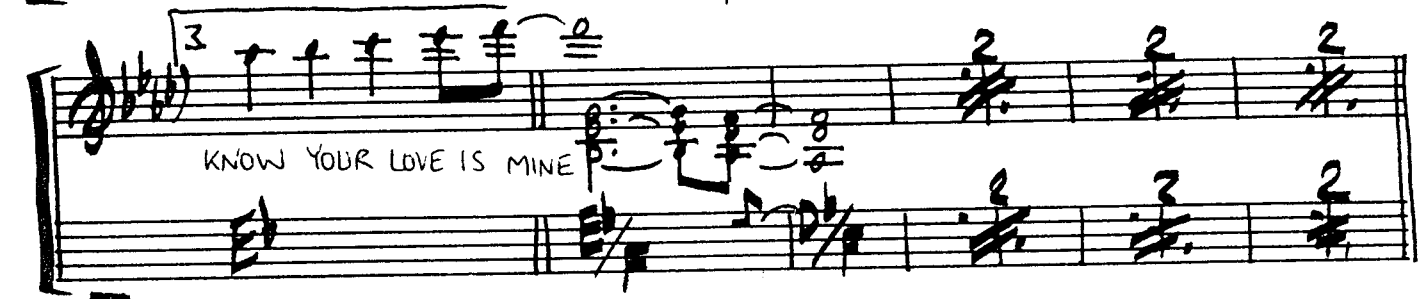
KNOW YOUR LOVE IS MINE (TILL B med repris) SOMETHING THERE (30 Repris from E)

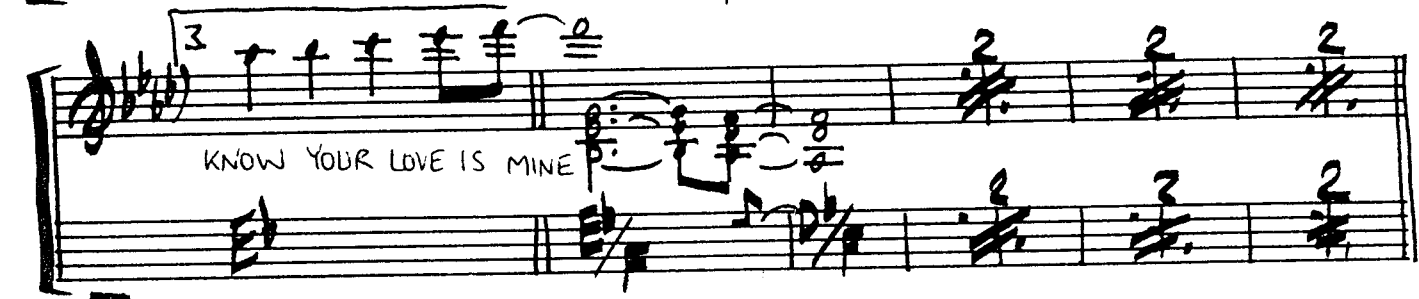
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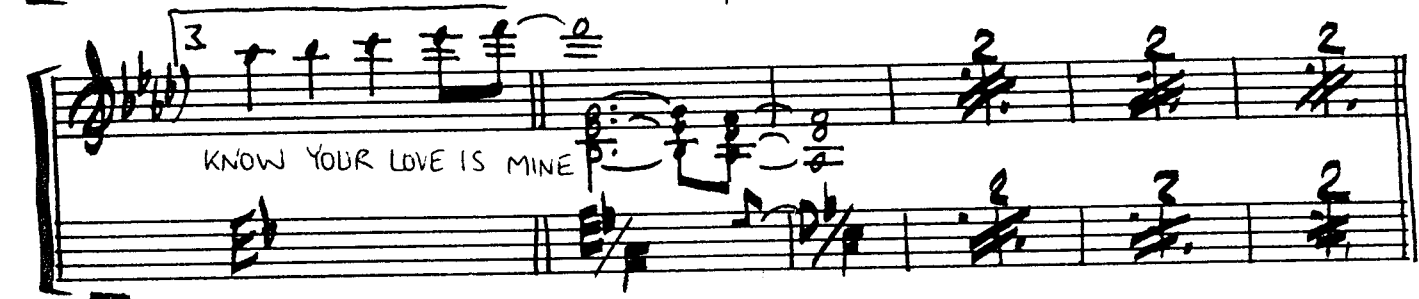
3 

KNOW YOUR LOVE IS MINE 

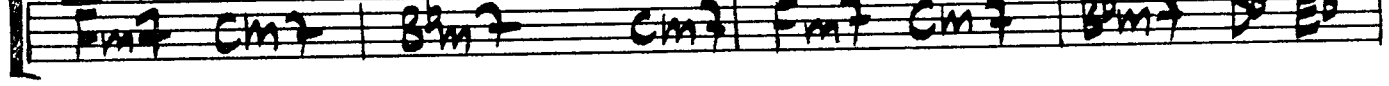


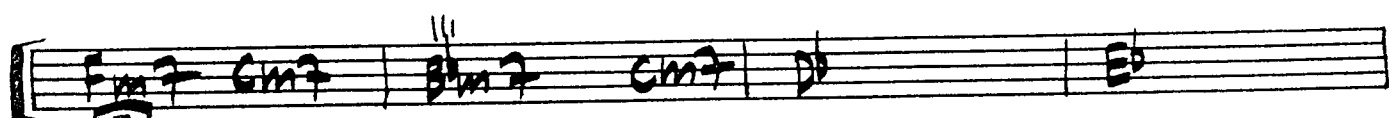


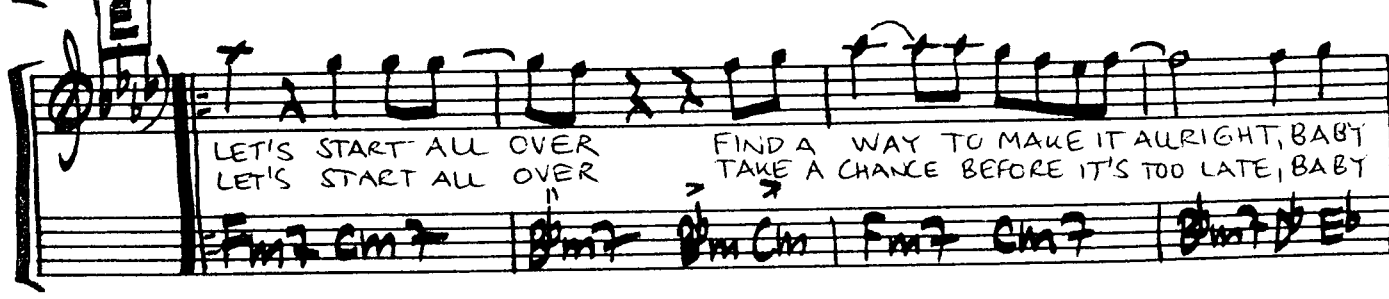




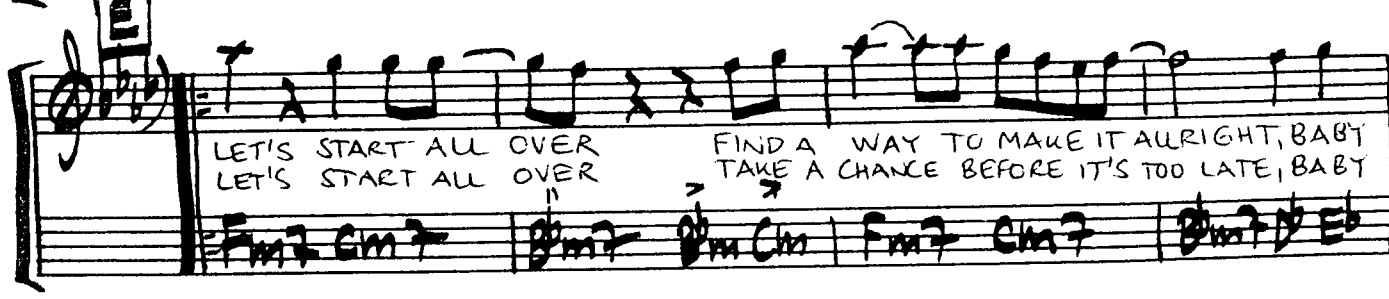
D Gitar solo







LET'S START ALL OVER FIND A WAY TO MAKE IT ALL RIGHT, BABY
 LET'S START ALL OVER TAKE A CHANCE BEFORE IT'S TOO LATE, BABY



Fm7 Cm7 Bbm7 Bbm Cm Fm7 Cm7 Bbm7 Db Eb



LET'S START ALL OVER I NEED TO KNOW THAT THERE'S SOMETHING BETTER
 LET'S START ALL OVER I WON'T BE THE SAME, TIL I KNOW YOU'RE THERE



Fm7 Cm7 Bbm7 Bbm Cm7 Db Eb

(REPEAT TIL FADE)

LIFE ON THE WIRE !

WRITTEN BY: JIM MULLEN
CLAIRE HAMILL

(FROM THE RECORD:
"LIFE ON THE WIRE"
MORRISSEY-MULLEN-1982)

("FUNK")

(guitar) Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+9

(HORNS 3&4) Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+5 Fm9 Bb7+5

(SYNTH) A (1) GET OUT THERE TIME IS WASTIN' LIFE IS
FOR THE TASTIN' 2. IT EX -
(3) DYIN' TROUBLES TO KEEP MUCH CHEATIN' REPEATIN' 4. SOME OLL
LIFE'S A

(2) KITES ME GENTLY TO ON GET THE HIGHER WIRE 1. TREADIN'
(4) ROAD THAT'S MESSAGES NE - VER ENDING OF GOLDEN
I NEED PLENTY

2. B (REFR 1) GOT THIS FEELIN GOT THIS FEELIN MAKE THE
(REFR 2) BUT I DONT WORRY IM IN NO HURRY I KNOW THE

DEALS IN STO - RY LIFE ON THE WIRE 3. TO MUCH
IN LIFE ON THE WIRE

DS.
with
all
repe
2X
Conti

C (LIKE INTRO)

Em9, Fm9 Bb7+5, Ebm9, Fm9 Bb7+5

D (HORNS)

DON'T LET THEM TRY TO GET YOU DOWN OR PAY A PRICE ON YOU

TELL YOURSELF THAT YOU MESS AROUND YOU'LL BE SURPRISED TO SEE JUST WHAT YOU CAN DO

E (SAX SOLO) (4X)

(3 X 4X - with horns)

(4X) IF YOU DON'T

F

FAKE IT THIS TIME YOU'LL MAKE IT AND YOU CAN

G (4X)

TAKE IT LIFE ON THE WIRE

(5) GET OUT OUT THERE
(6) CITES ME OUT THERE

TIME IS WASTIN FOR THE GET ON THE WIRE
TASTIN HIGHER

LIFE IS 6, IT EX-LIFE IS

H

(REPEAT TIL FADE)

LIVING INSIDE MYSELF

(FROM THE RECORD:
"NIGHTWALKER"
GINO VANNELL-1981)

["BALLAD"]

Hadd9 | E/H | Emb/H | Hadd9 | AΔ | G#m7 | H

F#A# | Eb/G | Eadd9 | C#E# | G#m7 | G#m7 | AΔ | F#||

L IN MY

A

(1) LIFE I FELT SO SELFASSURED, BUT SUDDENLY IT'S ALL CHANGED
2. (-) I NEED HER GUIDIN' LIGHT, TO SHINE ON MY DARKEST DAYS

Hadd9 | H/D# | EΔ9E | Eb/G | G#m7

AΔ7 | E/G# | C#E# | F#|| (1) SHE'S A CLOUD THAT HANGS ABOVE MY
(2) I WAS YOUNG AND TIME WAS ON MY

Hadd9 | H/D#

(1) WORLD, AND I FIND MYSELF WANDRIN' IN THE RAIN AND NOW I CAN'T GO
(2) SIDE, BUT LIKE A FOOL I LET IT SLIP A - WAY AND NOW THOSE DAYS ARE

EΔ9 | Eb/G | G#m7 | AΔ | F#m7

B (CHORUS)

(1) ON CAUSE I AM LOST, LIVING INSIDE MY SELF,
(2) GONE } CAUSE I AM LOST, LIVING INSIDE MY SELF,

G#|| | F|| F || Gadd9 B/D | Eb|| Eb/G

AΔΔ | Cm7 | GbΔ | Bbm7 | HING INSIDE YOUR

LIVING INSIDE THIS SHELL

Db|| Db/F | GbE | FbE | H|| H/D#

(LIVING INSIDE MYSELF - 2)

LOVE I AM LOST SOMEWHERE INSIDE MY OWN DREAMS

EA | F|| F | Bbadd9 Bb/D | Eb|| Eb/G

AFRAID OF WHAT LIFE REALLY MEANS LIVING WITHOUT YOU

AbΔ7 Cm7 | GbΔ Bbm7 | H|| H/D

(INSTRUMENTAL)

LOVE C

EA | F|| F#|| | Hadd9 | G#m7

F#m7 | Eb/G | G#m7 | C#m7 | F#m7 | D#m7

3. IN MY LIFE I FELT SO SELF-A-

E | C#m7 C#m7 | AΔ | F#|| | Hadd9 | H/D#

(3) - SURED, BUT SUDDENLY IT'S ALL CHANGED, AND NOW I KNOW THAT'S

Eadd9 | Eb/G | Eb7 | G#m7 | AΔ | F#m7

WRONG, I AM (CHORUS) REPEAT TIL FADE

G#|| | F|| F

LIVIN' IT UP

WRITTEN BY: BILL LABOUNTY, BARRY MANN & CYNTHIA WEIL

(HÄMTAD FRÅN LP:IN "BILL LABOUNTY" 1982)

("SOFT SHUFFLE")

1. I FINALLY GOT MY LIFE TO-GETHER
 2. I GOT MYSELF A NEW PER-SO-NA

(1) I SCRAPPED MY HEART UP OFF THE FLOOR
 (2) I PUT A SER-VICE ON MY PHONE

(1) MY ATTITUDE IS SO MUCH BETTER
 (2) THESE DAYS I LIVE THE WAY I WANNA

(1) I HARDLY E-VER CRY THE WAY I DID BEFORE I BEEN
 (2) I DO JUST FINE AS LONG AS I'M NOT LEFT ALONE I BEEN

B LIVIN' IT UP HAVING MYSELF A TIME

LIVIN' IT UP RIGHT FROM THE WOMAN TO THE WINE

D9 | Cm | F

LIVIN OUT ALL THOSE FANTASIES I NE-VER DID BEFORE

Db | Eb/Db | Abadd9/C | D9

THOSE CRAZY THINGS I NE-VER GOT TO DO

Db Cm | Bbm | Cm | Eb || %

2. BUT EVERY NOW AND THEN I MUST CONFESS

Eb || Eb Eb | Fm | Cm | %

I'M NOT QUITE UP TO ALL THIS HAP-PINESS

Cm Db | Fm | Ab

SOMETIMES I WONDER IF THE PLACE I'M AT IS WHERE I DO BELONG

Eb || Fm | Dm7-5

INTRO

D | E

SAXSOLO (REPEAT TIL FADE)

D | Eb

D | Eb

LONELY WEEKEND

WRITTEN BY: FERRANTE, CURIALE, (FROM THE RECORD: "SAMURAI SAMBA")
 LAWSON, CALDWELL (YELLOWJACKETS ~ 1985)
 ("BEAT") (RUBATO)

Fm7 | D#A9 | Bbm7sus | Eb11

A (fast)

1. I SIT IN-SIDE MY ROOM AND WATCH THE SHADOWS FALL
 2. ANOTHER KIND OF GUY WHO'LL LOCK HIMSELF A-WAY

A#b/Gb | D#b/F | D#m/Fb | A#b/Eb | G#b/E | Fm7

(1) OUTSIDE THE WORLD IS TURNING ON THE LIGHTS
 (2) HAS ALWAYS HAD BOTH FEET ON SOLID GROUND

Bbm7 | Eb11 | E#A#b | Ab | Eb11

(1) ANOTHER DAY GOES BY AND I WONDER IF SHE CALLS...
 (2) BUT EVER SINCE SHE LEFT WILL I STRUGGLE THROUGH EACH DAY...

A#b/Gb | D#b/F | D#m/Fb | A#b/Eb | G#b/E | Fm7 | Bb9

(1) HERE COMES ANOTHER FRIDAY NIGHT
 (2) I KNOW SHE'S UP THERE ON THE TOWN

Bbm7 | A#b/c | D#A | Eb11 | A#b/sus | Ab | G11

A (CHORUS)

1. IS ANOTHER 2. ANOTHER LONELY LONELY WEEKEND WEEKEND ANOTHER LONELY LONELY WEEKEND IF SHE COULD...

C | Am7

LONELY WEEKEND - 2)

(1) (LONELY HAND OF SC - LI - TAIRE IT'S JUST
 (2) (LONELY NIGHT WITH MY TI. V. WHY, CAN'T
 (3) (LONELY) LY FEEL THE PAIN I SWEAR SHE'LL NE-

Am7 F

1. 3.
 (1) I KEEP HER SATIS - FIED
 (3) SHE BE HERE BY MY SIDE

G Gsus G

2.
 (NEVER BREAK A HEART AGAIN

G | G7 | G/C C | Dm7 C/E

DAL \$

4
 (JUST) NOT FAIR WHY WON'T SHE CARE, A PER - FECT PAIR WED BE

G | G7 | A° Am | B° C/E Dm7

I LOVE HER COMPLETELY

Dm7 C/E F G | F/C C | HII

(SAX SOLO)
 (AS CHORUS)

E C#m7

A HII H/E E HII

ANOTHER LONELY WEEKEND, IF SHE COULD UN-

E C#m7

(LONELY WEEKEND)

LY FEEL THE PAIN I SWEAR SHE'D NE - VER BREAK A HEART

C#m7 | A | HII

AGAIN, SHE'D NE - VER BREAK A HEART

D/C | E/D | C/E | D/F# | || Gadd9

WHEN THE NIGHT IS THROUGH I WILL DREAM OF YOU

Gadd9 | GII | | Em/G

BEING MINE FORE - VER AFTER ANOTHER LO -

Em6/G | G | Am6/G# | C

NOT-NELY WEEKEND ANOTHER LONELY NIGHT THAT I MUST FACE

C | DII | DII | H/D# | Em

REPLACE HER LOVE WHAT AM I DREAMING OF

Em/D | C | G/H | Am7 | DII | (E6)

CHORUS (IN Eb)

LIFE TIL

WRITTEN BY:
JAN OTTENSEN

(FROM THE RECORD:
"LIFE" ~ 1982)

("BALLAD")

A.S.

Musical staff 1: Treble clef, key signature of one sharp (F#), common time. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a whole rest, followed by chords E11, B7+5, Am9, and A7+9.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has chords G4/9, Hm7, B7-5, Am7, Hm7, GA, H/C, D/C, and Hm11.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has chords Hm11, B7-5, Am7, Hm7, Cm7, and F#11.

Dal.S. (NO REPEAT)

Musical staff 4: Treble clef, key signature of one sharp (F#), common time. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has chords H4/9, E11, A4/9, D11, G4/9, and F7-5.

C

Musical staff 5: Treble clef, key signature of one sharp (F#), common time. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has chords Em7, Asus, Gsus, Em11, Em7, Asus/E, Gsus/E, and D11.

(GIT.)

D (KEY BOARD SOLO)

(REPEAT OO)

Musical staff 6: Treble clef, key signature of one sharp (F#), common time. The bass line has chords GA, E4, GA, G13, G7+5, Cm11, and F11.

E

Musical staff 7: Treble clef, key signature of one sharp (F#), common time. The bass line has a whole rest followed by a C chord.

(REPEAT TIL FADE)

LOOK WHAT YOU FIND

WRITTEN BY:
GEORGE DUKE

FROM THE RECORD:
"MASTER OF THE GAME"
GEORGE DUKE 1979

SLOW RUBATO

(KEYB.)

(FUNK)

PERCUSSIONS

$E^b \text{ add } 9 / B^b$ $F \text{ add } 9 / E^b$ $D \text{ add } 9 / A^\#$ $E^b \text{ add } 9 / D^b$

$D \text{ add } 9 / A$ $E \text{ add } 9 / D$

(HORNS - ARR FOLLOWING)

1. 2. $B^b 11$

1. LOOK WHAT YOU FIND WHEN YOU STRETCH YOUR MIND,
LOOK WHAT YOU FEEL WHEN YOU'RE FEELING REAL

$G \text{ sus}$ G C C

1. 2.

(A) LOOK WHAT YOU SEE WHEN YOU START TO BE FREE
LOOK WHAT YOU GIVE WHEN YOU WANT TO LIVE

F $F7$ $B^b 11$ A^b C

(LOOK WHAT YOU FIND-2)

D

Chords: Eb A9/Bb, F A9/Eb, D B A9/A, E A9/D, Bb, Eb, Ab, Db, Gsus

E 4x

2. LOOK AT 'UM MOVE WHEN YOU FIND THE GROOVE
LOOK AT THEM SIGH THOUGH YOU'RE SELLING LIES

3. GIVIN A HAND'S IN THE MASTER PLAN
TAKE AND TAKE PEOPLE ON TO MAKE

Chords: Gsus, G, CII, C

(1) WATCH THEM CRY WHEN YOU SAY THE RIGHT PUNCHLINE
(2) WATCH THEM CRY WHEN YOU 1,3

(3) (BUT) WATCH YOURSELF, SOMEBODY'S ALWAYS THERE TO TAKE YA'
(4) WHEEL AND DEAL, THAT'S THE

2. 4 SET THEIR SOULS ON FIRE

WAY OF THE WORLD

Chords: FII, F7, Bb, Bb, Eb, Ab, Db

E

4. WHY DO THE SAME JUST TO MAKE A NAME?
DO WHAT YOU DO, 'CAUSE YOU KNOW THE GAME

WHY MOVE AROUND, JUST TO
DO WHAT YOU CHOOSE CAUSE YOU'VE

Chords: Gsus, G, CII, C, FII, F7

1. MAKE BELIEVE
YOU'RE GETTING DOWN

2. BEEN AROUND

Chords: Bb, Ab, Gsus

G

SYNTHESIZER SOLO

Chords: Gsus, G, CII, C, FII, F7, Bb, (Gsus)

Chords: Gsus, G, CII, C, FII, F7, Bb, Eb, Ab, Db

(LOOK WHAT YOU FEEL 3)
(SYNTH-SOLO - CONTINUE)

Gsus G | CII C | FII F7 | BII

Gsus G | CII C | FII F7 | A^bΔ

4x
5. LOOK WHAT YOU FEEL WHEN YOU WANT TO FEEL
WHY DONT YOU BE WHAT YOU WANT TO BE
6. LOOK AT YOURSELF LIKE SOMEBODY ELSE
STEPPING A SIDE CHECKIN OUT YOUR MIND

Gsus G | CII C

(S) WHY DONT YOU TRY TO REALLY LOVE SOMEBODY
WHAT TRY TO BE WHAT SOME-
BODY ELSE SEES
2,4

(G) I'D SEE WHAT YOU CAN, WHILE YOU HEAR WHAT YOU'RE SAYIN'
CHANGE WHAT YOU WILL, 'TIL YOU
FIND WHAT YOU FEEL

FII F7 | B^bII | B^bII E^bII A^bII D^bII

7. LIFE IS THE LIGHT SHINING ON THE GAME WIN OR LOOSE FATHER
LIFE IS A GAME, TRY AND PLAY IT WELL

Gsus G | CII C | FII F7

1.
2.

TIME WILL COME A KNOCK IN WIN OR LOOSE YOU'LL NEVER KNOW, 'TIL IT'S OVER

B^bII | FII F7 | A^bΔ

HΔ9 B^b6,9 AΔ9 A^b6,9 A^bΔ9 B^bII E^bII A^bII D^bII FII

FII HΔ9 B^b6,9 AΔ9 A^b6,9 E^badd9

RIT.....

LOOK WHAT YOU FIND (HORNARR.) (IN B^b)

(PERC.) 8 (KEYB.) A B

(sva) (vers) E

(sva ad lib)

(sva) (sva) (sva) (sva) (sva)

(sva) (sva) (sva) (sva) (sva)

(sva) (sva) (sva) (sva) (sva)

D.S.

LOOK WHO'S LONELY NOW

WRITTEN BY:

BILL LABOUNTY/ROY FREELAND

("BEAT BALLAD")

FROM THE RECORDS: "WIND SONG" - R. CRAWFORD - 82 "BILL LABOUNTY" - 82

ALTO SAX SOLO

(3 = SAX SOLO TO CODA)

(1) SUNSET BOULEVARD WHAT A SOUVENIR IT ONLY
(2) -PHISTICATED CROWD TOOK YOU FOR A RIDE - WHEN THEY

(1) SPARKLED FOR THE NIGHT, AND WHEN YOU HELD IT IN THE LIGHT, THE GLITTER DISAPPEARED
(2) FINALLY LET YOU DOWN, - THERE WAS NO ONE ELSE AROUND, - WHO COULD SYMPATHIZE

B (CHORUS)

(2X OS. AT)

CODA
(CONTINUE SAX SOLO) **C**

WHEN SOMETHING ISN'T RIGHT

Chords: H||add3, 9, 9x, E||, A||, G#m7

THEN SOMETHING MUST BE WRONG

Chords: F#m7, C#m7, E||, E||

THERE'S SURE BEEN SOMETHING

Chords: E||

MISSING IN MY LIFE, AND IT'S GOOD TO KNOW, I'M NOT THE ONLY ONE

Chords: A||, G#7-9, C#m7, E||

CHORUS
(no reprise) $\parallel \frac{2}{4}$

LOOK!

Chords: D||, E||

D

LOOK! LOOK WHO'S LONELY LOOK!

Chords: Am7, D||, D7-5, CA

LOOK WHO'S LONELY LOOK!

Chords: D||, D7-5, CA

LOOK WHO'S LONELY, YOU KNOW MY

Chords: D||, D7-5

ARMS ARE OPEN WIDE

Chords: CA, Hm7, Am7, D||, F13

LOST IN THE HURRAH

MUSIC & LYRICS:
MARC JORDAN

(HÄMTAD FRÅN LP: N "BLUE DESERT")
~ MARC JORDAN

DBΔ ("SOFT BEAT") GΔ DΔ9/F Ab||

DBΔ GΔ9 H13

DBΔ GΔ9 Db119/F Ab||

DBΔ AΔ9 H7 Ab||

(1) YOU WANT LOVE SO MUCH AND YOU TRY SO HARD
(2) NOT FOR LOVE OR HATE OR THE ROAR OF THE

(3) EMPTY STREET - ALL THE PEOPLE
(4) I'M AMAZED THAT YOU SWEET AWAY YOU CANNOT

Ab|| : Ab|| (2x Bm) GΔ CΔ7 Ab||

(1) YOU DO SOME THINGS
(2) CROWD YOU'VE LOST YOU'RE FRIENDS
(3) TUMBLE WEED YOU'RE TUMBLING
(4) STAND AND JUDGE THE ONE

1. (1) YOU SHOULD NOT DO
(3) LOST IN THE HURRAH

DBΔ GΔ CΔ Ab|| Bm =

2. (4) AND YOU'RE LONELY NOW YEAH!
(2) WHO TRIED TO - SEE YOU THROUGH OH YEAH YOU

Ab|| Bm

B

PODE IN LIKE A HE-RO TO L. A.

GΔ DΔ9/F Ab||

WATCHING THE HORIZON SLIP AWAY

G^bm7 | C^b7 | A^b11 | D^badd9/F

AΔ | A^b11 | / |

D.S. (2X CONTINUE)

C (SOLO-FLYGELHORN)

D^bΔ9 | G^bΔ | D^badd9/F | A^b11 | D^b | D^badd9/F | C^b7 | /

D^bΔ9 | G^bΔ | D^badd9/F | B^bm | AΔ | / | A^b11 | /

BWFF (x)

D

DESERT NO WATER BREAKING ON YOUR SHORE QUIET DUST

D^badd9/F | G^bΔ | A^b11 | B^bm

(- * * * * - * *)

BLOWS RELENTLESSLY (AND) WHISPERS AT YOUR DOOR I'M AMAZED

D^badd9/F | G^bΔ | A^b11 | B^bm

THAT YOU WHO CANNOT SEE STAND AND JUDGE THE ONE

G^bΔ | C^b7 | A^b11 | D^bΔ | G^bΔ

WHO TRIED TO SEE YOU THROUGH

C^bΔ9 | A^b11 | B^bm | /

E = **B** **F** D^bΔ G^bΔ D^badd9/F A^b11

L3- L3-

lost in the hurrah (3)

168

Handwritten musical score for 'lost in the hurrah (3)'. The score consists of five staves. The first four staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff has a common time signature. Chord symbols above the notes include D^bΔ, G^bΔ, H13, D^bΔ, G^bΔ, D^badd9/F, AΔ9, and HΔ9. The second staff has a 'D^b||' marking. The third staff has a 'C' marking. The fourth staff has a 'simile' marking. The fifth staff is in bass clef with a key signature of two flats (B-flat, E-flat) and contains chord symbols D^b, D^b7, and G^bm6/D^b. The piece ends with the instruction 'till FADE'.

FLYGELHORN-SOLO p. delen (JERRY HEY)

Handwritten musical score for 'FLYGELHORN-SOLO p. [] delen (JERRY HEY)'. The score consists of seven staves in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The music is a melodic solo for the flygelhorn, featuring various rhythmic patterns, slurs, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence.

LOVE IS NOT ENOUGH

WRITTEN BY:
DAVID SANBORN

FROM THE RECORDS:
"HEART TO HEART" ~ DAVID SANBORN
"CASINO LIGHTS" ~ JARREAU/CRAWFORD

(("LATIN"))

DA13 CA13 DA13 CA13

A DA13 CA13 DA13

CA13 DA13 CA13

DA13 CA13 DA13

CA13 DA13

CA13 DA13 CA13

DA13 CA13

B GA F#m7 Em7 Dadd9 CA13 Hm7

All GA F#m7 Em7 Dadd9 CA13

Hm7 All (FINE)

SOLO:

DA13 CA13 D.S. al FINE

LOVE AT SECOND SIGHT

WRITTEN BY: DAVID FOSTER, PAUL GORDON

(FROM THE RECORD: "THE BEST OF ME" ~ DAVID FOSTER ~ 1983)

("BALLAD")

(tempo)

RUBATO
INTRO

A

1. IF WE LEARN TO PACE OUR-
2. AND IF WE LEARN TO TRUST OUR

Musical staff with notes and chords for the first system. The key signature has two flats (Bb, Eb). The time signature is 4/4. The first measure is marked 'RUBATO INTRO'. The staff contains several measures of music, including a section marked 'A'.

(1) SELVES
(2) HEART

IT WON'T SEEM SO DRAMATIC,
AND DISREGARD THE VOICES

IT

Musical staff with notes and chords for the second system. Chords include Gm, F/E, Eb, Cm, and Bb add9.

(1) WON'T BE SO UNCLEAR
(2) LEADING US AWAY

'CAUSE IF WE LEARN TO PACE OURSELVES
AND WE CAN MAKE A BETTER START

Musical staff with notes and chords for the third system. Chords include Bb/Ab, Eb/G, F/A, Bb, F/A, and Gm. A handwritten note '(2x) / (11)' is present.

(1) THE GHOST UP IN THE ATTIC
(2) - WE HAVE ALL THE CHOICES

MIGHT JUST DIS-APPEAR
WE HAVE ALL THE SAY

Musical staff with notes and chords for the fourth system. Chords include F/E, Eb, Cm, Bb add9, Bb/A, and Eb add9/G.

(1) YOU MAY NOT AGREE
(2) YOU MAY NOT AGREE

THAT IT COULD HAPPEN HERE }
BUT YOU CAN'T WALK AWAY

AND IN THE MOR-

Musical staff with notes and chords for the fifth system. Chords include Eb m7b9/G, Bb/A, Dm, F, and F.

B (CHORUS)

(MOR...)

- NIN

(1) I THINK WE'RE GONNA LAUGH SOMEHOW

Musical staff with notes and chords for the sixth system. Chords include Eb, Cm/Eb, Dm7, Gm, and Gm.

(LOVE AT SECOND SIGHT - 2)

AT WHAT WE ARE AFRAID OF NOW 'CAUSE IN THE MOR-

Chords: Cm7, F11, Bb11, Eb

(MOR-) NIN WE'LL KNOW BETTER THAN TONIGHT

Chords: Em7-5, Cm7/Eb, Dm7, Gm11, Gm

IF IT'S GONNA END UP LOVE AT SECOND SIGHT

Chords: Gm, Bbadd9/D, EbΔ9, F11

Chords: Gm, Bb/A, Eb/G, Cm, F11, F7 (FROM A)

2. EbΔ9 F Gm F/A D Bb7 G

(LOVE) (SYNTHSOLO: DAVID FOSTER)

Chords: Ebm, H/D#

Lyra bassu

Chords: Eb, C#11, C#7, F#

8va bassu

Chords: F#11, Eb, G/B#

Chords: Am7, Eb/G, Ab, Bb/D, Eb, F11, F11

CODA

Chords: Gm, Bb/A, Eb/G, Cm7, F11, F7, Bb

(CAUSE IN THE MORNING)

LOVE IS WAITING

MUSIC BY MICHAEL JARREAU
TOM CANNING, JAY GRAYDON

(FROM THE RECORD:
"JARREAU" C# 1983)

H|| ("LATIN")

D|| E||

F|| G||

Ab|| Ab7 (G#7)

C#D9

I, LIV'IN' A DREAM

(1) WHERE THINGS ARE EVEN BETTER THAT THEY SEEM
(2) WHEN ALL THE FANCY DANCIN' DAYS ARE THROUGH

C#D9 | % | F#|| HA | E|| AA

(1) I WANNA GO TO WHERE THE LIGHTS INSIDE
(2) WHERE WILL YOU GO WHEN ALL THE NEON LIGHT

G#|| C#D | % | F#|| HA

(1) PROVIDE A GLOW YOU CAN BELIEVE WHEN I
(2) HAVE LOST THEIR GLOW.

E|| Eadd9 G# | A | % | E||

TELL YOU IT'S TRUE WE'LL TAKE A LITTLE RIDE WITH ME
COME }

AA | % | E|| | % | AA

CAN YOU CONCEIVE THAT YOU ALREADY KNEW, LOOK INSIDE AND

F#|| HA | % | HA | % | G#m7

YOU WILL SEE THAT LOVE IS WAITING

$C\#7$ $F\#\parallel$ $F\#m7$ $F7-5$ EA

IT'S JUST AROUND THE BEND. WAITING

\times HA \times EA

FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL NEVER END

$F\#m7$ $G\#m7$ $F\#m7$ $A7$ EA HA

1. GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS

$G\#m7$ $C\#7$ $F\#\parallel$ $F\#m7$ $F7-5$

2. GIVE IT UP AND YOU'RE OVERDUE, LOVE WILL SEE YOU THROUGH

$G\#m/E\#$ $F\#/E$ $F\#m/A$ $G\#sus$ $G\#7$ Em/G

$F\#sus$ $F\#7$ (2X DAD CAPO) EA $F\#\parallel$ $G\#\parallel$ $G\#7$ $D\#7$

ALCOHA

(b) $A^b\parallel$ $G7-5$ $G^b\Delta$ $D^b\Delta$ 2. WHAT'LL YOU DO

LOVE IS WAITING IT'S JUST AROUND THE BEND

1. $Fm7$ G^bm7 A^bm7 D^b7 $G^b\Delta$

WAITING FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL

$D^b\Delta$ G^bm7 E^b7 $A^b\parallel$ G^b7 2. $Fm7$ G^bm7 A^bm7 D^b7

NEVER END GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS TURN THE CHARM ON

USA LIFE

WRITTEN BY:
 BILLY STRATHORN
 ARR: QUINCY JONES / DAVE GRUSIN

(FROM THE RECORD:
 "DONNA SUMMER" 1982)

A ("BALLAD")

USED TO VISIT ALL THE VERY GAY PLACES, THOSE COME WHAT MAY PLACES, WHERE ONE RE-
 MEN I KNEW HAD SAD AND SULLEN GRAY FACES WITH DISTINGUE TRACES, THAT USED TO

D⁹ D⁹ G^m6/b⁷ | : || D⁹ G^m6/b⁷

(1) LAYES ON THE AXIS OF THE WHEEL OF LIFE TO GET THE FEEL OF LIFE, FROM JAZZ &
 (2) BE, THERE, YOU COULD SEE WHERE THEY'D BEEN WASHED AWAY - BY TOO MANY

D⁹ D/C H¹¹ A^m7 G^m7 D¹¹ | D⁹ D⁹

(1) COCKTAILS 2 ALL THE THROUGH THE DAY TWELVE O'CLOCK TALKS - 3. THEN

D⁹ H¹¹ | C¹¹ H¹¹ D/C | D⁹ G^m7-5 C⁷-9

B

(3) YOU CAME ALONG WITH YOUR SIREN SONG TO TEMPT ME TO MADNESS

F^m7 E⁷-5 E^m9 A^b13 D^m7-5 G^m7-5 C⁷-9

(3) KNEW ALL THE WHILE THAT YOUR POIGNANT SMILE WAS TINGED WITH SADNESS OF A GREAT LOVE FOR

F^m7 B^b6 E^m9 A^b13 | D^b6 C⁷-5 E^m9 A^b13

(3) ME CH YES I WAS WRONG AGAIN I WAS WRONG

H⁷-5 B^b7-9 B^b7-9 | E^m9 A^b13-5 | A^b11 | D/A¹

C (SAX.)

Musical staff with notes and chords for section C. Chords include D⁹, G^bm11/b, D⁹, H11, D⁹, G^bm11/b, D⁹, G^b H11, and a double bar line.

4. (NOW) LIFE IS LONELY AGAIN AND ONLY LAST YEAR EVERYTHING SEEMED SO SURE, NOW

Musical staff with notes and lyrics for section 4. Chords include D⁹, G^bm11/b, D⁹, D11, D13, D⁹, G^b7-5, G^bm11/b, H11, E⁹, A⁹, D11. Lyrics: "4. (NOW) LIFE IS LONELY AGAIN AND ONLY LAST YEAR EVERYTHING SEEMED SO SURE, NOW".

(4) LIFE IS AWFUL AGAIN - A TROUPEFUL OF HEARTS WOULD ONLY BE A BORE, A

Musical staff with notes and lyrics for section (4). Chords include D⁹, G^bm11/b, D⁹, D11, D13, D⁹, G^b7-5, G^bm11/b, H11, E⁹, A⁹, D11. Lyrics: "(4) LIFE IS AWFUL AGAIN - A TROUPEFUL OF HEARTS WOULD ONLY BE A BORE, A".

(4) WEEK IN PARIS WILL EASE THE BITE OF IT, BUT ALL I REALLY CARE IS TO SMILE IN SPITE OF IT

Musical staff with notes and lyrics for section (4). Chords include A⁹/E⁷, H/D⁹, E^b7-5, E11, A13, D⁹, H13, A⁹, D⁹, E^bm9, A⁹. Lyrics: "(4) WEEK IN PARIS WILL EASE THE BITE OF IT, BUT ALL I REALLY CARE IS TO SMILE IN SPITE OF IT".

5. (b) I'LL FORGET YOU, I WILL AND YET YOU ARE STILL BURNIN' INSIDE MY BRAIN RO -

Musical staff with notes and lyrics for section 5. Chords include D⁹, G^bm11/b, D⁹, D11, D13, D⁹, G^b7-5, G^bm11/b, H11, E^b11, E^b/B⁹. Lyrics: "5. (b) I'LL FORGET YOU, I WILL AND YET YOU ARE STILL BURNIN' INSIDE MY BRAIN RO -".

(5) MANCE IS MUSH, STIF-LING THOSE WHO STRIVE, I'LL LIVE A LUSH LIFE IN SOME SMALL DINE, AND

Musical staff with notes and lyrics for section (5). Chords include E^bm9, G^bm9, H13, A⁹7-5, A⁹13, D⁹, G^bm9, Fm9, B⁹7-5, E^b. Lyrics: "(5) MANCE IS MUSH, STIF-LING THOSE WHO STRIVE, I'LL LIVE A LUSH LIFE IN SOME SMALL DINE, AND".

(5) THERE I'LL BE WHILE I ROT WITH THE REST, OF THOSE WHOSE LIVES ARE LONELY TOO.

Musical staff with notes and lyrics for section (5). Chords include G^b9, H13, A⁹7-5, A⁹13, E^b9, E^b11, D⁹, A11, A⁹11, D/A^b. Lyrics: "(5) THERE I'LL BE WHILE I ROT WITH THE REST, OF THOSE WHOSE LIVES ARE LONELY TOO.".

F (OUTRO)

Musical staff with notes and chords for section F. Chords include D⁹, G^bm11/b, D⁹, H11, D⁹, G^bm11/b, D⁹, G^b H11. Lyrics: "(REPEAT TIL FADE)".

(REPEAT TIL FADE)

MANIAC

("FAST BEAT")

WRITTEN BY: MICHAEL SEMBELLO,
DENNIS MATKOSKY
(GUITAR SOLO PLAYED BY MICHAEL SEMBELLO)

FROM THE RECORD:
"BOSSA NOVA HOTEL"
(MICHAEL SEMBELLO-1983)

(BASS *sim*)

2. **A**

1. JUST A STEELTOWN GIRL ON A SATURDAY NIGHT LOCKING
 (2) ICE BLUE LINE OF IN-SANITY IS A

E_bm | *E_bm+5* | *E_bm6*

(1) FOR THE FIGHT OF HER LIFE IN THE REAL TIME WORLD NO ONE SEES HER AT ALL, THEY
 (2) PLACE MOST NE-VER SEE IT'S A HARD WON PLACE OF MYSTERY

E_bm7 | *E_bmΔ* | *G⁷/C_b* | *D⁷/C_b*

(1) ALL SAY SHE'S CRAZY LOCKING RHYTHMS TO THE BEAT OF HER HEART, CHANGING
 (2) TOUCH IT BUT CAN'T HOLD IT - YOU WORK ALL YOUR LIFE FOR THAT MOMENT IN TIME, IT COULD

D⁹sus/C_b | *E_bm/6^b* | *E_bm+5* | *E_bm6*

(1) MOVEMENT IN-TO LIGHT SHE HAS DANCED INTO THE DANGER ZONE WHEN THE
 (2) COME OR PASS YOU BY IT'S A PUSH SHOVE WORLD, BUT THERE'S ALWAYS A CHANGE IF THE

E_bm7 | *E_bmΔ* | *G⁷/C_b* | *D⁷/C_b*

B.S. (3)

(1) DANGER BECOMES THE DANCE (1-3) IT CAN CUT YOU LIKE A KNIFE
 (2) HUNGER STAYS THE NIGHT (2) THERE'S A COLD KINETIC HEAT

D⁹sus/C_b | *E_bm/6^b* | *Ab7*

(1) IF THE GIFT BECOMES THE FIRE ON THE WI-
 (2) STRUGGLING, STRECHING FOR THE PEAK NEVER STOP

(1) - RE BETWEEN WILL AND WHAT WILL BE } SHE'S A MA-
 (2) - PING WITH HER HEAD A-GAINST THE WIND }

C (CHORUS)
 - NIAC MA - NIAC ON THE FLOOR AND SHE'S DAN

(SYNTH. AS INTRO)

- CING LIKE SHE'S NE-VER DANCED BEFORE SHE'S A MA-

NIAC MA - NIAC AT YOUR DOOR AND SHE'S DAN-

CING LIKE SHE'S NEVER DANCED BEFORE

1.
2. ON AN

(4 X)

(GUITAR SOLO)

Musical staff 1: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: C, Bbm7, Eb11, C7#9/Eb.

Musical staff 2: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: C7#9/E, D#A, Eb/D, A/O, C7#9, and rests.

Musical staff 3: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: C, Am7, Dm7, Gm7, C7, BbA, A#A, Gb11, Gb/E, D#A.

Musical staff 4: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: C7#9, D#A/C, C7#9, and a rest.

C (GUITAR SOLO)

Guitar solo staff 1: Treble clef, key signature of one flat, common time. Chords: FA, Dm7, Gm7, C11, Am7, Dm7, Eb11, and a rest.

Guitar solo staff 2: Treble clef, key signature of one flat, common time. Chords: FA, rest, Hm7-5, BbA, CA, O#A, DA, Ebm7, Fm7, GbA, Gm7, C11.

Guitar solo staff 3: Treble clef, key signature of one flat, common time. Chords: Am7, Dm7, Gm7, C11, Bbm7, Eb11, C7#9, and a rest.

Musical staff 5: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: D#A, Eb/D, A/C#, C7-5.

Musical staff 6: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: Am7, Dm7, Gm7, C7.

Musical staff 7: Treble clef, key signature of one flat, common time. Notes include quarter and eighth notes with triplets. Chords below: BbA, A#A, Gb11, Gb/E, D#A, C7#9.

(INTRO) (KEYBOARD SOLO) (REPEAT 3)

Handwritten musical notation for the first system. The top staff is in treble clef, showing a sequence of notes and chords: D^{\flat}/C , $C7^{\flat}7^{\flat}9$, and C . The bottom staff is in bass clef, showing chords: $(C \ B^{\flat} \ C)$, G^{\flat} , D^{\flat} , C , and G^{\flat} . A 'Sim' marking is present in the bass staff. A box labeled 'E' is at the top right.

F (KEYBOARD SOLO)

(REPEAT ∞)

Handwritten musical notation for the second system. The top staff is in treble clef, starting with a box labeled 'G'. The bottom staff is in bass clef, with a '4x' marking. Chords C and D^{\flat}/C are indicated.

Handwritten musical notation for the third system. The top staff is in treble clef, showing notes and chords. The bottom staff is in bass clef, showing notes and chords. A 'D.S. AL' marking is present.

CODA

Handwritten musical notation for the CODA section. The top staff is in treble clef, showing a sequence of notes and chords: $A^{\flat}2$, $D^{\flat}7$, $G^{\flat}7$, $C7$, $B^{\flat}4$, $A^{\flat}7$, $D^{\flat}7$, $G^{\flat}7$, and $C7$. The bottom staff is in bass clef, showing chords: $B^{\flat}2$, $A^{\flat}2$, $G^{\flat}11$, G^{\flat}/E , D^{\flat}/C , $C7^{\flat}7^{\flat}9$, D^{\flat}/C , $C7^{\flat}7^{\flat}9$, D^{\flat}/E^{\flat} , and C/F .

MONMOUTH COLLEGE FIGHT SONG (GUITAR SOLO BY:)

ROBBEN FORD

This image shows a handwritten guitar solo for the Monmouth College Fight Song. The notation is written on 12 staves, each containing a single melodic line. The music is in a key with one sharp (F#) and a 4/4 time signature. The solo is heavily ornamented with triplets and slurs. Chord symbols are written above the notes, including FA9, Dm7, Gm7, C11, C/Bb, Am, Dm9, E11, F#9, Hm7-5, Bb4, C#4, D#4, E#m7, Fm7, Gm7, C11, Am7, Dm9, Gm7, C11, Bbm7, Eb11, C11, C11, FA, Dm7, Gm7, C11, C/Bb, Am7, Dm9, E11, FA, Hm7-5, Bb4, C#4, D#4, Ebm7, Gm7, C11, Am7, Dm9, Gm7, C11, Bbm7, Eb11, and E#11. The piece concludes with the word "ETC." at the end of the final staff.

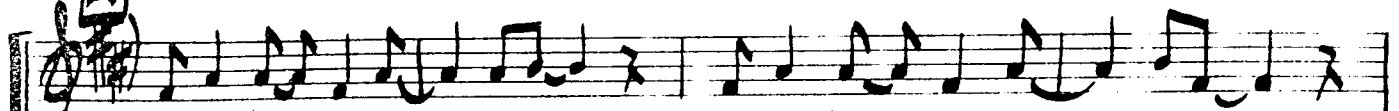
WRITTEN BY: AL JARREAU,
DAVID FOSTER, JAY GRAYDON

MORNIN'

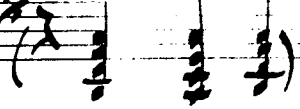
("MEDIUM FUNK")

(FROM THE RECORD:
"JARREAU" JAL JARREAU-1983)

Chord progression: DΔ9 | % | DΔ9 |  | % | DΔ9 | 



- 1. MORNIN' MISTER RADIO - MORNIN' MISTER CHEERIOS
- 2. MORNIN' MISTER SHOESHINEMAN, SHINE 'EM BRIGHT IN WHITE AND TAN

Chord progression: DΔ9 | % | DΔ9 | 



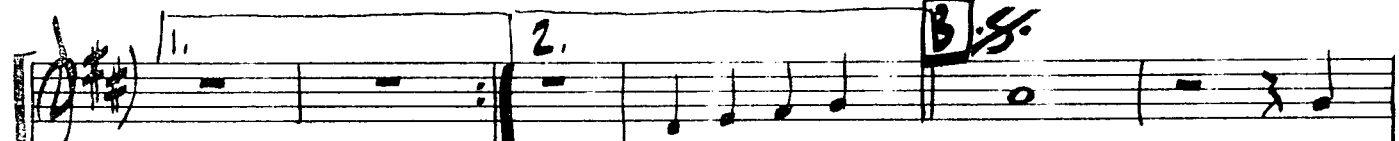
- (1) MORNIN' SISTER O- RI- OLE DID I TELL YOU EVERYTHING IS
- (2) (MY) BABY SAID SHE LOVES ME - AND DID I TELL YOU THAT EVERYTHING HERE IS JUST

Chord progression: DΔ9 | % | DΔ9 | %

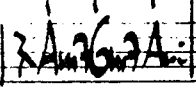



FINE, IN MY MIND.

Chord progression: Am7 | All | Am7 | All | DΔ9 | %

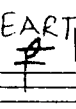
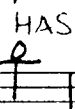
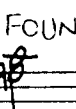
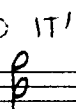
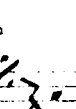
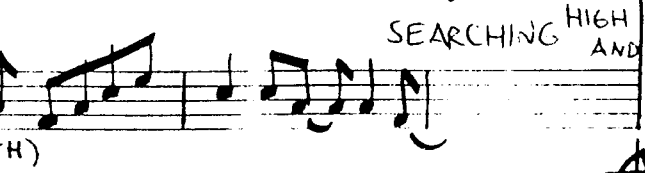
1. 2. 

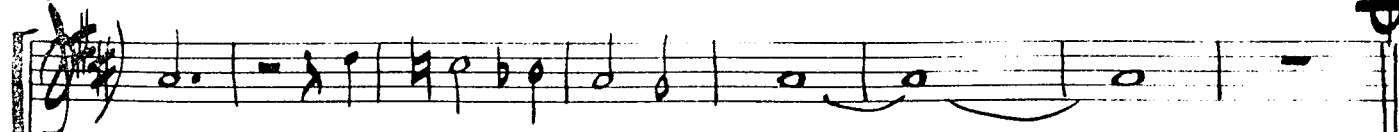
'SCUSE ME IF I SING, MY

Chord progression: DΔ9 |  | DΔ9 | % |  | %

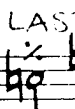
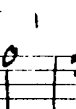



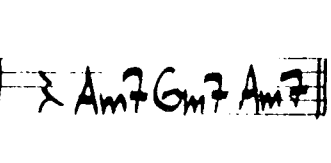
HEART HAS FOUND IT'S WINGS SEARCHING HIGH AND

Chord progression:     | DΔ9 |  | (SYNTH) 



LOW AND NOW AT LAST I KNOW

Chord progression: C|| | % | C|| |   | # | A13 | % | All | %

Chord progression: DΔ9 | % | DΔ9 |  | DΔ9 | % | DΔ9 | 

3. MORNIN SISTER GOLDEN GATE I SHOULD WALK BUT I CAN'T WAIT

DΔ9 F#m7

(3) I CAN'T WAIT TO SET IT STRAIGHT, I WAS SHAKIN BUT NOW I AM MAKIN' IT

DΔ9 DΔ F#m7 GΔ Em7

FINE HERE, IN MY MIND

Am7 All Am7 All DΔ9

MY HEART WILL SOAR WITH LOVE THAT'S

DΔ7 Em7 F#m7 GΔ (+5) Em/C#

RARE AND REAL MY SMILING FACE WILL FEEL

F#m7 F#m7 F/H H7 A7 G F Em7 Em7

EVERY CLOUD THEN HIGHER

C#m7-5 F#7+9 HΔ9 HΔ C#m7

STILL BEYOND THE BLUE UNTIL

Abm7 DΔ7+5 GΔ9 Ab

I KNOW I CAN LIKE ANY MAN, REACH OUT MY

E7m9 / Abm7 / Bbm7

HAND AND TOUCH THE FACE OF GOD

F#m / C#7 / F#m / C#7 / DΔ9

(SYNTH-SOLO)

DΔ9 / DΔ9 / DΔ9 / Am7 Gm7 Am7

DΔ9 / DΔ9 / DΔ9 / DΔ9

DΔ9 / DΔ9 / DΔ9 / DΔ9

DΔ9 / Am7 / Am7 / Am7

Am7 / Am7 / Am7 / DΔ

DA / DAL-~~S~~ al CODA

CODA (VOCAL-SCAT) ("SCUSE ME IF I SING")

EbΔ9 / EbΔ9 / EbΔ9 / EbΔ9 Cm7 AΔ Fm7

p p p p

(REPEAT TIL FADE)

Bbm7 / Bb11 / EbΔ9 / Bbm7 / Am7 / Bbm7

(GUITAR-PART:)

MAXINE

WRITTEN BY:
DONALD FAGEN ("BALLAD")

(FROM THE RECORD: 1982
"THE NIGHTLY" ~ DONALD FAGEN)

Handwritten musical notation for the first system, including treble and bass staves with notes and chords.

Handwritten musical notation for the second system, including treble and bass staves with notes and chords.

Handwritten musical notation for the third system, including treble and bass staves with notes and chords.

1. SOME SAY THAT WE'RE RECKLESS, THEY SAY WE'RE MUCH TOO YOUNG TELL US TO

$Cm7-5$ | $C9$ | $Am7$ | E/G | Am ||

2. WHILE THE WORLD IS SLEEPING WE MEET AT LINCOLN MALL TALK ABOUT

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords.

Handwritten musical notation for the fifth system, including treble and bass staves with notes and chords.

(1) STOP BE-FORE WE'VE BEGUN WE'VE GOT TO HOLD OUT TIL

$E7$ | $F13$ | $Hm11$ | C | $Am11$ | $Fm7$

(2) LIFE, THE MEANING OF IT ALL TRY TO MAKE SENSE OF THESE

Handwritten musical notation for the sixth system, including treble and bass staves with notes and chords.

Handwritten musical notation for the seventh system, including treble and bass staves with notes and chords.

(1) GRADU - A - TION TRY TO HANG ON MAXINE

$Hm9$ | $Bm9$ | $Am9$ | $Am7$ | $H7$ | $Em7$ | $Eb9$ | $Am7$ | $Eb9$ | $D11$ | $F#$ ||

(2) BU-RBAN SPRAWL TRY TO HANG ON MA -

Handwritten musical notation for the eighth system, including treble and bass staves with notes and chords.

2. 3. MEXICO CITY K. LUEA

A13 A7(9) D11 F11 F11 E13(9) Dm7-5

- XINE

(3) ANOTHER WORLD NICE THIS YEAR, THEY SAY

G7-5 Cm11 G/F Bb E9-5

(3) YOU'LL BE MY SENORITA IN JEANS AND PEARLS, BUT FIRST - LET'S GET OFF

E13 Gm11 Gm11/F Em11-5 F/A7 Dm9

THIS HIGHWAY OFF THIS HIGHWAY 4. WE'LL MOVE UP TO MANHATTAN, AND

G7-9 Cm9 | Am9 H7(9) Em7-5 | C9

(4) FILL THE PLACE WITH FRIENDS. DRIVE TO THE COAST AND DRIVE RIGHT BACK AGAIN

Am9 | F/A7 | Am11 | D13 | Dm6/F | Am11 C/B7

(MAXINE - 3)

ONE DAY WE'LL WAKE UP AND MAKE LOVE BUT TIL THEN TRY TO HANG

Am|| ~~F#m~~ | Hm9 | Bm9 Am9 | D|| H7-9

ON MAXINE (SAX SOLO)

Em9 F9 | G6-5 | E7 Dm7 | F|| E9-5

Dm7-5 | G7-5 | Cm|| $\frac{G}{F7}$ | $\frac{D}{Bb}$ | E9-5

E9-5 | Gm|| $\frac{Gm||}{F}$ | Em11-5 | $\frac{F}{A7}$ | Dm9

G7-9 | Cm9 | Am9 | H7-9 || Del. $\frac{G}{F}$ at CODA ||

CODA

TRY TO HANG ON MA-XINE

D|| H7-9 | Em9 Eb9 | F9 Bb9 Eb9 | Eb9 Ab9 A/G

MR. BRIEFCASE

WRITTEN BY:
ERIC TAGG ("SHUFFLE")

(FROM THE RECORD:
"RIT" ~ LEE RITENOUR-1981)

GUITAR:

Chords: Gm7 | Dm7 | Gm7 | Dm7

Chords: Gm7 | Dm7 | Gm7

A

1. BUSINESSMAN, GREEN SEDAN HE SOLD HIS SOUL TO REACH HIS GOAL
 2. BUSINESSCARDS, BIG CIGARS (7) SMILES CONCEAL A ROTTEN DEAL

3 SIGN MY NAME (MUST I) PLAY THE GAME? A DEAL'S A DEAL, IF IT'S SIGNED AND SEALED
 4. BUSINESSMAN, SHAKE MY HAND. (7) TELL ME LIES, BUT HIDE YOUR EYES

Chords: Gm7 | Dm7 | Gm7 | Dm7

(1) WORKING HAS WAY UP THE LADDER, SUCCESS IS THE ENDS AND HIS
 (2) MONEY CAN TALK AND HE KNOWS IT. ONE PIECE OF PAPER CAN

(3) TIME TO FEEL SORRY FOR LOSERS A CAT GET'S THE MOUSE AND THE
 (4) HANG ON REAL TIGHT TO YOUR BRIEFCASE (4) IF YOU SHOULD LOOSE IT, YOU'LL

Chords: Cm7 F13 | Gm7 Eb Eb

B

1. (1) LIES ARE THE MEANS
 2. (2) MAKE YOU OR BREAK YOU

(3) DOG EATS THE DOG
 (4) HAVE TO STAND NAKED LIKE ME IT'S A

Chords: F11 Eb D11 | F11 Eb D11 | G

RAT RACE, MR BRIEFCASE CAN YOU KEEP PACE, MR BRIEFCASE

WHAT DO YOU KEEP IN THAT BAG OF TRICKS? IS THERE ANYTHING

AT ALL IN THAT BRIEFCASE (UNIS.)

2. BRIEFCASE

C (guitarsolo)

Dal. f. al CODA

(Repeat 3X) IS THERE ANYTHING AT ALL (IN THAT) BRIEFCASE

MY BABY

WRITTEN BY:
DAVID PACK
("SHUFFLE")

(FROM THE RECORD:
"ANYWHERE YOU GO"
DAVID PACK - 1985)

Chords: E, C#m7, F#m7, DII, HII, E, C#m7, D A, HII
(bass)

Chords: E, C#m7, F#m7, DII, HII, E, C#m7, G D, F#m, C D, HII
(GUITAR)

1. WELL FIRST YOU FALL IN LOVE AND THEN YOU SETTLE DOWN
(2. A-) NOTHER JEALOUS MAN BUT HONEY DONT YOU KNOW
Chords: HII, E, C#m7, F#m, F#m, D A9, HII, E, C#m7
(SYNTH.)

(1) WHEN YOU FIND SOMEONE TO SHARE YOUR LOVE IT REALLY FEEL IVE
(2) "WHEN ANOTHER MAN IS TOO CLOSE TO YOU"
Chords: D A, HII, E A, C#m7, F#m, F#m, D A9, HII

(1) TURNS YOUR LIFE AROUND YOU'VE GOT TO STOP, THINK AND LISTEN TO EVERY
(2) GOT TO TELL SO YOU'D BETTER STOP MESSING AROUND WITH MY
Chords: E A, C#m7, D A, HII, F#m, C#m7

(1) SOUND GIRL YOU NEVER KNOW WHEN A-NOTHER MAN'S SCREEPING A-
(2) GIRL YOU'D BETTER STOP, SHE'S ALL I HAVE IN THIS WHOLE
Chords: F#m7, C#m7, F#m7, C#m7

(MY BABY-2)

1. (1) ROUND YOU PUT HIM DOWN

DA HII E (GUITAR) GA F#m7 CA HII

2. F#m7 (HORNS:) WORLD (2.A-)

WELL THAT'S MY BA-BY DO YOU UNDERSTAND, THERE AIN'

NO WAY SHE'LL EVER NEED ANOTHER MAN, WELL THAT'S MY BABY - HEAR WHAT I SAY, THERE AIN'

NO BO - DY GONNA TAKE MY LOVE AWAY TAKE MY LOVE AWAY

HEY HEY HEY (C#m7) (BASS) (F#m7)

(C#m7) (HII) (GUITAR SOLO BY: DAVID PACK)

Handwritten musical notation for the first system, including chords like C#m7, F#m7, and D9.

Handwritten musical notation for the second system, including chords like D9, Aadd9, F#m7, and H11.

Handwritten musical notation for the third system, including a large 'F' chord symbol and lyrics: MY BABY, DO YOU UNDERSTAND, THERE AINT NO WAY, SHE'LL EVER NEED ANOTHER MAN.

Handwritten musical notation for the fourth system, including lyrics: MY BABY HEAR WHAT I'D SAY, THERE AINT NOBODY GONNA TAKE MY LOVE AWAY, WELL IT'S.

Handwritten musical notation for the fifth system, including a large 'G' chord symbol and lyrics: MY BA-BY - HEAR WHAT I'M SAY, THERE AINT NOBODY GONNA TAKE MY LOVE AWAY.

Handwritten musical notation for the sixth system, including lyrics: TAKE MY LOVE AWAY HEY - HEY, WELL THAT'S.

Handwritten musical notation for the seventh system, including a large 'H' chord symbol and the instruction: (REPEAT TIL FADE).



STARLINE

Pages

PAGES is:
RICHARD PAGE
STEVE GEORGE
JOHN LANG
PRODUCED BY JAY GRAYDON for
Garden Rake Music, Inc.



maxus

PRODUCED BY MICHAEL OMARTIAN —



MICHAEL
LANDAU

WRITTEN BY:
MIKAEL BERGLUND
(SOFT BEAT)

NORMALISATION

(FROM THE RECORD:
"LIFE" ~ 1982)

Chords: $Gm7$ | $Gm6$ | $F#$ | $Bb7+9$ | $E7A$

Chords: $Gm9$ | $Gm69$ | $A7A$ | $E7A$

Chords: $Gm11$ | $A7A$ | $D/8$ | $E7A+5$ | $A7-5$

(FUNK)

Chords: $C#m7$ | $F#7$ | $C#m7$

Chords: $F#7$ | $C#m7$ | $F#7$

(SOFT)

Chords: $C#m7$ | $F#7$ | $A7$

Chords: $C#m11$ | $F#7$ | $G7sus$ | $F#7$ | $D11$

(KEYB. SOLO A) | (GUIT. SOLO B)

D.C.

(ORIGINALLY IN D^b)

NOT LIKE THIS

195

WRITTEN BY: JEREMY LUBBOCK ("BALLAD") (FROM THE RECORD "JARREAU" - 83)

First system of musical notation. Treble clef staff contains a melody starting with a whole rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef staff contains chords: C, G#m, F#m, E, D, C, B, A, G, F, E, D, C.

Second system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: D, A, G, C, F, A, G, F, E, D, C. The text "NOT LIKE" is written above the final measure.

Third system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: G4-5, Hm, Em, F#m, G, H, G, F, E, D. The text "THIS WITHOUT A SINGLE TEAR WE CAN'T JUST WALK AWAY AS IF IT NEVER HAPPENED" is written below the staff.

Fourth system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: F#m, Hm, G#m, F#m, G, F#m, E, D, C. The text "OUR KIND OF LOVE HAS NEVER TALKED IN WHISPERS, SO IF IT'S TIME TO GO, LET'S" is written below the staff.

Fifth system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: D, Hm, E, A, G, F, E, D, C. The text "DO IT RIGHT, AND GO OUT LOUD BUT NOT LIKE THIS, WITHOUT A BACKWARD GLANCE, DID ALLOW" is written below the staff.

Sixth system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: Em, F#m, G, H, G, F, E, D, C, B, A, G, F, E, D, C. The text "FEELING DIE, THE MOMENT LOVE WAS OVER. WELL NOT IN ME 'CAUSE I STILL FEEL YOU IN MY SOUL" is written below the staff.

Seventh system of musical notation. Treble clef staff continues the melody. Bass clef staff contains chords: F, F, E, E/D, D/C, C/B, B, A, Gmb, Em7-5/A. The text "SO I WILL LEAVE YOU TENDERLY OR BITTERLY BUT NOT LIKE THIS" is written below the staff.

ONE HUNDRED WAYS

WRITTEN BY: KATHY WAKEFIELD, BEN WRIGHT, TONY COLEMAN (FROM THE RECORD: "THE DUDE" ~ QUINCY JONES ~ 1981)
 ("BALLAD")

Chords: E^b | $A9-5$ | A^bA | A^bmb

Chords: $Cm9$ | $F13-5$ | B^b11 | B^b | $B^b11add13$ | B^b-9

COMPLIMENT

A

(1) WHAT SHE DOES SEND HER ROSES JUST BECAUSE, IF IT'S
 (2) THERE COULD BE AN OLD LOVER IN HER MEMORY IF YOU

Chords: E^b | $A9-5$ | A^bA | $G7+9$

(1) VIOLINS SHE LOVES LET THEM PLAY DEDICATE
 (2) NEED HER SO MUCH MORE WHY DON'T YOU STAY MAYBE SHE

Chords: $Cm9$ | $F13-5$ | B^b11 | B^b13 | $B^b11add13$ | B^b7-9

(1) HER FAVORITE SONG AND HOLD HER CLOSER ALL NITE LONG
 (2) HAS IT IN HER MIND THAT SHE'S JUST WASTING HER TIME

Chords: E^b | $A9-5$ | A^bA | $G7+9$ | $D9$ | $D9/C$

(1) LOVE HER TODAY - FIND ONE HUNDRED WAYS
 (2) ASK HER TO STAY - FIND ONE HUNDRED WAYS

2. DON'T FORGET

Chords: E^b/B^b | $C13$ | $C7$ | $Fm7$ | $Gm7$ | A^bA | B^b11 | A^b | E^badd9 | B^b11 | E^badd9

B

BEIN' COOL WON'T HELP YOU KEEP A LOVE WARM YOU'LL JUST BLOW YOUR ONLY CHANCE

C/A Bbm7 Am7 D#11 G/A

TAKE THE TIME TO OPEN UP YOUR HEART, THAT'S THE SECRET OF ROMANCE

D#F Ebm7 Am7 Bb11 Bb11

3. SACRIFICE IF YOU CARE BUY HER SOME MOONLIGHT TO WEAR, IF THERE'S
(4. SOLO - 8 BARS)

SACRIFICE IF YOU CARE BUY HER SOME MOONLIGHT TO WEAR, IF THERE'S

Eb A9-5 A/A G7-9/5

(3) ONE MORE STAR SHE WANTS GO ALL THE WAY (3-4) IN YOUR ARMS TO-

ONE MORE STAR SHE WANTS GO ALL THE WAY (3-4) IN YOUR ARMS TO-

Cm9 F13-5 Bb11 Bb7 Bb11add13 Bb7-9

NIGHT SHE REFLECT THAT SHE OWES YOU THE SWEETEST OF DEBTS

NIGHT SHE REFLECT THAT SHE OWES YOU THE SWEETEST OF DEBTS

Eb A9-5 A/A G7-9/5

(IF) SHE WANTS TO PAY FIND ONE HUNDRED WAYS

(IF) SHE WANTS TO PAY FIND ONE HUNDRED WAYS

Eb/B C13sus G7-9 Fm7 Gm7 A Bb11 A Eb Bb11 Eb Cm7 F7-9

LOVE HER TODAY FIND ONE HUNDRED WAYS (REPEAT TIL FADE)

LOVE HER TODAY FIND ONE HUNDRED WAYS (REPEAT TIL FADE)

Eb/B C13sus G7-9 Fm7 Gm7 A Bb11 A Eb Cm7 F7-9

THE ONLY ONE

WRITTEN BY: LIONEL RICHIE

& DAVID FOSTER ("BALLAD")

(FROM THE RECORD:

"CAN'T SLOW DOWN")

LIONEL RICHIE 1983

(ORIGINAL)
H-DUR

8m

LET ME TELL

A

(1) YOU NOW ALL THAT'S ON YOUR MIND FOR A LOVE
 (2) MY ARMS WHEN I'M CLOSE TO YOU THERE'S A MA-

Dm7 G7 Cadd9

(1) LIKE YOURS IS OH, SO VERY HARD TO FIND (I'VE) LOOK'D INSIDE
 (2) - GIC IN YOUR TOUCH THAT JUST COMES SHINING THROUGH WANT YOU E -

Dm7 G7 G#7 Am7 Am7 7/6

(1) MYSELF NOW I'M VE - RY SURE THERE CAN
 (2) - VERY DAY WANT YOU E - VERY NIGHT THERE CAN

Cadd9

(1) ONLY BE YOU FOR ME, I, NEED YOU MORE AND MORE
 (2) ONLY BE YOU FOR ME, YOU MAKE IT SEEM SO RIGHT

F C/E Dm7 G F/A G/H

P-U-T'

YOU, TURNED ME IN-SIDE OUT AND YOU SHOWED ME, WHAT LIFE WAS ABOUT ONLY

Am7 | Dm7 | G | Cadd9 Em7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

Am7 | F | G7 | C

1. I WANNA DO ALL I CAN, JUST TO SHOW YOU, MAKE YOU UNDERSTAND, ONLY

Am7 | Dm7 | G/H | Cadd9 Em7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

Am7 | F | G | Cadd9

2. WHEN YOU'RE IN

2. (RANG SOLO: DAVID FOSTER)

F#m7 | Hm7 | E/G# | A | C#m7

F#m7 | D | E | A

F#m7 | Hm7 | E/G# | A | C#m7

(THE ONLY ONE - 3)

Musical staff with lyrics: IN MY

Chords: F#m7, D, E, Aadd9

Musical staff with lyrics: MIND THERE'S NO OTHER LOVE YOU'RE THE

Chords: F#m7, E/G#, Aadd9, A, F#m7

Musical staff with lyrics: ONLY GIRL MY HEART AND SOUL IS THINKIN' OF ONLY YOU

Chords: F#m7, C#m7, F#m7, A9

Musical staff with lyrics: ON - LY ME THERE CAN BE

Chords: D, D, C#m7, F#m7

Musical staff with lyrics: NEVER EVER BE ANOTHER THAT UNDERSTAND THE WAY THAT I FEEL INSIDE, 'CAUSE

Chords: F#m7, C#m7, D, E, 1/2

Musical staff with lyrics: YOU TURNED ME INSIDE OUT, AND YOU SHOWED ME, WHAT LIFE WAS ABOUT ONLY

Chords: Dm7, E#m7, A#m7, D, F#m7

Musical staff with lyrics: YOU, THE ONLY ONE THAT STOLE MY HEART AWAY

Chords: Dm7, E#m7, A#m7, Dadd9

YOU TURNED ME INSIDE OUT, AND YOU SHOWED ME WHAT LIFE WAS ABOUT ONLY

Bm7 Ebm7 A7/C D7 Fm7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

Bm7 G7 A7 D7add9

YOU STOLE MY HEART AWAY YOU STOLE MY HEART AWAY

YOU STOLE IT ONLY YOU

Bm7 Ebm7 A7/C D7 Fm7

THE ONLY ONE THAT STOLE MY HEART AWAY

Bm7 G7 A7 D7add9

OOPS

WRITTEN BY:
MIKE MAINER

(FROM THE RECORDS
"MODERN TIMES" ~ STEPS
AHEAD ~ 1984)

A ("BEAT")
(KEYB)

B

2.

C

(3x)

(Eb — Eb/G — Ab — Bb — Ab/C — Bb/D — Ab/C — Bb/D)

D

D/Cb (Eb/B — Eb/G — Ab — Bb) D||

D/Cb — (Eb/B — Eb/G — Ab —) All III H/A

E

1.

(OOPS -3) 2.

Handwritten musical notation for the first system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated by letters: C4, Eb/H, and (Ekvart). A circled '2.' is written above the treble staff.

Handwritten musical notation for the second system. A dynamic marking **F (SOFT)** is written above the treble staff. Chord annotations include (Am9), (F#m7-5), (Fkvart addA), and (Aadd9/C#).

Handwritten musical notation for the third system. Chord annotations include Gsus, (Akvart), (Cm9), and (Ekvart).

Handwritten musical notation for the fourth system. Chord annotations include (Am9), (F#m7-5), (Fkvart addA), (Aadd9/C#), and C7#9.

Handwritten musical notation for the fifth system. Chord annotations include (Fm11), (Ekvart), and (Fm11). A circled 'G' is written above the treble staff.

Handwritten musical notation for the sixth system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests.

Handwritten musical notation for the seventh system. The system is divided into two parts by a double bar line. The first part is marked '1.' and the second part is marked '2.'.

(OOPS-4)

H

(AS B with repeats)

(SAXSOLO - FREELY)

F#m7 | GΔ | CA | E7+9

AΔ | D7-9 | GΔ | H7+5

CΔ | C#m7-5 | HA | Fm7 Bb7

EΔ | D7-9 | GΔ

1.2.3.4.
 2. Gm7-5 C7+5 F#m7
 E7+9 E

5. (SAXSOLO CONT.)

F || % | G/F | %

A^b/F %

K

as D | as E

1.2.3.4.5 6.

(BASS: A^b)

OVERJOYED

WRITTEN BY:
STEVIE WONDER
("BALLAD")

(FROM THE RECORD:
"IN SQUARE CIRCLE"
STEVIE WONDER ~ 1985)

(INTRO 8va BASSO)

Chords: Ebm/D, C7, Cb4, C7, Bbm/D, C7

1. OVER- TIME I'VE BEEN BUILDING MY CASTLE OF
DREAMS I HAVE PICKED OUT A PERFECT COME
HEARTS I HAVE PAIN - FU - LLY TURNED EVERY

Chords: Cb4, Bb, Cm7

(1) LOVE (1) JUST FOR TWO THOUGH YOU NEVER KNEW YOU WERE MY
(2) TRUE (2) THOUGH YOU NE - VER KNEW IT WAS OF YOU I'VE BEEN
(3) STONE (3) JUST TO FIND I HAD FOUND WHAT I'VE SEARCHED TO DIS-

Chords: Fm7, Bb7, Eb, Cm7

(1) REA - SON I'VE GONE MUCH TOO FAR FOR YOU KNOW TO SAY
(2) DREA - MING THE SANDMAN HAS COME FROM TOO FAR AWAY
(3) CO - VER I'VE COME MUCH TOO FAR FOR ME NOW TO FIND

Chords: F/A, G/H, C, G/H

(1) (THAT) I'VE GOT TO THROW MY 1. CASTLE AWAY 2. OVER - 2, AND THOUGH I YOU DON'T BE -

I LOOKED AT YOU, AND MAYBE TOO, IF YOU WOULD BELIEVE, YOU TOO MIGHT BE OVERJOYED

D C7 Bb F/A Bb/A

1. OVER - LOVED O - VER ME

DA CAPO

Fm7 Bb Bb

2. OVER ME AND THOUGH THE ODDS ARE IMPROBABLE

Fm7 CII C Bb

WHAT DO THEY KNOW FOR IN ROMANCE, ALL TRUE LOVE NEED IS A CHANCE, AND MAYBE WITH A

F/A Gm7 C7 Eb D7

CHANCE YOU WILL FIND YOU TOO LIKE I OVERJOYED OVERLOVED

CA G/A C/b Gm7

O - VER YOU

STRINGS

CII FA F#b

O - VER YOU

EA Fm6 Bb Eb

PASS IT ON

WRITTEN BY:
 RUSSELL FERRANTE
 ("BALLAD")

(FROM THE RECORD:
 "MIRAGE A TROIS"
 YELLOWJACKETS - 1983)

Chords: B^b/A^b, D^b/A

Chords: B^b/A, E^b, D^m/E^b

Chords: A^Δ9, A^b, D^b/A^b, A^b, B^b/A^b, D^Δ9 E^b, F⁷/C

Chords: B^m7, B^m/A, G^b13-5, F^m7, B^b7, E^b

Chords: A^Δ, A/G, D/F, A^b, B^b/D, D^Δ9, E^b, F⁷/C

Chords: B^m7, A^m9, G^b13-5, F^m9, B^b7, E^b

(PASS ITON 3)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: Eb/Db, Bbm/C, G7, Fm7, Ab/G, Gb/A, F7.

Musical staff 2: Treble clef, key signature of two flats. Chords: Ebm7, F7, F7/A, Bbm7/B, Bbm7, F/Eb, Eb||.

Musical staff 3: Treble clef, key signature of two flats. Chords: AΔ9, Ab, Db/Ab, A11add13, Dm7, Gm7(C7), C7.
 (During solo D7+9 G13 C7+9)

Musical staff 4: Treble clef, key signature of two flats. Chords: Eb/Db, DΔ, Eb/Db, DΔ, Abadd9, Dmb.

Musical staff 5: Treble clef, key signature of two flats. Chords: Dm7-5, FΔ9, Fm, Bb7sus, Bb7, Eb||.
 8va

Musical staff 6: Treble clef, key signature of two flats. Chords: Eb||, Dm7/Eb, Dm7/Eb.
 PIANO SOLO
 A B C

Musical staff 7: Treble clef, key signature of two flats. Chords: AΔ9, Eb/A, Db/A, Ab, Bb/A, Bb/A, Ab, Ab.

(PASS IT ON - 3)

GUITAR SOLO:

Handwritten musical notation for guitar solo, first system. Staff 1: B^b/A^b | D^b/A^b | C/A^b | B^b/A^b | ||

Handwritten musical notation for guitar solo, second system. Staff 1: D^b/A^b | $D^b m^b/A^b$ | D^b/A^b | $D^b m/E^b$ | ||

Handwritten musical notation for guitar solo, third system. Staff 1: $A^b \Delta 9$ | E^b/A^b | D^b/A^b | A^b | B^b/A^b | D^b/A^b | A^b | G^b/A^b

Handwritten musical notation for guitar solo, fourth system. Staff 1: A^b | $A^b 9$ | $D^b \Delta 9$ | A^b/D^b | G^b/A^b | D^b | $Gm7$ | $Cm7$ | $F7$

Handwritten musical notation for guitar solo, fifth system. Staff 1: A^b/G^b | $G^b \Delta$ | || | $D^b add9/F$ | $G^b m^b$

Handwritten musical notation for guitar solo, sixth system. Staff 1: $Gm7-5$ | $C^b 9/B^b$ | $Dm7$ | $E^b 7 sus$ | $E^b 7$

Handwritten musical notation for guitar solo, seventh system. Staff 1: A^b | $G^b m/A^b$ | || | $D^b add9$ | D^b | $Gm7$ | $Fm7$

Handwritten musical notation for guitar solo, eighth system. Staff 1: $B^b 7$ | E^b | A^b | ||

PLEASE HOLD ON

211

WRITTEN BY: DAVID FOSTER,
BILL CHAMPAN, LIONEL RICHIE

(FROM THE RECORD:
CHICAGO 17 - 1984)

(DRUMS) ("SHUFFLE")

(GUITAR)

(SYNTH BASS)

(B)

DO YOU LOVE ME DO YOU NEED ME

(C)

(1) TELL ME THE TRUTH TONIGHT I'VE HEARD THAT

(1) SAME OLD STORY SO MA - NY TIMES

(1) Em7 FOR EVERY LIE YOU'VE TOLD ME I'D BE A RICH MAN IF

(2) I HAD A DIME (ATT)

2. WHY DO YOU TAKE ME? WHY DO YOU RAKE ME

(PLEASE HOLD ON - 2)

(2) OVER YOUR RED HOT COALS
 (3) TELL ME THE TRUTH THIS TIME

WHY DO YOU SCOLD ME
 DO YOU LOVE ME

(2) AFTER YOU HOLD ME
 (3) DO YOU NEED ME?

WHY DO YOU TURN SO COOL
 CAN I STILL CALL YOU MINE

(2) THE LA-DYS CONSTANT CRUISIN
 (3) SOFT LIGHTS AND QUIET MUSIC

EX-PLAINS THE
 FORGETS YOUR

(2) TEARS THE LONELY PATH SHE'S CHOOSIN, IF
 (3) NAME SOME PEOPLE TRY TO USE IT BUT

(2) I DIDN'T LOVE HER WOULD I STILL BE HERE (*)
 (3) LONELINESS CHOOSES THE RULES TO THE GAME

(CHORUS)

PLEASE HOLD ON
 PLEASE HOLD ON

STAY WITH ME
 STAY WITH ME

TELL ME WHAT YOU HAVE IN MIND
 (LONELINESS WILL LEAVE YOU BEHIND)

PLEASE HOLD ON
 PLEASE HOLD ON

(*2X AFTER D.S. THIS LYRICS)

(PLEASE HOLD ON - 3)

STAY WITH ME
STAY WITH ME

BABY DON'T YOU LEAVE ME BEHIND
FALL IN LOVE WITH ME THIS TIME

G (HORNS)

F#m3, E/G#5/A, H7+5, Em7, A7, Em7, A7

Em7, A7, F#m7, H7

DO YOU LOVE ME?

DO YOU NEED ME

(Dal S. and repeat Chorus til fade)

* the 2 last bars in \square 2nd time

POOLS

(FROM THE RECORD:
"STEPS AHEAD"-1983)

WRITTEN BY: DON GROLNICK

A

C13-9 Fm11

(2X WITH SAX)

Fm11 C13-9 Fm11

Fm11 C13-9 Fm11

D/F F+ Abm11

A13 Ebm11

1. C13-9 D7sus D7+9

2.

G7sus D7sus D7+9

(POOL 5 - 2)

Handwritten musical notation for the first system, featuring a treble and bass clef. The treble clef staff contains notes and rests, with a **G13-5** chord marking. The bass clef staff contains notes and rests, with **D7sus** and **D7+9** chord markings.

Handwritten musical notation for the second system. The treble clef staff has notes and rests, with **Gb7sus**, **Eb7+9**, and **A♭m11** chord markings. The bass clef staff has notes and rests.

Handwritten musical notation for the third system, including first and second endings. The treble clef staff has notes and rests, with **D7sus**, **C13-9**, **Fm11**, and **C13-9** chord markings. The bass clef staff has notes and rests.

Handwritten musical notation for the fourth system, featuring a **C** time signature box. The treble clef staff has notes and rests, with **D9 ad lib.**, **A13**, and **D7=9 (A/D)** markings. The bass clef staff has notes and rests.

Handwritten musical notation for the fifth system, starting with a **D SOLO** box. The staff contains a sequence of chords: **Gm7**, **D7 (alt)**, **Gm7**, and **D7 (alt)**.

Handwritten musical notation for the sixth system, containing a sequence of chords: **Gm7**, **D7 (alt)**, **Gm7**, and **G7 (alt)**.

Handwritten musical notation for the seventh system, containing a sequence of chords: **Fm7**, **G7 (alt)**, **Fm7**, and **C7 (alt)**.

Handwritten musical notation for the eighth system, containing a sequence of chords: **Fm7**, **C7 (alt)**, **Fm7**, and **D7 (alt)**.

Handwritten musical notation for the ninth system, featuring triplet markings. The treble clef staff has notes and rests, with **Am7**, **E7**, **D7**, **Gm7**, and **D7** chord markings.

Handwritten musical notation for the tenth system, including a **FINE** box. The treble clef staff has notes and rests, with **C7**, **Fm11**, **A** (marked 'haroprise'), **B**, and **H13-9** markings.

PUT THE WEIGHT ON MY SHOULDERS

WRITTEN BY:
GINO VANNELLI

FROM THE RECORD:
"NIGHTWALKER" ~ GINO
VANNELLI ~ 1981

("BALLAD")

(PIANO) (INTRO) (G#m) (Em6) (H/F#)

(G#m/F) (E G#m Hadd9 G#m) (plus strings) (G#m H/D# EΔ E7m75)

(F#sus) (D#m/F##) (G#m) (DRUMS)

A
1. PUT THE WEIGHT ON MY SHOULDERS
2. REST YOURSELF ON MY WATERS
(3X GUITAR SOLO) GUITAR

(1) TAKE THE LOAD OFF YOUR MIND
(2) TAKE THE LIFE TIME FOR ME

(1) 'CAUSE THE HEAVY WINDS THAT BLOW WILL FADE AWAY IN
(2) RISE A-BOVE WA-TERS VAST AND LET YOURSELF BE

(1) TIME

(2) FREE

(2) 1 ONLY
(3) 1 ONLY

(2) KNOW WHAT LOVE MUST BEAR THROUGH LADEN
(3) KNOW WHAT LOVE MUST DO WHEN FAR THROUGH

ED E7(9) E7(9) A7m7 H11 H7

(2) TIMES I WILL BE THERE (2-3) AND WHEN YOU'RE
(3) TRIES I FOLLOW YOU

Fm7-5 B7(9) B7-9 Bbm7/E E7(9)

add 6 + 5

DOWN I'LL BREAK THE FALL

A7m7 A9 A9/G H/2# Fm7-5

'CAUSE THE WEIGHT ON MY SHOULDERS (IT) AINT NO WEIGHT AT

E H/2# C7m7 D7sus D7

1. ALL

2. ALL

Dal. f.

G7m7 G7m7

PUT THE WEIGHT ON MY SHOULDERS

Emb/G H/2#

(PUT THE WEIGHT ON MY SHOULDER 2-3)

SEE YOUR STAR IT SHINES

G#7/E# | Em6 | H/D# | G#m7 G#m11

'CAUSE THERE'S SO MANY DREAMS YET TO

E | H/D# | G#m7 | D#7-

FIND

G#m11 | E/G# | E(3) F#(3)

(3x) G#m11 | E/G# | E(3) F#(3)

PUT THE WEIGHT ON MY SHOUL- DERS

G#m11 | E/G#

(GUITAR) E(3) F#(3) G#m11

GUITAR SOLO BY: MIKE MILLER

8va

8va

8va

8va

8va (a) etc...

QUASIMODO

WRITTEN BY:
LARS JANSSON

(FROM THE RECORD:
HAWK ON FLIGHT ~ 1984
"BLUE EYED")

("FUNK") **A**

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of a 7-measure rest followed by chords Cm7, F9, F9, and Cm7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, followed by a repeat sign and a second ending with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of chords Cm7, F9, F9, Cm7, followed by F9 and Cm7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. The melody features quarter notes G4, A4, B4, C5, B4, A4, G4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of chords A11, D11, G11, C#9, A11, and D11.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. The melody features quarter notes G4, A4, B4, C5, B4, A4, G4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of chords G11, C#9, A11, D11, G11, and C#9.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. The melody features quarter notes G4, A4, B4, C5, B4, A4, G4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of chords A11, D11, G11, and a sequence of F#9, E#9, F#9, E#9, F#9, E#9.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. The melody features quarter notes G4, A4, B4, C5, B4, A4, G4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of chords D11, F#9, D#11, G#9-5, G11, and E7#9.

D.C.

RAGING WATERS

WRITTEN BY AL JARREAU, JAY GRAYDON & ROBBIE BUCHANON

(FROM THE RECORD "HIGH CRIME" ~ AL JARREAU ~ 1984)

("FUNK")

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass line consists of a steady eighth-note pattern.

Musical notation for the second system, continuing the bass line and adding a melodic line in the treble clef. A first ending bracket is present at the end of the system.

Musical notation for the third system, including lyrics and a "2X" annotation. A box labeled "A" is placed over a specific melodic phrase.

Musical notation for the fourth system, featuring two vocal lines with lyrics and a "SYNTH" annotation.

Musical notation for the fifth system, including lyrics and a "SYNTH" annotation.

Musical notation for the sixth system, including lyrics and a "SYNTH" annotation.

(RAGING WATERS - 2)

(F#9) SYNTH. (Gadd9) (A#9) Em7/H

(1) NOBODY WANTS TO SLOW DOWN THIS
(2) NEVER AGAIN EXPI-RE. BE

(Bass as bars 1-8 in [A])

(1) SHOW DOWN IS SET FOR DAWN
(2) TIRED AND GI-VEN IN

SYNTH
8VA BASS

(1) I'M GONNA MEET THAT VILLAIN AND TELL HIM - THE RACE IS ON
(2) I'M GONNA TAKE MY LOVER DI-SCO-VER THE PROM SED LAND

B (Chorus)

LOVERS CROSS THE RAGING WATERS
LOVERS TOSS A- WAY A KINGDOM

will say that

SYNTH.

Em9 CA/E

DO/E
LOVERS WALK THE BURNING SAND
LOVERS ABDI CATE THE CROWN

Em11

Em9 CA/E

LOVERS STOOD THE TIME IN OR- DER
LOVERS FIGHT FOR LOVE AND FREEDOM

TO

DA/E H/E

TAKE THE MOMENT IN THEIR HAND
BREAK 'N THE CHAINS THAT HOLD 'EM DOWN

Em9 CA/E DA/E

YOU GOTTA KEEP ON, GOTTA KEEP ON, GOTTA KEEP ON
YOU GOTTA KEEP ON

1. Em11 LOVIN LOVERS 2. H/E

(GOTTA) KEEP ON DIDN'T I SAY

DA CAPO (with all repeats 2x continue)

D E F (Chorus)

INTRO

VOICINGS OF "CHORUS" - CHORDS

Em9 CA DA Em11 H

WRITTEN BY: GEORGE DUKE REACH OUT (FROM THE RECORD: 1983 'GUARDIAN OF THE LIGHT' - G.D.)

(FUNK) (GUITAR)

(Dm7 Dm11 Bb9 Gm7 Am7 Bb9 Am7)

(8va) (HORNS)

(CII A7+5) :||: Dm7 Dm11 Bb9 Gm7 Am7 (GUITAR SIMILE)

Bb9 Am7 1. CII A7+5 2. CII A7+5

B

C

80 1. I'VE GOT THE PERFECT SITUATION AND I'M SO LUCKY THAT I
2. I CAUGHT YOUR EYES JUST FOR A MOMENT GUITAR AND NOW YOU KNOW THE WAY I

CII C (Guitar) CII

80 (1) FEEL THE WAY I DO, GIRL I'VE GOT NO HEAVY COMPLICATIONS
(2) FEEL ABOUT YOU, GIRL YOU KEEP ON SEEKING MY ATTENTION

C CII C

80 (1) 'D KEEEP MY LOVE FROM COMING STRAIGHT TO YOU, THOUGH YOU ARE SMILING WITH A
(2) I THINK I SEE WHAT YOU HAVE PLANNED TO DO, WITH SOME EXCUSE YOU LEAVE ME

CII Am7 Dm7 GII G CII

(1) NOTHER YOUR EYES KEEP TELLIN' ME YOU JUST DON'T CARE
 (2) TABLE YOU WANT TO MEET ME NEAR THE POWDER ROOM (YEAH)

C C C

(1) IF WE COULD TALK JUST FOR A MINUTE I'D GET THE NUMBER AND WE'D GO FROM THERE OH
 (2) I FOLLOW YOU WITHOUT HIS NOTICE YOU TOUCH MY HAND AND SLIP YOUR NUMBER TO ME OH

C C C Am7 Dm7 G C

(CHORUS)

YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
 YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR

Dm7 Dm11 Bb49 Gm7 Am7 Bb4 Am7 C11 A7+5

HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY BA-BY
 HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY BA-BY

Dm7 Dm11 Bb49 Gm7 Am7 Bb4 Am7 C11 A7+5

YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
 (REACH) OUT YOUR HANDS TO ME, AND OUR LOVE WILL SURELY BE C11

HEART AND SOUL TO ME TURN YOUR LOVE TO ECSTASY - CH (BABY (ONLY WHEN REPEATED))

(DRUMS)

DAL. 8 AND REPEAT (CHORUS)
 TIL FADE (THE FIRST 8 BARS ONLY VOCAL AND DRUMS)

READ MY LIPS

WRITTEN BY:
MICHAEL FRANKS
("FUNK")

(FROM THE RECORD:
"SKIN DIVE" - MICHAEL FRANKS
- 1985)

4x

READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU) THOUGH I CAN TELL YOU THAT I LOVE YOU READ MY LIPS (IT MUST BE OBVIOUS)

Fm11 Bb9

A

1. HARD AS I TRY TO FIGHT IT ANYTHING CAN EXCITE IT MERELY THE MEETING OF OUR

Fm7 F11 Fm7 H9-5

(1) EYES IT JUST INTENSIFIES SOON LOOSE MY SENSES, I GOT NO DEFENSES

Bb9 Fm7 F11

(1) THERE AIN'T NOthin I CAN DO EXCEPT TO SHARE WITH YOU. YOU GOT THE

Fm7 H9-5 Bb9 Ab C7 D#d

(1) SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL PLEASE

Fm7 SYNTH. D#d Fm7 C Bb Ab

DO! INFATU - A - TION! IS JUST TEARING ME APART I DON'T DIG SECRET, I

D#d Fm D#d

(SYNTH.)

(1) CAN'T WAIT TIL THE DAY WE'RE BOTH FREE
IT MUST BE OBVIOUS I LOVE YOU BUT YOU KNOW
THOUGH I CAN TELL YOU THAT I LOVE YOU IN PUBLIC

C

$\frac{A^b}{C^b}$ $C^b \frac{7}{5}$ Fm^7 Gm/F

1. LOOSE TALK SINKS SHIPS
2. READ MY LIPS

(BASS)

Fm^7 Fm^7

(vocal - see INTRO)

Fm^7 B^b9

2. YOU KNOW WHO'S MY WITNESS, THE FIRST DAY OF FITNESS WHEN I SAW YOUR SULTRY

$F\#m^7$ $F\#m^7$ $F\#m^7$ C^9-5

(2) SHAPE (AND THERE WAS NO ESCAPE) YOU SET OFF MY SIREN I KEPT PUMPING IRON,

$F\#m^7$ C^9-5 H^9 E D^4

(2) BUT ALL THAT MY EYES WOULD DO WAS ONLY STARE AT YOU YOU GOT THE

$F\#m^7$ D^4 $F\#m^7$ $C\#$ D^4 $A\#7$

SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL, PLEASE

D^4 $F\#m^7$ D^4

DO INFATU- ATION IS JUST TEARING ME APART I DON'T DIG SECRET I

A $C\#7+5$ G $F\#m^7$ $G\#m/F\#$

CAN'T WAIT TIL THE DAY WE'RE BOTH FREE IT MUST BE OBVIOUS I LOVE YOU
THOUGH I CAN TELL YOU THAT I LOVE YOU BUT YOU KNOW IN PUBLIC

1. $F\#m^7$ $(-)$ 2. $F\#m^7$ $(-)$

LOOSE TALK SINKS SHIPS READ MY LIPS (repeat 15/ fade)

$F\#m^7$ $(-)$ $F\#m^7$ $(-)$

READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU)
THOUGH I CAN TELL YOU THAT I LOVE YOU READ MY LIPS (IT MUST BE OBVIOUS)

$F\#m^7$ H^9

RIDE LIKE THE WIND

(DEDICATED TO LOWELL GEORGE)

WRITTEN BY:
CHRISTOPHER CROSS

(FROM THE RECORD:
"CHRISTOPHER CROSS")

~ 1979

("BEAT")

(SYNTH)

(BASS)

(STRINGS)

(PIANO)

1. IT IS THE NIGHT

(PIANO & BASS as A)

(1) MY BODY'S WEAK I'M ON THE RUN NO TIME FOR SLEEP I'VE GOT TO RIDE
 (2) THE SON OF A LAWLESS MAN, ALWAYS SPOKE MY MIND (7) WITH A GUN IN MY HAND, LIVED NINE

(PIANO & BASS as A)

(1) RIDE LIKE A WIND TO BE FREE AGAIN
 (2) LIVES (7) GUNNED DOWN TEN, GONNA RIDE LIKE A WIND AND I'VE GOT

C (CHORUS)

SUCH A LONG WAY TO GO TO MAKE IT TO THE BORDER OF MEXICO, SO I'LL RIDE

A⁷ Gm7 A⁷ Gm7

LIKE THE WIND, RIDE LIKE THE WIND

Gm7 Bb Cm7 Bb

2. I WAS BORN (3) GONNA RIDE LIKE THE WIND

D

BA-BARA-BA, BA-BA-BA-BAA, BA-BARA-EA, EA-BA-BA-BAA

Cm7 Cm7 Dm7 Cm9 Cm7 Cm7 Dm7

BA-BARA-BA, BA-BA-BA-BA-BA, BA, BA, BA (3. ACCUSED)

Cm7 Cm7 Dm7 Cm9 Cm9 Bb9 Cm7 Bb

(2x Cm9 Dm7 Cm/Eb Gm9)

E

(3) AND TRIED AND TOLD TO HANG I WAS NOWHERE IN SIGHT, WHEN THE CHURCH BELLS RANG, NEVER WAS THE

Cm7 Bb Cm7 Bb

(PIANO & BASS AS [A])

D.S. al CODA

KIND, TO DO AS I WAS TOLD, GONNA RIDE LIKE A WIND, BEFORE I GET COLD (1) IT IS THE NIGHT

A⁷ Bb Cm7 Bb

CODA **F** (CHORUS) **G** GUITAR SOLO

= **C** = **D** (REPEAT TIL FADE)

ROAD SONG

WRITTEN BY:
WES MONTGOMERY

(FROM THE RECORD:
"ROAD SONG" ~ WES
MONTGOMERY ~ 1968)

A ("BEAT")

Gm7 C9 | Gm7 C9 | Am7-5 | D7+9

Gm Gm/F# | Gm/F Gm/E | EbA | D7+9 Gm7

B

Gm7 | F13 | BbA | Fm7 Eb7

Bbm7 | Eb13 | AbA | Am7-5 D7+9

A2

Gm7 C9 | Gm7 C9 | Am7-5 | D7+9

Gm Gm/F# | Gm/F Gm/E | EbA | D7+9 Gm7

REASONS

WRITTEN BY: MAURICE WHITE,
CHARLES STEPHENY, PHILIP BAILEY

(FROM THE RECORD: "GRATITUDE"
NEARTH, WIND & FIRE 1975)

("BALLAD")

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a 7/16 time signature, showing a bass line with quarter and eighth notes. Chord symbols are written below the bass staff, including Eb, Ab, and Eb.

The second system of musical notation includes the lyrics: "1. NOW, I'M CRAVIN' YOUR BODY, IS THIS REAL? TEM-PERATURE'S RISIN', I DON'T WANT TO". The notation features a treble staff with a melodic line and a bass staff with a bass line. Chord symbols such as Eb, Ab, and Eb are present. A box labeled 'A' is placed above the first measure of the treble staff.

The third system of musical notation includes the lyrics: "(1) FEEL, I'M IN THE WRONG PLACE, TO BE REAL". The notation consists of a treble staff with a melodic line and a bass staff with a bass line. Chord symbols like Eb, Ab, and Eb are written below the bass staff.

The fourth system of musical notation includes the lyrics: "2. I'M LONGING TO LOVE YOU, JUST FOR A NIGHT, KISSIN AND HUGGIN AND HOLDIN YOU TIGHT". The notation features a treble staff with a melodic line and a bass staff with a bass line. Chord symbols such as Eb, Ab, and Eb are present.

The fifth system of musical notation includes the lyrics: "(2) PLEASE LET ME LOVE YOU WITH ALL MY MIGHT". The notation consists of a treble staff with a melodic line and a bass staff with a bass line. Chord symbols like Eb, Ab, and Eb are written below the bass staff.

The sixth system of musical notation includes the lyrics: "REASONS THE REASONS THAT WERE HERE THE REASONS THAT WE FEAR". The notation features a treble staff with a melodic line and a bass staff with a bass line. Chord symbols such as Gm7, Cm7, and Cm7/Cb are present. A box labeled 'B' is placed above the first measure of the treble staff.

OUR FEELINGS WON'T DISAPPEAR

Chords: A7, Gm7, Fm7, Fm/E, G7sus/D, G7+5

Accents: ^ ^ ^ ^

(LULL.)

3. AND AFTER THE LOVE GAME HAS BEEN PLAYED, ALL OUR ILLUSIONS ARE JUST A PA-RADE

Chords: E7, A7, Am6, E7

AND ALL THE REASONS START TO FADE

Chords: E7, A7, Am6, E7

AND IN THE MORNIN' WHEN I RISE NO LONGER FEELING HYPNOTIZED

LA LA LA...

Chords: E7, A7, Am6, E7

(EX: VOC SOLO)

(h)

I FIND MY REASONS MY REASONS MY REASONS HAD NO

Chords: E7, A7, G7+5, Cm7, Cm/B, Am7+5, A7

(LULL.)

A. A. A

PRIZE (SOLO END)

AFTER ALL THE REASONS WHY ALL OUR

Chords: G7sus, G7, A7, Gm7, Fm7, Gm7

REASONS WERE A LIE AFTER ALL THE REASONS LOVE

Chords: A7, Gm7, Fm7, Gm7, A7, Gm7, Fm7

Musical notation for the first system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The word "DIE" is written above the treble staff.

DIE

Musical notation for the second system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The word "(AS INTRO)" is written above the treble staff.

(AS INTRO)

Musical notation for the third system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The word "(EΔ)" is written above the treble staff.

(EΔ)

Musical notation for the fourth system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The word "(HORNS)" is written above the treble staff.

(HORNS)

Musical notation for the fifth system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord.

Musical notation for the sixth system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The lyrics "REASONS THE REASONS THAT WERE HERE THE REASONS THAT WE FEAR" are written below the treble staff.

REASONS THE REASONS THAT WERE HERE THE REASONS THAT WE FEAR

D.S. al CODA

Musical notation for the CODA section, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. The word "CODA (as E)" is written above the treble staff.

CODA (as E)

ROOFGARDEN

WRITTEN BY: AL JARREAU,
TOM CANNING, JAY GRAYDON

(FROM THE RECORD:
"BREAKIN' AWAY" ~
AL JARREAU ~ 1981)

"FUNK" $\frac{2}{4}$

A (4X) (RHODES FILLS)

8 DOES ANYONE WANNA GO WALTZING IN THE GARDEN? DOES

8 ANYONE WANNA GO DANCE UPON THE ROOF? DOES

1. 2. 3. (GUITAR FILLS)

2. (DRUM FILL)

B

8 1. ON THE TOWN SEQUINS EVENING GOWN. CLIMB THE STAIRS TO THAT BALLROOM IN THE AIR (GET TO POPPIN' IN THE POCKET)

3. YOU CAN BE WHAT YOU WANT TO BE (COME) WALTZ LIKE ME OR A HOT STEPPIN' BOOGIE (FUNK)

Em7 A9 A9 | C#m7 G9 F#9 | Em7 A9 A9 | Fm7 H9 B9

C (3X)

8 DOES ANYONE WANNA GO WALTZING IN THE GARDEN? DOES

1. 2. 3. (DRUM FILL)

ANYONE WANNA GO DANCE UPON THE FLOOR

2. IF YOU DARE DREAM UP YESTER YEAR IN THE AIR DO A STEP WITH FRED ASTAIRE (GET YOU)
 4. NOONE STAYS IN DOWNTOWN THESE DAYS COUNTRY CALL GOT US ONE AND ALL (DOP 100)

DOES ANYONE WANNA GO WALTZING IN THE GARDEN

ANYONE WANNA GO DANCE UPON THE FLOOR

F (VOCAL SOLO)

DAL. S. (WITH REPEATS)
AL-φ (IN □)

B'FORE WE END, LET ME RECOMMEND WHAT TO DO WHEN YOUR HEART IS LIGHT OR BLE (GET TO STEAM)

DOES ANYONE WANNA GO WALTZING IN THE GARDEN?

ANYONE WANNA GO DANCE UPON THE FLOOR

G (VOCAL SOLO)

(REPEAT TIL FINE)

ROSANNA

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD:
TOTO IV ~)

("BEAT" - FUNK)

(DRUMS)

1. 1. 1. 3. 1. 1.

A-S.

1. ALL I WANNA DO WHEN I WAKE UP IN THE MORNING IS SEE YOUR EYES
2. I CAN SEE YOUR FACE STILL SHINING THROUGH THE WINDOW ON THE OTHER SIDE

ROSEANNA, RO
ROSEANNA, RO

(1) SEAN - NA
(2) SEAN - NA

NEVER THOUGHT A GIRL LIKE YOU COULD EVER CARE FOR ME
I DIDN'T KNOW THAT A GIRL LIKE YOU COULD MAKE ME FEEL SO SAD

RO -
RO -

(1) SEANNA
(2) SEANNA

ALL I WANNA DO IN THE
ALL I WANNA TAKE IS

(1) MIDDLE OF THE EWING IS HOLD YOU TIGHT
(2) NOT ANOTHER "NEVER HAVE TO COMPROMIZE

RO - SEANNA - RO - SEANNA
RO - SEANNA, RO - SEANNA

(1) I DIDN'T KNOW YOU WERE LOOKIN' FORE MORE, THAN I COULD EVER BE
(2) NEVER THOUGHT THAT LOOSING YOU COULD EVER HURT SO BAD

B

(1-2) NOT QUITE A YEAR SINCE YOU WENT AWAY ROSEANNA YEAH

Gm F/A Bb Bb Eb Eb Bb F

NOW SHE'S GONE, AND I HAVE TO SAY

F Gm F/A Bb Bb Eb

NEED YOU **C** (CHORUS) ALL THE WAY

NEED YOU (CHORUS) ALL THE WAY

INSTR.

(F Bb) : CM

NEED YOU ALL THE WAY ROSEANNA

NEED YOU ALL THE WAY ROSEANNA

Eb Bb F F Bb Bb/C CM Eb

- NA YEAH! 1. NEED YOU 2.

- NA YEAH! 1. NEED YOU 2.

(SYNTH) (STEVE PORCARO)

(2X (CONTINUE)) G

G Em

F (guitar solo) BY STEVE LUKATHER

F (guitar solo) BY STEVE LUKATHER

G F

Handwritten musical notation for the first system. The top staff is a treble clef with a melody. The bottom staff is a bass clef with chords. Chords are written as Dm , E , B , G , and C . There is an E^b note in the melody.

Handwritten musical notation for the second system. The top staff is a treble clef with a melody. The bottom staff is a bass clef with chords. Chords are written as G and G . The word "(piano)" is written above the first measure.

Handwritten musical notation for the third system. The top staff is a treble clef with a melody. The bottom staff is a bass clef with chords. Chords are written as G .

Handwritten musical notation for the fourth system. The top staff is a treble clef with a melody. The bottom staff is a bass clef with chords. Chords are written as G and G . There are some accidentals in the melody.

Handwritten musical notation for the fifth system. The top staff is a treble clef with a melody. The bottom staff is a bass clef with chords. Chords are written as Gm . The text "fill in guitar solo" is written above the first measure. The word "FADE" is written above the last measure with an arrow pointing to it.

Two empty musical staves at the bottom of the page.

MER

KURIOSA

237

1966 kunde man på skivdiskarna finna en trioplatta "Wade in the water" med Ramsey Lewis trio. Trummis där var ingen mindre än Maurice White (Earth, Wind & Fire's förgrunds-gestalt). Det var den första av de 10 skivor som M White spelade in med Ramsey Lewis.

På Plattan "Greg Mathison projekt" Baked potato super live använder han sig endast av en Minimoog och en B3:a.

Jay Graydon, son till popsångaren Joe Graydon är född i Burbank. Spelade med Don Ellis ork. från och till under fem års tid. Ett år hade han 800 "gig". Har en egen studio - Garden rake studio - och kallas för "Jake the rake".

ARIF MARDIN gjorde 1975 en soloplatta "JOURNEY" på Atlantic.

Beach boys lär ha lånat sina sång-harmonier ifrån cooljazzens "harmony groups" - t.ex. Four freshmen och the Hi-Lo's (Gruppen som Gene Purling hade innan han startade "Singers unlimited").

Bröderna Porcaro (Jeff, Steve och Mike) gillade i likhet med David Paich (son till en musiker som lirade i samma band som Joe Porcaro - pappa till bröderna) att se på TV-serien "Trollkarlen från Oz" när de var barn. Med i serien fanns en liten hund med namnet "TOTO"

Steely Dan (dvs Donald Fagen/Walter Becker) är rätt petiga vid sina inspelningar. När "Peg" spelades in provade man 6 olika solister som fick göra var sitt solo (Larry Carlton, Robben Ford, Elliot Randall, Dennis Budimir, Tom Scott samt W Becker själv) innan de blev nöjda. Jay Graydon var nr 7.

"SMILEY"
ÄR QUINCY
JONES SMEK-
NAMN

1975 GJORDE JAMES INGRAM SINA FÖRSTA BEVANTSKAPER MED STUDIO - VÄRLDEN - TILLSAMMANS MED RAY CHARLES

När Michael Jackson nyser har utandningsluften initialt en hastighet av ca 800 m/s, vilket är mer än dubbla ljudhastigheten.

DAVID FOSTER PRODUCERADE 1978 EN LP MED AUCE COOPER

SARA

MUSIC: BILL CHAMPLIN
LYRICS: BILL CHAMPLIN & ALAN THICKE

(HÄMTAD FRÅN LP: N "RUNAWAY")
~ BILL CHAMPLIN / 1981

("BALLAD")

A E/A G/A D/A

A X 1. HOW COULD YOU LET ME GO THE WAY WE'VE BEEN
2. HOW COULD YOU LET ME GO AND WHITTLE YOUR

Dm6/A // A E/A

(1) GETTING ON I DIDN'T SEE NO SIGN OF TROUBLE
(2) DREAMS AWAY I DIDN'T SEE YOU LEAVIN ME

A D/A Gadd9 F#m7

(1) ALL OF A SUD-DEN YOU'RE GONE
(2) GIVE ME A MOMENT TO STAY

B HOW WAS I MEANT TO BE
HOW CAN I LET YOU KNOW

Gadd9 A A

(1) I LEFT YOU ALONE TO LONG I NEVER THOUGHT YOU NEED-
(2) I'M WILLING TO GIVE IT ALL I'LL GATHER YOUR TEARS FROM ALL

E/A A D/A Gadd9 F#m

(1) ED ALL OF THAT TALKIN'-BUT I COULD BE WRONG
(2) OF THE YEARS AND CATCH THEM WHENEVER THEY

2. FALL, I'LL CATCH THEM WHENEVER THEY

F#m Gadd9 A Gadd9

FALL SA - RA I'LL NEVER FORGET YOUR NAME

Chords: C, D, Add9/C#, Hm7, E||

THE WOMAN IS GONE BUT THE FEELING IS HERE TO STAY

Chords: A, Gadd9/H, C, G

SA - RA THE MELODY WILL REMAIN

Chords: D, Gadd9/H, Add9/C#, Hm7, E||

THOUGH I'LL BE GONE BEFORE THE SUN GOES DOWN 1. SARA

Chords: A, C, G, D, D, A/C#

TEARIN' APART THE HEART YOU TURN AROUND

Chords: Hm7, E||, A, E/A

2. Dsus/A D/A

Chords: Dsus/A, D/A

REPEAT FROM [C]

Chords: D, D/C, D/A, Hm7

SARA TEARIN APART THE HEART YOU TURN AROUND

Chords: D, Hm7, E||, A, D/A

(2X) HOW COULD YOU LET ME GO. %
(INSTRUMENTAL)

Chords: A, D/A, Gadd9

SAVIN' ALL MY LOVE FOR YOU

WRITTEN BY: MICHAEL MASSER, (FROM THE RECORD? "WHITNEY HOUSTON" - 1985)
 GARY GOFFIN ("BALLAD" - SHUFFLE)

(1) FEW STOLEN MOMENTS IS ALL THAT WE SHARED YOU'VE GOT YOUR FAMILY AND
 (2) NOT VERY EASY LIVING ALL ALONE MY FRIENDS TRY AND TELL ME FIND A

(1) THEY NEED YOU THERE, THOUGH I TRY TO RESIST BEING LAST ON YOUR LIST, BUT
 (2) MAN ON MY OWN, BUT EACH TIME I TRY I JUST BREAK DOWN AND CRY CAUSE I

(1) AND OTHER MAN'S GONNA DO SO I'M SAVING ALL MY LOVE FOR
 (2) RATHER BE HOME FEELING BLUE SO I'M SAVING ALL MY LOVE FOR
 (3)

(1) YOU
 (2) IT'S YOU

YOU USE TO TELL ME WE'LL RUN AWAY TOGETHER LOVE GIVES YOU THE RIGHT TO BE

(SAVIN ALL MY LOVE FOR YOU - 2)

FREE YOU SAY "BE PATIENT, JUST WAIT A LITTLE LONGER, BUT

A⁺ | E^bm7 | A⁺ | D^b9 | D^b6

THAT'S JUST AN OLD FANTA-SY J. I'VE GOT TO GET READY, JUST A

F#m7 | H7 | E || A⁺ | F#m7

FEW MINUTES MORE, GONNA GET THAT OLD FEELING WHEN YOU

Hm7 | E || A⁺ | F#m7

WALK THROUGH THE DOOR 'CAUSE TO-NIGHT IS THE NIGHT FOR "I'M

Hm7 | E || F#m7 | H/#

FEELIN' ALL RIGHT" WELL BE MAKING LOVE THE WHOLE NIGHT

F#m7 | H/#

THROUGH SO I'M SAVING ALL MY LOVE, YES I'M

F#m7 | C#7-5 | D⁺ | C#m7 | Hm7

||

SAVING ALL MY LOVE, YES I'M SAVING ALL MY LOVE FOR YOU

D⁺ | C#m7 | Hm7 | D⁺ | C#m7 | Hm7 | E ||

(YOU) NO OTHER WOMAN IS GONNA LOVE YOU MORE, 'CAUSE TO-

A⁺ | F#m7 | Hm7 | E || A⁺ | F#m7 | Hm7 | E ||

2. (YOU) FOR YOU (REPEAT TIL FINE)

A⁺ | F#m7 | Hm7 | E ||

THE SEARCH

WRITTEN BY:
METHENY / MAYS ("SOFT SHUFFLE")

(FROM THE RECORD:
"AMERICAN GARAGE"
PAT METHENY ~ 1979)

(GUITAR)

Handwritten musical notation for the first system. The treble clef staff contains a melody with eighth and quarter notes, including triplets. The bass clef staff contains three measures of chords: C#m7, DA, and F#m7.

Handwritten musical notation for the second system. The treble clef staff continues the melody with a triplet and a long note. The bass clef staff contains three measures of chords: a barre (HII), E, and E/D.

Handwritten musical notation for the third system. The treble clef staff features a long note, a quarter note, and a triplet. The bass clef staff contains four measures of chords: Aadd9/C#, CA, HII, and E.

Handwritten musical notation for the fourth system. The treble clef staff has a long note. The bass clef staff contains three measures of chords: E/D, Aadd9/C#, and CA.

Handwritten musical notation for the fifth system. The treble clef staff includes a triplet and a long note. The bass clef staff contains three measures of chords: E/H, HII, and CA.

Handwritten musical notation for the sixth system. The treble clef staff has a long note. The bass clef staff contains three measures of chords: D/C, CA, and D/C. A handwritten note "(D.S. FOR SOLOS)" is written in the right margin.

Two empty musical staves at the bottom of the page.

SEPTEMBER

WRITTEN BY: MAURICE WHITE,
AL MCKAY, ALEE WILLS

(FROM THE RECORD:
- EARTH WIND & FIRE
GREATEST HITS ~ 1978)

"BEAT"

DA O#m7 Hm7 O#m7 E/F# F#m7

1. DO YOU RE-

A

(1) MEMBER THE TWENTYFIRST NIGHT OF SEPTEMBER LOVE WAS CHANGING THE MINDS. PRE-
 (2) RINGING IN THE KEY THAT OUR SOULS WERE SINGING AS WE DANCED IN THE NIGHT RE-

(3) WITH YOU HOLDING HANDS WITH YOUR HEART, TO SEE YOU ONLY BLUE TALK AND LOVE RE-
 (4) CEMBER FOUND THE LOVE THAT WE SHARED, SEPTEMBER ONLY BLUE TALK AND LOVE RE-

DA O#m7 Hm7 O#m7 F#m7

(1) TENDERS WHILE CHASING THE CLOUDS AWAY
 (2) MEMBER HOW THE STARS STOLE THE NIGHT AWAY

1. 2. OUR HEARTS WERE

(3) MEMBER HOW WE KNEW LOVE WAS HERE TO STAY
 (4) MEMBER THE TRUE LOVE WE SHARE TODAY

4. NOW DE-

DA O#m7 Hm7 C#7+9 F#m7 All

B (Chorus)

HA HA HA BA DE YA SAY, DO YOU REMEMBER? BA DE YA

All Bb7 Hm7 E11 O#m7 F#m7 Hm7 E11

DANCING IN SEPTEMBER BA DE YA NEVER WAS A CLOUDY DAY

C#m7 F#m7 Hm7 E11 C#m7 F#m7 All

(BEFORE CODA: GOLDEN DREAMS WERE SHINING DAYS)



Musical staff with treble clef and key signature of two sharps (F# and C#). Lyrics: BA DO-OO BA DO-OO BA DO-OO BA DO-OO. Chords: DA, C#m7, Hm7, C#m7, F#m7, F#m7.

Musical staff with treble clef and key signature of two sharps. Lyrics: BA-DO-OO, BA DO-OO BA-DO-OO BA-DO-OO BA DO-OO BA DO-OO. Chords: DA, C#m7, Hm7, C#m7, F#m7, F#m7, DA, C#m7, Hm7.

Musical staff with treble clef and key signature of two sharps. Lyrics: BA DO BA DO CO. Chords: C#m7, F#m7. Includes a section for horns with the instruction "All (HORNS)".

Musical staff with treble clef and key signature of two sharps. Includes a section labeled "CODA". Lyrics: HA HA HA BA DE YA SA, DO YOU REMEMBER? BA DE YA. Chords: C#m7, F#m7, Hm7, E11, C#m7, F#m7, Hm7, E11, All.

DANCING IN SEPTEMBER, BA DEYA NEVER WAS A CLOUDY STAR

Repeat til fade.

Musical staff for horns with treble clef and key signature of two sharps. Labeled "HORNS: (LAST CHORUSES)".

SHADOWS IN THE RAIN

WRITTEN BY:
"STING"

(FROM THE RECORD:
"THE DREAM OF THE BLUE TURTLES"
~STING~1985

(1) "SHUFFLE"
(DRUMS)
4

1. WORE UP IN MY CLOTHES AGAIN THIS

(1) MORNIN
DON'T KNOW EXACTLY WHERE I AM

(1) AND I SHOULD HEED MY DOCTOR'S WARNING

(1) HE DOES THE BEST WITH ME HE CAN

2 HE CLAIMS I SUFFER FROM DELUSION
3. AND IF YOU SEE US ON THE CORNER

Am G Am G Am G Am G Am

(2) BUT I'M SO CONFIDENT I'M SANE
(3) WE'RE JUST DANCING IN THE RAIN

Dm Em Dm Em / Dm Em Dm Em

(2) IT CAN'T BE AN OPTICAL ILLUSION
(3) I TELL MY FRIENDS THERE WHEN I SEE THEM

F C / Dm C / F C / Dm C

(2) HOW CAN YOU EXPLAIN }
(3) OUTSIDE MY WINDOWPANE } SHA - DOWS IN

E7 F9

THE RAIN SHADOWS IN

Am G Am G Am G Am G

THE RAIN

SOLOS: [A] + [B]

(VOICING PIANO)

Am G Am G Am

Em Dm Em Dm Em Dm Em Dm

Dm

SHAKER SONG

MUSIC: JAY BECKENSTEIN
LYRICS: ALEE WILLIS, DAVID LASLEY

(FROM THE RECORD:
"EXTENSIONS"
MANHATTAN TRANSFER
1979)

INTRO (G F G F)
(ONLY SYNTH. & PERC.) (4/4)

(ALTO SAX
PLAYED
BY RICHIE COLE) (KOMP SIMILE)

(KOMP FILL) CA G11 G7

ACK. GUITAR
(PLAYED BY: JAY GRAYDON)

CA G11 G7 CA G11 G7

1. THE FOOL SCREAM "NO MORE" HE GRABS HIS
(2. THE NIGHT HANGS ITS HEAD 'TAS THE

3. RO- MANCE FALLS LIKE RAIN, BUT ALL THE
(4. HE) KNOWS HE IS BEAT, AS HIS

(1) SHIRT AND HITS THE DOOR
(2) FOOL CRAWLS IN TO BED

WHAT SHE NEEDS FROM HIM IGNORES
STILL HIS HUNGRY HEART BEGS TO BE FED

IT'S A BORE OH IT'S A BORE
ALL THE WORDS SHE ONCE

(3) MOTIVES ARE INSANE EVERY TIME HE PLAYS
(4) HEART PUTS ON THE HEAT, RUN FROM THE STREET THAT DONT EVEN FIT HIS FEET, DONT FIT HIS, DONT FIT HIS

(1) BORE OH IT'S A BORE OH IT'S A BORE (OH IT'S A) BLAST THE RADIO THE
(2) SAID THAT SHE SAID THAT SHE SAID, SO THEN HE GRABS HIS CHEVROLET, IN ONE MORE AT-

(3) PAIN, WHO IS TO BLAME, WHO IS TO BLAME HE FINDS A JOINT THAT'S LIVE, GIRLS ARE SPINNING
(4) FEET, NOW HE CAN SEE, NOW HE CAN SEE - TELL HIM HERE'S A TELEPHONE. HE CAN BEGTU

(1) HITS JUST COME AND GO THAT HE HAS BLOWN
(3) GIRLS LIKE FORTY FIVE'S ALL OF THE LIVE BAIT SINK FOR HIS LINES, THEY ARE SO HIGH, 4. HE

(SHAKER SONG 2)

2,3,4 - TEMPT TO GET A WAY BUT THOUGH OF ALL THE CRIMES OF PASSION LAY, LAY IN HIS

(4) LET THE FOOL COME HOME, HE TELLS HER THAT LIFE'S A DRAG ALONE, CAN'T BE A

A7 D7 B7 E7

(2) WAY

(4) LONE HE CAN SHAKE THE BLUES BUT YOU KNOW HE STILL CAN GET CONFUSED

G11 G7 F#9 E7+9 Am7

IT SEEMS LIKE SUCH A WASTE (CAUSE) HE CAN SHAKE HER, SHAKE HER

Gm7 C11 C7 F#9 G11 G7 C#9 Gm7 C7-9

HE CAN SHAKE HIS TAIL, BUT YOU KNOW HIS MOVES ARE GETTING STALE, HE'S ON THE MAKE BUT

F#9 E7+9 Am7 Gm7 C11 C7

OH, HIS HEART CAN FAKE (THAT) HE CAN SHAKE HER, SHAKE HER HE CAN SHAKE HER, SHAKE

F#9 G11 C#9 G11 C#9

HER SHAKE HER (SHABADABA DABA DA BA BIBA DA BADA BADA BIE DO BI DA)

G11 C#9 G11 C#9 G11

D.S.

2. (DURING SOLO)

SHAKE HER, SHAKE HER, HE CAN SHAKE HER, SHAKE HER, SHAKE HER, SHAKE HER

G F G F

C#9 G11 C#9 (WAIL-AD LIB.) G11 C#9 G11

D.S. (with repeat)

SHOULD WE CARRY ON

WRITTEN BY: DAVID FOSTER, JAY GRAYDON, B. J. COOK FOSTER
 ("BALLAD")

(FROM THE RECORD:
 "AIRPLAY" 1980)

Musical notation for the first system, including a treble clef, key signature of two flats, and a 4/4 time signature. The melody is written on a single staff. Chords $D^{\flat}A9$ and $G^{\flat}A9$ are indicated below the staff.

Musical notation for the second system. It includes a second ending bracket labeled '2.' and a section labeled 'A'. Lyrics are written below the staff: "1. THEN THE TIME HAS COME TO PASS 2. LET ME EASE DOWN FROM YOUR". Chords $G^{\flat}A9$, $D^{\flat}A9$, $E^{\flat}m11$, and $D^{\flat}add9$ are shown.

Musical notation for the third system. Lyrics are: "(1) EVERY DAY IS LIKE THE ONE BEFORE (2) DREAM DREAMING NOW'S THE EASY THING TO SEE". Chords $G^{\flat}A9$, $E^{\flat}m9$, $G^{\flat}6/A^{\flat}$, and $D^{\flat}9$ are shown.

Musical notation for the fourth system. Lyrics are: "(1) HOW I WANTED IT TO LAST (2) LEFT ME SOMEWHERE IN BETWEEN THERE'S". Chords $A^{\flat}11$, $A^{\flat}13$, $D^{\flat}A9$, $E^{\flat}m11$, $D^{\flat}add9$, and $Gm7-5$ are shown.

Musical notation for the fifth system. Lyrics are: "(1) NOTHIN' IN THIS WORLD I WANTED MORE (2) LIVING WITH AND LIVING WITHOUT YOU SHOULD WE". Chords $E^{\flat}m9$, $G^{\flat}6/A^{\flat}$, $D^{\flat}A9$, $F11$, and $F7$ are shown.

Musical notation for the sixth system, starting with a section labeled 'B'. Lyrics are: "CAR - RY ON, MAYBE THE THRILL IS GONE SHOULD WE". Chords F/B^{\flat} , $Gm7$, $Gm11$, $F11$, and $Fadd9/E^{\flat}$ are shown. A note is marked "(guitar)".

(SHOULD WE CARRY ON - 2)

251

I'D LIKE TO KNOW FOR SURE WHY SHOULD WE

Handwritten musical notation for the first system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: Dm7, Dm7-5, G, G+5, Cm7, F7. There is a circled '3' above the final note of the melody.

CAR-RY ON COULD BOTH OF US BE WRONG

Handwritten musical notation for the second system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: F/B, Gm7, Cm7, Fm7, Fm7. There is a circled '3' above the first note of the melody.

WE'RE STANDING MUCH TO CLOSE INSIDE EACH OTHER'S LIVES TO SEE

Handwritten musical notation for the third system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: Dm7, Dm7-5, G+5, Cm7, E7, Cm7-5, Bb.

THAT LOVE HAS PASSED US BY THAT LOVE HAS PASSED US BY, SHOULD WE

Handwritten musical notation for the fourth system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. There are first and second endings marked above the staff.

CAR-RY ON MAYBE THE THRILL IS GONE

Handwritten musical notation for the fifth system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: G/c, Am7, Dm11, G11, G/F. There is a circled '3' above the first note of the melody.

I'D LIKE TO KNOW FOR SURE WHY SHOULD WE
 CAR-RY ON COULD BOTH OF US BE WRONG? WE'RE

Handwritten musical notation for the sixth system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: G/c, Am7, Dm11, G11, G/F, Cm7, E7. There is a circled '3' above the first note of the melody.

STANDIN' MUCH TO CLOSE INSIDE EACH OTHER'S LIVES TO SEE
 THAT LOVE HAS PASSED US BY SHOULD WE

Handwritten musical notation for the seventh system. The treble clef staff contains a melody with notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains chords: C, C/F, F#, C/G, G11, G11. There is a circled '3' above the first note of the melody.

SHOUT

WRITTEN BY: BOB WILSON,
LARRY WILLIAMS

(FROM THE RECORD)
"SEAWIND" 1980

("FUNK")

Handwritten musical notation for the first system, including a treble clef, a common time signature (C), and a key signature of one flat (Bb). The notation consists of two staves with various notes and rests. Chord symbols Cm7, F|| G|| are written below the staves.

Handwritten musical notation for the second system, including a treble clef and a common time signature (C). The notation consists of two staves with notes and rests. Chord symbols Cm7, F|| G|| are written below the staves. A box labeled 'A' is placed above the first staff.

1. THERE'S A PARTY GOING ON
3. DON'T HAVE TO KEEP WATCHING TIME

WHY NOT COME ALONG
JUST RELAX "YOUR MIND"

Handwritten musical notation for the third system, including a treble clef and a common time signature (C). The notation consists of two staves with notes and rests. Chord symbols Cm7, F|| G|| are written below the staves.

(1) YOU CAN BE WHO YOU WANNA BE
(2) GO ON AND DO WHAT YOU DO (3)

IT'S ALLRIGHT WITH ME
THIS GROOVE IS JUST FOR YOU

Handwritten musical notation for the fourth system, including a treble clef and a common time signature (C). The notation consists of two staves with notes and rests. Chord symbols Cm7, F|| G|| are written below the staves.

2. SING
4. (HORNSOLO)

SING YOUR SONG

YEAH, YEAH, YEAH, YEAH

Handwritten musical notation for the fifth system, including a treble clef and a common time signature (C). The notation consists of two staves with notes and rests. Chord symbols Cm7, F|| G|| are written below the staves.

(2) SING
(4) HORNS)

SING YOUR SONG

Handwritten musical notation for the sixth system, including a treble clef and a common time signature (C). The notation consists of two staves with notes and rests. Chord symbols G||, A||, B|| are written below the staves. A box labeled 'B-8-' is placed above the first staff.

(1) LET THE SPIRIT FILL YOUR SOUL LET THE MUSIC SURROUND YOU
(2) JUST DIP TO' HIP WHEN YOU MOVE, LET THE MUSIC UNWIND YOU

C

SHOUT (SHOUT!) LET EVERY BODY HEAR

guitar guitar

YOU SHOUT (SHOUT!) WHAT YOU FEEL IS REAL

guitar

1. 2.

D.C. (with all repeats) 2X CONTINUE

D (VOCAL SOLO)

Cm7

E (HORN SOLO)

A^b7

D.S. al^o

F CODA

(SHOUT!) (SHOUT) LET EVERYBODY HEAR

YOU SHOUT (SHOUT!)

WHAT YOU FEEL IS REAL (Repeat til fade)

SHOUT (HORNARR. BT SEAWIND IN B \flat)

(INTRO)

1. 2. A (VERSES 1)

(VERSE 2)

C (CHORUS)

(INTRO)

1. 2. A

(HORN SOLO)

C CHORUS (SEE ABOVE)

D (VOCAL SOLO) 8

E

1. 2.

F

REPEAT 'TIL FADE

SILVER LAKE

WRITTEN BY:
RUSSELL FERRANTE
("BEAT BALLAD")

(FROM THE RECORD:
"SAMURAI SAMBA"
~YELLOWJACKETS~1985)

First system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a rhythmic pattern of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a melodic line with eighth and quarter notes.

Second system of musical notation, starting with a section marker 'A'. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords: F/A, Bb, F/A, Gm7, C, C/Bb. Above the bass staff, the text "(MELODY SAX+BASS. 2X 8VA)" and "(SYNTH SIMILE)" is written.

Third system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords: F/A, Bb, F/A, Gm7, C, C/Bb.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords: Am7, A7(b9), Dm7, Dm/C, Bb, F/A, Gm7, C||.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a rhythmic pattern of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords: (F), Bb/D, F/C, Bb/D, F/A, Gm7, F). Above the bass staff, the text "1." is written.

Sixth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords: (F), Bb, F/A, Gm7, C||, F). Above the bass staff, the text "2." is written.

Musical staff with notes and chords: (Bb F/A Gm7 C||) A/C# Dm Dm/C Bb F/A

Musical staff with notes and chords: Gm7 C|| A/C# Dm7 Dm/C Bb F/A

Musical staff with notes and chords: Gm7 C|| Dal. S. al CODA

Musical staff with notes and chords: CODA F/A A2+5# Dm7 Dm/C Hm7 E E/D

Musical staff with notes and chords: C#m7 C#2/E# F#m7 F#m/E D A/C# Hm7 C/Bb (h)

Musical staff with notes and chords: (Sax Solo) F Bb C|| F

Musical staff with notes and chords: (Bassline) F Bb C|| F

Musical staff with notes and chords: 1. Bb C|| 2. Bb F (Bb F/A Gm7 C||)

Musical staff with notes and chords: B A al CODA CODA al

Musical staff with notes and chords: (BASS SOLO) (SYNTH.)

Musical staff with notes and chords: Repeat til fade

SINGASONG

WRITTEN BY
MAURICE WHITE & AL MCKAY
("BEAT")

(FROM THE RECORDS
"GRATITUDE" IN
EARTH, WIND & FIRE ~ 1975)

(GUITAR) (HORNS)

A A/C# Hm7 E||

1. (VOC.) 2.

A A/C# Hm7 E|| A A/C# D||

1. WHEN YOU FEEL DOWN AND OUT
2. BRING YOUR HEART TO BELIEVING

SINGASONG IT'LL MAKE YOUR DAY
SINGASONG IT'LL MAKE YOUR DAY

A A/C# Hm7 E||

(1) (FOR) YOU HERE'S A TIME TO SHOUT
(2) LIFE AIN'T ABOUT NO RETRIEVING

SINGASONG IT'LL MAKE A WAY
SINGASONG IT'LL MAKE A WAY

A A/C# Hm7 E||

(VOCAL 8 BARS)
SOLO

(1) SOMETIMES IT'S HARD TO CARE
(2) GIVE YOURSELF WHAT YOU NEED

SINGASONG IT'LL MAKE YOUR DAY A
SINGASONG IT'LL MAKE YOUR DAY

A A/C# Hm7 E||

(1) SMILE SO HARD TO BEAR
(2) SMILE, SMILE, SMILE AND BELIEVE

SINGASONG IT'LL MAKE A WAY } SINGASONG
SINGASONG IT'LL MAKE A WAY }

A A/C# Hm7 E||

B

SINGASONG

SINGASONG

A A/C# | Hm7 E|| A A/C# | D7 E||

SINGASONG

DII

(HORNS)

A A/C# | Hm7 E|| A A/C# | DII

(HORNS)

A A/C# | Hm7 E|| A A/C# | Hm7 E|| A A/C# | Hm7 E||

1.

2.

DII

(D.S. al)
CODA

A A/C# | DII :| A A/C# |

CODA

(VOCAL ONLY)

IF YOU SING A SUNNY DAY YOU WILL MAKE A BETTER WAY,
YEAH-YEAH-YEAH-YEAH

A A/C# (DII) | - | - |

YEAH AH AH AH

A A/C# | Hm7 E||

(HORNS)

A A/C# | Hm7 E||

SMILE AGAIN

MUSIC: JAY GRAYDON, DAVID FOSTER,
BILL CHAMPLIN
LYRICS: ALAN PAUL

FROM THE RECORD:
"MECCA FOR MODERNS"
~MANHATTAN TRANSFER
-1981

("BALLAD")

EA | AA | E

E E A49 C49 EA9

A

1. ENDLESS NIGHTS I PLAY
2. HARD TO HIDE, OUR SOULS

(1) SOLITAIRE IMAGINING THAT YOU ARE HERE
(2) INTERTWINE MAKE LOVIN FLOW AWAY WITH ME

F#m7 Am6 EA9 C49

(1) ONENIGHT-FLIGHTS SUCH HEARTLESS AFFAIRS THEY FROZE THE
(2) TWINS OF FLAME A LOVE SO DI-VINE YOU UNDER-

EA9 F#m7 Am6

(1) HOPES OF LOVE IN ME YOU SUDDENLY APPEARED
(2) STAND MY LIFE AROUND YOU NOW, NOW, I HAVE THE STRENGTH

Amb EA Am6

B

(1) MELTED ALL MY FEARS FILLED ME WITH THE LOVE I'M IN
(2) NOW I HAVE THE HOPES YOU'LL GIVE ME ALL I NEED

G4 F#A G Cm C4 H/D C# F#m F#m C4 F#m7

(SMILE AGAIN - 2)

(C) (CHORUS)

261

(1) YOU MADE ME } SMILE AGAIN LIKE A CHILD OF 3
 (2) TO MAKE ME }

AND I BELIEVE IT WILL TURN OUT RIGHT BABY, OH YOU MADE ME

SMILE AGAIN HOLD ME IN YOUR ARMS

1. OH, AH MY LOVE

2. MY LOVE

SYNTH

YOU MAKE ME SMILE AGAIN
 LIKE A CHILD OF 3 (OH I BE-LIEVE WE LIVE A DREAM FOR TWO

OH YOU MAKE ME SMILE AGAIN HOLD ME IN YOUR ARMS

OH, AH MY LOVE YOU MAKE ME SMILE

SONG FOR KATIE

WRITTEN BY:
LARRY CARLTON
(SOFT FUNK!!)
(GUITAR SOLO)

(FROM THE RECORD:
"SLEEPWALK" ~ LARRY
CARLTON ~ 1982

Handwritten musical notation for the first system of "Song for Katie". The system consists of two staves. The top staff is in G major (one sharp) and 6/8 time, containing a melodic line with eighth and quarter notes. The bottom staff shows the bass line with chords G, G6, G4, and G6.

Handwritten musical notation for the second system. The top staff continues the melodic line with a long slur. The bottom staff shows chords G4, a slash, G4, and a slash.

Handwritten musical notation for the third system. The top staff continues the melodic line with a slur. The bottom staff shows chords C/G, a slash, and Dm7/G.

Handwritten musical notation for the fourth system. The top staff continues the melodic line with a slur. The bottom staff shows chords G4, a slash, and Em9.

Handwritten musical notation for the fifth system. The top staff continues the melodic line with a slur. The bottom staff shows chords Am, Am/G, F#m7-5, and G7-9.

Handwritten musical notation for the sixth system. The top staff continues the melodic line with a slur. The bottom staff shows chords E4, a slash, and C#m7.

(SONG FOR KATIE - 2)

A/E | F#m7 | D#m7-5 | G#7-9

C#4 | Cm7sus | Bb4 | Am7 D.C.

G | G6 | G4 | Cm6/6 (FINE)

(SOLO)

A#4 / D#4 / A4 / Bbm / Fa / Gm7 / D4

D.C. al FINE

STORM

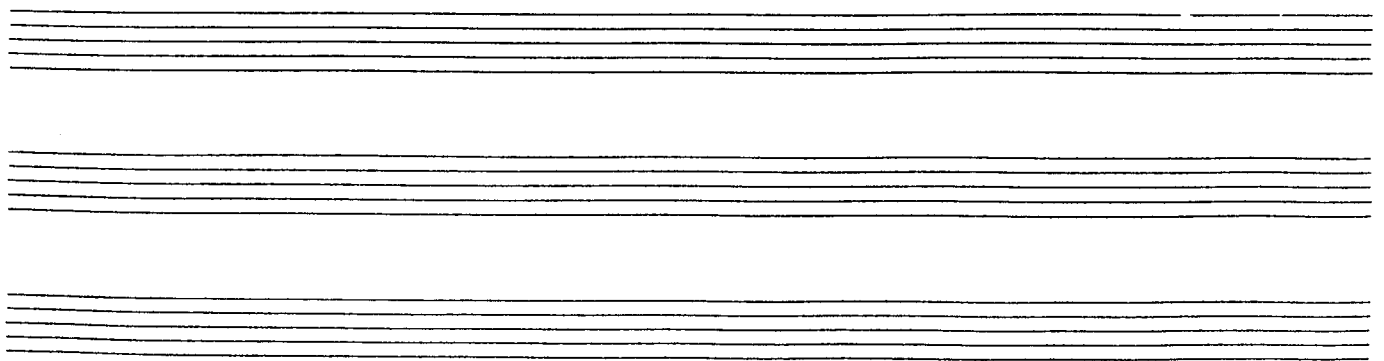
Handwritten musical notation for the first system. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a "7" and the text "(BEAT)". The melody consists of quarter and eighth notes. The chord progression below the staff is: C m7, F7.

Handwritten musical notation for the second system. The melody continues with quarter and eighth notes. The chord progression below the staff is: D7+9, G7, C m7, D7+9.

Handwritten musical notation for the third system. The melody continues with quarter and eighth notes. The chord progression below the staff is: G7, C m7, Bbm9, Eb7.

Handwritten musical notation for the fourth system. The melody continues with quarter and eighth notes. The chord progression below the staff is: A b7, Dm7/G, G7, C m7.

Handwritten musical notation for the fifth system, which includes a first ending and a second ending. The first ending (marked "1.") consists of a quarter note followed by a quarter rest, with a chord of F7 below. The second ending (marked "2.") consists of a half note followed by a quarter rest, with a chord of F7 below. To the right of the notation, a circled note reads: (RECORDED BY FREDDIE HUBBARD).



SWEET LUCY

(RECORDED BY:
URBIE GREEN)

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains the chord Cm7. The second measure contains Fm7 and G||. The system ends with a double bar line and repeat dots.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes. The first measure has Cm7, the second Fm7 and G||, the third Cm7, and the fourth Fm7 and G||.

Handwritten musical notation for the third system, including a treble clef and a key signature of one sharp. The melody continues with eighth and quarter notes. The first measure has Cm7, the second Fm7 and G||, and the third measure has A7Δ.

Handwritten musical notation for the fourth system, including a treble clef and a key signature of one sharp. The melody features a half note with a fermata. The first measure has A7-5, the second Bbm||, the third Bm||, and the fourth A7-5.

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one sharp. The melody continues with eighth and quarter notes. The first measure has Bb6, the second A7-5, the third A7Δ, and the fourth Eb/G.

Handwritten musical notation for the sixth system, including a treble clef and a key signature of one sharp. The melody features a half note with a fermata. The first measure has Eb/G, the second F9, and the third EA.

Handwritten musical notation for the seventh system, including a treble clef and a key signature of one sharp. The melody features a half note with a fermata. The first measure has EA, and the second measure has a slash (/).

SUPER BLUE

WRITTEN BY:
B. IGHNER ("SHUFFLE")

(FROM THE RECORD:
"SUPER BLUE"
N FREDDIE HUBBARD)

INTRO (BASS-RIFF)

The musical score is written on ten systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major / F minor) and the time signature is 7/8. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staves, including F11, Eb11, and C11. A section marked 'A.S.' is crossed out with a diagonal line. The piece concludes with a double bar line and repeat dots.

B FII (BASSRIF- SIMILE) FII FII

FII EbII CII FII FII FII FII FII FII FII

C FII FII FII FII FII FII FII FII FII FII

(TUTTI) CII FII FII FII FII FII FII FII FII FII FII

FII FII FII FII FII FII FII FII FII FII

D.S.

SURE ENOUGH

WRITTEN BY: RICHARD PAGE, STEVE GEORGE, JOHN LANG & TOM SCOTT

(FROM THE RECORD: "DESIRE" ~ TOM SCOTT)

("BEAT") (Repeat 3X)

Musical notation for the first system of the "BEAT" section. It features a guitar part with chords: $Hm7$, $Aadd9/C\#$, $Hm7$, $Aadd9/C\#$, $Hm7$, and $Hm7$. A saxophone part is indicated with $2X$ SAX. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for the second system of the "BEAT" section. It features a guitar part with chords: $Dadd9/F\#$, $G4/9$, $Dadd9/F\#$, $G4/9$, and $Em7$. A saxophone part is indicated with SAX. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for the first system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "1. WE ARE THE SAME WE'VE GOT THE RIGHT I TAKE IT / (1) YOU ARE THE PLAY NOW WANNA WALK IN IT / 3. GIRL, BECOME FOR ME THE REAL MA-GIC". The guitar accompaniment includes chords: $Em7$, D , $Hm7$, CA , $Em7$, D , $Hm7$, CA , $Am7$, and $Hm7$.

Musical notation for the second system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "2. WE ARE ALIVE LIKE INNOCENT CHIL-DREN / (2) WE HAVE SURVIVED SO LET THIS DAWN BEGIN / (3) TWO HEARTS ARE ONE IT WILL BE EVER- LAS-TING". The guitar accompaniment includes chords: $Em7$, D , Hm , CA , $Em7$, D , $Hm7$, C , $Am7$, and $Hm7$.

Musical notation for the third system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "OH, WHEN WE'VE GOT SO FAR TO GO AND IT TAKES SO LONG". The guitar accompaniment includes chords: $Em7$, $F\#m7$, $Hm7$, and $Hm7$.

Musical notation for the fourth system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "DON'T YOU WORRY 'BOUT A THING (YEAH)". The guitar accompaniment includes chords: $G11$, CA , and $F\#7+9$.

Musical notation for the fifth system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "SURE ENOUGH (CAUSE) ONE AND ONE MAKES TWO". The guitar accompaniment includes chords: $Hm7$, $Aadd9/C\#$, $Hm7$, $Aadd9/C\#$, $Hm7$, and $Hm7$.

Musical notation for the sixth system of the main song, including lyrics and guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "SURE ENOUGH I WAS MADE FOR YOU". The guitar accompaniment includes chords: $Hm7$, $A/C\#$, $Hm7$, $Aadd9/C\#$, and $Hm7$.

SURE ENOUGH WE WERE MEANT TO BE FOREVER

Em7 Dadd9 Em7 Dadd9 Am7 D7

guitar
G49 F#7+5 F6 :|| From A without repeats

2. G49 C||

F|| (SAXSOLD ~ BY TOM SCOTT) Bb/F

F7 C/F F||

Bb/F F C/F F||

F|| Bb/F F C/F

F|| C/F F|| Bb/F

F|| C/F F|| Bb/F

Bb/F F C/F F||

F|| Bb/F F C/F F||

Hm7 Aadd9/C# Hm7 Aadd9/C# H|| Hm7 Aadd9/C#

SURE ENOUGH ONE AND ONE MAKES TWO, SURE ENOUGH
Hm7 Aadd9/C# H|| Em7 Dadd9/F# Em7 D/F# Am7 D7

I WAS MADE FOR YOU, SURE ENOUGH WE WERE MEANT TO BE FOREVER

SWEAT IT OUT

WRITTEN BY:
TSSET NORO

(FROM THE RECORD:
"JIVE JIVE" ~ CASIOPEA
~ 1983

8/4 BASS ("BEAT")
FAST

1.2.3.

Musical notation for the first system, including treble and bass staves with notes and rests.

Chords: F-A11, A7

Musical notation for the second system, including treble and bass staves with notes and rests.

Chords: Em11, A7-9, Dm11, G13

Musical notation for the third system, including treble and bass staves with notes and rests.

Chords: C11add13, C13-9, F6

Musical notation for the fourth system, including treble and bass staves with notes and rests.

Chords: Gm11, C7-9, Fm11, Bb13, Eb11add13

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Chords: Eb13-9, Ab4, Db11

Musical notation for the sixth system, including treble and bass staves with notes and rests.

Chords: G, Db7, Cm9

Musical notation for the seventh system, including treble and bass staves with notes and rests.

Chords: C7+5, Fm7, Abm7, Gm7, GbA7, Fm7

Musical notation for the eighth system, including treble and bass staves with notes and rests.

Chords: Bb7-9, Eb4, C7+5

Musical notation for the ninth system, including treble and bass staves with notes and rests.

Chords: Bb7-9, C11, C7, Gm11

(SWEAT IT OUT-2)

Handwritten musical notation for the first system, including notes and chords: C7-9, Fm11, Bb13, Eb11 add13, 271, Eb13-9, Ab, A13.

Handwritten musical notation for the second system, including notes and chords: A11, A7, and a box containing 1.2.3.4.5. Includes the instruction: (Guitar solo) (REPEAT 6X) and (bass as intro).

Handwritten musical notation for the third system, including notes and chords: CODA, Eb7-9, Eb, C7+5, and a 'D' box.

Handwritten musical notation for the fourth system, including notes and chords: Fm7, Am7, Gm7, Gb7.

Handwritten musical notation for the fifth system, including notes and chords: Fm7, Bb7-9, Eb, C7+5 (2x).

Handwritten musical notation for the sixth system, including notes and chords: Fm7, Abm7, Gm7, Gb7.

Handwritten musical notation for the seventh system, including notes and chords: Fm7, Bb7-9, C11, C7.

Handwritten musical notation for the eighth system, including notes and chords: C11, C7.

Handwritten musical notation for the ninth system, including notes and chords: 1.2., 3., and a 'D' box.

Handwritten musical notation for the tenth system, including notes and chords: (simile), C11, C7.

(TAKE IT UPTOWN - 2)

(1) I WANT EVERYBODY TO SING HEY NOW (HEY NOW, HEY NOW, HEY NOW)

(2) I WANT EVERYBODY TO SING HEY NOW (HEY NOW, HEY NOW, HEY NOW)

(3) I KNOW YOU'RE JUST DYING TO SING HEY NOW (HEY NOW, HEY NOW, HEY NOW)

(REPEAT ONLY)
AFTER RS.

(1,2) WE'LL TAKE IT UPTOWN TOMORROW I'LL MAKE IT A NIGHT YOU WON'T FORGET

(3) WE'LL TEAR IT UP AND DOWN TOMORROW YOU'VE NEVER SEEN NOthin' LIKE US YET

(NO REPEAT FIRST TIME)

8va

AND IF I GOT TO BEG OR BORROW, WE'RE GONNA BE SIDE BY SIDE TOMORROW

TAKE HOLD OF MY HAND, HOLD MY HAND, WE'RE GONNA BE SIDE BY SIDE TOMORROW

NIGHT

(KEYB.)

(MELODY/LYRICS)
SEE B:3

(MELODY/LYRICS as C)

(- HEY NOW HEY NOW HEY NOW - WE'LL TAKE IT UP - I'LL TAKE IT UPTOWN)

(REPEAT TIL FADE)

TALK

WRITTEN BY: MICHAEL SEMBELLO,
DANNY SEMBELLO

(FROM THE RECORD: "BOSSA")
NOVA HOTEL "MICHAEL
SEMBELLO ~ 1983

(ORIGINAL: A[♭]-moll) ("BALLAD")

A

1. HERE WE ARE AT THE END OF TRY - ING
2. (THE) FIRE'S GONE AND MY HEART GROWS HEAVY

Am7 A7

(1) LOOKING OUT AT THE REST OF OUR LIVES
(2) NO MORE WORDS NO MORE REASONS FOR WHY

FA Dm7 G||

(1) WE TOOK THE ROAD TO THE END OF ROMANCE
(2) (I) NOT A TEAR IS THERE LEFT FOR CRY - ING

Am7 Bb/Ab

(1) TO THE PLACE BROKEN HEARTS GO TO DIE
(2) LET THESE ARMS HOLD US CLOSE ONE LAST TIME SO WE TALK

FA Dm7 G||

B

(TALK) AND TALK, AND TALK ABOUT IT YOU DON'T EVER HEAR ME

Am7 Dm|| Fm7 E7-9 Am7

(TALK-2)

SO WE TALK, AND TALK, AND TALK ABOUT IT IT NEVER CAME TRUE, FOR ME

E7-9 | Am11 | Dm11 | Hm7-5 E7-9

Am7 F#4 Am7 Am7/6

I CAN FEEL ALL THE DESPERATION AS IT ALL SLIPS AWAY SO FAR

F#4

AWAY — THIS IS MORE THAN A SEPARATION

Am7 F#4

IS IT WRONG, IS IT RIGHT? (WE'VE) OPENED UP THE DOOR (BUT I'M AFRAID

F#4 Hm7-5 Bb9-5

"FEMALE"

TO FLY SO I, SO WE TALK

E7sus E7-5 E7-5

AM

Dal. f.

3.4. Dal. f. (Repeated Chorus)

Am7 E7-9

THANK YOU

WRITTEN BY:
GREG MATHISON

(FROM THE RECORD: "BAKED
POTATO SUPER LIVE" BY GREG
MATHISON PROJECT ~ 1982)

("FUNK") (GUITAR) ¹

(Drums) Dm7

Handwritten musical notation for the first system. The top staff is for guitar, starting with a treble clef, a common time signature, and a key signature of one flat. It features a series of chords and melodic lines. The bottom staff is for drums, showing a simple rhythmic pattern with a common time signature and a key signature of one flat. The notation includes various chord symbols and rhythmic markings.

A1

Handwritten musical notation for the second system. The top staff shows a melodic line in treble clef with eighth and quarter notes. The bottom staff shows chord accompaniment with symbols: Dm7, Gm9, Am7+5, Am7, Dm7, Am7+5, Am7.

Handwritten musical notation for the third system. The top staff shows a melodic line in treble clef. The bottom staff shows chord accompaniment with symbols: Gm7, Dm7, Gm9, Am7+5, Am7.

A2

Handwritten musical notation for the fourth system. The top staff shows a melodic line in treble clef. The bottom staff shows chord accompaniment with symbols: Dm7, Am7+5, Am7, Gm7, BbAm7, Dm7, Gm9.

Handwritten musical notation for the fifth system. The top staff shows a melodic line in treble clef. The bottom staff shows chord accompaniment with symbols: Am7+5, Am7, Dm7, Am7+5, Am7, Gm7, Bb, Am7, F.

Handwritten musical notation for the sixth system. The top staff shows a melodic line in treble clef. The bottom staff shows chord accompaniment with symbols: Dm7, Gm9, Am7+5, Am7, Dm7, Am7+5, Am7, Gm7, Am7.

(THANK YOU - 2)

277

B

Am7 F

Am7

A1

C

Dm7 C/E F C/G F/A C/B_b Dm7

(Dm7) C/E F C/G F/A Dm7 C/B_b

1. 2.

SOLO:

A1 **A2** **B** **A1**

AFTER SOLO:

A1 **A2** **C**

THANK YOU (Synthesizer solo by Greg Mathison)

A handwritten musical score for a synthesizer solo. The score is written on 13 staves in treble clef with a common time signature (C). The music is characterized by a melodic line with various ornaments, including grace notes and slurs, and a complex accompaniment featuring dense chords and rapid sixteenth-note passages. The notation includes many accidentals (sharps and naturals) and dynamic markings. The piece concludes with a final cadence on the last staff.

This page contains a synthesizer solo for the piece "Thank You". The music is written on 13 staves, all in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (f) dynamic. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several triplet markings (circles with the number 3) throughout the piece. Dynamic markings include forte (f) and piano (p). The music concludes with a fermata over the final note of the 13th staff. Below the 13th staff, there are three empty musical staves.

THAT'S WHAT FRIENDS ARE FOR

WRITTEN BY: CAROLE BAYER SAGER,
BURT BACHARACH
("BALLAD")

(FROM THE RECORD:
"FRIENDS" ~ 1985
DIONNE WARWICK)

Musical staff with notes and chords: Eb add9, Bb/D, Ab add9/C, Gm7

I NEVER THOUGHT I FEEL THIS WAY
IF I SHOULD EVER GO AWAY
(HARMONICA - - - - -)
THEN FOR THE FIRM WHEN WE'RE APART!

Musical staff with notes and chords: Gm7, Fm7, Bb||, Eb add9, Gm7-Gm7

(1) AND AS FAR AS I'M CONCERNED I'M GLAD I'VE GOT THE CHANCE TO SAY
(2) WELL THEN CLOSE YOUR EYES TRY FEEL THE WAY WE DO TODAY

(3) WELL YOU CAME AND OPENED ME AND NOW THERE'S SO MUCH MORE I SEE
(4) WELL THEN CLOSE YOUR EYES AND KNOW THESE WORDS ARE COMING FROM MY HEART

Musical staff with notes and chords: Fm7, Dm7-5, G7sus, G7

(1) THAT I DO BELIEVE I LOVE YOU 2. AND 2. -BER
(2) AND THEN IF YOU CAN REMEMBER YOU 2. AND 2. -BER

(3) AND SO BY THE WAY - I THANK YOU 4 AND -BER (2e)
(4) AND THEN IF YOU CAN REMEMBER YOU 4 AND -BER

Musical staff with notes and chords: Gm7, Ab, Bb||, Bb||

B

KEEP SMILING KEEP SMILING KEEP SHINING KNOW THAT YOU CAN ALWAYS COUNT ON ME
KEEP SMILING KEEP SHINING KNOWING YOU CAN ALWAYS COUNT ON ME

Musical staff with notes and chords: Eb, Eb/D, Ab/C, Ab/C, Bb/A

FOR SURE FOR SURE THAT'S WHAT FRIENDS ARE FOR THAT'S WHAT FRIENDS ARE FOR (d f t)

Musical staff with notes and chords: Gm7, Gm7, Ab, Bb||

FOR GOOD TIMES AND BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
 IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE

E^b | E^b/D | B^m/D^b | C⁷ | G⁷ | C⁷

THAT'S WHAT FRIENDS ARE FOR
 THAT'S WHAT FRIENDS ARE FOR

A^bm^b/C^b | (d +) | B^b || (HARM) D^b (with repeat)

2. **G**

KEEP SMILING KEEP SHINING KNOWING YOU CAN ALWAYS COUNT ON ME

E^b | E^b/D | A^b/C | A^b/C | B^b/A^b

FOR SURE THAT'S WHAT FRIENDS ARE FOR

G^m7 | C^m7 | A^bA | B^b ||

IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE

E^b | E^b/D | B^m/D^b | C⁷ | G⁷ | C⁷

THAT'S WHAT FRIENDS ARE FOR

A^bm^b/C^b | (d +) | E^b/B^b | B^b ||

E^badd9 | B^b/D | A^badd9/C^b

(HARM.) G^m7 | C^m7 | F^m7 | B^b ||

(REPEAT TIL FXDE)

THERE'S NO EASY WAY

WRITTEN BY:
GAREY MANN

(FROM THE RECORD:
"IT'S YOUR NIGHT" ~
JAMES INGRAM ~ 1983)

("BALLAD")

Chords: Eb | Eb/D | A/C | Abmb/C

1. I HELD HER CLOSE TO ME 'CAUSE I KNOW SHE BREAKS SO EA-
2. (L)IED (AND) TOLD HER SHE'D BE FINE THOUGH WE BOTH KNEW IT WAS JUST

Chords: Eb | Fm7 | Eb/G | Ab | Bb/Ab

(1) - SI-LY AND THEN I TOLD HER BUT I KNEW NO MATTER HOW I
(2) A LINE I HAD TO DO IT (CAUSE) I'D A-SAID ANYTHING TU

Chords: Gm7 | Cm7 | Ab/D9 | Eb/D9 | Fm7 | Eb/G

3. (4) I THOUGHT THAT SHE'D BREAK DOWN BUT SHE
(1) TRIED TO CONSULE HER SHE'D JUST DO THE BEST SHE COULD () BUT
(2) HELP ME GET THROUGH IT THEN SHE REACH OUT FOR MY HAND AND HER

Chords: Ab/D9 | Eb | Fm7 | Eb/G

(3) SMILED AT ME AND NEVER MADE A SOUND AND I GUESS SHE UNDERSTOOD

(1) THERE ARE TIMES THE BEST IS NO DAMN GOOD, AND NO MATTER HOW YOU TRY
(2) SIMPLE TOUGH WAS MORE THAN I COULD STAND, AND I HAD TO TURN AWAY

Chords: Ab | Bb/Ab | Gm7 | Cm7 | D9 | Bb

(3) IN HER WAY 'CAUSE HER SILENCE TOLD ME EVERYTHING SHE COULD
(1) TO BE KIND THERE'S ALWAYS STILL A PART OF YOU YOU LEAVE
(2) CAUSE I KNEW ALL THE HURT THAT SHE WAS FEELING I WAS FEE-

Chords: Eb | Bb/F | Eb/G | Ab | Gm7

(THERE'S NO EASY WAY-2)

(3) NOT SAY

WHEN IT FALLS APART THE REST

(1) BEHIND
(2) LING TOU

WHEN IT FALLS APART, THERE'S NO EASY WAY TO
'CAUSE WHEN IT FALLS APART, THERE'S NO EASY WAY TO

BREAK SOMEBODY'S HEART

BREAK SOMEBODY'S HEART

SHE COUL'DVE GOTTEN ANGRY, AND MADE ME

FEEL LIKE A GUILTY CHILD, BUT I REALIZED THAT NEVER WAS HER STYLE

I WANTED HER TO HURT ME, AND NOT TREAT ME LIKE A FRIEND

WANTED HER TO SAY-THERE'D BE SOMEDAY, I'D COME CRAWLING ON MY KNEES TO ASK HER BACK AGAIN

BUT SHE ACTED LIKE A LADY TIL THE END

WHAT A LADY

JUST NO EASY WAY THERE'S JUST NO EASY WAY THERE'S NO

EASY WAY TO BREAK SOMEBODY'S HEART

THROUGH THE FIRE

MUSIC: DAVID FOSTER, TOM KEANE
 LYRICS: CYNTHIA WEIL

(FROM THE RECORD:
 "I FEEL FOR YOU"
 CHAKA KHAN ~ 1984)

("BALLAD")

(NO REPEAT AFTER D.C.)

A 1.1 LOOK IN YOUR EYES AND I CAN SEE IF LOVE SO DANGEROUSLY
 2.1 KNOW YOU'RE AFRAID OF WHAT YOU FEEL YOU STILL HAVE TIME TO HEE

Ab add9 | C7-9 | Fm|| | Ebm9 | Ab13

(1) YOU'RE NOT TRUSTIN YOUR HEART TO ANYONE
 (2) AND I CAN TELL IF YOU'LL ONLY LET ME TRY

DΔ9 | Cm7 | Fm7 | Bbm7 | Eb||

(1) YOU TELL ME YOU GONNA PLAY IT SMART WE'RE THROUGH BEFORE WE START
 (2) YOU TOUCHED ME AND SOMETHING IN ME KNEW WHAT I WOULD HAVE WITH YOU

Ab add9 | G7-9 | Fm|| | Ebm9 | Ab13

(1) BUT I BELIEVE THAT WE'VE ONLY JUST BEGUN
 (2) BUT I'M NOT READY TO KISS THAT DREAM GOODBYE

DΔ9 | Cm7 | Fm7 | Bbm7 | Eb||

B (1) WHEN IT'S THIS GOOD THERE'S NO SAYIN "NO"
 (2) WHEN IT'S THIS SWEET, THERE'S NO SAYIN "NO"
 (3. GUITAR SOLO)

Dbm | Gb | AbΔ | Eb||

(1) I WANT YOU SO I'M READY TO GO

THROUGH THE FIRE

(2) I NEED YOU SO I'M READY TO GO

THROUGH THE LIMIT, THROUGH THE WALL FOR CHANCE TO BE

WITH YOU I GLADLY RISKED ALL

THROUGH THE FIRE

THROUGH WHAT - EVER COME WHAT MAY

FOR CHANCE TO LOVE-

-ING YOU I'D TAKE IT ALL THE WAY

RIGHT DOWN TO THE WILD

EVEN THROUGH THE FIRE

1. D.C. 2. Eb11 D1/2 D1/2 C Eb7 D1/2

(NOT FIRST TIME)

THROUGH THE LIMIT THROUGH THE FIRE, THROUGH WHATEVER, THROUGH THE FIRE

TONIGHT, TONIGHT

MUSIC LYRICS: DAVID FOSTER/RAY KENNEDY (HÄMTAD FRÅN LP:IN "RUNAWAY")
 ADDITIONAL LYRICS: BILL CHAMPLIN (~ BILL CHAMPLIN - 1981)

("BALLAD") Cm Gm Fm7 Bb11 Dm7

1. LOVE LOST HER
 2. I TRIED TO
 3. YOU ARE MY

Am | Gm7 | C11 || F | Gm7 | F

(1) WAY AGAIN. I STAYED AT HOME A-
 (2) LET YOU GO TIME AFTER TIME
 (3) HAPPINESS ONE KISS CAN CHANGE THE PAST.

Fm7/E | Em7 | E11 | % | D11

(1) NOTHER SLEEPLESS NIGHT HERE BY A TE - LE PHONE THAT NEVER SEEMS TO
 (2) & I LOST MY MIND SUDDENLY LATE LAST NIGHT YOU FINALLY CALLED AND
 (3) CAST IT ALL A - WAY NOTHIN WILL E - VER CHANGE THE WAY I FEEL AND

D7 C/E D7/F# Gm

F11 | Gm | % | Gm7-5 | %

1. (1) RING A RAY OF HOPE IN TO A MAN SO ALL ALONE.

F/C | Am Dm7 | Gm7 | C11 | C7

2. 3 (2) ALL MY DREAMS CAME TRUE TODAY - YOU'RE COMING HOME TO STAY
 (3) I CAN HARDLY WAIT TO SEE YOU'RE COMING HOME AT LAST.

F/C | Am7 Dm7 | Gm7 Am7 Bb | Bb11 | Bb11 | A7/C#

B

TONIGHT, TONIGHT YOU'LL BE BACK IN MY ARMS, AND BACK IN MY LIFE, SO RIGHT, SO RIGHT

Dm7 Am7 Gm7 C|| A7+5 Dm7

WE'LL NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT

Am7 Gm7 C|| F#m7

THE LOVE WE USED TO HAVE IS GONNA RETURN, TONIGHT TONIGHT

C#m7 Hm7 E|| F° F#m7

THE LOVE THAT WENT AWAY IS COMING HOME TO STAY *Dal §. al CODA*

(lägg ackorden)

C#m7 Hm7 C|| C||

CODA C|| A7+5 **C** (SAX SOLO)

COMING HOME TO STAY

Dm Am Gm C|| A7+5 Dm

TONIGHT, TONIGHT WE'LL

F#m7 C#m7

Dm Am Gm C|| F#m7 C#m7

NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT

Hm7 E|| F#m7 C#m7

Hm7 E|| F#m7 C#m7

LOVE THAT WENT AWAY IS COMING HOME TO STAY YOU ARE MY

Hm7 E|| A D/A E/A

LOVE MY EVERLASTING LOVE EVERLASTING LOVE

A D/A E/A A D/A E/A A

TOO YOUNG

MUSIC/LYRICS: DAVID FOSTER,
JAY GRAYDON, STEVE KIPNER,
DONNY OSMOND

(FROM THE RECORD:
"LIGHTING UP THE NIGHT"
JACK WAGNER ~ 1985)

("BALLAD")

Gm7 / Gm7/C C

Fm7 / Fm7/Bb Bb7

A

1. HELLO LOVE IT'S BEEN WAY TOO LONG
2. I GOTTA NEED TO TELL YOU I KNOW THAT I WAS WRONG

Gm7 / Gm7/C C

(Simile)

(1) SINCE I RE - A - LIZED THAT YOU'RE THE MOST IMPOR - TANT THING IN MY LIFE
(2) SHOW YOU HOW I FEEL AND WHAT'S GOING ON

Fm7 / Fm7/Bb Bb7

I DON'T KNOW WHAT TO SAY EXCEPT

Cm Gm/Bb F/A Dsus D

B

3. I LOVE THAT GIRL SO MUCH BUT I DIDNT SHOW IT
4. SUCH CHILDLESS GAMES I PLAY I FOOLED HER WITH MY TOUCH

Gm7 / Gm7/C

(Simile)

5. HER SWEET SMI - LING FACE HANGS HEAVY ON MY MIND
5. ALL OF THAT PRECIOUS TIME THAT I LET SLIP BY

(3) STARTED SPREADING MYSELF TOO THIN, FOOLED AROUND, THOUGHT SHE DIDNT KNOW IT

(5) IS THERE A WAY THAT YOU CAN TURN BACK THE HANDS OF
(4) TIME HAS TAUGHT ME SO MUCH
(6) I CANT TAKE MUCH MORE OF THIS SO I GOTTA TRY

Fm7 / Dm7-5 G7sus G7

C

(4) I'VE GROWN ENOUGH TO SAY I WAS TOO YOUNG BUT THAT'S NO EXCUSE
 (6) TO GET HER BACK TO SAY

Chords: Cm, Gm/Bb, Ab, Eb, Bb/Eb, Eb, Bb/Eb

I HAD TOO MUCH TOO SOON, I WANTED MORE ROOM, TO PLEASE MY RESTLESS

Chords: Ab6, Gsus, G7, Cm, Gm/Bb, F/A, (Ab6 F/A)

YOUTH, NOW ALL THIS SPACE I CAN'T FILL YOUR PLACE YOU TREATED ME

Chords: Bb7, Bb7, G/H, Gm/Bb, F/A, Ab6

SO KIND YOU WERE ALL MINE AND I JUST WALKED A-

Chords: Eb/Bb (Eb/G), Bb7 (Ab6 Bb7), Bb7

1. WAY

Chords: Bb7, Gm7

Da-f = B (mod repris)

2. WAY

TRUE LOVE COMES ONCE IN A LIFE-TIME

Chords: Bb, Db (x F guitar), Dba, Gba, Gb6

AND IF IT'S TRUE THEN YOU'LL BE BACK IN MINE

Chords: Cm7-5, F7b9, Bbm, Ab, Gb, Gb, Db/F, Ab, Bb/Ab, Eb/G, B7/F

3. (4) WAY, I WAS TOO

REPEAT FROM C til fade

(Repris from C) I WAS TOO

TRAINS

WRITTEN BY:
MIKE MAINERI

(FROM THE RECORD:
"MAGNETIC" ~ STEPS AHEAD
~ 1986

A ("BEAT")

Handwritten musical notation for the first system of section A. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with notes and rests. Chords are written below the bass staff: Gm7 C, Am7 Dm7, EbΔ, Dm7 EbΔ Dm7, Cm7 Bbm7, A♭13.

Handwritten musical notation for the second system of section A. The treble staff continues the melody. The bass staff continues the bass line. Chords are written below the bass staff: Gm7 C, E♭/D Dm7, EbΔ, Dm7 EbΔ Dm7. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the third system of section A. The treble staff contains whole rests. The bass staff contains whole notes and rests. Chords are written below the bass staff: F♭, F♭.

Handwritten musical notation for the first system of section B. The treble staff contains whole notes and rests. The bass staff contains whole notes and rests. Chords are written below the bass staff: F♭, F♭.

Handwritten musical notation for the second system of section B. The treble staff contains whole notes and rests. The bass staff contains whole notes and rests. Chords are written below the bass staff: F♭, F♭.

Handwritten musical notation for the third system of section B. The treble staff contains eighth notes with accents and rests. The bass staff contains whole notes and rests. Chords are written below the bass staff: F♭, F♭.

Handwritten musical notation for the first system, featuring a treble clef, a 7/4 time signature, and a key signature of one flat. The melody is written on a single staff with various notes and rests. The bass line is on a grand staff with chords and some triplets. Chords are labeled F# and F#b.

Handwritten musical notation for the second system, continuing the melody and bass line. Chords are labeled A#b and Ab#.

Handwritten musical notation for the third system, continuing the melody and bass line. Chords are labeled Ab#.

Handwritten musical notation for the fourth system, continuing the melody and bass line. Chords are labeled F#b.

Handwritten musical notation for the fifth system, continuing the melody and bass line. Chords are labeled F#b.

C **D** (SAX. SOLO)

Handwritten musical notation for the sixth system, showing a sequence of chords: A, F/Eb, Dm7, and F/Eb.

Handwritten musical notation for the seventh system, showing a sequence of chords: F/Eb, Dm7, and F/Eb.

E **F** **G** (GUITAR SOLO) **H** (REPEAT TIL FADE)

Handwritten musical notation for the eighth system, showing a sequence of chords: B, A, G on A, and F#.

TROUBLE IN PARADISE

WRITTEN BY: GREG MATHESON,
JAY GRAYDON, TREVOR VEITCH

(FROM THE RECORD:
"JARREAU" - AL JARREAU - 1983)

("LATIN")

Chords: G, CM7, F#11, G2x(D11)

Chords: D11, Am, G, E11, D11

1. WHEN IT APPEARS YOUR LOVE IS FIN'LLY ON THE LINE
2. AND WHEN IT SEEMS AS THOUGH YOU'RE RUNNIN' OUT OF TIME

Chords: G, Dadd9/#, F#7, E11, Dm7

3. MAY YOU AL-WAYS HAVE SOMEBODY TO DEPEND ON
4. AND MAY THERE AL-WAYS BE AN ANGEL ON YOUR SHOULDER

Chords: CA, Gadd9, A7, D11

(1) AND YOU CAN'T HOLD IT BACK MUCH LONGER
(2) THAT'S THE TIME YOU SHOULD BE STRONGER

(3) AND MAY YOUR DAYS BE CELE - BRATION
(4) TO HELP IN AWKWARD SITUA - TION.

(BRIDGE 1) WELL IF YOU CARE ABOUT IT DON'T YOU E - VER DOUBT HER LOVE

Chords: CM7

(gitar 5 3 2 1 5 etc.)

(BRIDGE 2) AND IT YOU LOVE EACH OTHER YOU NEVER NEED ANOTHER LOVE

Chords: GA, E7-9, Am0

WOULD YOU TURN A-ROUND AND THROW IT ALL A-WAY

WHEN THE WHOLE WIDE WORLD HAS GOT YOU DOWN

JUST LET HER KNOW TODAY

SHE STILL BE AROUND (SO) WHEN IT LOOKS LIKE A TROUBLE IN PA- (AS INTRO)

Am7 Cm7 Dm7 EbΔ F|| : GΔ

PARADISE

AND YOU'RE BURNING LOVE THAT'S COLD AS ICE

Gm7 F|| GΔ % Cm7

GO OUT AND FIND

THE FLAME

SO YOU CAN WARM

IT UP AGAIN

WITH ALL REPEA

F|| Bm7 Eb|| Am7 D||

(GUITAR) (WHEN REPEAT)

(GUITAR)

(WHEN REPEAT)

Cm7 Dm7 EbΔ F|| Dm7 Em7

D|| %

WHEN IT LOOKS LIKE A TROUBLE IN PARADISE

FΔ G|| AΔ % Dm7 G||

SYNTH. etc. GUITAR

AND YOU'RE BURNING LOVE THAT'S COLD AS ICE

AΔ % Dm7 G||

(GUITAR)

(GUITAR)

(GUITAR)

Cm7 F Hm7 Eb|| AΔ

THEY DANCED

("SHUFFLE")

MUSIC & LYRICS:
JAY GRUSKA/JEFF SPINT

(FROM THE RECORD:
"MAXUS" 1981)

(SYNTH.)

(GUITAR)

SHE WAS A TALL

SEXY BEAUTY WITH A NASTY REPUTATION AND HE CON-

Cm7 Dm7 Fm7 Gm7

SIDERED IT HIS DUTY TO PURSUE THE SITUATION HE BREEZED

Cm7 Dm7 Fm7 Gm7

THROUGH THE COMPETITION AND APPEARED LIKE A MAGICIAN ASSUMED THE NAME

Cm7 Dm7 Fm7 Gm7

-BER ON POSITION NEVER GETTING HER PERMISSION HE NEVER GOT HER PERMISSION TO DANCE

Cm7 Dm7 Fm7 Gm7

(THEY DANCED--2)

THEY DANCED

Handwritten musical notation for the first system. It features a treble clef and a bass clef. The melody is written in the treble clef with triplets and eighth notes. The bass line is in the bass clef with chords. Chords include Cm7, F/C, Cm7, Eb/Bb, and G/H. There are also some handwritten notes like '(col) (40/1)'.

THEY WERE THE ONLY ONES

THEY DANCED

Handwritten musical notation for the second system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7, Gm7, Fm7, and G7+5. There are also some handwritten notes like 'x' and 'x' in the bass line.

(SYNTH.)

THEY WERE THE ONLY ONES

THEY DANCED

Handwritten musical notation for the third system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7, Gm7, Fm7, and G7+5. There are also some handwritten notes like 'x' and 'x' in the bass line.

UNTIL THEY HAD TO BE TOLD

THEY WERE THE ONLY ONES

Handwritten musical notation for the fourth system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7, Gm7, Fm7, and G7+5. There are also some handwritten notes like 'x' and 'x' in the bass line.

1. Cm7

Cm7 (see A for GUITAR-CHORDS) Dm7

Handwritten musical notation for the fifth system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7, Gm7, and Fm7. There are also some handwritten notes like 'x' and 'x' in the bass line.

(GUITAR)

HE SAID WHAT YOU DOIN' LATER

STRICTLY

Handwritten musical notation for the sixth system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Dm7, Fm7, and Gm7. There are also some handwritten notes like 'x' and 'x' in the bass line.

TALKING 'BOUT ROMANCE

THE 'BOY WAS TRYIN' TO PURSUADE

HER

Handwritten musical notation for the seventh system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7, F/C, Ab/C, Eb/Bb, and G/H. There are also some handwritten notes like 'x' and 'x' in the bass line.

BUT THE LA-DY ONLY WANTED

SHE ONLY

WANTED TO DANCE
THEY DANCED

O-O-O, HOW THEY DANCED

Handwritten musical notation for the eighth system. It features a treble clef and a bass clef. The melody is in the treble clef. Chords include Cm7. There are also some handwritten notes like 'x' and 'x' in the bass line.

(GUITAR SOLO: MICHAEL LANDAU)

(THEY DANCED - 3)

Handwritten musical score for "They Danced" in G minor. The score consists of 14 staves of music. The lyrics are: "THEY DANCED", "THEY WERE THE ONLY ONES", "UNTIL THEY HAD TO BE TOLD", and "THEY DANCED". The score includes various chord annotations such as Cm7, Gm7, Fm7, G7+5, and G/C. There are also performance markings like "1.", "2.", and "FADE".

Chord annotations include: Cm7, Gm7, Fm7, G7+5, G/C, and G7+9 (Break).

Lyrics: THEY DANCED, THEY WERE THE ONLY ONES, UNTIL THEY HAD TO BE TOLD, THEY DANCED.

Performance markings: 1., 2., FADE.

UNITED BLUES

BY RON CARTER

(SWING)

SOLOS

(LAST TIME)

F-Blues

F7

(FROM THE RECORD: "THIRD PLANE" ~ HERBIE HANCOCK)

1978

VALENTINE

WRITTEN BY
DEAN PARKS

(FROM THE RECORD: "MORE
THAN A FEELING" ~ KORTONIA
~ 1985)

("BALLAD")

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The melody consists of quarter notes G4, A4, B4, C5, followed by a half note G4. The chord progression below is Bb4/A4, Am7, G4, F#m7, and E4.

Musical notation system 2: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The melody consists of quarter notes G4, A4, B4, C5, followed by a half note G4, and then an eighth note G4 beamed with an eighth note A4, followed by quarter notes B4 and C5. The chord progression below is Bb4/A4, Am7, G4, F#m7, and E4.

Musical notation system 3: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). A first ending bracket labeled 'A' spans the first two measures. The melody consists of a half note G4, followed by quarter notes A4, B4, C5, and then eighth notes G4 and A4 beamed together, followed by quarter notes B4 and C5. The chord progression below is F#m7, E4, F#m7, and E4.

Musical notation system 4: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The melody consists of a half note G4, followed by quarter notes A4, B4, C5, and then eighth notes G4 and A4 beamed together, followed by quarter notes B4 and C5. The chord progression below is F#m7, E4, F#m7, and E4.

Musical notation system 5: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The melody consists of quarter notes G4, A4, B4, C5, followed by quarter notes G4, A4, B4, C5. The chord progression below is A4-5, G#m11, and G4-5.

Musical notation system 6: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The melody consists of quarter notes G4, A4, B4, C5, followed by a half note G4. A first ending bracket labeled '1.' spans the last two measures, and a second ending bracket labeled '2.' spans the final measure. The chord progression below is Bb4/A4, Am7, G4, F#m7, and E4. A circled 'o' with the word '(FINE)' is written above the final measure.

B

Handwritten musical notation for system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Chords: E0, F#0, E0, F#0.

Handwritten musical notation for system 2, measures 5-8. Treble clef, key signature of two sharps. Chords: E0, Dm7-5, E0.

Handwritten musical notation for system 3, measures 9-12. Treble clef, key signature of two sharps. Chords: Gm7-5, C#7+5.

Dal-8. al CODA

Handwritten musical notation for system 4, measures 13-16. Treble clef, key signature of two sharps. Chords: Fm7-5, E0, Ebm7-5, E0, E0.

C (BASSOLO)

Handwritten musical notation for system 5, measures 17-20. Bass clef, key signature of two sharps. Chords: E, E, E.

Handwritten musical notation for system 6, measures 21-24. Bass clef, key signature of two sharps. Chords: E, E, E, A.

Handwritten musical notation for system 7, measures 25-28. Bass clef, key signature of two sharps. Chords: A, A, A, E.

Handwritten musical notation for system 8, measures 29-32. Bass clef, key signature of two sharps. Chords: E, E, E.

Handwritten musical notation for system 9, measures 33-36. Bass clef, key signature of two sharps. Chords: E, E, E.

D = **B** = **E** = **A** (TO FINE)

Handwritten musical notation for system 10, measures 37-40. Bass clef, key signature of two sharps. Chords: D, B, E, A.

WE'RE IN THIS LOVE TOGETHER

WRITTEN BY: ROGER MURRAY,
KEITH STEGALL
("BALLAD" - SHUFFLE)
(Guitar)

(FROM THE RECORD:
"BREAKIN' AWAY"
WAL JARREAU-1981)

Musical staff with guitar chords: $B^b\Delta 9$, $B^b\Delta 9$, $Cm7$, $F||$. Includes a 'T' time signature and 'Horns' annotation.

Musical staff with guitar chords: $B^b\Delta 9$, $B^b\Delta 9$, $Cm7$, $F||$. Includes a 'RHODES' annotation.

A

1. IT'S LIKE A DIAMOND RING IT'S A PRECIOUS THING
2. IT'S LIKE A FAVORITE SONG THAT WE LOVE TO SING
3. IT'S LIKE A RAINY DAY IN CANDLE-LIGHT
4. WE GOT THE WHOLE THING WORKING OUT SO RIGHT

Musical staff with guitar chords: $B^b\Delta 9$, $B^b\Delta 9$, $Cm7$, $F||$.

(1) AND WE NE - VER WANT TO LOOSE IT
(2) EVERY TIME WE HEAR THE MU-SIC
(3) AND OH - IT'S SO ROMANTIC
(4) AND IT'S JUST THE WAY WE PLANNED IT

Musical staff with guitar chords: $B^b\Delta 9$, $B^b\Delta 9$, $Cm7$, $F||$.

B

WE'RE IN THIS LOVE TOGETHER WE GOT THE WIND THAT LASTS FOR

Musical staff with guitar chords: $B^b\Delta 9$, $Gm7$, $Cm7$, $F||$. Includes a 'SYNTH' annotation.

EVER

Musical staff with guitar chords: $B^b\Delta 9$, $Gm7$, $Cm7$, $F||$.

WE'RE IN THIS LOVE TOGETHER AND LIKE

Chords: *Bb4*, *Gm7*, *Cm7*, *F||*

BERRIES ON THE WINE IT GETS SWEETER ALL THE TIME (with all repeats)

Chords: *Gb4*, *F||*

(SYNTH.) (SaxSolo)

Chords: *Cm7*, *Bb4*, *Eb4*, *G||*, *C*, *Am7*

Chords: *Dm7*, *G||*, *C*, *Am7*

Chords: *Dm7*, *G||*, *Em7*

Chords: *FA*, *C/E*

Chords: *Am7*, *FD*, *C/E*, *Eb4*, *G||*

WE'RE IN THIS LOVE TOGETHER WE GOT THE KIND THAT LASTS FOR

Chords: *C*, *B*, *Am7*, *Dm7*, *G||*

EVER

Chords: *C*, *Am7*, *Dm7*, *G||*

WE'RE IN THIS LOVE TOGETHER WE GOT THE KIND THAT LASTS FOR

Chords: *C*, *Am7*, *Dm7*, *C/E*, *Eb4*, *G||*

EVER

Chords: *C*, *Am7*, *Dm7*, *C/E*, *Eb4*, *G||*

(horns)

WE ARE THE WORLD

WRITTEN BY: LIONEL RICHIE
& MICHAEL JACKSON

(FROM THE RECORD:
"USA FOR AFRICA" ~ 1985)

("BALLAD")

Simple

(LIONEL RICHIE) (STEVE WONDER)

1. THERE COMES A TIME WHEN WE NEED A CERTAIN CALL, WHEN THE WORLD MUST

(PAUL SIMON)

(1) COME TOGETHER AS ONE, THERE ARE PEOPLE DYING. OH - AND IT'S

8. TIME TO LEND A HAND TO LIFE THE GREATEST GIFT OF ALL

(KENNY ROGERS) (JAMES INGRAM)

2. WE CAN'T GO ON PRETENDING DAY BY DAY THAT SOMEONE, SOME

(TINA TURNER)

(2) WHERE WILL SOON MAKE A CHANGE WE'RE ALL A PART OF GOD'S

(BILLY JOEL)

(2) GREAT BIG FAMILY AND THE TRUTH, YOU KNOW LOVE IS ALL WE NEED

G#m | F#m | A | H#m

(MICHAEL JACKSON)

(2X WENNY LOGGINS)

(2X BRUCE SPRINGSTEEN)

WE ARE THE WORLD WE ARE THE CHILDREN WE ARE THE ONES

H | A | H | E | /

(DIANA ROSS)

(2X STEVE PERCY)

WHO MAKE A BRIGHTER DAY, SO LET'S START GIVING THERE'S A

A | H | E | /

(2X DARYL HALL)

CHOICE WE'RE MAKING WE'RE SAVING OUR OWN LIVES IT'S TRUE WE MAKE A BETTER DAY

C#m | G#m | F#m

(DIONNE WARWICK)

JUST YOU AND ME S. WELL

H | E | A | H | E | A

(3) SEND THEM YOUR HEART SO THEY'LL KNOW THAT SOMEONE CARES, AND THEIR LIVES WILL BE STRONGER AND

E | A | H | E | E | E | A | H

(WILLIE NELSON)

FREE AS GOD HAS SHOWN US BY TURNING STONES TO

C#m | G#m | H#m

(AL JARREAU)

(BRUCE SPRINGSTEEN) O.S. AICODA

BREAD, AND SO WE ALL MUST LEND A HELPIN HAND. WE ARE THE WORLD

F#m | A | H#m | E/G#m

(WE ARE THE WORLD - 3)

CODA (MICHAEL JACKSON)

JUST YOU AND ME WHEN YOU'RE DOWN AND OUT, AND THERE SEEMS NO HOPE AT ALL

Handwritten musical notation for the first system, including a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff, and the chord progression is written on a second staff below it.

(HUET LEWIS)

BUT IF YOU JUST BELIEVE, THERE'S NO WAY WE CAN FALL

Handwritten musical notation for the second system, continuing the melody and chord progression from the previous system.

(CINDY LAUPER)

WO WO WO WO LET'S REALIZE OH THAT A CHANGE

Handwritten musical notation for the third system, including a treble clef, key signature of two sharps, and a 3/4 time signature.

(KIM CARNES)

CAN ONLY COME WHEN WE (H.L.) STAND TOGETHER AS

Handwritten musical notation for the fourth system, including a treble clef, key signature of two sharps, and a 3/4 time signature.

(JVA BASSO)

ONE WE ARE THE WORLD WE ARE THE CHILDREN

Handwritten musical notation for the fifth system, including a treble clef, key signature of two sharps, and a 3/4 time signature.

WE ARE THE ONES WHO MAKE A BRIGHTER DAY SO LET'S START GIVING

Handwritten musical notation for the sixth system, including a treble clef, key signature of two sharps, and a 3/4 time signature.

THERE'S A CHOICE WE'RE MAKING WE'RE SAVING OUR OWN LIVES IT'S TRUE

WE'LL MAKE A BETTER DAY JUST YOU AND ME WE ARE THE WORLD

Handwritten musical notation for the seventh system, including a treble clef, key signature of two sharps, and a 3/4 time signature.

C

LIFE IS VERY SHORT AND THERE'S NO TIME FOR FUSSING AND

Chords: Cm, A^b, D7⁹/₅

FIGHTING MY FRIEND I HAVE ALWAYS THOUGHT THAT IT'S A

Chords: Cm, A^b, G7⁹/₅, Cm

CRIME SO I WILL ASK YOU ONCE AGAIN

Chords: A^b, D7⁹/₅, G7⁹/₅, A^b, Cm/A

D (HORN OUTRO)

(BASS)

Chords: D^b, A^b, E^b, D^b, A^b, B^b

WE CAN WORK IT OUT (HORNARR. BY: LARRY WILLIAMS)

(INTRO)



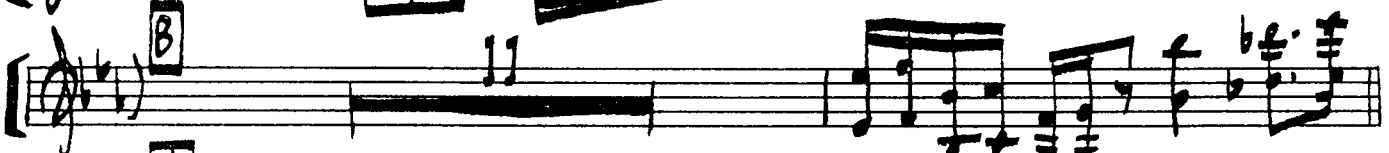
A



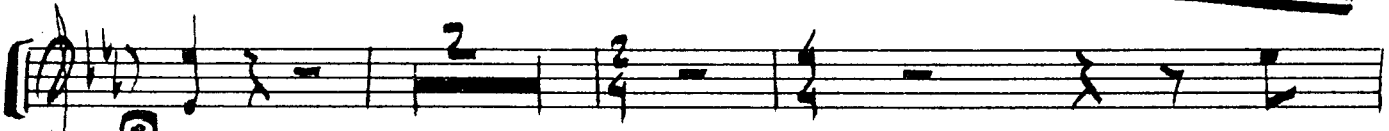
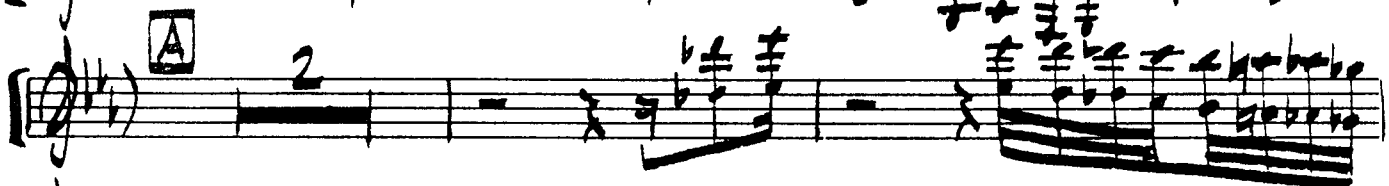
1. 2.



B



A



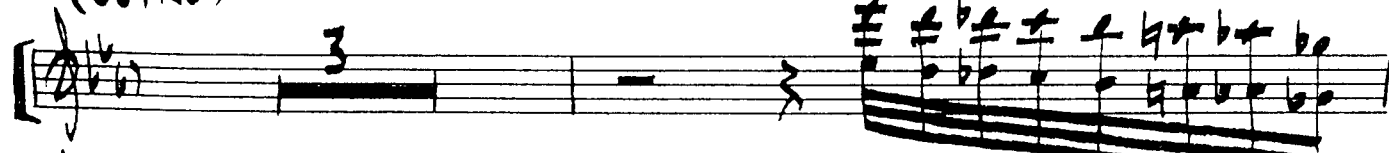
B



C



(OUTRO)



Handwritten musical score for the song "We Are the World". The score is written on ten staves, with the first five staves containing the main melody and lyrics, and the last five staves containing a guitar accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "WE ARE THE CHILDREN (BOB DYLAN) WE ARE THE ONES WHO MAKE A BETTER DAY SO LET'S START GIVING THERE'S A CHOICE WE'RE MAKING WE'RE SAVING OUR OWN LIVES IT'S TRUE WE'LL MAKE A BETTER DAY JUST YOU AND ME WE ARE THE WORLD WE ARE THE CHILDREN (ARE THE CHILDREN) (SO LET'S START GIVING) (X BOB DYLAN) SAVING OUR OWN LIVES IT'S TRUE WE'LL MAKE A BETTER DAY JUST YOU AND ME". The guitar accompaniment includes chords such as A, H, E, G, F, and C, along with rhythmic notation like "2x fills RAY CHARLES", "3x STEVIE WONDER + B. SPRINGSTEEN", and "2x RAY CHARLES".

Three empty musical staves, likely intended for a second system of the score or for additional notation.

WE CAN WORK IT OUT

WRITTEN BY: JOHN LENNON,
PAUL MCCARTNEY

(FROM THE RECORD:
"WHAT 'CHA GONNA DO FOR ME"
~ CHAKA KAHN ~ 1981)

("FUNK")

LIFE IS VERY SHORT AND THERE'S NO TIME FOR FUSSING & FIGHT

CM G/C CM9/F G/F# A7/B3 Dm7-5

ING, SO I ASK YOU ONCE AGAIN

1. TRY TO SEE IT MY WAY
3. TRY TO SEE IT MY WAY

G7 A7 Bb7+9

(1) DO I HAVE TO KEEP ON TALKING TIL I CAN'T GO ON? WHILE YOU SEE IT YOUR WAY
(2) ONLY TIME WILL TELL IF I AM RIGHT OR I AM WRONG. WHILE YOU SEE IT YOUR WAY

A/C

(1) RUN THE RISK OF KNOWING THAT OUR LOVE MAY SOON BE GONE!
(2) THERE'S A CHANCE THAT WE MAY FALL APART BEFORE TOO LONG

WE CAN WORK IT OUT, WE CAN WORK IT

Bb A7 Eb A7 Eb A7

Bb [B] Eb (see A) (2x HOENSELLO)

OLT 2. THINK OF WHAT YOU'RE SAYING,

YOU CAN GET IT WRONG AND STILL YOU

(2) THINK THAT IT'S ALLRIGHT THINK OF WHAT I'M SAYING

A/C B7

(2) WE CAN WORK IT OUT AND GET IT STRAIGHT OR SAY GOODNIGHT

El A7 El

(1) WE CAN WORK IT OUT WE CAN WORK IT OUT

Handwritten musical score for Horns 2, measures 1-10. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain a '2' above the staff, likely indicating a second ending or a specific articulation. The notation includes stems, beams, and various note heads, with some notes marked with accents or slurs. The overall style is that of a working draft or a composer's sketch.

Four empty musical staves, each consisting of five horizontal lines, positioned at the bottom of the page. These staves are currently blank and do not contain any musical notation.

WHAT A FOOL BELIEVES

WRITTEN BY: MICHAEL
MCDONALD & KENNY LOGGINS
("BEAT")

(FROM THE RECORDS:
"MINUTE BY MINUTE" ~ DOOBIE
BROTHERS
"ARETHA" ~ ARETHA FRANKLIN)

Fm7 Gb Cb9-5 Gb9/Bb b7#9 b7#9 b7#9 b7#9

WHAT A FOOL BE-LIEVES HE SEES

1. A♭11 2. A♭11 C♭11 A11 A♭11

A♭11 A♭/G♭ D♭/F B♭m7 Ebm7 A♭11 A° B♭m7 A9

2. (B♭m7) 1. HE CAME FROM SOMEWHERE BACK IN HER LONG AGO

E♭m7 A♭11 A° B♭m7 A9 A♭11 A♭/G♭

D♭/F THE SENTIMENTAL FOOL DON'T SEE TRYIN' HARD TO RECREATE WHAT HE WANTS
B♭m7 Ebm7 A♭11 A° B♭m7 A9
C TO BE CREATED ONCE IN HER LIFE 2. SHE MUSTERS A

(2) SMILE FOR HIS NOSTALGIC TALE, NEVER COMIN NEAR WHAT HE WANTED TO
(3) SOMEWHERE BACK IN HER LONG AGO (WHERE) HE CAN STILL BELIEVE THERE'S A PLACE IN HER

A♭11 A♭/G♭ D♭/F B♭m7 Ebm7 A♭11 A° B♭m7 A9

(2) SAY ONLY TO REALIZE IT NEVER REALLY WAS
(3) LIFE ONLY TO SEME DAY SOMEHOW SHE WILL RETURN

A♭11 A♭/G♭ D♭/F B♭m7 Ebm7 A♭11 A° B♭m7

D

SHE HAD A PLACE IN HIS LIFE

HE NEVER MADE HER THINK TWICE AS HE RI-

E

(RI-) SES TO HER A-PO-LO-GY, ANY-BO-DY ELSE WOULD SURELY KNOW

HE'S WATCHING HER GO BUT WHAT A FOOL BELIEVES

E (CHORUS)

(LIEVES) HE SEES NO WISE MAN HAS THE PO-

(PO-)WER TO REASON A WAY WHAT SEEMS

(WHAT A FOOL BELIEVES - 3)

Handwritten musical notation for the first system. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "TO BE IS ALWAYS BETTER THAN". A large handwritten "8" with a slash is written over the first measure, with the instruction "(FADE AFTER D.S.)" written below it. The bass line is written on a bass clef staff with chords F#m7 and a double bar line.

Handwritten musical notation for the second system. The melody continues with the lyrics: "NOTHING AND NOTHING AT ALL". The bass line features chords E and Cm7. A double bar line is present between the two measures.

Handwritten musical notation for the third system, divided into two parts. Part 1 is labeled "3. KEEPS SENDING HIM" and Part 2 is labeled "2. WHAT A FOOL BELIEVES". The melody is on a treble clef staff. The bass line includes chords (Dbur) and F#m7. A double bar line separates the two parts.

Handwritten musical notation for the fourth system. The melody is on a treble clef staff with lyrics: "HE SEES NO WISE MAN HAS THE PO-". The bass line is on a bass clef staff with a bass clef and the instruction "(bass)". It includes chords F#m7 and a double bar line.

Handwritten musical notation for the fifth system. The melody is on a treble clef staff with lyrics: "WER TO REASON A WAY WHAT SEEMS". The bass line is on a bass clef staff with chords E, E, Cm7, and (AS IS) Dm7. A double bar line is present.

* (ARETHA F.'S RECORDING) after 3rd verse

(REPEAT ∞)

Handwritten musical notation for the sixth system, labeled "CHORUS". It shows a sequence of chords: F# || HΔ9 EΔ E♭7+9 | A♭ || B♭m7 Gm7-5 x. The notation includes a double bar line and a repeat sign. A note "(TIL FADE)" is written at the bottom right.

WEEKEND IN L.A.

WRITTEN BY:
GEORGE BENSON

(FROM THE RECORD:
"WEEKEND IN L.A."
GEORGE BENSON ~ 1978)

A CΔ ("LATIN") %

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a boxed 'A' and a 'CΔ' chord, followed by a double bar line with a percentage sign. The second staff contains chords Em7, Am7, and D9. The third staff contains chords GA, D9-5, and CΔ. The fourth staff contains chords Hm7, Em7, Am7, and D9. The fifth staff contains chords EbΔ, AbΔ, GΔ, and a boxed 'B' with 'F||' below it. The sixth staff contains 'F||' chords. The seventh staff contains 'F||' chords. The eighth staff contains chords C/G, G, Gsus, and G. The score concludes with a double bar line and a percentage sign.

SOLOS:

The solo section is written on a single staff. It starts with a boxed 'A', followed by another boxed 'A'. A horizontal line spans 16 bars, with 'D||' written above it and '(16 bars)' written below it. The section ends with a boxed 'B' and a double bar line.

WHATEVER WE IMAGINE

WRITTEN BY: DAVID FOSTER,
JEREMY LUBBOCK &
PAUL GORDEN ("BALLAD")

(FROM THE RECORD:
"IT'S YOUR NIGHT"
~ JAMES INGRAM (1983))

Chords: G, Gadd9, Am/G, D/G, G, Gadd9, Am/G, Em|| C|| Am9

Chords: Gadd9, Am/G, D/G, Em7, Am7, Hm7, Em|| C|| Am9

I DON'T BE AFRAID I CAN MEET YOU HALFWAY
 2. WHY SHOULD WE WAIT? LATER ON MAYBE TO LATE
 3. YOU OUGHT TO SEE ALL YOUR HEROES IN ME

Chords: Gadd9, C/G, D/G, G, C6/G

IF WE CAN ALWAYS KNOW WHERE THE ROADS END UP BUT WITH
 (2) 'CAUSE WERE CAN WE RUN WHEN YOU SEE THERE'S HALF A CHANCE
 (3) BUT IF WE GET WISE WE CAN BREAK THE WALLS WE MAKE

Chords: G, C/G, D/F#, G/F

(1) SOME LUCK I KNOW WE CAN GO WHEREEVER WE I-
 (2) THAT WE MIGHT REALLY BECOME
 (3) AND YOU CAN SEE IN MY EYES

Chords: C/E, A/C#, H/D#, G, Em7, Em7, Hm, C, Hm7, Am7, Am7

IMAGINE 1. 2. 3.
 (2-3) AND I IMAGINE

Chords: G, Am/G, Em|| C|| Am9, G, Am/G, G, Em7

(WHATEVER WE IMAGINE - 2)

B 315

YOU AND ME JUST TAKING SHOTS AT WHAT WE SEE, AND IF WE FALL

Am7 D/F# | E/G# | Am7 Am6 | Hm7 G/H

WE'LL SHAKE AWAY THE DUST AND JUST OUTLAST THEM ALL

cm7 F7 | Bb7 | Eb | Am7 G/H | 3/2 CA

synth. 3

Dal. sf. al CODA

C DII | DII

CODA

SEE SO LET THE WALLS GO DOWN AND WE CAN TRY IT AGAIN, CAUSE

Hm7 Em7 | CA D/C | Hm7 Em7 | Am7 Hm7

NOBODY CAN STOP US NOW 4. DONT BE AFRAID

cm7 Bbadd9/D | Eb | F|| F|| Bb

CAUSE I'LL MEET YOU HALFWAY YOU'RE NOT FAR BEHIND, IF WE CLIMB

F/A Eb/A Eb/G C/E D/F# Gm7 Dm/F

THIS HILL I KNOW THERE'S STILL A CHANCE WE CAN FIND

Eb Dm7 cm7 F||

WHATEVER WE I - MA - GINE

(REPEAT TIL FADE)

Bb cm/gb | Bb cm7 | Gm|| Eb cm7

WHEELS OF LIFE

WRITTEN BY:
GINO VANNELLI

(FROM "BROTHER TO BROTHER")
GINO VANNELLI, 1978

("BALLAD")

Chords: A^b | $D^b m6 / A^b$ | $A^b G$ | $D^b m6 / A^b$

A1. THE WHEELS OF LIFE KEEP TURNING SO MUCH FASTER THE
 (2) WINGS OF TIME ARE TURNING SO MUCH STRONGER THE

Chords: A^b | $D^b m6 / A^b$ | A^b | $D^b m6 / A^b$

(1) RESTINGNESS OF TIME PASS ME BY WHEN WE DIE THERE ARE MAYBE
 (2) BLUES OF DAYS GONE BY

Chords: A^b | $G^b A / A^b$ | $D7-5$ | $D^b A9$ | $B^b m9$

(1) DREAMS I'LL NEVER LIVE TO SEE, BUT AS LONG AS YOU BELIEVE IN ME, I STILL
 (2) LOVE WILL COME TO RESCUE ME AND I NEVER, EVER SET YOU FREE, LIKE THE
 (3) LOVE WILL COME TO RESCUE ME AND I NEVER EVER SET YOU FREE, LIKE THE

Chords: $A^b m12 / C$ | $D^b A9$ | $G^b A9$ | $Fm7$

FEEL THEM ON MY WAY AS TAKE CLIMB: DAY BY DAY 2. THE

Chords: $B^b m$ | $B^b m / A^b$ | $G^b A$ | D^b / E^b

2.3.
 SEASONS TO THE SHORE I TURN BACK TO YOU ONCE MORE

Chords: $B^b m$ | $B^b m / A^b$ | $Gm7-5$ | $C7+9$ | $C7-9$

(WHEELS OF LIFE - 2)

THE WHEELS OF LIFE

CM7/F Dm7/F CM7/F

THE WHEELS OF LIFE THE

Dm7/F Bbm7/Eb CM7/Eb

WHEELS OF LIFE THE WHEELS OF LIFE

Bbm7/Eb CM7/Eb CM7/F

THE WHEELS OF LIFE THE WHEELS OF LIFE

Dm7/F CM7/F Dm7/F Bbm7/Eb

THE WHEELS OF LIFE KEEP TURNIN' ROUND AND ROUND

CM7/F Db/Eb Eb Fb Eb Db Cb Bb) DRUMS A/Eb

Ab Dbm6/Ab Ab6 Gb/Ab | D7#11 Db9 F#3

HAVE ONLY ONE TOMORROW

C7+9 Fm11 Dm7-5 D#4

IT'S A LIFETIME IF I KNEW

Ab/C D#4 Dm7-5 D#4 D#4

CODA (THAT) I COULD SPEND MY DAY WITH YOU

Ab Dbm6/Ab Ab6 Dbm6/Ab

WHEN I LOOSE MY WAY

WRITTEN BY:
TURLEY RICHARDS

(18 BEAT BALLAD) HORNS.

(FROM THE RECORD:
"SECRET COMBINATIONS"
~ RANDY CRAWFORD ~ 1981)

1. WHEN I

LOOSE MY WAY I KNOW JUST WHAT TO DO AND WHEN I

(2) CAN'T SEEM TO THINK WHAT YOU SAY, I'LL COME RUNNING RIGHT TO YOU
(2) CAN'T SEEM TO MAKE ENDS MEET, I KNOW YOU'LL ALWAYS KNOW

AB Cm7

(1) YOU ALWAYS SEEM TO LEND A HELPIN' HAND SOMEHOW YOU ALWAYS SEEM TO UNDERSTAND
(2) YOU'LL ONLY SAY THE WORD THAT NEED TO BE SAID, YOU'LL NEVER TELL ME THAT I'M OUT OF MY HEAD
(3) YOU ALWAYS SEEM TO SAY THE THINGS I NEED TO HEAR SOMEHOW YOU ALWAYS WASH AWAY MY TEARS

Fm7 Bb11 Bb7 Fm7 Bb11 Eb

LOOSE MY WAY YOU MAKE THINGS A WHOLE LOT BETTER WHEN I

Ab Dm9 A Eb Dm9 A

CAN'T SEEM TO STAND ON MY FEET, I KNOW JUST WHERE TO GO
(2) LOOSE MY WAY, YOU MAKE THINGS A WHOLE LOT BETTER.

Ab A Eb A

(HORNS)

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written on a single staff, and the bass line consists of four chords: Eb, Ab, Bb, and Ab.

Handwritten musical notation for the second system, continuing the melody and bass line. The bass line consists of four chords: Eb, Ab, Eb, and Ab.

I'VE LOST ALL SENSE OF TIME, CAN'T SEEM TO MAKE THE WORDS RIGHT
Cm Ab Ab

WHEN I'VE LOST ALL DIRECTION, CAN'T FIND THE ANSWERS TO THE QUESTIONS
Cm Ab Ab ^{DA: f} AI CODA

♩ CODA

(REPEAT TIL FADE)

Handwritten musical notation for the coda section, consisting of two staves. The first staff contains the chords Eb, D^badd9, Ab, Eb, D^badd9, and Ab. The second staff is empty.

WITHOUT YOU

MUSIC: BILL CHAMPLIN

LYRICS: AMBER DI LENA & BILL CHAMPLIN

(HÄMTAD FRÅN LP:IN "RUNAWAY"
- BILL CHAMPLIN - 1981)

("BEAT")

(TRUMHOR [TRUMPET])

A

1 I CAN NO LONGER TAKE IT	I'M FINDIN IT HARD TO DO
HOW AM I GONNA SHAKE IT	I CAN'T TELL MY HEART WHAT TO DO
2. I'M GONNA HAVE TO MAKE IT	I MADE IT BEFORE WITHOUT YOU
I NEVER THOUGHT YOU'D BREAK IT	BUT YOU BROKE YOUR LOVE IN TWO

(bas2X)

(1) MAKIN' BELIEVE I'LL MAKE IT WITHOUT YOU
WHY EVEN TRY TO FAKE IT WITHOUT YOU
(2) THE LOVE THAT I WON I'M NOT STRONG ENOUGH TO LOSE
I'VE GOT NO PLACE TO TAKE IT WITHOUT YOU.

2. WITHOUT YOU TO KEEP ME GO-IN' THIS EMPTYNESS JUST KEEPS ON GRO-

B^b|| E^b|| A^b E^b/G A^b D^b|| G^b D^b

- WING WITHOUT YOU HOW AM I TO FIND MY WAY

G^b H|| E A^b|| G^badd⁹/_{B^b} C^b D^b E^bm7

WHERE AM I TO GO HOW COULD YOU JUST WALK AWAY

G^badd⁹/_{E^b} C^b D^b G^badd⁹/_{B^b} C^b D^b E^bm7

TAKIN' MORE OF ME THAN YOU COULD E - VER KNOW

E^b7 Fm7 E^b7 A^bm A^bΔ A^bm7 G^badd⁹/_{B^b} C^b D^b

1. 2.

D^b G^b/D^b G^bm^b D^b D^b D^b D^b D^b D^b

HOW AM I TO FIND MY WAY WHERE AM I TO GO

A^badd⁹/_C D^badd⁹ E^b Fm7 A^badd⁹/_C D^badd⁹ E^b

(3X) TAKIN' MORE OF ME THAN YOU COULD EVER KNOW

E^b A^b/E^b A^bm^b E^b (GITARRSOLO) 2

A^badd⁹/_C D^badd⁹ E^b

HOW AM I TO FIND MY WAY WHERE AM I TO GO

A^badd⁹/_C D^badd⁹ E^b Fm7 A^badd⁹/_C D^badd⁹ E^b (Repris till fade)

WHO'S RIGHT WHO'S WRONG

WRITTEN BY
RICHARD PAGE & KENNY LOGGINS

FROM THE RECORDS:

"PAGES" IN FUTURE STREET

"JARREAU/CRAWFORD" IN CASINO LIGHTS

"KENNY LOGGINS" KEEP THE FIRE

("BALLAD")

GA D49 FA CA9 EII BbA EbA DII

A

1. WHY I'VE GROWN TIRED OF FIGHTING, WHETHER YOU'RE RIGHT OR WRONG
2. YOU NOW YOU'RE ALMOST CRYING, SAYING I'VE GOT ME WRONG

GA Hm9 CA

(1) WHETHER I'M WEAK OR STRONG, IN YOUR EYES 'CAUSE IT'S A
(2) EASIER SAID THAN DONE, OH I WANNA KNOW

FII GA

(1) LONELY FEELING WATCHING YOU TURN AWAY WHY DOES IT HAVE TO BE THIS WAY
(2) WHAT YOU'RE HIDING, TURN AROUND AND LOOK AT ME (IF I) EVER BEEN SO HARD TO SEE

Hm9 CA FII

(1) ON AND ON TONIGHT, YOU MADE A POINT OF BEING RIGHT
(2) IF WE ONLY CAME TOGETHER, FOR ONE MOMENT HERE TONIGHT IF YOU

BbA EbA

(1) MAKIN THIS A GAME INSTEAD O' LOVE (DON'T YOU KNOW)
(2) HOLD ME TIGHT, I'LL EASE YOUR TROUBLED MIND

BbA EbA A13-9 DA

SOMEONE'S HEART MIGHT GET BROKEN BEFORE TOO LONG, IF WE KEEP ON PLAYING THIS GAME

Amb A⁰ GA Gm A||

WHO'S RIGHT, WHO'S WRONG WHEN LOVE IS GONE

GA DΔ9 GA DΔ9 A||

WHO'S RIGHT, WHO'S WRONG (FALSE OR

A|| F#m7 Hm7 C#7+5 F#m|| FA BbA

1. TRUE) NEVER USED TO MATTER TO 2. TRUE) C (SAX SOLO)

EbΔ9-5 D|| EbΔ9-5 C Em7 Em/D

F#m|| F#m7sus F#7+5 Hm|| BbA A||

(INSTR.) GA DΔ9 FA CA9 BbA FA9 AbΔ DΔ9 GbΔ16 F||

BbA WHO'S RIGHT FΔ9 WHO'S WRONG C|| BbA WHEN LOVE IS GONE FA

1. 3... 2. 4...

C|| H7-5 AbΔ DΔ9 GbΔ9 F||

YOU

WRITTEN BY: MAURICE WHITE, DAVID FOSTER & BRENDA RUSSELL
 ("BALLAD")

(FROM THE RECORD, "FACES IN THE EARTH, WIND & FIRE" 1980)

First system of musical notation. The guitar part features chords Hm7, Em7, Am7, Hm7, Em7, and Am7. The vocal line includes a 'sya' marking above a note.

A

1. SHE WAS NAIVE AND NEVER KNEW
 2. THERE IS A MIRROR IN HER EYES.

Chords: GA | H7-5 H7 | Em7 Em7 | GA/D

1. BACK AGAINST THE WORLD HER DREAMS CAME TRUE
 2. ALL THE WORLD WITH CHERRY PAINTED

SKIES.

Chords: CA | Hm7 Em7 | FA | E||D|| = | FA | D|| D

B (Bridge)

I WOULD BE A FOOL NOT TO NOTICE

Chords: CA | D/C | Hm7-5 | E7-5 E7

WHO CAN MAKE ME WANT TO GIVE IT ALL OH, AND

Chords: Am7 | D|| | GA | Am7 | Gadd9 | G13

(YOU-2)

Now, I'M A HAPPY SOUL, THAT LOVE HAS GOT A HOLD, I

C#m7-5 | D/C | Hm7-5 | E7-9 | E7 | Am7

(A - HA - HA) C (the 2nd voice also 8va)

KNOW THAT LOVE WON'T LET ME FALL YOU LIGHT THE WAY, YOU

Am7 | Bb | D11 | Em7 | Am7

(PIANO: x x x x x x x x)

BRIGHTEN UP MY DAY YOU MAKE ME WANT TO STAY, I

Em7 | Am7 | Em7 | Am7

GUESS YOU KNOW THAT I'M IN LOVE WITH YOU IT'S TRUE YOU

Em7 | Am7 | Am7 | Dm7

CHANGED MY POINT OF VIEW AND NOW I LOCK AT LIFE THE WAY YOU

Am7 | Dm7 | Am7 | Am/G | Fm7-5 | Bb-9

DO

Em7 | A13 | Gb11 | Gb13 | E13 | E13

3. WHEN I AM TRUE WITH MY (2) DREAMS!

AD | C#7-9 | C#7 | F#m11 | F#m7 | Ad/E

(YOU - 3)

(3) LIFE IS SO SINCERE IN WHAT IT MEANS. 4. I AM IRRE-

DA C#m7 F#m7 GA F#|| E|| AA

(4) (TRU-LLY HYPNO - TI-ZED) WITH A LOVE THAT TOOK ME BY SUR-

C#7-9 C#7 F#m|| F#m7 AA/E DA C#m7 F#m7

E (Bridge)

(4) PRISE. I WOULD BE A FOOL

GA E|| E DA E/D C#m7-5

NOT TO NOTICE WHO CAN MAKE ME WANT TO GIVE IT ALL

F#7-5 F#7 Hm7 E|| AA Hm7

OH- AND NOW LOVE IS SO PROFOUND I NEED YOUR LOVE A

Add9 C# A13 D#m7-5 E/D C#m7-5 F#7-5 F#7

(A) - HA - HA

(A) ROUND TO OPEN UP THIS LONELY HEART

Hm7 Hm7 GA E||

E (Chorus)

YOU LIGHT THE WAY YOU BRIGHTEN UP MY DAY, YOU

F#m7 Hm7 F#m7 Hm7

(YOU - 4)

MAKE ME WANT TO STAY, I GUESS YOU KNOW THAT I'M IN LOVE WITH YOU

F#m7 | Hm7 | F#m7 | Hm7

IT'S TRUE YOU CHANGED MY POINT OF VIEW (2x. YOU) AND

Bbm7 | Ebm7 | Bbm7 | Ebm7

NOW I LOOK AT LIFE THE WAY YOU DO WITH A

Bbm7 | Bbm/A | Gm7-5(7-9) | Fm7

BEAUTY SHI-NING THRU

Bb13 | Ebm7 | Ebm7 Fm7 F#m7

MAKE IT ALL SEEM RIGHT, I'D LOVE TO SHARE MY LIFE

Bbm7 | Ebm7 | Bbm7

WITH YOU (SAX. SOLO)

Em7 | Dm7 | Gm7 | Dm7 | Gm7

(Saxophone solo continuation)

Dm7 | Gm7 | Dm7 | Ebm7 Fm7 F#m7

YOU AND I

WRITTEN BY:
STEVIE WONDER

(FROM THE RECORD:
"TALKING BOOK" BY
~ STEVIE WONDER ~ 1972)

("BALLAD")

1. HERE WE ARE ON EARTH TOGETHER IT'S YOU AND I
2. I AM GLAD AT LEAST IN MY LIFE I FOUND SOMEONE

F₄ B $\frac{7}{F}$ B $\frac{m}{F}$ F₄ B $\frac{7}{F}$

(1) GOD HAS MADE US FALL IN LOVE, IT'S TRUE I'VE
(2) THAT MAY NOT BE HERE FOR EVER TO SEE ME THROUGH BUT

B $\frac{m}{F}$ Em7-5 A7+5 D₄

(1) REALLY FOUND SOMEONE LIKE YOU
(2) I FOUND STRENGTH IN YOU

F#m7 H7+5 Em7-5 B $\frac{m}{6}$ Csus C

(1) WILL IT STAY THE LOVE YOU FEEL FOR ME, WILL IT SAY
(2) ONLY PRAY THAT I HAVE SHOWN YOU A BRIGHTER DAY

F₄ B $\frac{7}{F}$ B $\frac{m}{F}$ F₄ B $\frac{7}{F}$

(1) THAT YOU WILL BE BY MY SIDE TO SEE ME THROUGH UN-
(2) BECAUSE THAT'S ALL I AM LIVING FOR, YOU SEE DON'T

B $\frac{m}{F}$ Em7-5 A7+5 D₄

(1) TIL MY LIFE IS THROUGH WELL
(2) WON'T WHAT HAPPENS TO ME 'CAUSE

F#m H7+5 Em7-5 B $\frac{m}{6}$ Csus C

(YOU AND 1-2)

(1) IN MY MIND WE CAN CONQUER THE WORLD
 (2) IN MY MIND YOU WILL STAY HERE ALWAYS

Gm7 Bbm6 F/C

(1) IN LOVE, YOU AND I YOU AND I YOU AND
 (2) IN LOVE, YOU AND I YOU AND I YOU AND

D7-9 D7 G7 C||

(last time)

1.

F4 Bb/C Bbm/C

2.

I, YOU AND I IN MY MIND WE CAN CONQUER THE

F4 Cm7 F7 Bb/A Bbm6

WORLD IN LOVE YOU AND I, YOU AND I, YOU AND

F D7-9 D7 G7 C7-9

YOU AND I .

D4 D4 H4 A4 A4 A4 G4 A4 E4 E4 C|| F4

YOU BRING THE SUN OUT

WRITTEN BY: TOM SNOW,
JESSE DIXON

(FROM THE RECORD:
"SECRET COMBINATION"
BY RANDY CRAWFORD - 1981)

("BALLAD")

8va.....

YOU BRING THE SUN OUT TO WARM MY

LIFE UP TO MAKE MY LOVE GROW EVERY DAY YOU BRING THE

STARS OUT TO LIGHT THE NIGHT UP TO MAKE THE DARKNESS GO A-

1. WAY YOU BRING THE WAY I REACH TO YOU
2. WAY I REACH TO YOU

YOU REACH TO ME, NO MATTER WHERE I GO, I KNOW YOU'LL ALWAYS BE

NEVER TOO FAR FAR FROM MY HEART, I'LL ALWAYS HAVE YOU HERE, I

ALWAYS KNOW YOU'VE NEAR, TO BRING THE SUN OUT TO WARM MY

LIFE UP TO MAKE MY LOVE GROW EVERY DAY YOU BRING THE

STARS OUT TO LIGHT THE NIGHT UP TO MAKE THE DARKNESS GO A -

WAY TO MAKE THE DARKNESS GO A -

WAY

YOU MIGHT NEED SOMEBODY

WRITTEN BY: TOM SNOW
& NAN O'BYRNE

(FROM THE RECORD:
"SECRET COMBINATION"
BY RANDY CRAWFORD ~ 1981)

(*BALLAD)

Dm7 ♯ (HORNS) G/D ♯ C/D G/D Dm7 ♯ (GUITAR)

Dm7 ♯ G/D ♯ C/D G/D Dm7 ♯

I WHEN SOME-

(1) BC - DY REACHES FOR YOUR HEART
(2) SC - YER WHEN YOU LOOK AROUND
(3) (GUITAR SOLO)
(4) FI - RE STIRRING IN YOUR HEART

Dm7 ♯ Dm7 ♯ Gm7 ♯ Gm7 ♯

(1) OPEN UP AND LET THEM THROUGH 'CAUSE EVERY
(2) YOU DON'T HAVE TO BE A - LONE JUST ONE

(4) AND YOU'RE SHURE IT'S STRONG AND RIGHT KEEP IT

Gm7 ♯ Gm7 ♯ A7 ♯

(1) BC - DY NEEDS SOMEONE AROUND
(2) LU - YER (1S) ALL YOU NEED TO KNOW

(4) BUR - NIN THROUGH THE COLD AND DARK

Dm7 ♯ Dm7 ♯ Gm7 ♯ Gm7 ♯

(1) THINGS CAN TUMBLE DOWN ON YOU
(2) WHEN YOU'RE FEELIN ALL ALONE

(4) IT CAN WARM THE LONELY NIGHT

1. 2. YOU'LL DIS-
4. IF THERE'S

(C F/C)

Gm7 ♯ Gm7 ♯ C ♯ C ♯

2. B

YOU MIGHT NEED SOMEBODY YOU MIGHT NEED SOMEBODY

C | x C F/A | Gm7 | % | Gm7

BO - DY TOO (YOU MIGHT NEED SOMEBODY TOO)

Gm7 | Am7 | G | Dm7 | %

YOU MIGHT NEED SOMEBODY YOU MIGHT NEED SOMEBODY

Gm7 | % | Gm7 | %

(YOU MIGHT NEED SOMEBODY TOO) D.S. (2X CONTINUE)

Am7 | G | Dm7 | %

C

YOU MIGHT NEED SOMEBODY YOU MIGHT NEED SOMEBODY

Gm7 | % | Gm7 | %

(YOU MIGHT NEED SOMEBODY TOO)

Am7 | G | Dm7 | %

YOU MIGHT NEED SOMEBODY YOU MIGHT NEED SOMEBODY

Gm7 | % | Gm7 | %

(YOU MIGHT NEED SOMEBODY TOO)

Am7 | G | Dm7 | %

(HOOKS)

(VOCAL SOLO) REPEAT (TIL FADE)

Dm7 | % | Dm7 | %

YOU NEED A HERO

MUSIC: RICHARD PAGE, STEVE GEORGE
 LYRICS: JOHN LAMB, RICHARD PAGE

(FROM THE RECORD:
 "PAGES" ~ 1981)

INTRO ("BEAT")

(2ND DC GUITAR SOLO)

A

(RHYTHM AS INTRO)

1. THERE WAS A TIME IN YOUR LIFE
 2. I GOT NEWS FOR YOU
 3. (WE'RE) JUST A HEART-BEAT APART

(4 SYNTHMELODY AS INTRO 8 BARS)

(1) WHEN IT WAS EASIER LI-VING ALL ALONE
 (2) NOTHIN'S LOST IF WHAT WE HAVE IS LOVE
 (3) CLOSER THAN WE'VE EVER BEEN BEFORE

B

(1) I FIND YOURSELF LI-VING ON THE EDGE OF A
 (2) JUST SOMEONE (TO) CATCH YOU WHEN YOU FALL IS THE
 (3) I'LL BE THERE (TO) CATCH YOU WHEN YOU FALL IS THE

(1) - NOTHER REASON WHY YOU CAN'T GO HOME

(2) ONLY THING YOU WAN-
 (3) ONLY THING YOU WAN-

SYNTH.

(YOU NEED A HERO-2)

2.3.4.

(2)-TED AT ALL (3)-TED AT ALL

F#11 YOU NEED A HERO G#m7 F#11 SOMEONE TO RES-

(SYNTH)

-CUE YOU G#m7

YEAH SOMEONE THAT YOU CAN RUN TO

H#9 Eb7+5 G#m7

F#11 YOU NEED A HERO G#m7 F#11 SOMEONE TO RES-

-CUE YOU G#m7

DON'T RUN AWAY I'M WAITING TO LOVE YOU

F#11 H#9 Eb7+5 G#m7

(LAST TIME)

D.C. (2 TIMES) (NO REPEAT) 2X ALD

COPIA F#11

(LOVE) YOU YOU NEED A HE - RO F#11

SOMEONE TO RES-

-G#m7 CUE YOU G#m7

YEAH SOMEONE THAT YOU CAN RUN TO

H#9 Eb7+5 G#m7

C#9 F#11 YOU NEED A HE - RO F#11

SOMEONE TO RES-

G#m7 CUE YOU G#m7

DON'T RUN AWAY I'M WAITING TO LOVE

F#11 H#9 Eb7+5 G#m7 (REPEAT TIL FADE)

YOU'RE THE INSPIRATION

WRITTEN BY: DAVID FOSTER & PETER CETERA

(FROM THE RECORD: "CHICAGO" - 17-4-1984)

("BALLAD")

Musical notation for the first system, including treble and bass staves with chords A^b , $D^b(\flat)$, $E^b(\flat)$, and A^b .

Musical notation for the second system, including treble and bass staves with a key signature change to D major and lyrics: "I YOU KNOW OUR LOVE WAS MEANT TO BE KNOW YES I KNOW THAT IT'S PLAIN TO SEE".

Musical notation for the third system, including treble and bass staves with lyrics: "(1) THE KIND OF LOVE THAT LASTS FOREVER (2) WE'RE SO IN LOVE WHEN WE'RE TOGETHER".

Musical notation for the fourth system, including treble and bass staves with lyrics: "AND I NEED YOU HERE WITH ME AND I KNOW THAT I NEED YOU HERE WITH ME".

Musical notation for the fifth system, including treble and bass staves with lyrics: "UNTIL THE END OF TIME (2) UNTIL THE END OF TIME YOU SHOULD KNOW EVERYWHERE I GO".

Musical notation for the sixth system, including treble and bass staves with lyrics: "YOU'RE ALWAYS ON MY MIND, IN MY HEART IN MY SOUL (BABY)".

C

YOU'RE THE MEANING IN MY LIFE YOU'RE THE INSPI- RA TION

E^b E^b/G A^b E^b/B^b B^b

(GUITAR SOLO 8 BARS WHEN REPEATED CHORDS)

YOU BRING FEELING TO MY LIFE, YOU'RE THE INSPI - RA - TION

E^b E^b/G A^b E^b/B^b B^b

WANNA HAVE YOU NEAR ME I WANNA HAVE YOU HEAR ME SAYIN

G^b D^b/G G^b C^b/G^b C^bm A^b

NO - ONE NEEDS YOU MORE THAN I NEED

G^b/D^b D^b D^b7

YOU

E F#

NEED (YOU) I NEED YOU YOU'RE THE MEANING

2. D^b11 F#m C 3. D^b11 D^b7 F

2. AND 1

IN MY LIFE YOU'RE THE INSPIRA - TION YOU BRING FEELING TO MY LIFE

F/A B^b G^m11 C/E F F/A D^m7

YOU'RE THE INSPI - RATION WHEN YOU LOVE SOME BODY 'TIL THE END OF

B^b F/A G^m11 C/E F F/A D^m7

TIME WHEN YOU LOVE SOME BODY ALWAYS ON MY

B^b F/A G^m11 C/E

MIND. (NO ONE NEEDS YOU MORE THAN I) WHEN YOU

(Repeat til fade)