



# BEST OF SCORPIONS

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE





# Big City Nights

Words and Music by Klaus Meine and Rudolf Schenker

**Intro**  
Moderate Rock ♩ = 139

Gr. 1 (dist.) A5 N.C. A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

*mf* P.M. P.M. P.M.

TAB: 2 6, x 3 0, 2 0, 10 0, 10 9 7 5 3, 5, 5 7 3 3 5, 0, 8 7, 8 7 7 7 7 7, 7 7 7 7 7 7, 0 2 0

Gr. 1 Rhy. Fig. 1 A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5 End Rhy. Fig. 1

P.M. P.M.

TAB: (2) 2 3 2 0 10, 10 9 7 5 3, 5, 5 7 3 3 5, 0, 8 7, 8 7 7 7 7 7, 7 7 7 7 7 7, 0 2 0

Gr. 2 (dist.) *mf*

Gr. 3 (dist.) *divisi* *mf*

TAB: 7 5 7, 0 3 7

Gr. 1: w/ Rhy. Fig. 1 (2 times) A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Gr. 2

Gr. 3 *divisi*

TAB: 9 8 10, 10 7 7, 7 4, 8 7 10 7 8, 5 4 7 4 5 9 7 5 7, 7 0 3 5

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 Gtr. 3 tacet G A5

1. When the day -

Gr. 2

Gr. 3 *trisi*

Gr. 4 (dist.)

*mf*

Verse

\*A5 F C5 Gtr. 2 tacet Csus4 C Dsus4 D D5 A5

light is fall - ing down in - to the night, and the sharks -

Gr. 2 *8va*

*fdbk.*

Gr. 4

P.M. P.M. P.M. P.M. *let ring*

Gr. 1 *Rhy. Fig. 2*

P.M. P.M. P.M. P.M.

\* Chord symbols reflect overall harmony.

F

C

Csus4 C

Esus4

E

Esus4 E

Asus4

try to cut a big piece out of life, it feels al -

Gr. 4

P.M. P.M. P.M. P.M.

Gr. 1

P.M. P.M. P.M. P.M.

End Rhy. Fig. 2

(cont. in slashes)

A5

F5

C5

D5

A5

Rhy. Fig. 3

Gr. 1

right to go out to catch an out-ra-geous thrill. But it's more

Gr. 4

Rhy. Fig. 3A

let ring-----

F5

C5

E5

like spin-ning wheels of for-tune, which nev-er stand still.

End Rhy. Fig. 3A





F5 C5 Csus4 C Esus4 E Esus4 Asus4

night has left me back at some-bod - y's side, it feels al -

P.M. P.M. P.M.

Gtrs. 1 & 4: w/ Rhy. Figs. 3 & 3A  
Am F6 F C5 Csus4 C D D5 Asus4

right\_ for a long\_ sweet min - ute like hours\_ be - fore. But it's more\_

Am F6 F C5 Csus4 C E

like\_ look - ing out\_ for some - thing can't find an - y - more.\_

**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

A5 type2 A(b6) A5 F5

Big cit - y,

Gtr. 4  
let ring ----- 15ma ----- 1 loco ----- P.H. ----- P.M.

E5 D5 C5 G5 G6 G5 Gsus4 G A5

big cit - y nights. You keep me burn - ing.

1/2 1/2



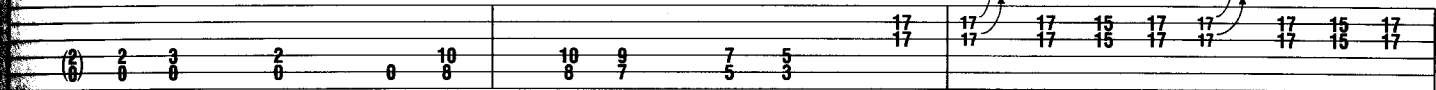
A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4



Big cit - y, big cit - y nights. —



P.M.



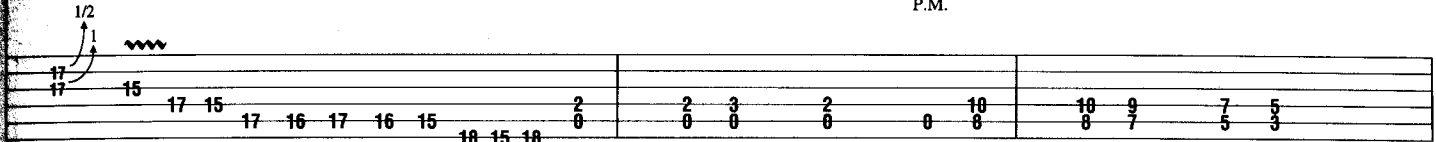
G A5 A(b6) A5 F5 E5 D5 C5 G5



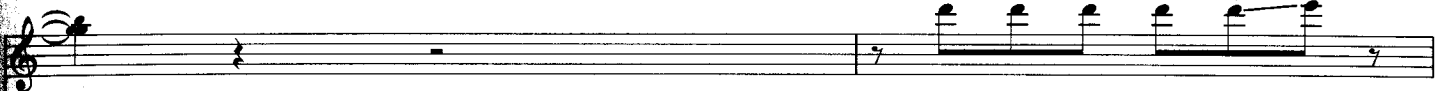
Al - ways yearn - ing. Big cit - y, big cit - y nights. —



P.M.



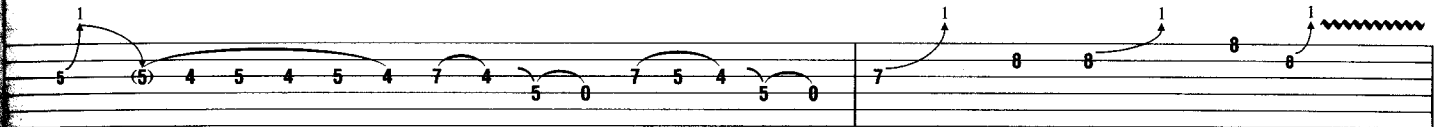
G6 G5 Gsus4 G A5



You keep me burn - ing. —



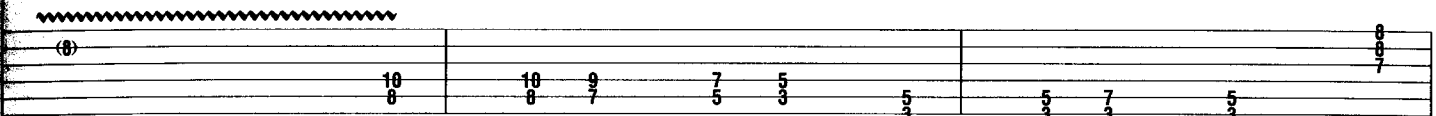
P.H. --- |



A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4



Big cit - y, big cit - y nights. —



**Bridge**  
Half - time feel

G Gsus4

N.C.

N.C.

E5

G5

C5

There is no dream — that you can't make true —

Gtrs. 1 & 4

3 2 0

B5

N.C.

E5

G5

C5

— if you're look - ing for love. — But there's no girl's — burn - ing the ice —

4 4 2 3 2 0

D5 (D5)

**End half - time feel**  
A5 type2

Gtr. 1

— a - way from my heart, — may - be to - night. —

Gtrs. 1 & 4

Gtr. 4

(Gtr. 1 cont. in slashes) P.M. (cont. in slashes)

7 7 5 5 7 5 7 7 7 0 2 0

Gtr. 2

Gtr. 3  
divisi

7 5 7 0 3 5

\* w/ delay repeats





Gtr. 2 tacet

D5

A5

F5

This system contains three staves. The top staff shows rhythmic patterns for Gtr. 2 (tacet), Gtr. 5, and Gtr. 1. The middle staff is the melodic line for Gtr. 5, featuring a *loco* section and an *8va* section. The bottom staff is the fretboard diagram for Gtr. 5, with fingerings such as 20, 18, 17, 18, 17, 15, 17, 15, 17, 16, 17, 16, 22, 20, 18, 17, 22, 20.

C5

E5

A5

Gtr. 1

(Gtr. 4 cont. in notation)

This system contains three staves. The top staff shows rhythmic patterns for Gtr. 1 and Gtr. 5. The middle staff is the melodic line for Gtr. 5, with *8va* and *loco* markings. The bottom staff is the fretboard diagram for Gtr. 5, with fingerings such as (20), (20), 17, 17, 16, 13, 12, 14, 12, 12, 14, 13, 12, 10, 12, 12, 10, 12, 7, 5, 5. A separate staff for Gtr. 4 shows rhythmic patterns and fretboard diagrams.

F5

C5

D5

This system contains three staves. The top staff shows rhythmic patterns for Gtr. 5 and Gtr. 4. The middle staff is the melodic line for Gtr. 5, with *8va* markings and fingerings like 1, 1/2, 1, 1. The bottom staff is the fretboard diagram for Gtr. 5, with fingerings such as 8, 5, 5, 8, 8, 8, 7, 5, 5, 5, 8, 8, 8. A separate staff for Gtr. 4 shows rhythmic patterns and fretboard diagrams.





A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. — Al - ways year - ing. —

Gtr. 2

Gtr. 3  
divisi

\* w/ octaver

7 5 7  
0 3 5

\* Set one octave below.

Gtr. 4

P.M. grad. bend

(2) 2 3 2 0 10 10 9 7 5 3 6 5 6 5 6 5 4 5 4 7 5 4 7 5 7 8 0 3 2

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

Riff A

Riff A1

8 10 10 7 7 10 7

P.M.

semi-harm. —

(2) 2 3 2 0 10 10 9 7 5 3 5 5 5 7 3 5 5 0 3 0



G A5 A(b6) A5 F5 E5 D5 C5 G5

You keep me burn - ing. Big cit - y, big cit - y nights.

semi-harm. P.M. P.M.

G6 G5 Gsus4 G A5

Al - ways year - ing.

End Riff A

End Riff A1

**Outro**

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (till fade)  
Gtrs. 2 & 3: w/ Riffs A & A1 (till fade)

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. You keep me burn - ing.

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. Al - ways yearn - ing.

*Play 2 Times & Fade out*

# Blackout

Words and Music by Herman Rarebell, Klaus Meine, Rudolf Schenker and Sonja Kittelsen

D5 5fr  
 E5 7fr  
 G5 10fr  
 C5 13fr  
 E5/B 1134

## Intro

Fast Rock ♩ = 180

E5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.)

*f* P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M.

TAB

Gtr. 2 (dist.)

*f* w/ bar steady dive

TAB

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

\* Em7

E5

Em7

E5

Em7

Riff A

Gtr. 2

TAB

\* Chord symbols reflect overall harmony.

E5

Em7

End Riff A

P.H. ---|

TAB

Pitch: A

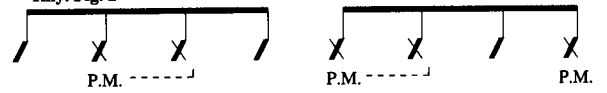
D5

Verse

E5

Rhy. Fig. 2

Gr. 1

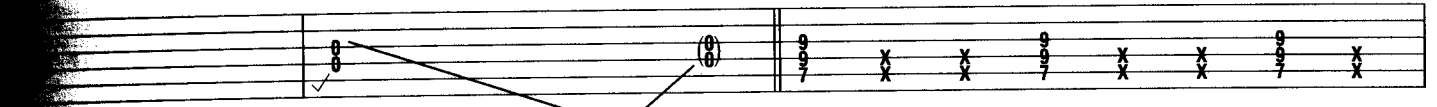


1. I re - al - ize \_\_\_\_\_ I



w/ bar

P.M.----- P.M.----- P.M.

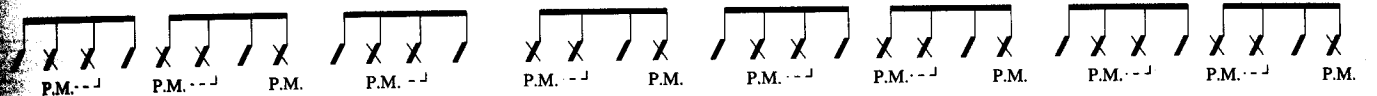


-1 1/2

G5

C5

End Rhy. Fig. 2



... a day, - I'm too wrecked - to care an - y - way. - I



P.M.-----

P.H.

P.M. - - - - -

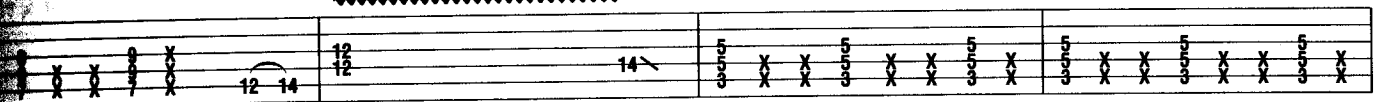
P.M. - - - - -

P.M.

P.M. - - - - -

P.M. - - - - -

P.M.



Gr. 1: w/ Rhy. Fig. 2



... a - round - and see this face, - what the hell - have I



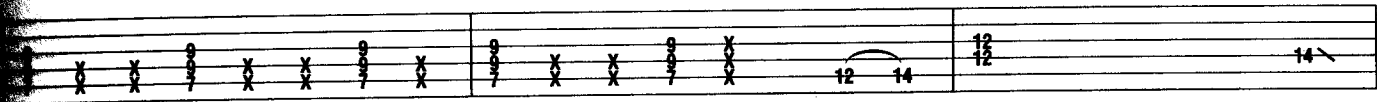
P.M.-----

P.M.-----

P.M.

P.M.-----

P.H.





C5

Pre - Chorus  
D5  
Rhy. Fig. 3  
Gtr. 1

lost my taste? — Don't

*loco* *15ma loco* *15ma* *loco* *15ma loco*

P.M. ---| P.M. ---| P.H. P.H. P.H.

5 6 5 7 5 7 9 7 5 7 5

C5

End Rhy. Fig. 3

want to find out, —

w/ bar

P.M. ---| P.M. ---| P.H. P.H. P.H.

3 2 0 3 2 0

Pitch: E

D5

C5

N.C.

just want to get out. — 2. My

w/ bar

P.M. ---| P.M. ---| P.M.

**Verse**

Gr. 1: w/ Rhy. Fig. 2 (2 times)

E5 G5 C5

head ex - plodes, — ears ring, — I can't re - mem - ber just where I've been. —  
 grab my things, — make my run. — On my way — out, an - oth - er one. —

P.M. P.H. P.M. P.M. 1/4 P.M. P.H.

Pitch: C

2nd time, Gr. 2: w/ Fill 1

E5

Last thing — I re - call, —  
 Would like to know — be - fore I stop,

P.M. P.H.

2nd time, Gr. 2: w/ Fill 2

G5 C5

I got lost — in a deep black hole. — }  
 did I make — it or did I flop? — }

15ma loco 8va w/ bar

P.H. P.M. --- P.M. --- P.M. Harm.

Pitches: D G B E -1

**Fill 1**  
Gr. 2

**Fill 2**  
Gr. 2

**Pre - Chorus**

Gtr. 1: w/ Rhy. Fig. 3  
D5

Don't want to find out, \_\_\_\_\_

*loco*

w/ bar ----- | P.M. -- | P.M. -- | P.M.

C5

D5 Rhy. Fig. 4 Gtr. 1

C5 P.M. P.M. P.M.

N.C. E5/B End Rhy. Fig. 4 (cont. in notation)

just want to get out. \_\_\_\_\_ Black -

Rhy. Fig. 4A End Rhy. Fig. 4A

w/ bar ----- | P.M. -- | P.M. -- | P.M.

To Coda

**Chorus**

\*\* D5 E5 D5 E5

out. I real - ly had a black - out. Black -

Rhy. Fig. 5 End Rhy. Fig. 5

\*Gtrs. 1 & 2

P.M. -- | P.M. -- |

\* Composite arrangement  
\*\* Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 1/2 times)

D5 E5 D5 E5

out, I real - ly had a black - out. Black -

D5 E5 D5 E5

out, I real - ly had a black - out.

D5 E5

Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

out.

Gr. 1

Gr. 2

### Interlude

Gr. 1: w/ Rhy. Fig. 1 (2 3/4 times)

Gr. 2 E5



7

Gr. 2

8va

w/ bar  
Harm.

3. I

Pitches: G  
D  
A

-2½

$\oplus$  Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 ½ times)

D5 E5 D5 E5

7

out, (Yeah, I real - ly had a black - out.

Black - out, Ah, ah I real - ly had a black -

out. yeah.) Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

7

out. Yeah, yeah, yeah, I real-ly had a black-out ba - by.

Gr. 3 (dist.)

f

14

Gtrs. 1 & 2

7

5 0 0 3 2 0 3

3 2 0 3

3 2 0 3

3

Guitar Solo

Gtr. 2 tacet  
E5

Bm 8va B5add9 B5addb9

Gtr. 3

12 15 12 14 12 15 12 14 12 15 12 14 12 17 12 15 12 14 12 17 12 15 12 14 12

Gtr. 1 Rhy. Fig. 6

P.M.----| P.M.----| P.M. P.M.--| P.M.--| P.M. P.M.----| P.M.----| P.M.

9 9 7 9 9 7 9 9 7 9 9 7 7 4 4 6 4 5 4

B5 8va G loco

17 17 17 14 12 14 (14) 12 15 12 15 14 12 12

P.M.--| P.M.--| P.M. P.M.--| P.M.--| P.M. P.M.--| P.M.--| P.M.

4 4 4 4 5 5 5 4 5 5 5 4 5 4

C5 D5

15 12 15 14 12 14 15 12 15 14 12 14 7 8 7 9 7 9 7 9 7 5 7 5 7 5

P.M.----| P.M.----| P.M. P.M.----| P.M.----| P.M.

5 5 5 7 7 7 7 5 7 5

End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6  
E5

Bm      B5add9      B5addb9

Gtr. 3

Pitches: G      B

B5      G

C5      D5

**Pre - Chorus**

Gtr. 1: w/ Rhy. Fig. 3  
D5

Don't want to find out, \_\_\_\_\_

C5

\*8va applies to P.H. only.

D5

C5

N.C.

E5

just want to get out. Black -

**Chorus**

Gtrs. 1 & 3: w/ Rhy. Fig. 5 (5½ times)

D5

E5

D5

E5

out, I real - ly had a black - out. Black -

D5

E5

D5

E5

out, (Yeah, I real - ly had a black - out. Black -

D5

E5

D5

E5

out, I real - ly had a black - out. Black -

D5

E5

D5

E5

D5

E5

out, Yeah, I real - ly had a black - out. yeah, Black - out, oh yeah, -

D5

E5

oh yeah, black - out. oh yeah, oh yeah, oh yeah, Black -

D5

E5

out. oh yeah, oh yeah, oh yeah. Ah.)

**Outro**

Band tacet

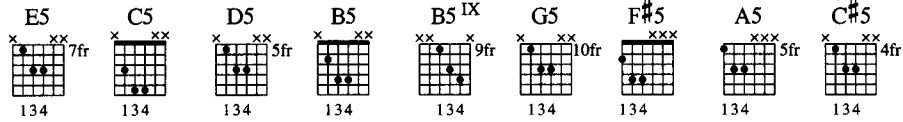
N.C.

(Glass shattering)



# Coming Home

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Slowly ♩ = 82

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A

Gtr. 1 (clean) Riff A

*mp*  
let ring throughout

T 3 1 3 1 2 3 2 2 3 2 2  
A 3 2 0 3 1 0 2 3 2 0 3 1 0 2 0 2 2 2 2 2  
B 3 2 0 3 1 0 2 0 2 2 3 2 2 0 2 2 3 2 2

Gtr. 1: w/ Riff A

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A1

Gtr. 2 (clean) Riff A1

*mp*  
let ring throughout

3 0 3 0 3 2 3 2 3 2 3 2

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

Cadd9 C Cadd9 C Asus4 A Asus4 A

1. Ev - 'ry morn - ing when I wake — up yawn - ing I'm still far a - way. —

Cadd9 C Cadd9 C Asus4 A Asus4 A

Trucks still roll - ing through the ear - ly morn - ing to the place we play. —

Dsus4 Dm Dsus2 Dsus4 Dm Dsus2 Asus4 A Asus4 A

Boy, you're home, — you're dream - ing. Don't you know — that you're still far a - way? \_\_\_\_\_

Gr. 1 Riff B End Riff B

Fretboard diagram for Gr. 1 Riff B: 0 2 3 3 | 1 0 3 | 0 2 3 3 | 1 0 3 | 0 2 2 3 | 2 2 2 | 0 2 2 3 | 2 2 2

Gr. 2 Riff C End Riff C

Fretboard diagram for Gr. 2 Riff C: 0 2 3 2 | 0 2 3 2 | 0 2 3 2 | 0 2 3 2

Gr. 1: w/ Riff B Dsus4 Dm Dsus2 Dsus4 Dm Dsus2 Asus4 A Asus4 A

Boy, you're home — you're dream - ing. Don't you know — you're hav - ing just a break? \_\_\_\_\_

Gr. 2

Fretboard diagram for Gr. 2: 0 2 3 2 | 0 2 3 2 | 0 2 3 2 | 0 2 3 2 | 0 2 0 2

Gr. 1: w/ Riff A (2 times)  
Gr. 2: w/ Riff A1 (1st 2 meas.)

Cadd9 C Cadd9 C Asus4 A Asus4 A

Dream we're go - ing out on stage, — it feels — like com - ing home — a - gain. \_\_\_\_\_

Gr. 2: w/ Riff A1 Cadd9 C Cadd9 C Asus4 A Asus4 A

Dream we're go - ing out on stage, — it feels — like com - ing home — a - gain. \_\_\_\_\_

Gr. 3 (dist.)

*mp*

Fretboard diagram for Gr. 3 (dist.): 2 3 2 3 / 5 7 5 7 / 8

Cadd9 C Cadd9 C Asus4 A

Dream we're go - ing out on stage, — it feels — like...

Gr. 3

rit. fdbk.

Gr. 1

rit.

Gr. 2

rit.

Interlude

Very fast ♩ = 221

E5 Rhy. Fig. 1

C5

D5

Gr. 3 tacet B5

End Rhy. Fig. 1

Gr. 4 (dist.)

*f*

Gr. 3

Riff D

End Riff D

Gr. 5 (dist.)

*f*

E5

C5

D5

B5IX

Gtr. 5 Riff E

End Riff E

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

E5 C5 D5

B5 E5 C5

D5 B5

Verse

E5 Rhy. Fig. 2

Gtr. 4

2., 4. Year af - ter year, ...

Riff F

P.M.-----

C5 B5

out on the road, it's

\*8va - 7

P.M. P.H.

7 7 7 7 7 7 7 7 7 7 7 7 7 2

Pitch: A

\*8va applies to P.H. only.

Gtr. 4: w/ Rhy. Fig. 2

E5 C5

great to be here to { see } you all. rock

loco \*\*15ma loco

P.M. P.H. P.M.

7 7 7 7 7 7 7 7 5 7 4 8 8 8 8 8 8 8 8

Pitch: G

\*\*15ma applies to P.H. only.

Chorus

N.C.

B5

I know for

\*8va - 7

End Riff F

Gtr. 5

loco

P.H.

9 9 9 7 (7) 7

\*8va applies to P.H. only

Gtr. 4 Riff G

7 (7)



me it is like com - ing

semi-harm.

End Riff G

Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

E5

C5

D5

home.

Gtr. 5

B5 E5 C5

D5 B5 E5 P.H.

Pitch: F#

C5 D5 B5

E5 C5 D5

**Verse**

Gr. 4: w/ Rhy. Fig. 2 (2 times)  
Gr. 5: w/ Riff F

B5 E5

3. Day af - ter day, \_\_\_\_\_

C5 B5 E5

out on the road, \_\_\_\_\_ there's no place too far \_\_\_\_\_

C5 B5

\_\_\_\_\_ we would - n't go.

**Chorus**

Gtr. 4: w/ Riff G  
N.C.

We go wher - ev - er you like

Gtr. 5 *8va* ----- 7

9 7 (7) 7 (7) 9

**Guitar Solo**

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

to Rock 'n' Roll.

E5 C5

string noise

15 12 15 12 15 12 15 12 15 12 15 12

D5

*15ma*

B5

E5

*15ma loco*

P.H.

12 12 12 12 12 12 12 (12) 11 11 12 11 11 12 11 11

C5

D5

12 11 10 12 11 11 8 7 9 7 9 7 10 8 7 9 7 10 9 7 9 8 7 8

B5 E5 C5

P.M.

D5 B5 E5

15ma. P.H. 3 loco semi-harm.

Pitch: G

C5 D5 B5

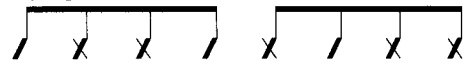
G5 D5

Gr. 4 8va

Gr. 5 Gr. 6 (dist.) divisi mp Gr. 5 & 6

**Bridge**  
 Gtr. 6 tacet  
 B5  
 Rhy. Fig. 3

B5



Jump on your

8va

Gtr. 5

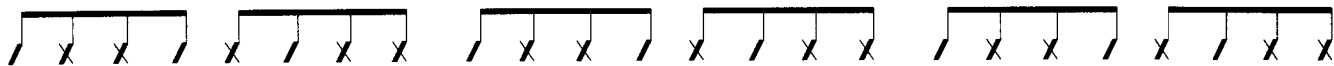
22 22 (22)

A5

B5

D5

End Rhy. Fig. 3



seats, put your hands in the air.

loco

7 9 7 9 7 7

Gtr. 4: w/ Rhy. Fig. 3 (2 times)  
 Gtr. 5 tacet

F#5

A5

B5

Give me a shout, let me hear you out

D5

F#5

A5

there. The wilder you scream for some more

Gtr. 5

B5

D5

B5

Gtr. 4

Rock 'n' Roll, \_\_\_\_\_ the

7 9 7 9 (9) 7 9 9 9 7

C#5

high er \_\_\_\_\_ we go. \_\_\_\_\_

9 9 9 11 11 11 11 (11) 9 9 9

**Interlude**

Gtr. 4: w/ Rhy. Fig. 1 (4 times)  
Gtr. 5: w/ Riff D

Gtr. 5: w/ Riff E

4 4

Gtr. 5 E5

C5

D5

9 9 9 9 7 9 9 7 7 8 7 10 7 8 10 8 7 10 8



B5 E5 C5

D5 *8va* *loco* B5 *D.S. al Coda*

**Coda**

Gtr. 4: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5: w/ Riff D

E5 C5 D5 B5

home.

E5 C5 D5

Com - ing home.

Gtr. 5

*let ring*

B5 Gtr. 4: w/ Riff G N.C.

I know for

*\*15ma* *loco*

P.H.

Pitches: E F#

E

*\*15ma* applies to P.H. only.

me it is like com - ing

7 4

**Interlude**

Gr. 4: w/ Rhy. Fig. 1 (4 times)  
Gr. 5: w/ Riff D

E5 C5 D5 B5

home.

Gr. 5: w/ Riff E E5 C5 D5 B5 Gr. 5: w/ Riff D E5 C5

Com - ing home.

Like com - ing home.

D5 B5 E5 C5 D5

Com - ing home.

**Outro-Guitar Solo**

Gr. 4: w/ Rhy. Fig. 1 (till fade)  
E5 C5

B5 C5

Like com - ing home.

Gr. 5

9 7 8 7 8 7 9 7 8 7 8 7 9 7 8 7 8 7 9 7 8 7 8 7



B5 E5

Com - ing home.

*loco*

C5 D5 B5

Like com - ing home...

*15ma*

P.H.

Pitch: A

E5 C5 D5 B5

Com - ing home...

*loco*

*15ma*

P.H.

E5 C5 D5 B5

Like com - ing...

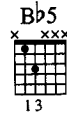
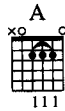
*8va*

*1 1/2*

*Fade out*

# Holiday

Words and Music by Klaus Meine and Rudolf Schenker



## Intro Medium Ballad ♩ = 115

Gtr. 1  
(acous.) \*Dm

Dm7/C

Musical notation for Gtr. 1 in 4/4 time. The first measure contains a half note D3 with a *mf* dynamic and 'w/ delay' instruction. The second measure contains a half note C3.

TAB notation for Gtr. 1. The first measure shows fret numbers 5 on the 6th string and 3 on the 5th string. The second measure shows a 3 on the 5th string.

Riff A  
\*\* Gtr. 2 (acous.)

Musical notation for Riff A in 4/4 time. It consists of a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The dynamic is *mf* and the instruction is 'let ring throughout'.

TAB notation for Riff A. The first measure shows fret numbers 1, 3, 2, 3, 2, 1 on strings 1-6. The second measure shows 1, 3, 2, 3, 2, 0. The third measure shows 1, 3, 2, 3, 2, 0. The fourth measure shows 3, 0.

\* Chord symbols reflect implied harmony.

\*\* Doubled throughout

Bbmaj7

Asus4

A5

Musical notation for chords in 4/4 time. The first measure is Bbmaj7, the second is Asus4, and the third is A5. The notes are: Bb4, D4, F4, Gb4, Bb4, D4, F4, Gb4, A4, C5, E5, G5, A5, C5, E5, G5, A5.

TAB notation for chords. The first measure shows fret numbers 5, 7 on strings 1-2. The second measure shows 5 on string 1 and 7 on string 2. The third measure shows 5 on string 1. The Riff A notation from the previous section is also present.

End Riff A

Gr. 2: w/ Riff A (3 times)

Dm

Dm7/C

B♭maj7

Gr. 3 (acous.)

Musical notation for Gr. 3 (acous.) showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 1 3 2 3 1 0 1; Measure 2: 2 1 3 2 3 1 0 1; Measure 3: 1 3 2 0 1 2. Dynamic markings include *P* and *let ring* with dashed lines.

Musical notation for Gr. 1 showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 3 5 5/7; Measure 2: 7 7 5 6; Measure 3: 7 5 6.

Asus4

A

Dm

Musical notation for Gr. 2 showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 2 0 3 2 0 3 2; Measure 2: 2 0 2 2 0 2 2; Measure 3: 7 6 7 7 5 6 5 6. Dynamic markings include *let ring* with dashed lines.

Musical notation for Gr. 1 showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 5 8; Measure 2: 8; Measure 3: 5 6 7 7. A dynamic marking *\* Played behind the beat* is present.

\* Played behind the beat.

Dm7/C

B♭maj7

Asus4

Musical notation for Gr. 2 showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 7 6 7 7 5 6 5 6; Measure 2: 7 6 7 7 5 6 5 6; Measure 3: 5 5 7 7 5 5 7 7. Dynamic markings include *let ring* with dashed lines.

Musical notation for Gr. 1 showing a treble clef staff with a melody and a guitar staff with fret numbers. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff has three measures with fret numbers: Measure 1: 5 6 7 5; Measure 2: 6 7 7 5; Measure 3: 2 3 5.

A Dm Dm7/C

let ring-----| let ring-----| let ring-----|

Bbmaj7 Asus4 A

let ring-| let ring-----| let ring-----| let ring-----|

**Verse**

Gtrs. 1 & 3 tacet

Dm C

1. Let me take you far a - way, — you'd like a

**Riff B**

Gtr. 2



A Dm

hol - i - day.

Gr. 3

*let ring*

Gr. 2

End Riff B Riff C End Riff C

Gr. 2: w/ Riff B Gr. 3 tacet C A

Let me take you far a - way, — you'd — like a hol - i -

Gr. 3

*let ring*

Dm C

day. Ex - change the cold days — for the

Gr. 2

Riff D End Riff D Riff E

Dm G5

sun, a good time, \_\_\_\_\_ and \_\_\_\_\_

1 3 2 1 3 2 3 3 0 3 0 3 3 0 3 0 3

A Gtr. 2: w/ Riff B Dm

fun. \_\_\_\_\_ Let me take you far a - way, \_\_\_\_\_

End Riff E

2 2 2 2 2 2 2 2 2 0

C A Gtr. 2: w/ Riff A (2 times) Dm

\_\_\_\_\_ you'd like a hol - i - day. \_\_\_\_\_

Dm7/C Bbmaj7 Asus4

Gtr. 3

let ring

1 0 1 1 0 1 3 1 0 1 3 2 2 3 2 2 3

Interlude

A5 Dm Dm7/C

let ring -| let ring -|

(3) 2 2 2 2 2 2 | 1 0 1 3 1 0 1 | 3 1 0 1 3 2

Bbmaj7 Asus4 A5

let ring -| let ring -|

(2) 1 0 1 | 3 2 2 3 2 2 | 2 2 2 2 2 2

Verse

Gr. 2: w/ Riff B  
Dm

C

2. Let me take you far a - way, — you'd like a

1 0 1 3

Gr. 2: w/ Riff C  
Dm

A

hol - i - day.

let ring -| let ring -|

1 3 2 0 1 3 2 | 0 3 2 1 3 2

Gr. 2: w/ Riff B  
Gr. 3 tacet

Dm C

Let me take you far a - way, you'd like a

A Gr. 2: w/ Riff D Dm

hol - i - day. Ex - change your

Gr. 3

let ring

1 3 2 1 2 0 1 3 2 3

Gr. 2: w/ Riff E  
Gr. 3 tacet

C Dm G5

trou - bles for some love, wher - ev - er (ev - er)

A

you are.

Gr. 2: w/ Riff B Gr. 3 tacet

Dm C

Let me take you far a - way, you'd like a

Gr. 3

let ring

1 0 1

0

Gr. 2: w/ Riff A (2 times)

A Dm Dm7/C

hol - i - day. Oo,

3

Bbmaj7 Asus4 A5

oo, \_\_\_\_\_ ah, \_\_\_\_\_

Dm Dm7/C Bbmaj7

ah, \_\_\_\_\_ ah, \_\_\_\_\_

Gr. 3

1 0 1 3 1 0 1      1 0 1 3 1 0 1

Asus4 A5 Gtr. 2: w/ Riff A (1st 3 meas.) Dm

ah, \_\_\_\_\_

let ring ----- let ring -----

3 2 3 2 2      2 2 2 2 2      1 0 1 3 1 0 1

2 2 2 2 2      2 2 2 2 2      2

Dm7/C Bbmaj7

ah, \_\_\_\_\_

let ring -----

6 0 6 0 0      6 0 6 0 0

7 7      7 7

Faster ♩ = 128

Gtrs. 2 & 3 tacet  
N.C.

Free time

A

Gr. 2

Musical notation for the first system. It features a guitar line (Gr. 2) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "Long - ing for the". There are also empty staves for guitar 1 and guitar 3.

Chorus

D5

C5

Bb5

Musical notation for the chorus. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "sun, you will come — to the is - land with - out name. — Long-ing for the". There are also empty staves for guitar 1 and guitar 3.

\* Gr. 4  
(elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

Musical notation for the rhythm figure. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a bass line. The guitar line has the lyrics "sun, you will come — to the is - land with - out name. — Long-ing for the". The bass line has the lyrics "A - way — from". There are also empty staves for guitar 1 and guitar 3.

\* Doubled throughout

Gr. 4: w/ Rhy. Fig. 1 (6 3/4 times)

D5

C5

Bb5

Musical notation for the chorus. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "sun, be wel - come on the is - land man - y miles — a - way — from home. —". There are also empty staves for guitar 1 and guitar 3.

D5

C5

Bb5

Musical notation for the chorus. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "— Be wel - come on the is - land with - out name. — Long - ing for the". There are also empty staves for guitar 1 and guitar 3.

D5

C5

Bb5

Musical notation for the chorus. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "sun, you will come — to the is - land man - y miles — a - way — from home. —". There are also empty staves for guitar 1 and guitar 3.

D5

C5

Bb5

Musical notation for the chorus. It features a guitar line (Gr. 4) with a diamond-shaped symbol and a vocal line. The vocal line has the lyrics "A - way — from". There are also empty staves for guitar 1 and guitar 3.

Voc. Fig. 1

End Voc. Fig. 1

Musical notation for the vocal figure. It features a vocal line and a guitar line (Gr. 4) with a diamond-shaped symbol. The vocal line has the lyrics "(Oh,)". There are also empty staves for guitar 1 and guitar 3.





Gtr. 5 tacet

Gtr. 4 tacet  
N.C.

Bb5  
Gtr. 4

Musical score for guitar parts 4 and 5. The top staff is a treble clef staff with a Bb5 chord and a diamond-shaped symbol. The second staff is a bass clef staff with a diamond-shaped symbol. The third staff is a guitar tablature staff with fret numbers and triplets.

### Outro-Guitar Solo

Gtr. 2: w/ Riff A (till fade)  
Gtr. 6 tacet

Musical score for guitar part 3 during the 'Outro-Guitar Solo'. The top staff is a treble clef staff with a 7/8 time signature. The bottom staff is a guitar tablature staff with fret numbers and 'let ring' markings. Chords indicated are Dm, Dm7/C, Bbmaj7, and Asus4.

Gtr. 5 A5

Dm

Dm7/C

Bbmaj7

Musical score for guitar part 5. The top staff is a treble clef staff with a 7/8 time signature. The bottom staff is a guitar tablature staff with fret numbers and 'let ring' markings. Chords indicated are A5, Dm, Dm7/C, and Bbmaj7.

Gtr. 3

Riff F

Musical score for guitar part 3. The top staff is a treble clef staff with a 7/8 time signature. The bottom staff is a guitar tablature staff with fret numbers and 'let ring' markings. Chord indicated is Riff F.

Asus4

A5

Musical notation for guitar riff F. The first system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The second system shows a guitar staff with fret numbers: 6, (6), and 5/7. The third system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The fourth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The fifth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The sixth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The seventh system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The eighth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The ninth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The tenth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The eleventh system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The twelfth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The thirteenth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The fourteenth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The fifteenth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The sixteenth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The seventeenth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The eighteenth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The nineteenth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The twentieth system shows a guitar staff with fret numbers: 0, 0, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2. The notation includes "let ring" and "End Riff F".

Gr. 3: w/ Riff F (till fade)

Musical notation for guitar part 3. The first system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The second system shows a guitar staff with fret numbers: 7, 1, (7), 5. The third system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The fourth system shows a guitar staff with fret numbers: 7, 1, (7), 5. The fifth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The sixth system shows a guitar staff with fret numbers: 7, 1, (7), 5. The seventh system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The eighth system shows a guitar staff with fret numbers: 7, 1, (7), 5. The ninth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The tenth system shows a guitar staff with fret numbers: 7, 1, (7), 5. The notation includes "Dm", "Dm7/C", "Bbmaj7", and "Asus4".

Musical notation for guitar part 5. The first system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The second system shows a guitar staff with fret numbers: 5, 5, 5/7, 7, 1, (7), 7, 1, (7), 7, 1, (7). The third system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The fourth system shows a guitar staff with fret numbers: 5, 5, 5/7, 7, 1, (7), 7, 1, (7). The fifth system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The sixth system shows a guitar staff with fret numbers: 5, 5, 5/7, 7, 1, (7), 7, 1, (7). The seventh system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The eighth system shows a guitar staff with fret numbers: 5, 5, 5/7, 7, 1, (7), 7, 1, (7). The notation includes "A5", "Dm", "Dm7/C", and "Bbmaj7".

Musical notation for guitar part 4. The first system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The second system shows a guitar staff with fret numbers: 6, 6, 5/7, 7, 1, (7). The third system shows a treble clef with notes and a guitar-specific notation of a wavy line above the staff. The fourth system shows a guitar staff with fret numbers: 6, 6, 5/7, 7, 1, (7). The notation includes "Asus4", "A5", "Dm", and "Dm7/C".



**B♭maj7** **Asus4** **A5** **Dm** **Dm7/C**

*8va* *loco*

**B♭maj7** **Asus4** **A5** **Dm**

**Dm7/C** **B♭maj7** **Asus4** **A5**

**Dm** **Dm7/C**

*hold bend*

**B♭maj7** **Asus4** **A5**



# I Can't Explain

Words and Music by Peter Townshend

## Intro

Moderate Rock ♩ = 129

**Gr. 1 (dist.)**  
 F#5 E5 B5 F#5 E5  
 Rhy. Fig. 1 End Rhy. Fig. 1  
*f* P.M. -----| P.M. ----| P.M. -----| P.M. --| P.M. -----| P.M. --|

TAB: 2/2 5/4 5/4 4/4 2/2 2/2 2/2 5/4 5/4 2 2 2 2 2 2 2 2

**Gr. 1**  
 B5 E5 B5 F#5  
 P.M. -----| P.M. -----| P.M. --| P.M. -----|

TAB: 4/4 5/4 4/2 4/4 2/2 5/4 5/4 4/4 2 2 2 2 2 2 2 2

**Gr. 2 (dist.)**  
 Rhy. Fig. 2 End Rhy. Fig. 2  
*f* P.S.

TAB: 9 9 X X X X X 9 9 X X 9 X X 9 X X X X X 9 9 X X 9 X X 6 X X X X X 6 6 X X X X X 6 6 X X X X X

**Gr. 3 (dist.)**  
 Rhy. Fig. 2A End Rhy. Fig. 2A  
*f* P.M. -----| P.M. -----| P.M. -----| P.M. -----|

TAB: 6/4 4/2 4/2 6/4 2 2 2 2 2 2 2 2 2 2 2 2

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E5 B5 F#5 E5 C#5 F#5

feel hot and cold — deep down — in my soul. — I said I

Gtr. 1

P.M. ----- | P.M. --- | P.M. ----- | P.M. --- | P.M. ----- | P.M. ----- | P.M. ----- | P.M. --- |

Gtr. 3

P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

E5 B5 F#5 E5 B5 F#5

can't ex - plain. — I'm feel - ing good e - nough — ba - by. I'm

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

E5 F#5 B5 N.C. F#5 E5

\*Voc. Fig. 1 End Voc. Fig. 1

diz - zy in my head — and I'm feel - in' blue. — The things you said, — well  
(Oo.)

Gtr. 3

P.M. ----- | P.M. ----- | P.M. ----- | P.H. P.M. P.M. ----- |

*sva loco*

Pitch: A#

Gtr. 1

Rhy. Fig. 4

P.M. --- | P.M. --- | P.M. --- | P.M. P.M. --- |



F# B5 N.C. F#5 E5 F#5 B5 N.C.

may - be they're\_ true. I'm get - ting fun - ny dreams \_\_\_\_\_ a - gain and a - gain. I

8va loco

P.M. P.H. P.M. P.M.

Pitch: A#

P.M. P.M. P.M. (cont. in slashes)

F#5 E5 C#5

Gr. 1 7 X 7 X

End Rhy. Fig. 4

\*Voc. Fig. 2 End Voc. Fig. 2

know what it means but,

Gr. 3 (Oo.)

\*Bkgd. Voc. only

**Pre-Chorus**

Gr. 2: w/ Rhy. Fig. 2 (2 times)

F#5 D#5 B5 C#5

Rhy. Fig. 5 End Rhy. Fig. 5

can't ex - plain, I think it's love. Try to say to you when I feel blue, but I

Fill 1 End Fill 1

**Chorus**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

F#5            E5            B5            F#5            E5            B5            F#5

can't ex - plain. ——— (Can't ex - plain. — Just hear what I'm say-in' ba-by. Can't ex - plain.) — Ah, ———

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

F#5            E5            B5            F#5

— ho.

Gtr. 4 (dist.)

*f*

15 ma loco

P.H. grad. bend

Pitch: F#

Gtr. 3

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.-----|

Gtr. 3: w/ Rhy. Fig. 6 (3 times)

E5            B5            F#5

Gtr. 4

5

semi-harm-----|

P.M.-----|

P.H.

15 ma -----

E5 B5 F#5 E5

15ma  
P.H. w/ bar  
P.H.

loco  
8va

**Verse**  
 Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
 Gtr. 1: w/ Rhy. Fig. 4  
 2nd time, Gtr. 4: w/ Fill 2

B5 F#5 F#5 E5

2., 3. Diz - zy in my head and I'm

Gtr. 4  
8va  
loco

Gtr. 3

P.M.

Gtr. 4 tacet

F#5 B5 N.C. F#5 E5 B5 N.C.

feel - in' bad. The things you said got me real mad. I'm

Gtr. 3

P.M.

**Fill 2**  
Gtr. 4

F#5 E5 B5 N.C. F#5 E5 C#

get - tin' fun - ny dreams — a - gain and a - gain. — I know what it means — but... —

P.M. -| P.M. - - - - -|

**Pre-Chorus**

Gr. 1: w/ Rhy. Fig. 5

Gr. 2: w/ Rhy. Fig. 7

F#5/C#

B5

Bsus4 B Bsus4 B

Rhy. Fig. 7

End Rhy. Fig. 7

Gr. 2

Can't ex - plain, — I think it's love. — Try to say to you — when

**Chorus**

2nd time, Gr. 3: w/ Fill 1

Gr. 1: w/ Rhy. Fig. 1 (2 times)

Gr. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

C#sus4

C#

C#5

F#5

E5

B5

F#5

I feel blue, — but I can't ex - plain. — (Can't ex - plain. — Just hear me

*To Coda*  $\oplus$

E5 3 B5 7 F#5

one more time ba - by. Can't ex - plain.) Ah,

Gr. 4

P.S.

**Guitar Solo**  
Gr. 2: w/ Rhy. Fig. 6 (2 times)

F#5 E5 B5 F#5 E5

ho.

17 14 17 14 17 14 17 14 17 14 17 14 17 14 16 16 14 16 14 14

Gr. 3

Rhy. Fig. 8 End Rhy. Fig. 8

P.M. ----- | P.M. ----- |

4 2 2 2 2 2 4 2 4 4 4 2 2

Gr. 3: w/ Rhy. Fig. 8

F#5 E5 B5 F#5 E5

P.M. ----- |

14 16 14 14 13 14 13 16 14 16 14 16 15 14 17 14 15 14 14 16 14 16 15 14 17 14 15 14 17

1/4

*D.S. al Coda*

⊕ Coda

Gr. 1: w/ Rhy. Fig. 1 (5 times)  
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

B5 F#5 E5 B5 F#5

\*Voc. Fig. 3 End Voc. Fig. 3

Can't ex - plain... She drive me out of my mind... Can't ex - plain... She drive me

\*Bkgd. Voc. only

Bkgd. Voc.: w/ Voc. Fig. 3 (4 times)

Gr. 2: w/ Rhy. Fig. 7

E5 B5 F#5 E5 B5 F#5

Gr. 3 Riff A End Riff A

out of my mind... She drive me out of my, my, my, my, my, my, my, my, mind...

slight P.M.-----

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

Gr. 3: w/ Riff A (2 times)

E5 B5 F#5

Ow, you drive me

Gr. 2

Ow, you drive me

Gr. 2: w/ Rhy. Fig. 2

E5 B5 F#5

out of my mind... You drive me

Gr. 4

out of my mind... You drive me

10 14 14 14 17 14 17 14 17 14 17 14 17 14 16 14 14 17 14 17 14 16 14 14 17 14 17 14

Outro  
Free time

F#5/C#

Gtr. 2

out of my mind. \_\_\_\_\_ (Can't ex - plain.) - Oo, \_\_\_\_\_ yeah, \_\_\_\_\_

Gtr. 4

16 14 14 17 14 17 14 16 14 14 17 14 17 14 16 14 17 16 14 14

Gtr. 1

P.M. --- -1 P.M. --- -1 P.M. --- -1

2 2 5 4 5 4 4 4 2 2 2 2 2 2 2 4

Gtr. 3

P.M. --- -1

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 4

F#5

E5

Gtr. 4

F#5 NC.

I can't ex - plain. \_\_\_\_\_ Ah, ho. \_\_\_\_\_ I can't ex-plain, ba - by.

8va --- fdbk. (14)

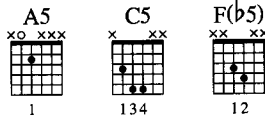
P.S. let ring

w/ bar -1

7 6 (6) (6)

# Loving You Sunday Morning

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker



## Intro Moderately ♩ = 100

Gr. 1 (dist.)

\*D A(#4) A5 D A(#4) A5

*mf*  
w/ delay  
let ring -----

T  
A  
B

4 2 3 5 3 | 4 4 5 | 4 2 3 5 3 | 4 4 5

\* Chord symbols reflect implied harmony.

## Faster ♩ = 118

Gr. 1

A7sus4 D A N.C. A5 A7sus4 D A Asus4 A

delay off

1/4

Gr. 2 (dist.)

Riff A End Riff A

*mf*  
P.M. -----

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

## Gr. 2: w/ Riff A (1 1/2 times)

Gr. 1

A5 A7sus4 D A N.C. A5 A7sus4

1/4





2nd time, Gtr. 3 tacet

Gtr. 1

D A

Gtr. 2

P.M. -----

(cont. in slashes)

Verse

A5

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 2

P.M. -----

1. Work-ing hard to get it all \_\_\_ for you \_\_\_ ev-'ry day \_\_\_ and night. \_\_\_\_\_  
 2. Peo-ple tell me that I'm gon - na lose \_ ya, our \_\_\_ love \_\_\_ will die. \_\_\_\_\_

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

1/4

Gtr. 1: w/ Rhy. Fig. 1 (2 1/4 times)

Gtr. 2: w/ Rhy. Fig. 1A (3 times)

2nd time, Gtr. 3: w/ Fill 2

A5

A7sus4

D

A

N.C.

A5

A7sus4

I give you all I've got \_\_\_ to give, take it all. \_\_\_  
 So, tell me is it true, \_\_\_ right \_\_\_ or wrong? \_

Gtr. 3 (dist.)

*mf* semi-harm. -----

1/4

Fill 2

Gtr. 3

D A Asus4 A A5 A7sus4 Gtr. 3 tacet D A N.C.

Love I know that you're feel - in' blue, \_\_\_\_\_  
I nev - er ev - er wan - na lose your love, \_\_\_\_\_

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

4 2 2 0 0 0 0 0 0

Pitches: G E E C# C#

A5 A7sus4 D A Asus4 A A5 A7sus4

lone - ly deep in - side. \_\_\_\_\_ 'Cause I know how it feels -  
so I will change my life. \_\_\_\_\_ Be - lieve in me, my love, -

2nd time, Gtr. 3: w/ Fill 3

D A N.C. A5 A7sus4 D A

to be a - lone. \_\_\_\_\_  
I'm com - ing home. \_\_\_\_\_

Gtr. 3

8va

loco

semi-harm.

P.H. P.H. P.H. P.H.

7 (7) 5 7 (7) 5 7 (7) 5 7 (7) 5 7 0 5 0 7 5 7 5 0

Pitch: F# G#

Gtr. 1

Fill 3

Gtr. 3

fdbk.

8 0 7 (7) 5 7 7 5 7 5 (5) (5)

**Chorus**

Half-time feel

C5

Rhy. Fig. 2

End half-time feel

End Rhy. Fig. 2

Gtr. 2

Lov - ing you Sun - day morn - ing, you were on my mind, \_ love, ev - 'ry day. \_

Gtr. 3

Fill 1 End Fill 1

Gtr. 1 **Riff B**

let ring

End Riff B

Gtr. 2: w/ Rhy. Fig. 1A  
Gtr. 3 tacet

A5 A7sus4 D A NC. A5 A7sus4 D A

Gtr. 1 **Rhy. Fig. 3**

End Rhy. Fig. 3

Half-time feel

Gtr. 1: w/ Riff B

Gtr. 2: w/ Rhy. Fig. 2

2nd time, Gtr. 3: w/ Fill 4

C5

Csus2

C5

Csus2

C5

Csus2

C5

Lov - ing you Sun - day morn - ing, \_ your love makes me fly \_

Fill 4

Gtr. 3

**End half-time feel**

Gtr. 3: w/ Fill 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 2 meas.)

A5 A7sus4 D A N.C.

so far a - way.

A5

F(b5)

To Coda 1

3rd Time, To Coda 2

P.M.

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 2: w/ Riff A (3 1/2 times)

Gtr. 3

A5 A7sus4 D A N.C. A5 A7sus4 D A Asus4 A

*D.S. al Coda*

♠ Coda 1

Interlude

A5 N.C.  
\* Voc. Fig. 1

A<sup>b</sup>°

F°

Gr. 2

(cont. in notation)

Whew, ah, bop, bop, bop, bop, bop, bop.  
(Whew, ah, \_\_\_\_\_)

Gr. 3

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

Gr. 1 **Fill 5** **End Fill 5** **Gr. 1 & 2** **Rhy. Fig. 4** **End Rhy. Fig. 4**

let ring - - - - -

0 3 4 3 10 9 7 6 (7) 4 4 4 4 4 4 4 4

\* Applies to lead and background vocals.

Gr. 1 & 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

Whew, ah, \_\_\_\_\_  
Whew, ah, \_\_\_\_\_

Gr. 3

10 10 12 1 1/2 (12) 12 10 12 10 12 10 12 10 12 10 12 10 12 10 9 12

Gr. 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

E5

End Voc. Fig. 1

Whew, ah, \_\_\_\_\_  
Whew, ah.) \_\_\_\_\_

Gr. 3

10 10 13 13 12 15 13 12

Rhy. Fig. 5

End Rhy. Fig. 5

Gr. 1

P.M. - - - - -

10 9 7 6 2 2 2 2 5 3 2

**Guitar Solo**

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

Yeah. \_\_\_\_\_

Gr. 4 (dist.)

*mf* w/ slight delay

Gr. 3

14

Rhy. Fig. 6

Gtrs. 1 & 2

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (5 times)

Gr. 3 tacet

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

8va

Gr. 4

*loco*

\* Played ahead of the beat.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

6 6 3 3 3 3 grad. bend

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

3 3 semi-harm. -----

**Interlude**

Lead & Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

Gtr. 3 A5 N.C. A<sup>b</sup> F<sup>o</sup>

Gtr. 4

Gtr. 4 tacet  
Gtr. 3 A5 N.C. A<sup>b</sup> F<sup>o</sup>

1 1/2 1

Gr. 1: w/ Rhy. Fig. 4  
A5 N.C.

Ab°

Gr. 1: w/ Fill 5

F°

Gr. 3

Gr. 2

Verse

Gr. 1: w/ Rhy. Fig. 1 (3 times)  
Gr. 2: w/ Rhy. Fig. 1A (4 times)  
Gr. 3 tacet

A5 A7sus4 D A N.C. A5 A7sus4

3. Work - ing hard to get it all for you, \_\_\_\_\_ ev - 'ry day \_\_\_\_\_ and night. \_\_\_\_\_

D A Asus4 A A5 A7sus4 D A N.C.

I give you all I've got \_\_\_\_\_ to give, take it all. \_\_\_\_\_

A5 A7sus4 D A Asus4 A A5 Gr. 3 tacet A7sus4

I nev - er ev - er wan - na

Gr. 3

\*15ma loco

P.H.

Pitch: G#

\*15ma applies to P.H. only



D A N.C. A5 A7sus4 D A Asus4 A

lose your love, \_\_\_\_\_ so I will change my life. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 3  
A5 A7sus4 D A N.C.

Be - lieve in me my love, \_\_\_\_\_ I'm com - ing home. \_\_\_\_\_

A5 A7sus4 D A *D.S.S. al Coda 2*

Gtr. 3

grad. bend 1/2 grad. release 1/4

7 (7) 7 5 5 (5) 5 4 0

⊕ Coda 2

Interlude

Gtr. 1: w/ Fill 5

Lead and Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)  
A5 N.C. A<sup>b</sup>°

F<sup>o</sup>

Gtr. 2 ◊

Gtr. 3

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

A5 N.C. A<sup>b</sup>° F<sup>o</sup>

10 10 13 (13) 13 12 10 13 12 10 13 12 10 13 12 10 12 10

Gtrs. 1 & 2: w/ Rhy. Fig. 5

A5 N.C. A<sup>b</sup> F<sup>o</sup>

8va

### Outro - Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (till fade)

Gtr. 3 tacet

A5 N.C. A5 N.C.

A5 N.C.

A5

N.C.

A5 N.C.

A5

N.C.

Yeah. \_\_\_\_\_

Gtr. 4 8va

Gtr. 3 loco

Gtr. 4 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

*Begin fade*

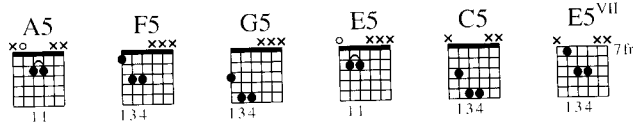
A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

*Fade out*

# No One Like You

Words and Music by Klaus Meine and Rudolph Schenker



## Intro Moderate Rock ♩ = 120

\* Gtrs. 1 & 2 (dist.)

A5 Rhy. Fig. 1

f

Gtr. 3 (dist.)

8va

loco

f full

15

14 16 16

16 14 12

14 (14) 12 14

T  
A  
B

\* composite arrangement

F5

G5

A5

F5

G5

(cont. in notation)

8va

loco

f full

15

15

(15) 17 17

20

17 20 17 20

20

(14)

14 16 16

16 14 12

15

15

(15) 17 17

20

17 20 17 20

20

F5

E5

loco

8va

Gtr. 3

f full

17

20 19 17 19 17 20

17

20

19

(19)

17 19 19

(19)

Gtrs. 1 & 2

1/4

1/4 (cont. in slash)

2

3

2

3

0

Gtrs. 1 & 2

A5 F5 G5 A5

Gtr. 4 (dist.)

8va

loco

f

full

20 (20) 13 15 15 15 13 12 13 (13) 12 14

Gtr. 3

8va

loco

full

1/2

15 (15) 14 16 16 16 14 12 14 (14) 12 14

F5 G5 A5 F5 G5

8va

full

full

full

full

2

(14) 17 19 19 19 17 16 20 20 22 (22) 17 17 20 20 17 20 17 20 20

1/2

full

full

full

full

2

(14) 14 16 16 16 14 12 15 15 15 (15) 17 17 20 20 17 20 17 20 20

F5 E5

8va

loco

End Rhy. Fig. 1

\* dim. (Gtr. 1 cont. in notation)

full

full

full

17 20 19 17 19 17 20 17 20 17 17 20 17 20 17 20 19 17 19 19 (19) 17 19 17 17 (17)

full

full

1/2

10 13 12 10 12 10 13 10 13 10 13 10 13 10 12 12 (12) 10 12 10 12 (12)

\* Use volume control

**Verse**

Gtrs. 2, 3 & 4 tacet

\* Am

F Am

1. Girl, s'been a long time that we've been a - part, much too long  
 2. Girl, there are real - ly no words strong e - nough to de - scribe

\*\* Gtr. 1

*mp*

w/ clean tone  
 simile on repeat  
 let ring throughout

\* Chord symbols reflect implied tonality.

\*\* doubled w/ acous. gtr. next 17 meas., 2nd time

F Am F C

— for a man \_ who needs love. — I miss \_ you since I've been a - way.  
 — all my long - ing for love. — I don't \_ want my feel - ings re - strained.

\*

\* doubled w/ acous. gtr. next 13 meas., 1st time

E7 Am Gtr. 3 tacet F

— Ooh, \_ babe, Babe, was - n't eas - y to leave \_ you a - lone.  
 — I just need \_ you like nev - er be - fore.

Gtr. 1

Gtr. 3

Gtr. 2 Gtr. 3 Gtr. 2

Gtr. 3  
 divisi  
 simile on repeat

Am F Am

It's get - ting hard - er now that I'm gone; if I  
 just im - ag - ine you'd come through this door; you'd take

F C5 E5 VII To Coda

had the choice I would stay. There's no one like  
 all my sor - row a - way.

Gr. 2

Gr. 1

Gr. 3

(cont. in slash)

semi-harm.

**Chorus**

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile  
 Gr. 3 tacet  
 A5

F5 G5 A5

you! I can't wait for the nights with you. I im - ag -

\* w/ dist.

F5 G5 A5 F5 G5

- ine the things we do. I just wan - na be loved by you.

F5 E5 A5

No one like you! I can't wait

Gtr. 3

full (7) 5 7 fdbk. (7) (7)

Gtr. 3 tacet F5 G5 A5 F5 G5

for the nights with you. I imagine the things we do.

A5 F5 G5 F5 E5

I just wanna be loved by you.

*D.S. al Coda*

⊕ *Coda*

**Chorus**

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 14 meas.

Gtr. 3 tacet

A5

F5 G5 A5

you. I can't wait for the nights with you. I im - ag -

\* w/ dist.

F5 G5 A5 F5 G5

- ine the things we do. I just wanna be loved by you.

F5 E5 A5

No one like you! I can't wait

Gtr. 3 **Riff A** \* End Riff A

semi-harm. full (7) 5 7 full (7)

\* Omit tie on recall



F5 G5 A5 F5 G5

— for the nights — with you. — I im - ag - ine the things — we — do. —

\* 8va

loco

\* 8va

P.H.

full

full

(7) 7 7 7 (7) 5 7 (7) 5 7

\* applies to harmonics only

\* see previous footnote

A5 F5 G5 F5 Rhy. Fig. 2 E5 End Rhy. Fig. 2

Gtrs. 1 & 2

I just wan - na be loved — by you. —

P.H.

P.H.

semi-harm.

full

full

1/2

7 (7) 5 7 (7) 1 3 3 3 3 5 5 7 7

**Guitar Solo**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 6 meas.

A5 F5 G5 A5

*f*

semi-harm.

full

3/4

1/2

1/2

full

7 7 7 7 7 7 7 7 7 (7) 5 7 5 0

F5 G5 A5 F5 G5

grad. bend

grad. bend

full

1 1/2

1/2

(8) (0) 14 (14) (14) 12 14 14 13 7 5 5 8 5 8 7 5 7



A5 F5 G5 Gtr. 3: w/ Riff A, simile F5 E5

I just wan - na be loved \_ by you. No one like

Gtr. 5: w/ Riff B, 6 times A5 F5 G5 *Begin Fade* A5 F5 G5

you! I can't wait \_ for the nights \_ with you. I im - ag - ine the things \_ we do. \_

Gtr. 3 *8va*

full 15 (15) 17 19 19 (19) 17 15 17 22 (22) 17 19 19 (19) 17 15

Gtr. 4 *8va* *loco*

20 (20) 13 15 15 (15) 13 12 13 15 (15) 13 15 15 (15) 13 12

A5 F5 G5 F5 *Fade Out* E5

I just wan - na be loved \_ by you!

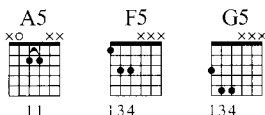
*8va*

17 (17) 15 17 17 20 20 20 17 20 19 17 19 17 20 17 20 17 20 17 19 17 20 17

13 (13) 12 14 12 15 12 (12) 10 13 12 10 12 10 13 13 10 13 10 12 10 13 10

# Passion Rules the Game

Words and Music by Klaus Meine and Rudolf Schenker



## Intro Moderate Rock ♩ = 110

A5 Rhy. Fig. 1 F5 G5 A5 End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.) *f*

Gtr. 4 (dist.) *f* w/ slight delay

Riff A  
Gtr. 3 (clean) *mf* w/ flanger let ring throughout End Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff A

\*Asus2 Fmaj13 G A5 Asus2

Gtr. 4 *steady gliss.*

\* Chord symbols reflect overall harmony.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Riff A (4 times)

Asus2 Fmaj13 Gtr. 4 tacet G

1. Strand - ed in this town, \_ my ma - chine \_ slows down. \_ \_ \_ Take me where the

Asus2 Fmaj13

night - be - gins. Play - ing ev - 'ry - where, lov - ing here and there,

G Asus2

I al - ways take the chance to win.

Fmaj13

Drove a mil - lion miles, gam - bling rules my life,

Gr. 5 (dist.) Riff B End Riff B

*mp*

P.M.

Gr. 5: w/ Riff B (3 times)

G Asus2

I on - ly stop to start a - gain. I reach out through the air,

Fmaj13 G Asus2

good luck is ev - 'ry - where, can al - most touch it with my hands.

Pre-Chorus

D5 A5

Just a lit - tle luck to - night will do, and

Rhy. Fig. 2

\* Grs. 1 & 2

\* Composite arrangement



G

Am

ain't got no control when my heart's in flames when passion rules the game.

9 10 X X 7 9 X X 9 10 X X 7 9 X X 5 7 4 5 | 5 7 X X 7 9 X X 5 7 X X 7 9 X X 9 10

5 7 X X 4 5 X X 5 7 X X 4 5 X X 2 0 | 2 2 X X 4 5 X X 5 7 X X 4 5 X X 5 7

To Coda 1

Yeah, yeah. Ooh, I

9 10 X X 7 9 X X 9 10 X X 7 9 X X 5 7 X X X X | 5 7 X X 7 9 X X 9 10 X X X X

5 7 X X 4 5 X X 5 7 X X 4 5 X X 2 2 X X X X | 2 2 X X 4 5 X X 5 7 X X X X

To Coda 2  $\oplus$  Am

G

ain't got no con - trol when my heart's in flames.

End Riff C

End Riff C1

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics 'ain't got no con - trol when my heart's in flames.' The second line is a guitar riff labeled 'End Riff C'. Below it is a fretboard diagram for guitar 3, showing fret numbers 9, 10, 7, 9, 10, 7, 9, 5, 7, 9, 10, 7, 5. The third line is another guitar riff labeled 'End Riff C1'. Below it is a fretboard diagram for guitar 5, showing fret numbers 5, 7, 4, 5, 7, 4, 5, 2, 2, 5, 7, 4, 5, 2, 2.

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 3: w/ Riff A (2 times)  
 Gtr. 5: w/ Riff B (4 times)  
 Gtr. 6 tacet  
 Asus2

Fmaj13 G

2. Strand - ed in this town, life takes me up and down. I'll break the score un -

Asus2 Fmaj13

til I'm free. Can't stop to roll the dice, and in the morn - ing light,

Gtr. 4

Detailed description: This system contains the second and third lines of music. The top line is a vocal melody in G major, with lyrics '2. Strand - ed in this town, life takes me up and down. I'll break the score un -'. The second line is a guitar part labeled 'Asus2' and 'Fmaj13'. The third line is a guitar part labeled 'Gtr. 4' with a tremolo effect and a fretboard diagram showing fret numbers 15, (15), 15, (15), 14.

G Asus2

a girl like you is all I need.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in G major, with lyrics 'a girl like you is all I need.'. The second line is a guitar part labeled 'G' and 'Asus2'. The third line is a guitar part with a tremolo effect. The fourth line is a fretboard diagram showing fret numbers 12, (12), 10, 10, 13.



Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 4 tacet

D5

A5

Don't you need some love to - night? I do, \_\_\_

Gtr. 4

(13) (13)

Gtr. 2

Rhy. Fig. 3

semi-harm. semi-harm.

3 0 3 3 0 3 3 0 3 3 0 3 0 3 0 3 0

yes I do. Don't you need some love to - night? How

Gtr. 2

semi-harm. semi-harm. semi-harm.

3 0 3 3 0 3 3 0 3 3 0 3 0 0 X 3 3 0 3

D.S. al Coda 1

C5

G5

N.C.

can we stand the heat, when love is all we need? When pas - sion rules the game.

End Rhy. Fig. 3

⊕ Coda 1

Gtrs. 5 & 6: w/ Riffs C & C1 (last 2 meas.)

G Am

ain't got no con - trol when my heart's in flames.

Gtr. 4

P.M. P.H. P.H. P.H.

7 7 X 9 X 5 X 7 7 10 10

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5 N.C.

F5 N.C.

G5 N.C.

8va

Gtr. 4

P.H.

10 (10) 20 19 (19) (20) 19 20 19 (19)

Gtr. 5

Riff D

End Riff D

2 0 3 5 (5) 1 1 3 5 1 3

A5

8va

Gtr. 5: w/ Riff D

F5

semi-harm.

20 19 19 (19) 19 (19) 19 (19) 17 19 20 (20) 17 20 20

3 5 3 5

G5

Gtr. 5  $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$

A5

Gtr. 4 *loco*

8va

*loco*

**Pre-Chorus**

Gtr. 1: w/ Rhy. Fig. 2  
 Gtr. 2: w/ Rhy. Fig. 3  
 Gtr. 5 tacet

D5

A5

Don't you need some love to - night? — I do, —

D5

Gtr. 4 tacet

yes I do. — Don't you need some love to - night? — How

C5

G5

N.C.

D.S. al Coda 2

can we stand — the heat, when love is all — we need? — When pas - sion rules the game. —

⊕ Coda 2

Gtrs. 5 & 6: w/ Riffs C & C1 (last meas.)

Am

heart's in \_\_\_\_\_ flames. —

8va

Gtr. 4

20 19 20 19 20 19 20 19 (19) 17 22 22 22 22 22 (22) 22 22 (22) 22 22 19 (19) 18 17

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5

F5

G5

8va

loco

A5

17 19 18 19 18 16 12 17 12 15 14 12 15 17 15 12 16 15 13 15 (15) 13 14 14 13 12 10 12 12 (12) 10 12

F5

G5

8va

semi-harm.

1/2

7

7 7 7 5 7 5 7 5 0 0 5 7 7 0 7 0 5 7 0 17 15 17 13 14 12 14 15 17 19 19 17 20 17 20

P.M.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

Gtrs. 5 & 6: w/ Riffs C & C1 (till fade)

Gtr. 7 tacet

Am

A5

Pas - sion rules the game. \_\_\_\_\_ Yeah, yeah, —

8va

Gtr. 4

Gtr. 7 (dist.)

8va

f

1/2

22 20 20 17 20 17 19 (19) 17 17 19 20 19 19 17 17 17

Begin fade  
Gtr. 4 tacet  
F

ooh, I ain't got no control when my

Am

heart's in flames. When passion rules the game. Yeah, yeah.

Gtr. 4

22 22 22 22 22 22 22

F G

ooh, I ain't got no control when my

8va

(22) 22 22 22 22 20 20 17

Am

heart's in flames. When passion rules the game.

8va loco

20 17 20 17 20 17 15 12 15 13 15

Fade out



F Gm Eb F5 G5

1. Let's

P.M. ---|

grad. bend

End Rhy. Fig. 1

Gtrs. 1 & 3

Rhy. Fill 1

End Rhy. Fill 1

steady gliss.

**Verse**

Gtr. 1 tacet  
 Gtr. 3: w/ Rhy. Fig. 1 (2 times)  
 2nd time, Gtr. 2: w/ Fill 1

2nd time, Gtr. 6: w/ Fill 2

Gm Eb F Gm

spend the night to - geth - er, I know you want it too. The  
 reach the top to - geth - er, one night will nev - er do. An ex -

Gtr. 2

Gtr. 4 (dist.)

\*mp

\*Vol. knob at 5

Gtr. 5 (dist.)

Riff A

mp

P.M. ---|

Fill 1

Gtr. 2

grad. release

Fill 2

Gtr. 6 (clean)

mf





Bb5 F5 Eb5 F

thing in your eyes — that's long - ing for some more.  
 the taste of life, — un - til your love will flow.

The first system of music features a vocal line in G major with lyrics. The guitar accompaniment consists of two staves: a standard staff with chords and a fretboard diagram below it. The fretboard diagram shows fingerings for the first four measures: 11-10-8, 10-10-8, 8-8-8, and 11-10-10, 10-10, 5-3-5.

To Coda ⊕

Gtr. 1 tacet  
 Gm Eb F Gm

Gtr. 1: w/ Rhy. Fill 1  
 \*Voc. Fig. 1

Let us find — to - geth - er the beat we're look - ing for. — } (The rhy - thm of  
 Let us find — to - geth - er the beat we're long - ing for. — }

Gtr. 4

Gtr. 3

The second system continues the musical piece. It includes a vocal line with lyrics and a guitar line labeled 'Gtr. 1: w/ Rhy. Fill 1'. Below the guitar line are two fretboard diagrams. The first diagram shows a sequence of notes: 3, 3/5, 5, 5, (5), (5), 3. The second diagram shows a sequence of notes: 1, 1, X, X, X, X, 1, 1, X, X, X, X, 1. The lyrics are: 'Let us find to - geth - er the beat we're look - ing for. (The rhy - thm of)'. Below the lyrics is another line: 'Let us find to - geth - er the beat we're long - ing for.'.

\*Bkgd. vocs. only

Chorus

Gr. 3 tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gr. 4 tacet

Gr. 1: w/ Rhy. Fig. 2 (2 times)

G5 Bb5 F5 N.C. Eb5 F5 G5 Bb5 F5 N.C.

End Voc. Fig. 1

Musical staff with vocal line and guitar accompaniment. Chords G5, Bb5, F5, N.C., Eb5, F5, G5, Bb5, F5, N.C. are indicated above the staff.

Keeps me danc - ing on the road. Got the groove

love.)

Gr. 4

Guitar staff for Gr. 4 with tremolo effects and a (3) measure rest.

Gtrs. 1 & 2 Rhy. Fig. 2

Gr. 2 End Rhy. Fig. 2 Rhy. Fig. 3

Musical staff for guitar parts 1, 2, and 4 with rhythmic figures and fretboard diagrams.

Eb5 F5 G5 Bb5 F5 N.C. Eb5 F5

Musical staff with vocal line and guitar accompaniment. Chords Eb5, F5, G5, Bb5, F5, N.C., Eb5, F5 are indicated above the staff.

that hits the bone. Is the game I'm look - ing for.

Gr. 2

End Rhy. Fig. 3

Musical staff for guitar part 2 with rhythmic figures and fretboard diagrams.

G5 Bb5 F5 Eb5 F5<sup>VIII</sup>

Gr. 1

Musical staff with vocal line and guitar accompaniment. Chords G5, Bb5, F5, Eb5, F5<sup>VIII</sup> are indicated above the staff.

Is the heart - beat of my soul.

(cont. in notation)

Musical staff for guitar part 1 with rhythmic figures and fretboard diagrams.

**Interlude**

Gr. 3: w/ Rhy. Fig. 1 (1 1/2 times)  
Gr. 5: w/ Riff A

*D.S. al Coda*

Chords: Gm Eb F Gm Eb F5 G5

Gr. 2: P.M. ---| grad. bend

Gr. 1: w/bar steady gliss.

**⊕ Coda**

**Chorus**

Gr. 1: w/ Rhy. Fig. 2 (3 times)  
Gr. 2: w/ Rhy. Fig. 2 (1 1/2 times)  
Gr. 3: tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gr. 4: tacet

G5 Bb5 F5 N.C. Eb5 F5 G5 Bb5 F5 N.C.

love.) Keeps me danc - ing on the road. Got the groove

Gr. 4: fdbk.

Chords: Eb5 F5 G5 Bb5 F5 N.C. Eb5 F5

that hits the bone. Is the game I'm look - ing for.

Gr. 2: P.M. -----|

G5 Bb5 F5 N.C. Eb5 F5

Is the heart - beat of my soul.

Gtr. 2

Gtr. 1

w/ bar

P.M. - 1

H.H.

grad. bend

steady gliss.

**Guitar Solo**

Gtr. 2 tacet

G5 F5 C5 Bb5 F5 G5

Gtr. 7 (dist.)

f w/ delay

let ring - - -

P.H.

8va

Gtr. 1

steady gliss.

steady gliss.

Bb5 F5 G5

loca

grad. bend 1 1/2

10/12 (12)

\* Slide fingers up and down open strings.

steady gliss.

F5 C5 Bb5 F5 G5

8va

P.H.

1 1/2

12 (12) 10 12 12 10

17 15 15 18 15 18 15 18 15 18 15 15 20

Pitch: A

steady gliss.

Bb5 C5 F5

8va

loco

P.M. - - - - - P.M. - - - - - P.M. - - - - -

15 15 18 15 17 15 17 18 17 15 17 15 17 0 10 11 0 11 0 0 12 0 0 13 0 0 14 11 11 11 11 11 11

(cont. in slashes)

Bkgd. Voics.: w/ Voc. Fig. 1 (2 times)

F5 type 2

Gtr. 1

Gtr. 7

8va

steady gliss.

12 12 12 12 13 13 13 13 14 14 14 14 13 13 13 13 14 14 14 14 15 15 15 15 16 16 16 16 17 17 17 17 18 18 18 18

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 Bb5 F5

N.C. Eb5 F5

Keeps me danc - ing on the road.

8va loco

1 1/2 22

18 15 17 15 17 15 17 15 17 15 18

G5 Bb5 F5 N.C. Eb5 F5<sup>VIII</sup>

Gtrs. 1 & 2

(cont. in notation)

Got the groove that hits the bone. (The rhythm of

1/2 grad. bend 1/2

Gtr. 7 tacet N.C. F5 Eb5 F5

Love is the game I'm look - ing for.

rhythm of love. The rhythm of,

Gtr. 2

Gtr. 1

w/bar steady gliss.

10 10 10 10 8 8

\* w/ echo repeats

N.C. F5 Eb5 F5

Love is the heart - beat of my soul.

rhyth-m of love. The rhyth-m of

Voc. Fig. 2

w/bar steady gliss.

10 10 10 10 8

10 10 8

10 10 8

\* w/ echo repeats

-3/2

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

End Voc. Fig. 2

G5 Bb5 F5 N.C. Eb5 F5

love.) Keeps me danc - ing on the road.

Gtr. 3 Riff B End Riff B

let ring

5 3 3 3 8 7 5 6 5 | 6 5 4 3 8 7 5 6 5

Gtr. 3: w/ Riff B (2 times)

G5 Bb5 F5 N.C. Eb5 F5

Got the groove that hits the bone.

Gtr. 7

8va

20 (20) 18 20 20 (20)

G5

Bb5

F5

N.C.

Eb5

F5

Is the game I'm look - ing for.

8va

G5

Bb5

F5

Eb5

F5<sup>VIII</sup>

Gtr. 1

Is the heart - beat of my soul.

8va

loco

fdbk.

Gtr. 3

let ring

let ring

Gtr. 2

Outro

Slower ♩ = 75  
Gtrs. 1, 2 & 7 tacet  
Gm

Let us find to - geth - er the beat we're look - ing for.

Gm

F poco rit.

Gm

\* mp

poco rit.

\*\* f

\*Vol knob at 5

\*\* Vol. swell





E5 *8va* G5 A5 C5 D5

15 15 15 19 17 19 17 15 19

10 10 10 15 14 15 14 12 15

E5 *8va* G5 A5 C5 D5

19 19 19 22 (22) 19 22

*8va*

15 15 15 17 (17) 15 17

Gtrs. 2 *8va* & 3 E5 G5 A5 C5 D5

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 19 22 12

Gtrs. 2 & 3 *8va* E5 G5 A5 C5 D5 *loco*

Gtr. 1 **Rhy. Fill 1**

Gtrs. 2 & 3 *tacet* **Verse** C5 E5 C5 E5 D5

1. It's ear - ly morn - ing, the sun comes out. — Last

Gtr. 1 **End Rhy. Fill 1 Rhy. Fig. 2**

P.M. throughout

C5 E5 C5 D5

night was shak - ing and pret - ty loud. — My

Gtr. 2 *8va* Harm. *let ring*

7 7 5

pitch: A D B

Gtr. 1 **End Rhy. Fig. 2**

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is pur - ring, it scratch - es my skin. So,

Gtr. 2 *loco*  
w/ bar

Gtr. 2 tacet

\* Gtr. 4 (dist.): w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5 C5 D5 C5 E5 C5 D5

what is wrong with an - oth - er sin? The *\* mf* bitch is hun - gry, she needs to tell. so give her inch - es and feed her well. More days to come. new plac - es to go. I've got to leave. it's

C5  
Rhy. Fill 2

D5

End Rhy. Fill 2

Gtr. 1

time for a show.

Gtr. 4 Rhy. Fill 2A

End Rhy. Fill 2A

Gtr. 4

P.S.

### Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am. rock you like a hur - ri - cane.

A5 C5 D5 E5 G5 A5 C5 D5 Gtrs. 1 & 4: w/ Rhy. Fill 1 E5 G5

Here I am, rock you like a hur - ri - cane.

**Verse**

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)  
2nd time, Gtrs 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it  
earl - ly is morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. De - sire's com - ing, it breaks out loud. Lust  
sun comes out. Last night was shak - ing and pret - ty loud. My

C5 E5 C5 E5 D5 C5 E5

is in cages, 'til storm breaks loose. Just have to make it with  
cat is pur - ring; it scratched my skin. So, what is wrong with an -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 4 C5 D5 2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times) C5 E5 C5 E5 D5 C5 E5

some-one I choose. The night is call - ing, I have to go. The wolf is hun - gry, he  
oth - er sin?

\* Gtrs. 2 & 3

5 7 8 8 5 7 8 8 5 7 8 8 5 7

\* Composite arrangement

**Rhy. Fill 4**  
Gtrs. 2 & 3

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. \_ He's lick - in' his lips, \_ he's read - y to win. \_ On the hunt to - night \_ for

8 8 7/5 (7/5) 5 7 8 8 9/7 (9/7) 5 7 8 8 8/7 7/7 5 7 8 8 9/7 (9/7) 5 7

Gtrs. 1 & 4: w/ Rhy. Fill 2 C5 D5

love at first sting. \_\_\_\_\_

Here I am,

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (7 1/2 times)  
Gtr. 3 tacet E5 G5

Gtr. 2

Gtr. 3 Rhy. Fill 3 End Rhy. Fill 3

8 8 7/5 (7/5) 5 7 8 8 9/7 (9/7) 5 7 8 8 8/7 7/7 5 7 8 8 9/7 (9/7) 5 7

Gtr. 2 tacet A5 C5 D5 E5 G5 A5 C5 D5

rock \_ you like a hur - ri - cane. Are you read - y ba - by? \_\_\_\_\_

Here I am, rock \_ you like a hur - ri - cane. \_\_\_\_\_

E5 G5 A5 C5 D5 E5 A5 C5 D5

Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5

Here I am, rock — you like a hur - ri - cane. Come on, come on, come on, come on. —

Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 E5

Gtrs. 1 & 4

Here I am, rock — you like a hur - ri - cane. —

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)  
Gtr. 4 tacet  
E5 G5

D5

Rock — you like a hur - ri - cane.

Gtr. 2 *8va* *f*

12 15 17 17 (17) (14) 12 15 12 15 12 15 20 12 15 20 12 15 20/15 12 15 12

\* Tap and slide with R.H. middle finger

A5 C5 D5 E5 G5

*8va* *loco* P.S. slight P.M.

15 12 14 14 12 12 14 14 12 12 14 14 16 16 15 15 17 17 15 15

**Fill 1**  
Gtr. 2

12 15 12 15 (12/15)

A5 C5 D5 E5 G5

15ma P.H. loco

pitch: A B A B D E

A5 C5 D5 E5 G5

semi-harm P.H. 15ma loco

pitch: D#

A5 C5 D5 E5 G5

8va

A5 C5 D5 E5 G5 A5 C5 D5

8va

E5 G5 A5 C5 D5

8va loco



E5

G5

A5

C5

D5

E5

D.S. al Coda

Gtr. 1

3. It's

semi-harm.-----| grad. bend

14 16 15 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10 7 7 1/2

### ⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A  
Gtrs. 1 & 4: w/ Rhy. Fill 3

C5 D5

love at first sting.

### Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (8 times)  
Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

A5 C5 D5 E5 G5 A5 C5 D5

Are you read - y ba - by? Here I am, rock you like a

E5 G5 A5 C5 D5

hur - ri - cane.

Gtr. 2

semi-harm.-----| P.H. 15ma

12 15 12 15 (12 15) 5 5 8 8 7 7 9

pitch: B

E5 G5 A5 C5 D5

Here I am, rock you like a

*loco*

14 (14) 12

E5 G5 A5 C5 D5

hur - ri - cane. Well, Come on, come on, come on, come on, come on.

14 14 14 14 14 14 14 14 14 14 14 14 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14

E5 G5 A5 C5 D5

Here I am, rock you like a

P.S. slight P.M.

12 15 17/ 12 15 15 12 17/ 12 15 12 14 14 12 12 14 14

E5 G5 A5 C5 D5 E5

hur - ri - cane. Here I am.

*8va* *loco*

Gtrs. 1 & 4

12 12 14 14 12 12 14 14 12 12 15 15 12 12 15 15 17 (17) (17) 15 12 15 12 15 14 12 14 12 14 14 14 14 14 14 12 12 12



Gr. 1: w/ Riff B (3 times)

End Rhy. Fill 1 Em Cmaj7 D

wind will blow in to your face, as the years pass you by.

Gr. 4: w/ Rhy. Fill 1 (2 times)

Em Cmaj7 Em/B Em/G Em Cmaj7 D

Hear this voice from deep inside, it's the call of your heart.

Em Cmaj7 Em/B Em/G Em Cmaj7 D

Close your eyes, and you will find passage out of the dark."

Chorus

Gr. 4 tacet C#m D E

Here I am, will you send me an an - gel?

Gr. 1 Riff C End Riff C

4 2 2 2 2 2 2 1 0 1 1 0 1 | 4 2 1 2 2 1 2 5 4 2 4 7 6 4 6

Interlude

Gr. 1: w/ Riff C F#m E Gr. 4 tacet C#m D E F#m Dmaj7 E C#m7

Here I am in the land of the morn - ing star.

Gr. 1

4 2 2 2 2 2 5 4 6 5 4 6 | 4 5 7 6 4 6

Gr. 4 let ring

6 7 6 7 | 6 4 5 6 5



F#m Dmaj7 F#m/C# F#m/A F#m Dmaj7 E

Seek the ros - es a - long the way, - just be - ware of the thorns."

7 7 6 4 5 4 2

**Chorus**

Gr. 4 tacet  
G#5 F#5 D#5 E5<sup>VII</sup> F#5 G#5 F#5

Gr. 3 *mf*

Here I am, (Here I am. will you send me an an - gel? Here I am, Here I

Gr. 1

**Guitar Solo**  
Gr. 1: w/ Riff A (2 times)  
Gr. 4: w/ Rhy. Fill 1 (2 times)  
E5

D#5 E5<sup>VII</sup> F#5

am.) in the land of the morn - ing star.

Gr. 5 (elec.)

*f* w/ dist.

X X

14 12 13 15 13 12 14 12 13

Gr. 1

Gr. 3 tacet  
Em Cmaj7

D

Em Cmaj7

D

Bm7

Em Cmaj7

D

3. The

Verse

Gr. 1: w/ Riff B (4 times)

Gr. 4: w/ Rhy. Fill 1

Gr. 5 tacet

Em Cmaj7 Em/B Em/G Em Cmaj7 D Em Cmaj7 Em/B Em/G

wise man said, "Just raise your hand, and reach out for the spell. Find the door to the promised land,

mp mf let ring

Em Cmaj7 D Em Cmaj7 Em/B Em/G Em Cmaj7 D

just be-lieve in your-self. Hear this voice from deep in-side, it's the call of your heart.

let ring mp let ring

**Outro-Chorus**

Gtr. 1: w/ Riff C (till fade)  
Gtr. 6 tacet

Em Cmaj7 Em/B Em/G Em Cmaj7 D

F#m E  
\*Voc. Fig. 1

Close your eyes, and you will find the way out of the dark." Here I am, (Here I

*let ring* ----- *mf* v-----

Gtr. 3 Rhy. Fig. 1

The first system of musical notation features a vocal line with lyrics "Close your eyes, and you will find the way out of the dark." and "Here I am, (Here I". Below the vocal line is a guitar line with a treble clef and a key signature of one sharp (F#). It includes a triplet of eighth notes and a measure with a fermata. The bass line shows fret numbers: 10, 10, 9, 5, 5, 4, 5, 12/14, 14, 14, 12, 14, 11, 11, 9, 9, 7.

\* Downstem background voc. only

C#m D E F#m E C#m D E

End Voc. Fig. 1

am. will you send me an an - gel? Here I am Here I am. in the land of the morn - ing

End Rhy. Fig. 1

The second system of musical notation continues the vocal line with lyrics "am. will you send me an an - gel? Here I am Here I am. in the land of the morn - ing". The guitar line features a treble clef and a key signature of one sharp (F#), with a triplet of eighth notes. The bass line shows fret numbers: 6, 6, 4, 7, 7, 5, 9, 9, 7, 11, 11, 9, 9, 7, 6, 6, 4, 7, 7, 5, 9, 9, 7.

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)  
Gtr. 3: w/ Rhy. Fig. 1 (till fade)

F#m E C#m D E F#m E  
star. Here I am. Will you send me an an - gel? Here I am,

C#m D E F#m E C#m D E  
in the land of the morn - ing star. Here I am. Will you send me an an - gel?

Gtr. 5 *mf*

The third system of musical notation continues the vocal line with lyrics "in the land of the morn - ing star. Here I am. Will you send me an an - gel?". The guitar line features a treble clef and a key signature of one sharp (F#), with a triplet of eighth notes. The bass line shows fret numbers: 14, 15, 14, 14, 14, 15, 14, 14, 15.



F#m E C#m D E F#m E

Here I am in the land of the morn - ing star. Here I am.

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains the lyrics "Here I am in the land of the morn - ing star. Here I am." with melodic lines and rests. The middle staff is the guitar line, also in treble clef, featuring chords and melodic patterns. The bottom staff shows fretboard diagrams with numbers 14, 15, 17, and 16 indicating finger positions on the strings.

*Begin fade*  
C#m D E F#m E

Will you send me an an - gel? Here I am

*8va*

The second system of the musical score consists of three staves. The top staff is the vocal line with the lyrics "Will you send me an an - gel? Here I am". The middle staff is the guitar line, featuring a section marked "8va" (8va) with sixteenth-note runs. The bottom staff shows fretboard diagrams with numbers 14, 16, 17, 19, and 18 indicating finger positions.

C#m D E F#m E *Fade out*

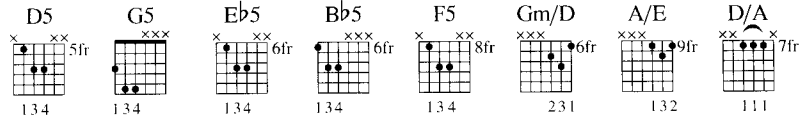
in the land of the morn - ing star. Here I am.

*8va*

The third system of the musical score consists of three staves. The top staff is the vocal line with the lyrics "in the land of the morn - ing star. Here I am." and is marked "Fade out". The middle staff is the guitar line, featuring a section marked "8va" with sixteenth-note runs. The bottom staff shows fretboard diagrams with numbers 19, 17, 16, 17, 16, and 16 indicating finger positions.

# Still Loving You

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Slow Ballad ♩ = 52

Chords: Gm/D, Gm/F, Ebmaj7, D7

Gr. 1 (clean) Riff A

*mf*  
let ring throughout

TAB: 6 8 7 6 8 7 6 8 7 9 8 6 8 6 8 7 5 7 5 7

\*Tune up 1/4 step.

Gr. 1 Gm/D, Gm/F, Ebmaj7, D7, End Riff A

TAB: 6 8 7 6 8 7 6 8 7 9 8 6 8 6 8 7 5 7 5

Gr. 2 (clean) Riff B, End Riff B

*mf*  
let ring throughout

TAB: 5 3 3 3 3 3 3 3 3 3 6 5 6 5 3 5 6 3 3 6 5 5 7 7

## Verse

2nd time, Gr. 3 tacet  
Gm/D

1. Time. it needs time to win back your love a - gain. I will be  
2. Fight. babe I'll fight to win back your love a - gain. I will be

Riff C, End Riff C

TAB: 6 8 7 6 8 7 6 6 8 7 8 7 6 6 8 7 6 8 7 6 8 7 6 8 7 6 8 7 0

Riff C1, End Riff C1

TAB: 5 5 3 5 3 3 3 3 5 5 5 3 3 5 5 3 5 3 3 5 5 5 3 3 3

A A/C# D

there, I will be there.  
there, I will be there.

Riff D End Riff D

9 10 9 10 9 11 9 10 9 2 3 2 3 2 2 3 2 3 2

Gtrs. 1 & 2: w/ Riffs C & C1  
Gm/D

Love, on - ly love, can bring back your love — some - day. I will — be  
Love, on - ly love, can break down the wall — some - day. I will — be

Riff D1 End Riff D1

0 2 2 2 2 0 2 2 2 2 0 0 2 0 3 2 2 0 0 2 0 3 2

A A/C# D 2nd time, Gtrs. 4 & 5: w/ Rhy. Fill 1 To Coda

there, I will be there.  
there, I will be there.

Riff E End Riff E

Gtr. 1

Riff E1 End Riff E1

Gtr. 2

9 10 9 10 9 11 9 10 9 2 3 2 3 2 2 0 2 2 2 2 0 0 2 0 3 2 2 3 2

Rhy. Fill 1

Gtr. 4 D5 (dist.) \*pp ————— f

Gtr. 5 (dist.)

7  
7  
5

\* Vol. swell

**Interlude**

Gr. 1: w/ Riff A

Gm/D

Gr. 3 (dist.)

Gm/F

Ebmaj7

D7

\*Vol. knob at 5

Gr. 2 Riff F

End Riff F

Gr. 2: w/ Riff B

Gm/D

Gm/F

Ebmaj7

D7

D.S. al Coda

Gr. 3

\*\* Full vol.

**Coda**

Chorus

Gtrs. 1 & 2 tacet

G5

Rhy. Fig. 1

Gr. 4

Eb5

Bb5

F5

(cont. in notation)

If we'd go a - gain all the way from the start,

Gr. 5

Rhy. Fig. 1A

G5

Eb5

Bb5

F5

I would try to change things that killed our love.

Gtrs. 4 & 5

End Rhy. Figs. 1 & 1A

G5 C5 D5 G5

Your pride has built a wall so strong that I can't get through. Is there

(Gtr. 4 cont. in slashes)

Eb5 F5

real - ly no chance to start once a - gain? I'm lov - ing

P.H. P.H. P.H. P.H.

Pitch: G

**Interlude**

Gtr. 1: w/ Riff A  
 Gtr. 2: w/ Riff B  
 Gtrs. 4 & 5 tacet  
 Gm/D Gm/F Ebmaj7

D7

you.  
 (You.)

Gtr. 2: w/ Riff B  
 Gm/D Gm/F Ebmaj7

loco

grad. bend

**Verse**

Gtrs. 1 & 2: w/ Riffs C & C1

Gtr. 3 tacet

Gm/D

3. Try, ba - by try to trust in my love\_\_ a - gain. I will be

Gtr. 4

*\* mp*

6 6 6 9 11 9 11 9 11 9

\* Vol. knob at 3

Gtr. 5

*\*\* mf*

3 5 3 5 3 5 5 5 1/2 5 3 5 3

\*\* Vol. knob at 5

Gtrs. 1 & 2: w/ Riffs D & D1

A

D

there, I will be there.

(cont. in slashes)

9 10 9 9 7 7 7

5 7 5

Gtrs. 1 & 2: w/ Riffs C & C1

Gm/D

Gtr. 4

Love, our love just should - n't be thrown\_\_ a - way\_\_ I will be

Gtr. 5

3 5 3 5 3 5 5 5 1/2 5 3 5 3

Gtrs. 1 & 2: w/ Riffs E & E1

A/E

D/A

D5

there. I will be there.

let ring

\*Vol. swell

**Chorus**

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

G5

E $\flat$ 5

B $\flat$ 5

F5

If we'd go a - gain all the way from the start,

I would try to change things that killed our love.

Your pride has built a wall so strong that I can't get through. Is there

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)

E $\flat$ 5

Gtr. 4

F5

real - ly no chance to start once a - gain?

P.H. P.H.

10/10/8

Pitch: G

Gtrs. 4 & 5: w/ Rhy. Figs 1 & 1A

G5 Eb5 Bb5 F5

If we'd go a - gain \_\_\_\_\_ all the way \_\_\_\_\_ from the start, \_\_\_\_\_

Gtr. 3

semi-harm.

6

1 1 3 1 5 3 3

G5 Eb5 Bb5 F5

I would try to change \_\_\_\_\_ things that killed our \_\_\_\_\_ love. \_\_\_\_\_

\*8va

loco

P.H.

13 (13) 11 10 (10)

5 5

\*8va applies to P.H. only

G5 F5 G5 N.C. C5 D5 C5 D5 N.C. G5

Yes, I've hurt \_\_\_\_\_ your pride, \_\_\_\_\_ and I know what you've been through. \_\_\_\_\_ You should

Gtr. 3

8va

20 (20) 18 20 (20)

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)



Gtr. 4 Eb5 F5

give me a chance. \_\_\_\_\_ this could be the end. I'm still lov - ing

Gtr. 3 *loco* 6 P.H. \*15ma- *loco*

1 3 1 3 5 3 5 (5) 3 5 (5)

Pitches: G A G  
\*15ma applies to P.H. only

Gtr. 5 P.H. P.H. P.H. P.H. P.H.

Pitch: G

**Chorus**

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A (till fade)

G5 Bb5 F5

you. \_\_\_\_\_ I'm still lov - ing

Gtr. 3 8va 13 (13) 10 13 13 (13) (13)

G5 Eb5 Bb5 F5

you. \_\_\_\_\_ I'm still lov - ing

Voc. Fig. 1 (Still lov - ing

8va 20 17 18 20 20 (20) 20 18 20 (20)

Bkgd. Voc.: w/ Voc. Fig. 1

G5 Eb5 Bb5 F5

you. I need your love. Still lov - ing

you.)

End Voc. Fig. 1

8va

15 18 17 14 15 16 (16) 15 18 15 18 20 (20) 18 20 (20) 18

G5 Eb5 Bb5 F5

you. Still lov-in' you ba - by. Whew!

8va

20 20 15 15 17 18 17 17 18 15 15 15 17 18 17 15 18 15 13 13 10 13 10 10 13 10 10 13 10 10 13 10 13

Guitar Solo

G5 Eb5 Bb5 F5

8va

10 13 13 13 13 13 10 13 10 13 10 13 10 13 10 13 10 13 20 18 10 11 13 11 10 13 10 11 10

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5 Eb5 Bb5 F5

Still lov - ing

loco

P.M.

13 (13) 13 11 11 13 11 11 13 11 12 13 13 (13) 5 3 5 5 5 5 3 3 5 3 5 3 5 3 5 3 6 3 6 6 3 3 5 3 5 5 3 5 3 5

Outro-Chorus

G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Still lov-ing you.

8va loco

18 16 13 15 16 (16) 18 18 18 18 13 11 10 12 11 12 12 (12) 10 11 10 11 10 10 11

Bb5 F5 G5 Eb5 Bb5 F5

I need your love. Whew! Still lov-ing

tr 8va loco

10 10 11 10 10 11 10 11 10 (10) 11 10 11 10 (11) 10 13 16 13 15 16 (16) 18 18 18 18 13 11 10 12 11 12

Begin fade

G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Whew!

tr 8va

12 (12) 10 11 10 11 10 10 11 10 10 11 10 10 11 10 11 10 (10) 11 10 11 10 (11) 10 13 16 13 15 16 (16)

Bb5 F5 G5 Eb5 Bb5 F5

I need your love. I need your love.

8va loco

18 18 18 18 13 11 10 12 11 12 12 12 10 11 10 11 10 10 11 10 10 11 10 10 11 10 11 10 11 10

Fade out



E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

Gr. 2 Rhy. Fig. 3

Gr. 1 End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Gr. 2 End Rhy. Fig. 3

E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Rhy. Fig. 4 End Rhy. Fig. 4

3rd time, Gr. 4 tacet Verse

Em E5 Gr. 2 tacet

1. The job is done, I go out, an -  
 2. I meet my girl, she's dressed to kill, but  
 3. En - joy The Zoo, and walk down For -

Gr. 2

\* Roll back volume knob.

Gr. 1 Riff A End Riff A

3rd time, Gtr. 1: w/ Rhy. Fill 1  
 3rd time, Gtr. 4: w/ Fill 1

Gtr. 1: w/ Riff A (2 times)

C5 E5 | 1. Am Em | 2. To Coda

man - y streets you will worlds a - way. call The Zoo. feel the heat. We

Gtr. 2

Gtr. 1

P.M.

**Chorus**

G5 D5 E5 C5 G5 D5 E5

eat the night, we drink the time, make our dreams come true. And

Gtr. 3 (dist.)

f

15 12 15 12 14 (14) 12

**Rhy. Fig. 5**  
 \* Gtrs. 1 & 2

let ring let ring let ring let ring let ring P.M.

12 12 7 7 9 9 5 5 12 12 7 7 9 9 9 9 9 9

10 10 5 5 7 7 3 3 10 5 5 5 5 5 5 5 5

\* Composite arrangement

**Rhy. Fill 1**  
 Gtr. 1

P.M.

**Fill 1**  
 Gtr. 4

8va loco rake grad. bend 1/2 P.M.



Gtr. 3 tacet

G5 D Em C B5 N.C. D5 E5

hun - gry eyes — are pass - ing by — on streets we call The Zoo. —

let ring — — — — — | let ring — — — — —

End Rhy. Fig. 5A Rhy. Fill 2 End Rhy. Fill 2

Detailed description of the first system: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef. The first measure has a G5 chord, the second a D chord, the third an Em chord, and the fourth a C chord. The fifth measure has a B5 chord, the sixth a N.C. (natural chord), the seventh a D5 chord, and the eighth an E5 chord. The lyrics are "hun - gry eyes — are pass - ing by — on streets we call The Zoo. —". There are two instances of "let ring" with dashed lines indicating a rhythmic pattern. The guitar part includes fretboard diagrams for the first two measures, showing fingerings for the G5 and D chords. The third and fourth measures have fretboard diagrams for the Em and C chords. The fifth measure has a fretboard diagram for the B5 chord. The sixth measure has a fretboard diagram for the N.C. chord. The seventh and eighth measures have fretboard diagrams for the D5 and E5 chords. The guitar part also includes a "Gtr. 3 tacet" instruction.

**Interlude**

A5 C5 A5 C5 A5 C5 A5 C5

Gtrs. 1 & 2 Rhy. Fig. 6 End Rhy. Fig. 6

Detailed description of the Interlude section: This section consists of eight measures of guitar accompaniment. The first four measures are in treble clef and feature a rhythmic pattern of eighth notes with triplets. The first measure has an A5 chord, the second a C5 chord, the third an A5 chord, and the fourth a C5 chord. The next four measures are in bass clef and feature a rhythmic pattern of eighth notes with triplets. The fifth measure has a C5 chord, the sixth an A5 chord, the seventh a C5 chord, and the eighth an A5 chord. The guitar part includes fretboard diagrams for the first four measures, showing fingerings for the A5 and C5 chords. The guitar part also includes a "Gtrs. 1 & 2" instruction and a "Rhy. Fig. 6" instruction. The section ends with an "End Rhy. Fig. 6" instruction.

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)  
Gtr. 2 tacet

E5 Am Em E5 Am Em E5 Am Em

Gtr. 4 (dist.)

w/ talk box

w/ bar

Detailed description of the Guitar Solo section: This section consists of four measures of guitar accompaniment. The first measure has an E5 chord, the second an Am chord, the third an Em chord, and the fourth an E5 chord. The next four measures are in bass clef and feature a rhythmic pattern of eighth notes with triplets. The fifth measure has an Am chord, the sixth an Em chord, the seventh an E5 chord, and the eighth an Am chord. The guitar part includes fretboard diagrams for the first four measures, showing fingerings for the E5, Am, and Em chords. The guitar part also includes a "Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)" instruction, a "Gtr. 2 tacet" instruction, and a "Gtr. 4 (dist.)" instruction. The section ends with a "w/ bar" instruction and a "w/ talk box" instruction.



Gr. 2: w/ Rhy. Fig. 4

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

*f* *3ma* *loco*

fdbk. w/ bar

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 4 meas.)

G5 D5 E5 C5 G5 D5 N.C. E5 N.C. E5 N.C. E5

eat the night, we drink the time, make our dreams come true. And

Gr. 3

G5 D5 Em C5 B5 D5 E5

hun-gry eyes are pass-ing by on streets we call The Zoo. We

Gr. 3

*8va*

Gtrs. 1 & 2

let ring----- let ring----- let ring----- let ring----- let ring-----

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

G D Em C G5 D5

eat the night, — we drink the time, — make our dreams — come true. —

8va

Gtr. 3

22 22 22 22 17 (17) 15 17 17 (17) 15 17 12 15 (15) 12

N.C. E5 N.C. E5

G5 D Em C

And hun - gry eyes — are pass - ing by — on

loco

15 12 15 12 14 (14) 12 14 14 (14) 12 14 14

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 2  
B5 N.C. D5 E5

A5 C5 A5 C5

streets we call The Zoo. —

8va

loco

17 (17) 15 17 1 1/2 17 (17) 15 17

### Outro - Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)  
E5 Am Em E5 Am Em

Gtr. 1: w/ Rhy. Fig. 2 (till fade)  
E5 Am Em E5 Am Em

Gtr. 4 A5 C5 A5 C5

w/ talk box  
grad. bend

3/2 (2) 0 0-2

Gr. 4 E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em

Rhy. Fig. 8

Gr. 2: w/ Rhy. Fig. 3 E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em

End Rhy. Fig. 8

Gr. 4: w/ Rhy. Fig. 8 E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

\* Begin fade

let ring

let ring

Fingering: 15/14, 15/14, (14)/12, 15/14, 15/14, (14)/12, 15, (15)/12

Gr. 2: w/ Rhy. Fig. 3

E5 Am Em E5 Am Em E5 Am Em

14 (14) 12 14 14 12 12 14 14 14 12 12 14 14 14

Gr. 2: w/ Rhy. Fig. 8

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em

12 14 14 14 14 12 14 12 12 12 14 14 14 12 15 12 12 15 15 (15) 12

Gr. 2: w/ Rhy. Fig. 3

E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

grad. bend

15 15 (15) 12 14 12 15 14 12 14 14 14 (14) 12 12 15 12 15 12 15 (15) 12 14 (14) 12 14 14 14 12 12

Fade out

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

14 12 12 15 14 15 14 14 14 12 14 12 14 12 15 14 12 14 12 14 12



Gr. 2 tacet  
Dm

G C C

An Au-gust sum-mer night, — sol-diers pas-sing by, — list-ning to the wind —

Gr. 1

let ring ----- 4

P.M.

Dm Am7 G F

Gr. 3 (acous.) *f*

of change. ————— Whistled: —————

Gr. 1

Gr. 2

let ring -----

Gr. 2 tacet  
Dm F Dm

Whistled: —————

Gr. 1

1/4



C Dm Am G5

a blow-in' with the wind of change.

Gr. 1

P.H.

X 12 10 X 12 10 (10) 12

Gr. 2

Riff B End Riff B

let ring

1 3 2 0 1 0 3 0 0 0

0 0 0 3

Chorus

C G5 Dm G5 C G5

Rhy. Fig. 2B

Take me to the mag-ic of the mo - ment on a glo - ry night, where the

Rhy. Fig. 2

Rhy. Fig. 2A



Dm G5 Am F G5 End Rhy. Fig. 2B

chil-dren of to-mor - row dream a - way \_\_\_\_\_ in the wind of change. \_\_\_\_\_

Voc. Fig. 1 End Voc. Fig. 1

(Dream a - way.) \_\_\_\_\_

End Rhy. Fig. 2

End Rhy. Fig. 2A

let ring

Gr. 1 tacet  
C

(cont. in notation)

Mmm. \_\_\_\_\_ 3. Walk-ing down the street, \_\_\_\_\_

Gr. 2

Gr. 2: tacet  
Dm

Gr. 1: w/ Fill 1  
C

Gr. 2: w/ Riff A  
Dm

Am

dis-tant mem-o-ries are bur-ied in the past for-ev-

G5

C

Dm

er. I fol-low the Mosk-va down to Gor-ky Park.

(cont. in slashes)

Gr. 2: w/ Riff B  
C

Gr. 3  
Dm

Am

G5

list-ning to the wind of change.

Gr. 1  
P.M.

**Chorus**

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2, 2A & 2B (2 times)

C G5 Dm G5 C G5

Take \_\_\_\_\_ me \_\_\_\_\_ to the mag-ic of the mo - ment on a glo - ry night, \_\_\_\_\_ where the  
(Take \_\_\_\_\_ me. \_\_\_\_\_ A glo - ry night. \_\_\_\_\_

Dm G5 Am F G5

chil-dren of to-mor - row share their dreams \_\_\_\_\_ with you and me. \_\_\_\_\_ With you and me. \_\_\_\_\_  
Voc. Fig. 2 End Voc. Fig. 2  
Share their dreams. \_\_\_\_\_

C G5 Dm G5 C G5

Take \_\_\_\_\_ me \_\_\_\_\_ to the mag-ic of the mo - ment on a glo - ry night, \_\_\_\_\_ where the  
Take \_\_\_\_\_ me. \_\_\_\_\_ A glo - ry night. \_\_\_\_\_

Dm G5 Am F G5

Bkgd. Voc.: w/ Voc. Fig. 1

chil-dren of to-mor - row dream a - way \_\_\_\_\_ in the wind of change. \_\_\_\_\_ The wind of change.) \_\_\_\_\_

**Bridge**

A5 G5 A5

The wind of change \_\_\_\_\_ blows straight in - to the face \_\_\_\_\_ of time, \_\_\_\_\_ like a storm \_\_\_\_\_ wind that will ring \_\_\_\_\_

Gtr. 2

let ring - -

2 2 0 2 2 0 0 2 3 3 0 0 3 3 5 5 3 3 2 2 0 2 2 0 0 2

G5 C Dm

the free-dom bell for peace of mind. Let your bal-a-laik-a sing what my gui-tar wants to sing.

(cont. in slashes)

Detailed description: This system contains the first part of the song. It features a vocal line in treble clef with lyrics. Below it are guitar chord diagrams for G5, C, and Dm. At the bottom are fretboard diagrams for the guitar, with fret numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Guitar Solo

E F type2 G

\*Gtrs. 2 & 3

Gtr. 2

Gtr. 4 (elec.) 8va

*f* w/ dist.

1/2 1/2 1/2 1

14 14 14 15 10 10 12 13 10 12 10 12 14 12 (12) 12 9 12 12 (12) 9 10

Detailed description: This section is a guitar solo. It includes a part for Gtr. 2 (acoustic) and Gtr. 4 (electric). The Gtr. 4 part is marked '8va' and 'f w/ dist.' (fierce with distortion). It features various techniques like bends (1/2 and 1), vibrato, and triplets. Fret numbers are indicated on the fretboard diagrams.

\* Composite arrangement

E Am<sup>V</sup> F type 2 G C A Am C Am

⑤ ⑤ 3fr open ⑤ 3fr

Gtr. 5 (elec.)

*f* w/ dist. hold bend

14 13 15 (15) (15) 15 15 (15) (15) 15 15 13 12 13 12

Gtr. 4 loco

1/2 1/2 1/2 hold bend

10 (10) 9 7 7 (7) 5 7 9 10 12 (12) (12) 12 12 (12) (12) 12/13

Detailed description: This section continues the guitar solo. It includes a part for Gtr. 5 (electric) and Gtr. 4 (electric). The Gtr. 5 part is marked 'f w/ dist.' and 'hold bend'. The Gtr. 4 part is marked 'loco'. Both parts feature complex fretting and techniques like bends and vibrato. Fret numbers are indicated on the fretboard diagrams.

F type 2

G

E

Am<sup>V</sup>

Dm

Gtr. 5

8va

Guitar 5 staff with tablature. Includes notes and fret numbers: (12), 17, 15, 15.

Gtr. 6 (elec.)

*f* w/ dist.

Guitar 6 staff with tablature. Includes fret numbers: 12 14, 12, 14-15, 14, 12.

Gtr. 4

Guitar 4 staff with tablature. Includes fret numbers: 10, 10, 13, 12, 12, 13, 15, 15-17, 17, 17-18, 17, 15, 7, 7, 10, 9, 9, 10, 12, 12-14, 14, 14, 15, 14, 12.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

Gtr. 3: w/ Rhy. Fig. 2B (1 5/6 times)

Gtrs. 4, 5 & 6 tacet

E

C

G5

Dm

G5

Chorus guitar accompaniment with chords and notes.

Take \_\_\_\_\_ me \_\_\_\_\_ to the mag-ic of the mo - ment on a glo -  
 (Take me. \_\_\_\_\_)

Guitar 5 staff with tablature. Includes fret numbers: 20, 22, 22.

Guitar 6 staff with tablature. Includes fret numbers: 19, 19, 17, 19, 19.

Guitar 4 staff with tablature. Includes fret numbers: 17, 17, 15, 17, 17.

C G5 Dm G5

ry night, where the chil-dren of to-mor - row share their dreams with you and me.  
A glo - ry night.

G5 C G5 Dm G5

With you and me. Take me to the mag - ic of the mo - ment on a glo -  
Take me.

C G5 Dm G5

ry night, where the chil-dren of to-mor - row dream a - way in the wind of change.  
A glo - ry night.

Outro

Gtr. 3 tacet

F

G5 Dm

The wind of change.)

Whistled: -----

Gtr. 3

Gtr. 1

P.M. -----

8 10 10 X 10/12 10 12 10 12 10 10

F Dm Am D5

Whistled: -----

X 10 10 X 10/12 10 12 10 12 10 12 10 10 12 10 12 10 12 7 5 5 7 5 5 7 5 1/4 7 13 0



*Big City Nights*

*Blackout*

*Coming Home*

*Holiday*

*I Can't Explain*

*Loving You Sunday Morning*

*No One Like You*

*Passion Rules the Game*

*Rhythm of Love*

*Rock You Like a Hurricane*

*Send Me an Angel*

*Still Loving You*

*Wind of Change*

*The Zoo*

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