

Ultimate 80s Songs

A perfect 28-song musical collection of the decade including...



Alone *Heart* **Ashes To Ashes** *David*

Bowie **Broken Land** *The Adventures*

Brothers In Arms *Dire Straits*

China In Your Hand *T'Pau*

Don't Dream It's Over *Crowded House* **Don't**

You Want Me *The Human League*

Drive *The Cars* **Eternal Flame** *The Bangles*

Every Breath You Take *The Police* **Ghost Town** *The Specials*

Golden Brown *The*

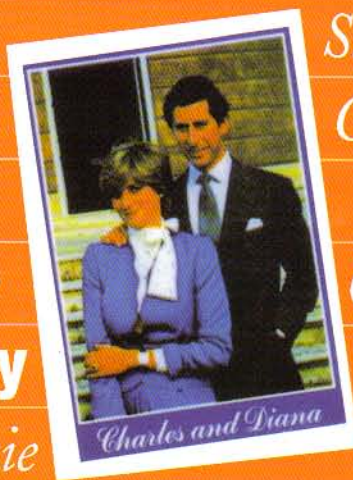
Your Arms Tonight

Talk Talk **Like A**

Love Cats *The*

Eurythmics **Only**

Of Love *Frankie*



Stranglers **(I Just) Died In**

Cutting Crew **It's My Life**

Virgin *Madonna* **The**

Cure **Love Is A Stranger**

You *Yazoo* **The Power**

Goes To Hollywood

(Something Inside) So Strong *Labi Siffre* **The**

Story Of The Blues *WAH!* **The Sun Always**

Shines On TV *A-Ha* **Total Eclipse Of The Heart**

Bonnie Tyler **Vienna** *Ultravox* **Wake Me Up Before**

You Go Go *Wham!* **What Have I**

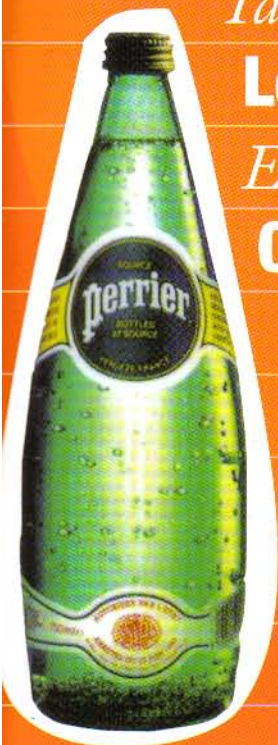
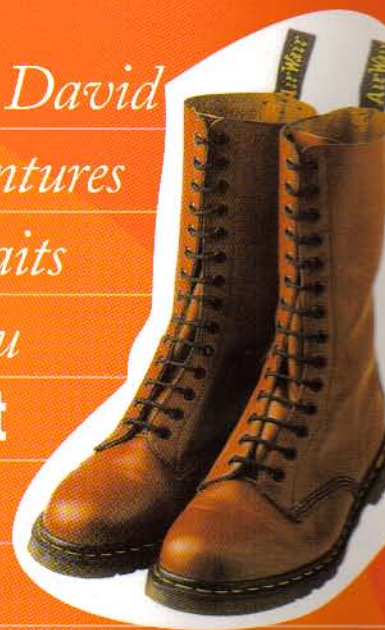
Done To

Deserve This? *Pet Shop Boys*

The

Whole Of The Moon *The Waterboys*

Wonderful Life *Black*



Ultimate 80s Songs!

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Alone

Words & Music by Billy Steinberg & Tom Kelly

♩ = 88



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.



Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

1. I hear the tick-ing of— the clock, I'm ly-ing here, the room's
(Verse 2 see block lyric)



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

— pitch dark. I won-der where you are— to-night,

A^b
fr4
 A^b/G^b
x x x x
 $B^b m$
x x x x
 $G^b add9$
x x
 A^b
fr4
 $F m7/A$
x o x x

no an-swer on the te-le- phone. — And the

no an-swer on the te-le- phone. — And the

G^b
 D^b/F
x x x x
 $E^b m7$
fr6 x x x x
 D^b
x x x x
 G^b
 D^b/F
x x x x

night goes by so ve-ry — slow. Oh, — I hope that it won't end — — — — — though,

night goes by so ve-ry — slow. Oh, — I hope that it won't end — — — — — though,

$E^b m7$
fr6
 $A^b sus4$
fr4 x x x x
 $A^b 7$
fr4
 D^b
x x x x

a - lone. —

a - lone. —

1° Tacet
 $E^b m$
x x x x
 B
x x x x
 G^b
 D^b
x x x x
 $E^b m$
x x x x
 B
x x x x

Oh, —

Oh, —

G^b

D^b

E^bm

B

G^b

D^b



oh, oh.

Till now—

I al-ways got by— on my— own.—

E^bm

B

G^b

D^b

E^bm

B



I nev-er real-ly cared un-til I met you.

And now it

G^b

D^b

G^b/B^b

B

D^b

chills me to the bone,

how do I get— you a-lone?—

G^b/B^b

B

1.
D^b

How do I get— you a-lone?—

2.

E^bm

B

G^b

D^b

Guitar

3

Oh, Oh.

E^bm

B

G^b

D^b

B

G^b/B^b

A^bm7
fr4

G^b

D^b/F

D^b/E^b

D^b

D^b/C^b

G^b/B^b

B

D^b

G^b/B^b

B

How do I get— you a - lone?—

How do I get— you a - lone?

Chord diagrams shown in the score:

- D^b
- G^b/B^b
- B
- D^b
- G^b/B^b
- B
- D^b
- B^bm
- G^badd⁹
- A^b fr⁴
- rit.
- A^b/G^b
- B^bm

Verse 2:

You don't know how long I have wanted
to touch your lips and hold you tight
You don't know how long I have waited
and I was gonna tell you tonight
But the secret is still my own
And my love for you is still unknown, alone.

Till now I always got by on my own *etc.*

Ashes To Ashes

Words & Music by David Bowie

$\text{♩} = 120$

B^bm⁷



A^b



E^bm



B^bm⁷



1, 2.



3.



1. Do you re -
(Verse 2 see block lyric)

F^m7



- mem-ber a guy— that's been—

in such an ear - ly song?—



I've heard a ru-mour from Ground-Con-trol, oh no, don't

I've heard a ru-mour from Ground-Con-trol, oh no, don't

say it's true. They got a mes-sage from the Ac-tion Man.

say it's true. They got a mes-sage from the Ac-tion Man.

I'm hap-py, hope you're hap-py too. I've

I'm hap-py, hope you're hap-py too. I've

loved all I've need-ed love, sor-did de-tails fol-low-ing.


loved all I've need-ed love, sor-did de-tails fol-low-ing.

loved all I've need-ed love, sor-did de-tails fol-low-ing.

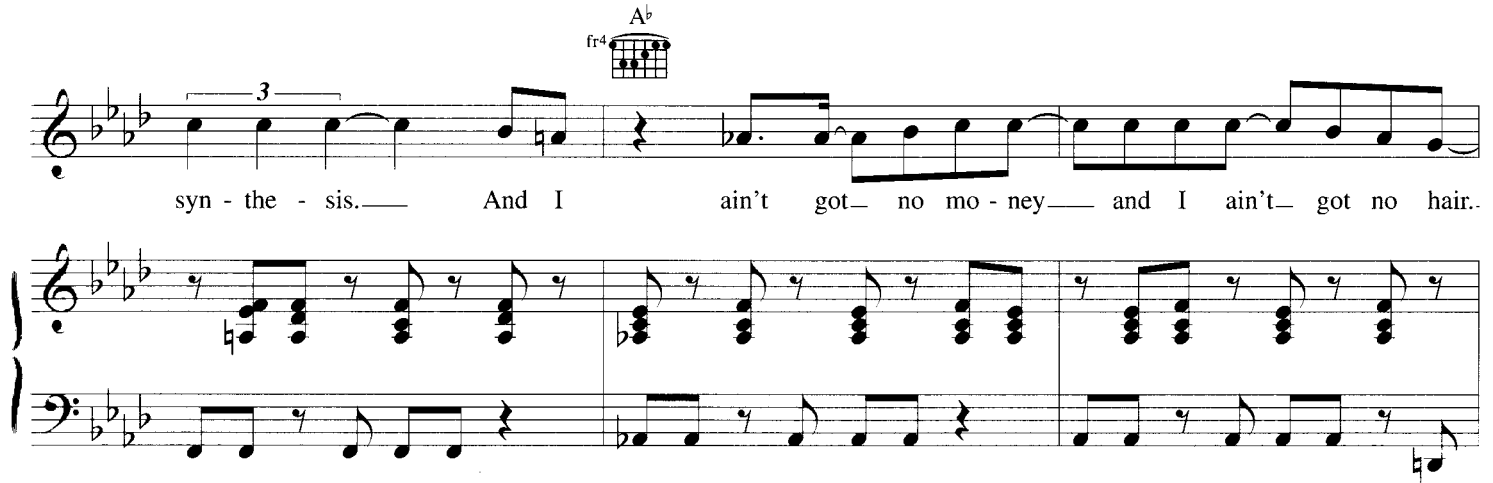
B^b  

The shriek-ing of no-thing is kill - ing just, pic - tures of Jap girls in



A^b 





syn - the - sis. — And I ain't got — no mo - ney — and I ain't — got no hair.



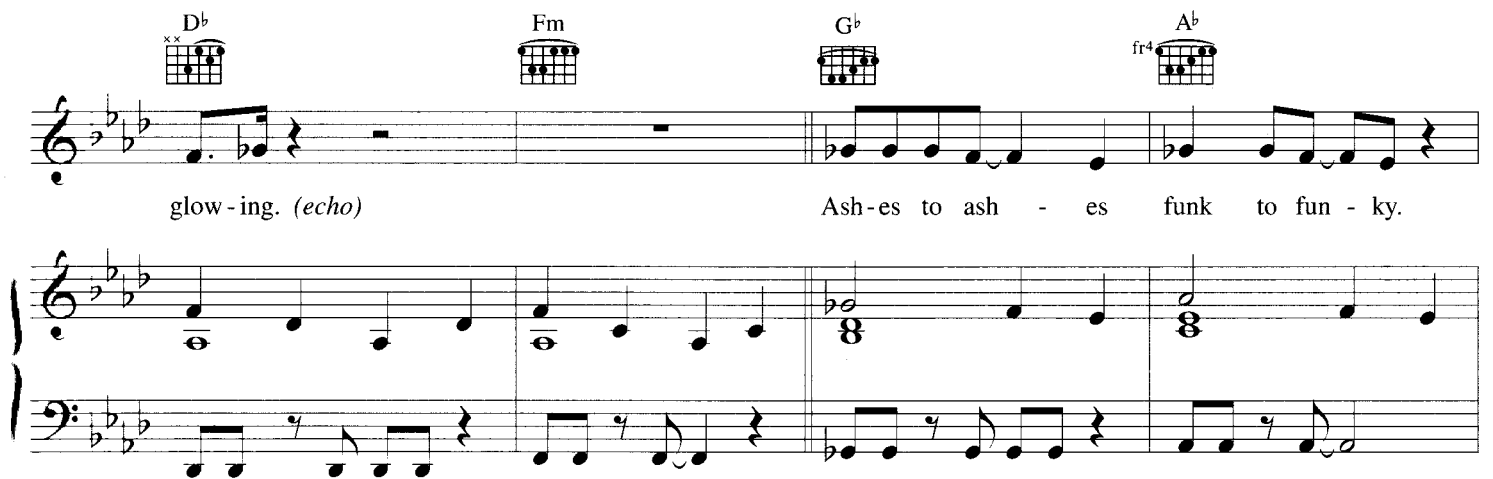
E^b  **G^b** 

But I'm hop-ing to kick but the pla-net is



D^b  **Fm**  **G^b**  **A^b** 

glow - ing. (echo) Ash - es to ash - es funk to fun - ky.



We know Ma - jor Tom's - a jun - ky. Strung out in hea - vens high hit - ting an

all time low.

To Coda ⊕

1, 2.

3.

D.%. al Coda

⊕ *Coda*

My ma - ma said, to get things done, you'd

bet - ter not mess with Ma - jor Tom. - My ma - ma said, to

get things done, you'd bet - ter not mess with Ma - jor Tom. -

My ma-ma said, to get things done, you'd bet-ter not mess with Ma - jor Tom. -

Repeat ad lib. to fade

Verse 2:

Time and again I tell myself
 I'll stay clean tonight
 But the little green wheels are following me
 Oh no, not again
 I'm stuck with a valuable friend
 I'm happy, hope you're happy too
 One flash of light but no smoking pistol
 I've never done good things
 I've never done bad things
 I never did anything out of the blue
 Want an axe to break the ice
 Want to come down right now.

Ashes to ashes
 Funk to funky *etc.*

Brothers In Arms

Words & Music by Mark Knopfler

Gently ♩ = 80



These mist co - vered moun - tains_ are a home now for



me but my home is the low - lands_



and al - ways will be. Some day you'll re - turn_

G#m

D#m

E

C#m7



to, your val - leys and your farms

F#sus4

F#

G#m

E

F#sus4

F#



and you'll no lon - ger burn to be bro - thers in arms.

G#m

E

G#m

E

G#m

E

C#m



G#m(sus2)

G#m

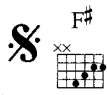
D#m/A

E

F#



Through these fields of des - truc - tion



bap - ti - sm's of fi - re
and the moon's ri - ding high.

I've watched all your suf -
Let me bid you



fer - ing as the bat - tles raged higher
fare - well ev - 'ry man has to die.



and though they did hurt me so bad
But it's writ - ten in the star - light

in the fear and a -
and ev - 'ry line on your



To Coda

- larm
palm

you did not de - sert me my bro - thers in arms
we're fools to make war on our bro - thers in arms

F#sus4



F#



G#m



E



C#m



E



(Guitar solo)

G#m



E



C#m



G#m



G#sus2



G#m



F#



G#m



F#



B



There's so ma - ny diffe - rent worlds.

so ma - ny diffe - rent

E



F#sus4



F#



G#m



suns

and we have just one world

F# B E

But we live in diffe - rent ones

G#m E C#m7 E G#m E

Guitar solo

C#m7 G#m E C#m E F#

3

G#m E C#m G#m D#m7



D $\frac{5}{4}$ al Coda

Coda



Now the sun's gone to hell

Guitar solo



3



Repeat ad lib. to fade

China In Your Hand

Words & Music by Carol Decker & Ronald Rogers

♩ = 72



1. It was a
(Verse 2 see block lyric)



theme she had on a scheme he had,— told in a for-eign land,— to take



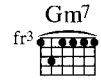
life on earth to the se- cond birth— and the man was in— com- mand.—



It was a flight on the wings of a young girl's dreams— that



flew too far a - way.



Don't push— too far, your dreams are chi - na in your hand.



Don't wish— too hard be - cause— they may come true— and you can't help— them.

You don't— know what you might— have set up - on— your - self.—

Chi - na in your hand.—

In— your— hand, your hand.

rit.

a tempo

Saxophone

Chorus 1

Chords: Eb (fr3xx), F, Dm (xx0), Ebmaj7 (xx), F

Chorus 2

Chords: Eb (fr3xx), F, Bb (x3xx), F/A (x0232)

D.%.
Repeat Chorus ad lib. to fade

Verse 2

Chords: Gm7 (fr3), Dm/F (xx), Eb (fr3xx), Ebmaj7 (xx), F11 (xx)

Verse 2:
Come from greed, never born o' the seed.
Took a life from a barren land
Oh, eyes wide like a child in the form of man
A prophecy for a fantasy
The curse of a vivid mind.

Don't push too far etc.

Broken Land

Words & Music by Pat Gribben

♩ = 98

NC. F G5

Con pedale

F G sus²

Dm⁷ Am Add⁹ Am G

Dm⁷ Am Add⁹ Am G



1. These riv - ver's run too deep,

(Verse 2 see block lyric)

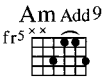


with schemes of men for



days that lay a head.

They sell



their souls, so cheap,

Dm7



Am9



Am



G



they breed— mis - trust— and fill my heart— with dread.

F



C



G



When did the boy— be - come— a man— and lose—

F



C



his life— to— learn?— So much con - fu - sion to— this plan.

G



A



These times are not chang - ing. Show me the love.

G Em7 A G Em7 A

to keep us to - ge - ther. O - pen up your hearts, don't - turn me a - way.

G Em7 A

Com - fort me through - this stor - my wea - ther, from where I stand.

G Gadd9 A Aadd9 1.

I see a bro - ken land.

Dm7 Am Add9 Am G

2.

G Em7 A G Em7 A

where is the love — to keep us to - geth - ther. O - pen up your hearts, don't - turn me a - way.

G Em7 A

Com - fort me through — this stor - my wea - ther, from where I — stand

G Gadd9 A A11

Repeat ad lib. instru. to fade

I see a bro - ken land.

Verse 2:

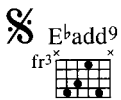
This boy had learned to fail
 In times like these, to cry seems so absurd
 His own life's crisis pales
 In the shadow of this truly dying world
 These are the games we played at school
 Our hands raised in despair
 With no exception to the rule
 These times are not changing.

Show me the love to keep us together *etc.*

Don't Dream It's Over

Words & Music by Neil Finn

$\text{♩} = 80$



1. There is — free - dom — with - in, — there is —
(Verses 2 & 3 see block lyrics)



— free - dom — with - out. — Try to catch the del - uge in a pa - per cup. —



There's a bat-tle a-head,



ma-ny bat-tles are lost. But you nev-er see the



end of the road while you're trav-'ling with me.



Hey now, hey now, don't dream it's

Cm $\text{fr}^3 \times$ A^b fr^4 B^b $\text{fr}^3 \times \times$ E^b $\text{fr}^3 \times \times$

ov - er. Hey — now, hey — now, — when the world comes

Cm $\text{fr}^3 \times$ A^b fr^4 B^b $\text{fr}^3 \times \times$

in, — they — come, they — come —

E^b $\text{fr}^3 \times$ Cm $\text{fr}^3 \times$ A^b fr^4

to build a wall — be - tween — us. — You know they —
2° (We)

1. 2.

To Coda ⊕ B^b fr^4

— won't — win. —

E^b **E^b sus²** **Cm⁷**

A^b maj⁷ **G**

E^b **E^b sus²** **Cm**

A^b **G**

A^b **E^b** **A^b**

Chord diagrams: E^b (fr³ x x), A^b (fr⁴), E^b (fr³ x x)

Chord diagrams: D^b7 , A^b (fr⁴)

D.%. al Coda

⊕ *Coda*

Chord diagrams: A^b (fr⁴), B^b , E^b (fr³ x x), C^m (fr³ x x)

Vocal ad lib.

Repeat ad lib. to fade

Verse 2:
 Now I'm towing my car
 There's a hole in the roof
 My possessions are causing me suspicion
 But there's no proof
 In the paper today
 Tales of war and of waste
 But you turn right over to the T.V. page.

Hey now, hey now *etc.*

Verse 3:
 Now I'm walking again
 To the beat of a drum
 And I'm counting the steps to the door of your heart
 Only shadows ahead
 Barely clearing the roof
 Get to know the feeling of liberation and release.

Hey now, hey now *etc.*

Don't You Want Me

Words & Music by Phil Oakey, Adrian Wright & Jo Callis

♩ = 118

N.C.



The first system of music features a guitar part with a whole rest, a piano part with a rhythmic accompaniment of eighth notes, and a drum part with a simple beat. The tempo is marked as 118 bpm.



The second system continues the musical arrangement with guitar chords (F/C, Am, Am9, Am) and piano accompaniment.



The third system concludes the musical arrangement with guitar chords (F/C, Am, Am9) and piano accompaniment. The lyrics "1. You were" are written below the piano part.

1. You were



work-ing as a wait-ress in a cock-tail — bar — when I met you.
(Verse 2 see block lyric)



I picked you out, — I shook you up — and



turned you a - round. — Turned you in - to some-one new. — Now



five years la - ter on — you've got the world at your feet, — suc -

F C/F G F

-cess has been so ea - sy for you. — But don't for - get — it was me who put you

Am/G G F C/F G

where you are now — and I can put you back down too. —

Am Em F

Don't, don't you want me? You know I can't be - lieve - it when I

Dm9 Gsus4 G Am Em

hear that you won't see me. Don't, don't you want me? You

F Dm Gsus4 G

know I don't be - lieve- you when you say that you don't need me. It's

A Bdim

much too late— to find— that you think you've changed your mind.— You'd

Am/C E

bet - ter change it back or we will both be sor - ry.

F G F

Don't you want me ba - by, don't you want me?

G F G

Oh. _____ Don't you want me ba - by,

F 1. G 2. G

don't you want me? Oh. _____ 2. I was Oh. _____

Am F/C Am Am9

Am F/C Am Am9

F G F

Don't you want me ba - by, don't you want me?

G F G

Oh. Don't you want me ba - by,

F G

don't you want me? Oh. *Repeat to fade*

Verse 2:
(Female) I was working as a waitress in a cocktail bar
 That much is true
 But even then I knew I'd find a much better place
 Either with or without you
 The five years we have had have been such good times
 I still love you
 But now I think it's time I lived my life on my own
 I guess it's just what I must do.

Don't, don't you want me *etc.*

Drive

Words & Music by Ric Ocasek

$\text{♩} = 84$

B

Bmaj7

B

Synth 2° only

B add9

fr7

B

Bmaj7

1. Who's gon-na tell you when—

it's—

(Verse 4 see block lyric)

B

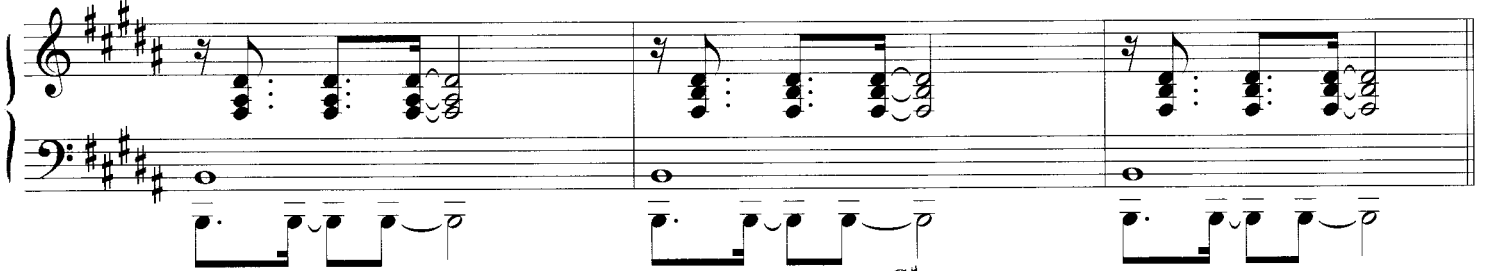
— too — late?

Who's gon - na tell you things.

Bmaj7



aren't so great?



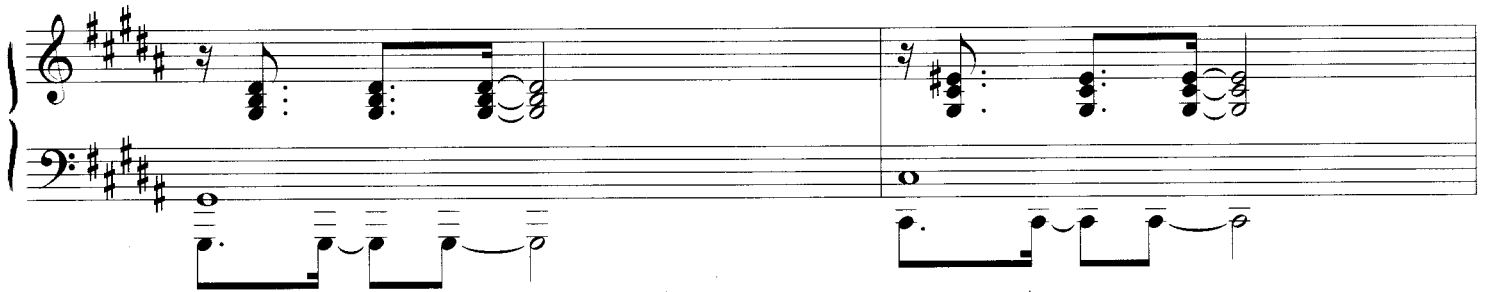
G#m



C#



You can't go on think-ing



G#m



C#



B/F#



no-thing's wrong. oh no. Who's gon-na drive you home



F#6



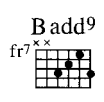
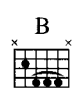
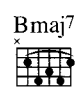
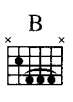
To Coda

B



to - night?





Melody line for the first system, starting with a whole rest followed by eighth and quarter notes.

2. Who's gon - na pick you up — when you — fall? —
(Verse 3 see block lyric)

Piano accompaniment for the first system, including treble and bass staves.

Chord diagrams for B major and B major 7.

Melody line for the second system, starting with a whole rest.

Who's gon - na hang it up — when

Piano accompaniment for the second system.

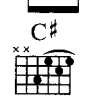
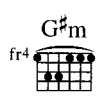
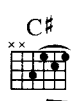
Chord diagrams for B major and B major 7.

Melody line for the third system, including a double bar line.

you — call? — You can't go on —

Piano accompaniment for the third system.

Chord diagrams for B major, B major add 9, B major, and G minor 7.



Melody line for the fourth system.

think-ing no - thing's wrong. — oh no. —

Piano accompaniment for the fourth system.

Chord diagrams for C# major, G minor 7, and C# major.

B/F#



F#6



B



Who's gon-na drive you home—

to - night?—

G#m



B



G#m



D#m



(Ba ba— ba.)

(Ba ba— ba.)

E



B/F#



F#



D. % al Coda

(Ba ba— ba.)

(Ba ba— ba.)

⊕ *Coda*

B



G#m



Oh,

you know you can't go on—

Chord diagrams: C# (x x 0 2 3 2), G#m (fr 4 x 0 2 3 2), B/F# (x x 0 2 3 2), F#6 (x x 0 2 3 2), B (x 0 2 2 2 x).

Lyrics: think-ing no - thing's wrong. Who's gon - na drive you home to - night?...

Verse 3:
 Who's gonna pay attention to your dreams?
 Who's gonna plug their ears when you scream?
 You can't go on *etc.*

Verse 4:
 Who's gonna hold you down when you shake?
 Who's gonna come around when you break?
 You can't go on *etc.*

Every Breath You Take

Words & Music by Sting

Medium rock

Musical notation for the first system of the piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The system consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are two guitar chord diagrams: the first is for A-flat major (fr4) and the second is for F minor (Fm). The piano part features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Musical notation for the second system of the piano accompaniment. The key signature is three flats and the time signature is common time. Above the treble clef, there are three guitar chord diagrams: D-flat major (xx), E-flat major (fr3xx), and A-flat major (fr4). The piano part continues with the same eighth-note bass line and eighth-note melody.

Musical notation for the first system of the vocal melody. The key signature is three flats and the time signature is common time. The lyrics are: "Ev - 'ry breath you— take ev - 'ry move you—". The melody is written in a single treble clef staff, with a piano accompaniment in a grand staff below it.

Musical notation for the second system of the vocal melody. The key signature is three flats and the time signature is common time. The lyrics are: "make, ev - 'ry bond— you break ev - 'ry step— you take". The melody is written in a single treble clef staff, with a piano accompaniment in a grand staff below it. Above the treble clef, there are two guitar chord diagrams: F minor (Fm) and D-flat major (xx).

E^bsus4 Fm E^b7sus4 A^b

I'll be watch- ing you. Ev- 'ry sin - gle - day

Fm

ev - 'ry word you - say, ev - 'ry game - you play

D^b E^b E^b7sus4 A^b

ev - 'ry night - you stay, I'll be watch- ing you.

Oh, can't you - see you be- long to me.

D^b D^b/C^b B^bm7 A^b

B^b7



How my poor heart aches with ev - 'ry step you

E^b
fr³

E^b7sus4

A^b
fr⁴

take. Ev - 'ry move you make ev - 'ry vow you

Fm

D^b

break, ev - 'ry smile you fake ev - 'ry claim you stake,

E^b
fr³

E^b7sus4

Fm

To Coda ⊕

I'll be watch - ing you.

E  F# 


Since you've gone, - I've been lost - with - out - a trace, I dream at night I can on -



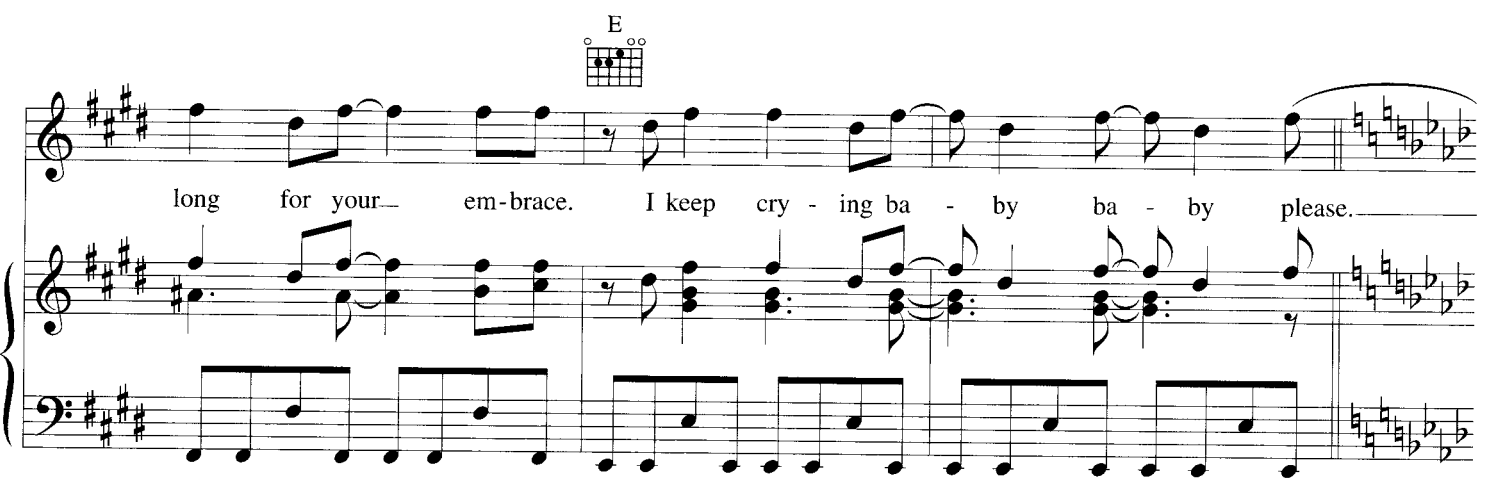
E  F# 

- ly see - your face, I look a-round but it's you I can't - re-place, I feel so cold and I



E 

long for your - em-brace. I keep cry - ing ba - by ba - by please.



A^b  Fm 



2° only

1. 2.

Db Eb Fm Fm

This system contains the first two measures of the piece. It features guitar chord diagrams for Db (fr3xx), Eb (fr3xx), and Fm (fr3xx). The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

D.%. al Coda ⊕ *Coda*

Ab Fm Db

Oh can't you— Ev-'ry move— you make ev-'ry step— you take,

This system contains the third and fourth measures. It includes guitar chord diagrams for Ab (fr4), Fm (fr3xx), and Db (fr3xx). The vocal melody begins in the third measure with the lyrics "Oh can't you—". The piano accompaniment continues with eighth-note patterns.

Ab Eb Fm

I'll be watch-ing you.

This system contains the fifth and sixth measures. It includes guitar chord diagrams for Ab (fr4), Eb (fr3xx), and Fm (fr3xx). The vocal melody continues with the lyrics "I'll be watch-ing you." The piano accompaniment features a consistent eighth-note bass line.

Fm Eb7sus4 Ab

Repeat ad lib. to fade

I'll be watch - ing you.

This system contains the seventh and eighth measures. It includes guitar chord diagrams for Fm (fr3xx), Eb7sus4 (fr3xx), and Ab (fr4). The vocal melody concludes with the lyrics "I'll be watch - ing you." The piano accompaniment ends with a final eighth-note pattern.

Eternal Flame

Words & Music by Billy Steinberg, Tom Kelly & Susanna Hoffs

Moderately



mp



Close your eyes, I be - lieve it's give me your hand, — dar - ling.
it's meant to — be, — dar - ling.



Do you feel — my heart beat - ing? Do you un - der - stand? —
I watch you when — you are sleep - ing, you be - long to me. —

To Coda ⊕

B7 Em7 A7

Do you feel the same? — Am I on - ly
 Do you feel the same? — Am I on - ly

1. Am7

D Bm7

dream - - - ing, or is this burn - ing
 dream - - - ing

2. Am7

an e - ter - nal flame? is this burn - ing an e - ter - nal flame?

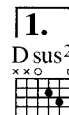
D Dm7 G/D D

Say my name, — sun shines through the rain, — a whole

f

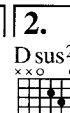


life so lone - ly — and then come and ease — the pain.



I don't wan - na lose this feel - ing, oh.

1.







D.%. al Coda
(Repeat verse 1)

oh.

2.

⊕ Coda

D  Bm7  Am7 







dream - ing or is this burn - ing an e - ter - nal flame? —



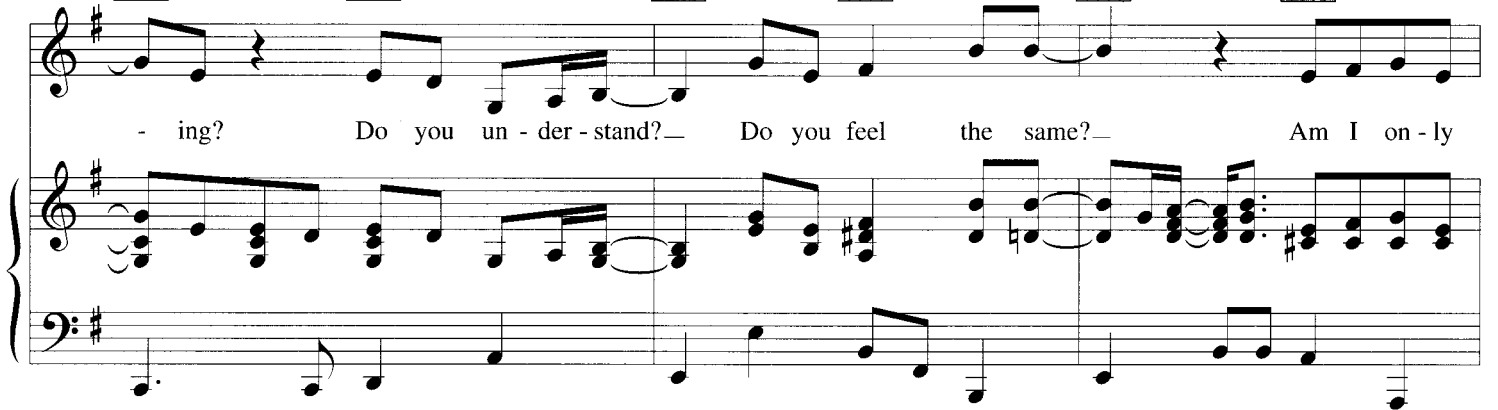
G  Em7  C  D  G  Em7 




— Close your eyes, — give me your hand, — darl - ing, — Do you feel — my heart beat —



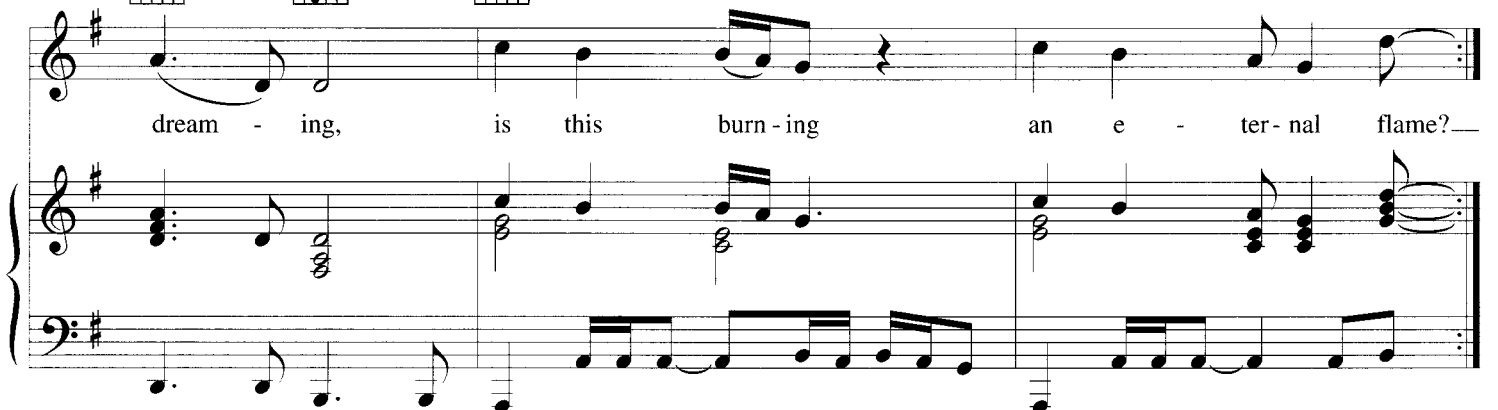
C  D7sus4  Em  B7  Em7  A7 

- ing? Do you un - der - stand? — Do you feel the same? — Am I on - ly



D  Bm7  Am7 

dream - ing, is this burn - ing an e - ter - nal flame? —



Repeat to fade

Golden Brown

Words & Music by Jean-Jacques Burnel, Jet Black, Hugh Cornwell & David Greenfield

♩ = 188



The first system of musical notation for 'Golden Brown' consists of three staves. The top staff is a single treble clef line with a key signature of three flats (B-flat major/D-flat minor) and a 6/8 time signature. It contains six measures of guitar chords: Bbm, Fm, Gb, Db, Bbm, and Fm. The middle and bottom staves are grouped by a brace and represent piano accompaniment. The middle staff is a treble clef line with a 6/8 time signature, and the bottom staff is a bass clef line with a 6/8 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords.



The second system of musical notation for 'Golden Brown' consists of three staves. The top staff is a single treble clef line with a key signature of three flats and a 7/8 time signature. It contains six measures of guitar chords: Gb, Db, Bbm, Fm, Gb, and Db. The middle and bottom staves are grouped by a brace and represent piano accompaniment. The middle staff is a treble clef line with a 7/8 time signature, and the bottom staff is a bass clef line with a 7/8 time signature. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.



The third system of musical notation for 'Golden Brown' consists of three staves. The top staff is a single treble clef line with a key signature of three flats and a 6/8 time signature. It contains six measures of guitar chords: Bbm, Fm, Ab, Gb, Ebm, and Db. The middle and bottom staves are grouped by a brace and represent piano accompaniment. The middle staff is a treble clef line with a 6/8 time signature, and the bottom staff is a bass clef line with a 6/8 time signature. The piano accompaniment concludes with a rhythmic pattern of eighth notes and chords.

E^bm

D^b

E^bm

D^b

E^bm

D^b

E^bm

D^b



Gold - en Brown, tex - ture like sun, - lays me down, -
(Verses 2 & 3 see block lyric)



E^bm

D^b

E^bm

D^b

E^bm

D^b



with my mind she - runs through - out the night. - No need to fight, -



To Coda

1.

E^bm

D^b

E^bm

D^b

E^bm

D^b

E^bm

D^b



nev - er a frown - with Gol - den Brown. -



2.

D.C. al Coda

CODA

E^bm

D^b

E^bm

D^b

B^bm

Fm

with Gol - den Brown...

G^b

D^b

B^bm

Fm

G^b

D^b

B^bm

Fm

G^b

D^b

B^bm

Fm

A^b

G^b

E^bm

D^b

E^bm

D^b

E^bm

D^b

*1st time Instrumental
2nd time Ad lib. vocal*

E^bm D^b E^bm D^b E^bm D^b E^bm D^b

The first system of music features a guitar part with four measures of chords: E^bm, D^b, E^bm, D^b, E^bm, D^b, E^bm, and D^b. Each chord is accompanied by a diagram showing the fretting on the strings. The piano accompaniment consists of a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a walking bass line.

1. 2.

E^bm D^b E^bm D^b E^bm D^b E^bm D^b

The second system of music features a guitar part with four measures of chords: E^bm, D^b, E^bm, D^b, E^bm, D^b, E^bm, and D^b. Each chord is accompanied by a diagram showing the fretting on the strings. The piano accompaniment consists of a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a walking bass line. The system is divided into two parts, labeled '1.' and '2.', with a repeat sign at the end of the second part.

Repeat to fade

B^bm Fm G^bmaj⁷ A^bsus⁴ A^b B^bm Fm G^bmaj⁷ A^bsus⁴ A^b

Ad lib. vocal

The third system of music features a guitar part with ten measures of chords: B^bm, Fm, G^bmaj⁷, A^bsus⁴, A^b, B^bm, Fm, G^bmaj⁷, A^bsus⁴, and A^b. Each chord is accompanied by a diagram showing the fretting on the strings. The piano accompaniment consists of a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a walking bass line. The system is divided into two parts, with the second part labeled 'Ad lib. vocal' and ending with a repeat sign.

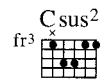
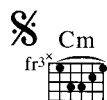
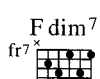
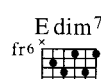
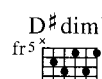
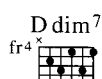
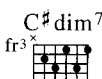
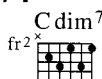
Verse 2:
 Every time just like the last.
 On her ship, tied to the mast
 To distant lands, takes both my hands.
 Never a frown with Golden Brown.

Verse 3:
 Golden Brown, finer temptress
 Through the ages she's heading west
 From far away, stays for a day.
 Never a frown with Golden Brown.

Ghost Town

Words & Music by Jerry Dammers

♩ = 74





1. This town (town—) is 'com-in' like a
(Verse 2 see block lyric)



ghost town. All the clubs— are be-ing closed down.



This place (town—) is 'com-in' like a ghost town.



Bands won't play no more. Too much fight - in' on the dance floor.

Chord diagrams: Cm (fr³), Cm(maj7) (fr³), Cm7 (fr³), Cm⁶ (x x)

La ——— la la la la ——— la la la la la la la la. La

Chord diagrams: B dim⁷ (x), B^b7 (x), Cm (fr³), G7(#9) (fr³), Cm (fr³), Cm(maj7) (fr³)

la ——— la la la la la la. La ——— la la la la ——— la la la

Chord diagrams: Cm7 (fr³), Cm⁶ (x), B dim⁷ (x), B^b7 (x)

la la la la la la la la. La la ——— la la la la la la

To Coda ⊕

Chord diagrams: Cm (fr³), G7(b9) (fr³), C dim⁷ (fr²), C# dim⁷ (fr³), D dim⁷ (fr⁴), D# dim⁷ (fr⁵), E dim⁷ (fr⁶), F dim⁷ (fr⁷)

la.

F#/C# C# F#/C# C# F#

Do you re-mem-ber the good old days— be-fore the ghost town? We

D.%. al Coda

F#/C# C# F#/C# C# F# G7

danced and sang—and the mus-ic played in our dear boom town.




⊕ *Coda*

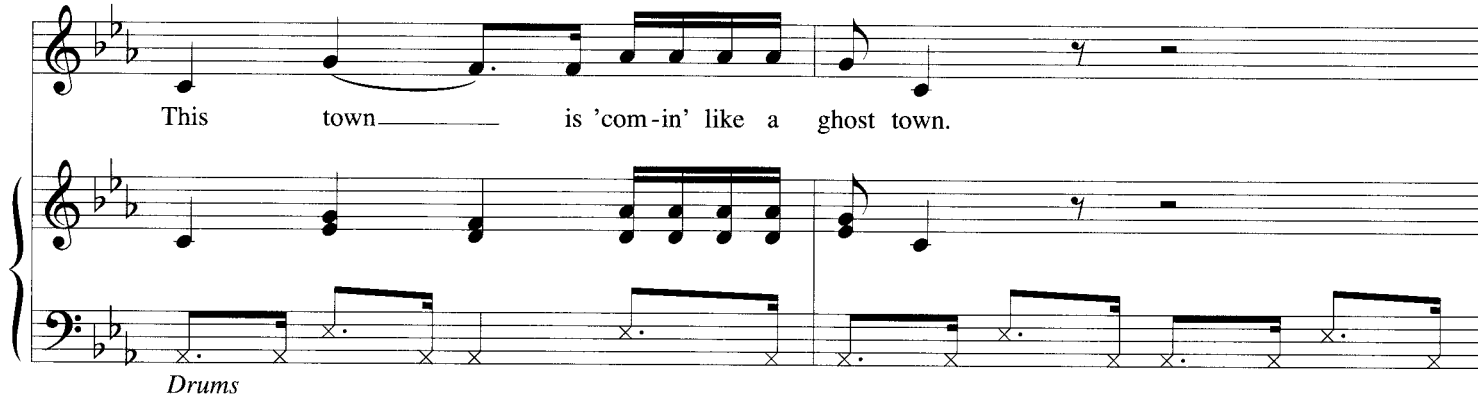
Cm G7(b9) Cm NC.

This town— is 'com-in' like a ghost town.

Cm G7(b9) Cm NC.




This town— is 'com-in' like a ghost town.


 Cm
  G7(b9)
  Cm
 N.C.



This town ——— is 'com-in' like a ghost town.

Drums

 Cm
  G7(b9)
  Cm



This town ——— is 'com - in' like a ghost town.

Verse 2:

This town is 'comin' like a ghost town
 Why must the youth fight against themself
 Government's leavin' the youths on the shelf
 This place is 'comin' like a ghost town
 No job to be found in this country
 Can't go on no more
 The people gettin' angry.

La la la *etc.*

It's My Life

Words & Music by Mark Hollis & Tim Friese-Greene

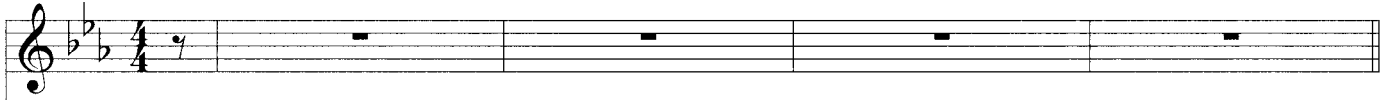
♩ = 124



B^bm⁷/F



Fm



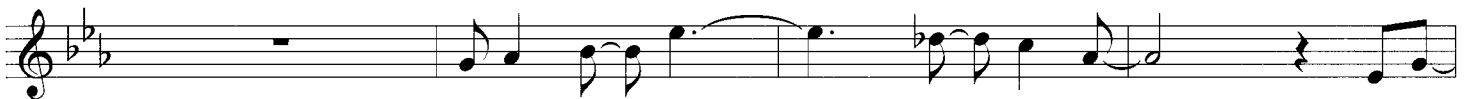
B^bm⁷/F



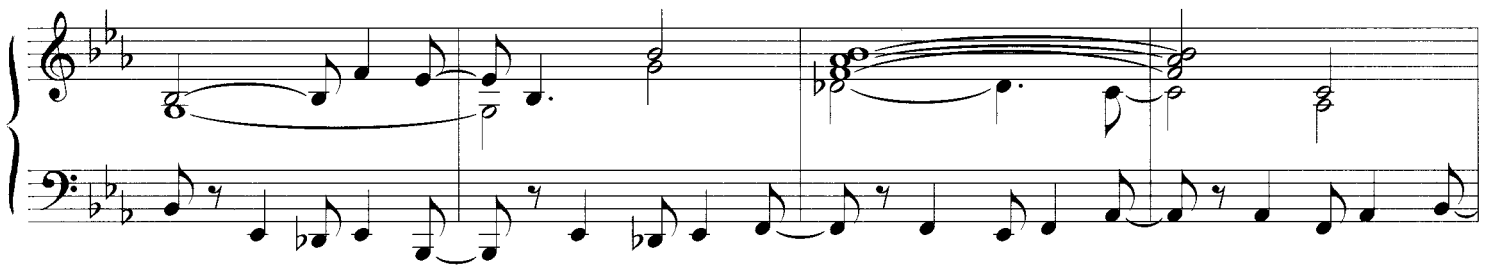
B^bm⁷/F



Fm



1. Fun-ny how I find my - self in love
(Verse 2 see block lyric)





— with you.—



If I — could buy — my — rea - son - ing —

Tacet 2°



I would pay — to — lose



One half won't do. —

Am F G C F G

I've asked my - self how - much do - you

Am F G C F G Am

com - mit your - self? It's my life,

Dm7 G C Am Dm7 G C Am

don't you for - get. It's my life.

§ (caught in her trap.)

To Coda ⊕

Dm7 G C Am Dm7 G 1. C Fm

it nev - er ends.

2.



Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment.

Instrumental ad lib.



Musical notation for the third system, including vocal line and piano accompaniment.



D.%. al Coda

Musical notation for the fourth system, including vocal line and piano accompaniment.

♩ Coda



Musical notation for the first line of the Coda, including vocal line and piano accompaniment.

It's— my life,—

Musical notation for the second line of the Coda, including piano accompaniment.



Musical notation for the third line of the Coda, including vocal line and piano accompaniment.

don't you— for - get.—

Caught in— her trap.—

Musical notation for the fourth line of the Coda, including piano accompaniment.



Repeat ad lib. to fade

Musical notation for the fifth line of the Coda, including vocal line and piano accompaniment.

It nev - er ends.—

It's— my life,—

Musical notation for the sixth line of the Coda, including piano accompaniment.

Verse 2:

Funny how I blind myself
 I never knew
 If I was sometimes played upon
 Afraid to lose
 I'll tell myself, what good you do
 Convince myself.

It's my life *etc.*

(I Just) Died In Your Arms Tonight

Words & Music by Nicholas Eede

$\text{♩} = 124$



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The guitar part consists of whole notes, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



The second system continues the musical notation. It includes a vocal line with a treble clef and lyrics, and a piano accompaniment with grand staff notation. The lyrics for this system are "Oh,".

Oh,



The third system features a vocal line with a treble clef and lyrics, and a piano accompaniment with grand staff notation. The lyrics for this system are "I, I just died in your arms to - night. It". The piano accompaniment includes a long sustained bass note in the left hand.

I, I just died in your arms to - night. It

F#m

Bm

G/B

B



must have been some-thing you said. — I just died — in your arms — to - night.

Aadd9

A

F#m7

Bm11



1. I keep on look - ing for some - thing I can't - get. Bro - ken hearts lie
(Verse 2 see block lyric)

Bm7

Gmaj9



Asus4
x0
o

all a - round me and I don't see an ea - sy way to get out

F#7sus4
x0
o

Bm7
x

of this. Her dia - ry sits by the bed - side ta - ble,

Gmaj9
x0
o

Asus4
x0
o

cur - tains closed, - the cats in a cra - dle. Who - would have thought that a boy -

F#7sus4
x0
o

like me could come to this? Oh! Oh,

Bsus²

Bm

Em⁷

Asus²

A



I, I just died — in your arms — to - night. — It

F#m

Bsus²

Bm

Em⁷



must have been some-thing you said. — I just died — in your arms — to - night.

Asus²

A

F#m

Bsus²

Bm



Oh! — I, — I just died —

Em⁷

Asus²

A

F#m



— in your arms — to - night. — It must have been some kind of kiss —

Bsus² Bm Em⁷ Asus² A

I should have walked a - way. —

1. F#m Gmaj⁷ Bm⁷

I should have walked a - way. —

Aadd⁹

2. Is there

2. G E7sus⁴

It was a long hot night but she made it ea - sy, she



made it feel right. — And now it's ov - er, the mo - ment has gone, — I



fol - lowed my hands — not my head, — I know I was wrong. —












Oh, I, I just died — in your arms — to - night.











It must have been some-thing you said. — I just died

— in your arms — to - night. — Oh,

I, — I just died — in your arms — to - night. — It

must have been some kind of kiss. I

should have walked a - way. I should have walked a - way.

Repeat instru. ad lib. to fade

Verse 2:

Is there any just cause for feeling like this
 On the surface I'm a name on a list
 I try to be discreet but then blow it again
 I've lost and found it's my final mistake
 She's loving by proxy no give and all take
 'Cause I've been thrilled to fantasy one too many times.

Oh, I, I just died in your arms *etc.*

Like A Virgin

Words & Music by Billy Steinberg & Tom Kelly

Medium beat

No chord

F6
x

I made it

mf

sim.

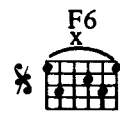
F6
x

through the wil - der - ness. _____ Some-how I made it through. _____
all my love, _____ boy. _____ My fear is fad - in' fast. _____

Gm7
3 fr.

Did - n't know how lost _____ I was _____ un - til I _____
Been sav - in' it all for you, _____ 'cause on - ly _____

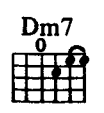
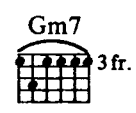
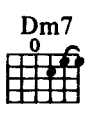
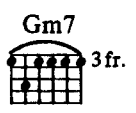
The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems. The first system shows the vocal line starting with 'I made it' and the piano accompaniment. The second system contains the lyrics 'through the wil - der - ness. _____ Some-how I made it through. _____ all my love, _____ boy. _____ My fear is fad - in' fast. _____'. The third system contains the lyrics 'Did - n't know how lost _____ I was _____ un - til I _____ Been sav - in' it all for you, _____ 'cause on - ly _____'. Chord diagrams for F6 and Gm7 are provided above the vocal line. Performance markings include 'Medium beat', 'No chord', 'mf', and 'sim.'.



— found you. I was beat, in - com - plete.
 love can last. You're so fine, and you're mine.
 and you're mine.



— I'd been had. I was sad and blue. But you
 — Make me strong. Yeah, you make me bold. Oh, your
 — I'll be yours till the end of time. 'Cause you



made me feel, yeah, you made me feel
 love thawed out, yeah, your love thawed out
 made me feel, yeah, you made me feel



Csus4



C



Csus2



C



F6



shin - y and new. _____
 what was scared and cold. _____
 I've noth - in' to hide. _____

Like a vir - gin, (hey)

Gm7



3fr.

touched for the ver - y first time. Like a vir gin, —

F6



To Coda

1.

when your heart beats next to mine. Gon - na give you
 with your heart - beat
 with your heart - beat

2.

Dm7







G



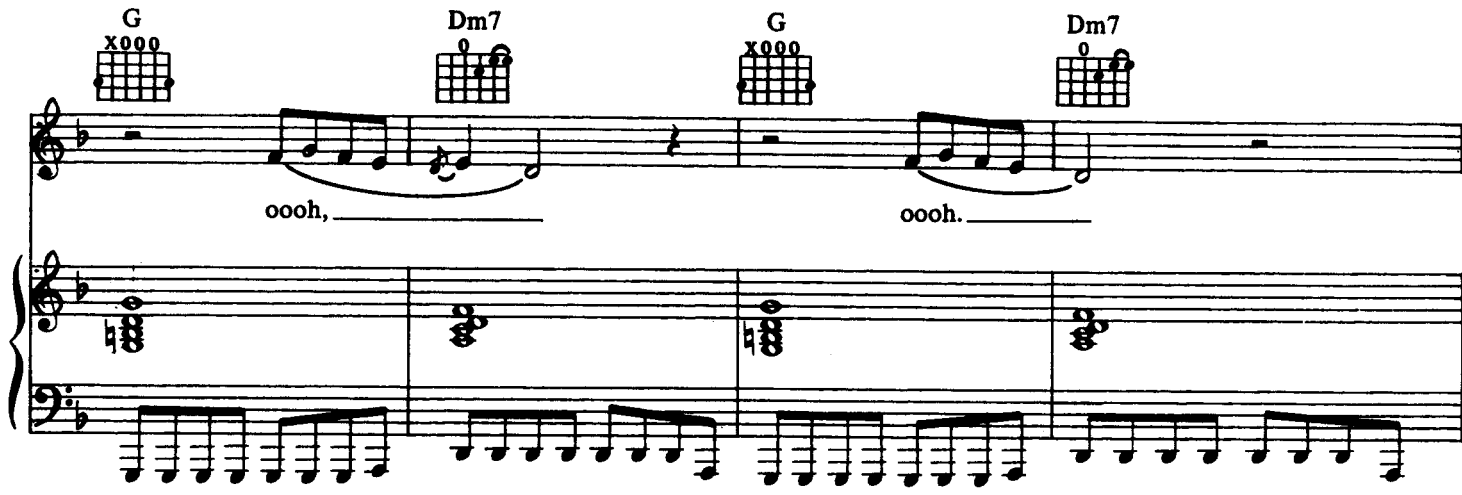
Dm7




next to mine. Oooh, _____

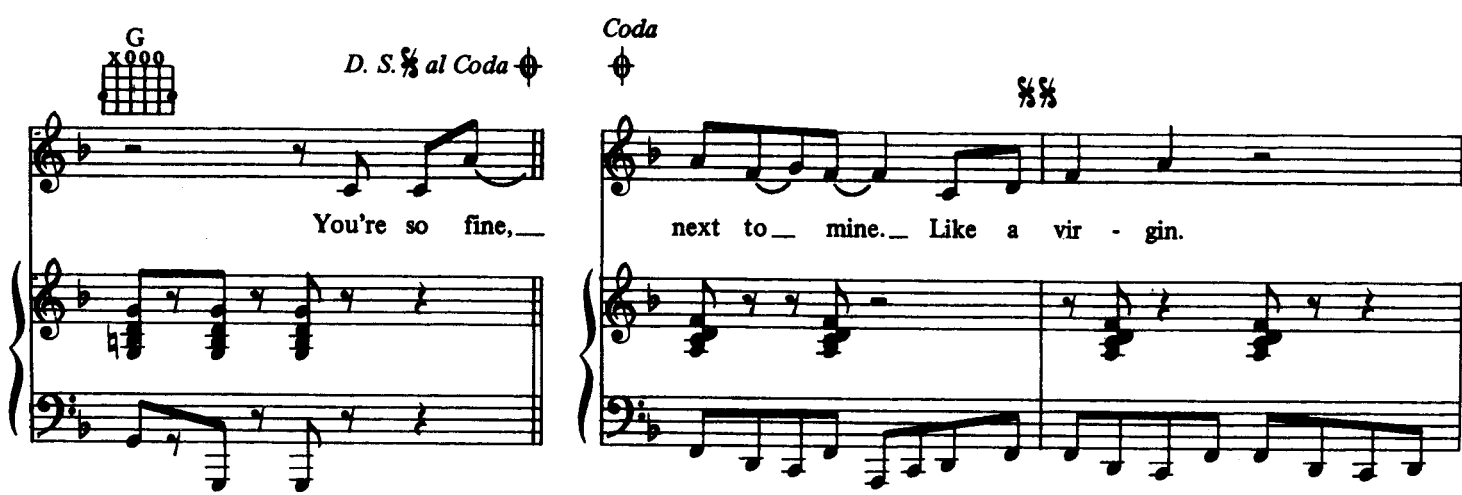
G  Dm7  G  Dm7 

oooh, _____ oooh. _____



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


You're so fine, _____ next to _____ mine. _____ Like a vir - gin.



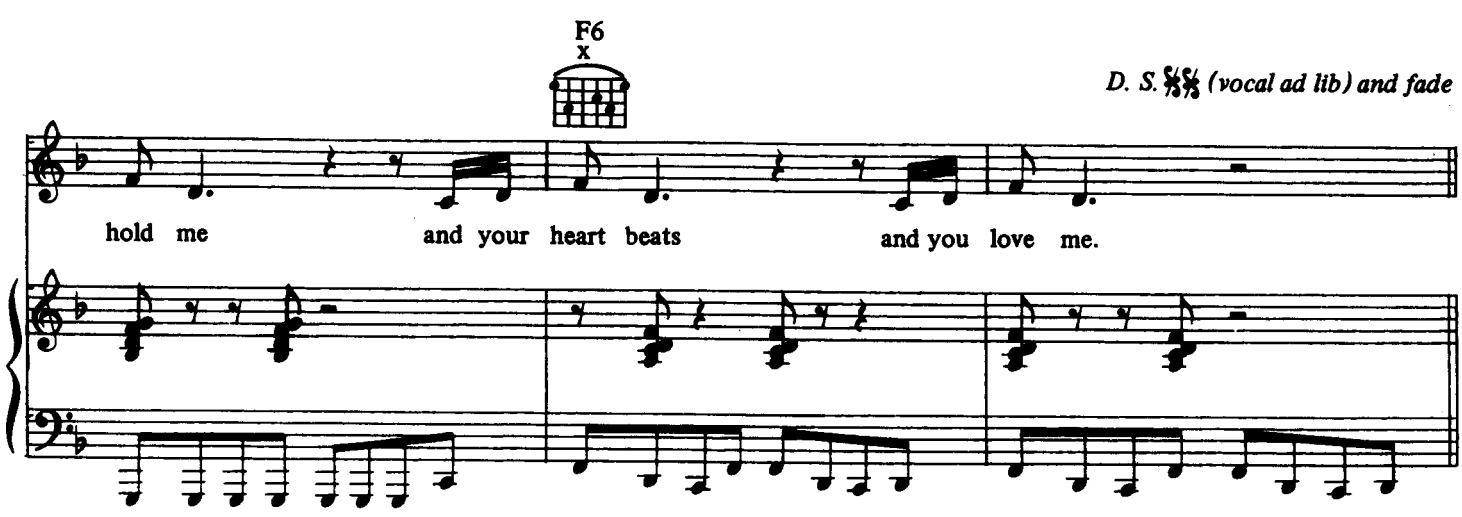
Gm7  3fr.

Ooh, _____ ooh, _____ like a vir - gin. Feels so good _____ in - side _____ when you



F6  *D. S. $\frac{3}{4}$ (vocal ad lib) and fade*

hold me and your heart beats and you love me.



Love Is A Stranger

Words & Music by Annie Lennox & David A. Stewart

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). A chord diagram for a C major chord is shown above the treble clef. The melody in the treble clef begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line consists of a steady eighth-note accompaniment: C3, D3, E3, F3, G3, A3, Bb3, C4.

The second system of musical notation continues the grand staff. The treble clef melody continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4.

The third system of musical notation includes the first line of lyrics. A chord diagram for a C major chord is shown above the treble clef. The lyrics are: "Love is a stran - ger in an o - pen car_ to tempt you in _ and". The melody in the treble clef continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4.

The fourth system of musical notation includes the second line of lyrics. A chord diagram for an F major chord is shown above the treble clef. The lyrics are: "drive you far a - way. _". The melody in the treble clef continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4.

F



And I want_ you, and I want_ you,

C



and I want_ you so, it's an ob - ses - sion.

Love is a dan - ger of a diff - 'rent kind_ to take you a - way_ and



leave you far be - hind.



And love, love, love is a

dan - ge - rous drug, — you have to re - ceive — it and you still can't get e -



nough of the stuff. —



It's sa - vage and it's cruel and it shines like de - struc - tion,

comes in like the flood and it seems like re - li - gion, it's no - ble and it's bru - tal it dis -

torts and de - ran - ges and it wren - ches you up and you're left like a zom - bie.



And I want you,

and I want— you, and I want— you so, it's an ob -



ses-sion.



It's guilt edged, gla- mo-rous and

sleek by de - sign, you know it's jea- lous by na - ture, false and un - kind. It's

C F

hard and re-strained and it's to-tal-ly cool,— it touch-es and it tea-ses as you

This system contains the first two lines of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Above the first staff are two guitar chord diagrams: a C major chord (x32010) and an F major chord (x23211).

C

stum-ble in the de - bris.

This system contains the third line of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Above the first staff is a guitar chord diagram for a C major chord (x32010).

F

And I want— you, and I want— you, and I want— you

This system contains the fourth line of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Above the first staff is a guitar chord diagram for an F major chord (x23211).

C

so, it's an ob - ses-sion.

Repeat to Fade

This system contains the fifth line of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Above the first staff is a guitar chord diagram for a C major chord (x32010). The system ends with a double bar line and repeat dots, with the instruction "Repeat to Fade" written above.

Only You

Words & Music by Vincent Clarke

♩ = 104



The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



The second system of music includes the vocal line and piano accompaniment. The lyrics are: "1. Look - ing from a win - dow a - bove it's like a sto - ry of love." Below the lyrics, it says "(Verses 2 & 3 see block lyric)". The piano accompaniment continues with the same eighth-note pattern.



The third system of music includes the vocal line and piano accompaniment. The lyrics are: "Can you hear me? Came back on - ly yes - ter - day,". The piano accompaniment continues with the same eighth-note pattern.

F#m7

E

D

A

E



I'm mov-ing far-ther a-way.

Want you near me.

D

E7

A



All I need-ed was the love you gave.

All I need-ed for a-

D

E



- no - ther day.

And all

I

ev - er

knew,

on - ly you.

A

To Coda

A

E/G#



F#m7

E

D

A

E

A

E/G#

F#m7

E

D

A

E

D



E7

A

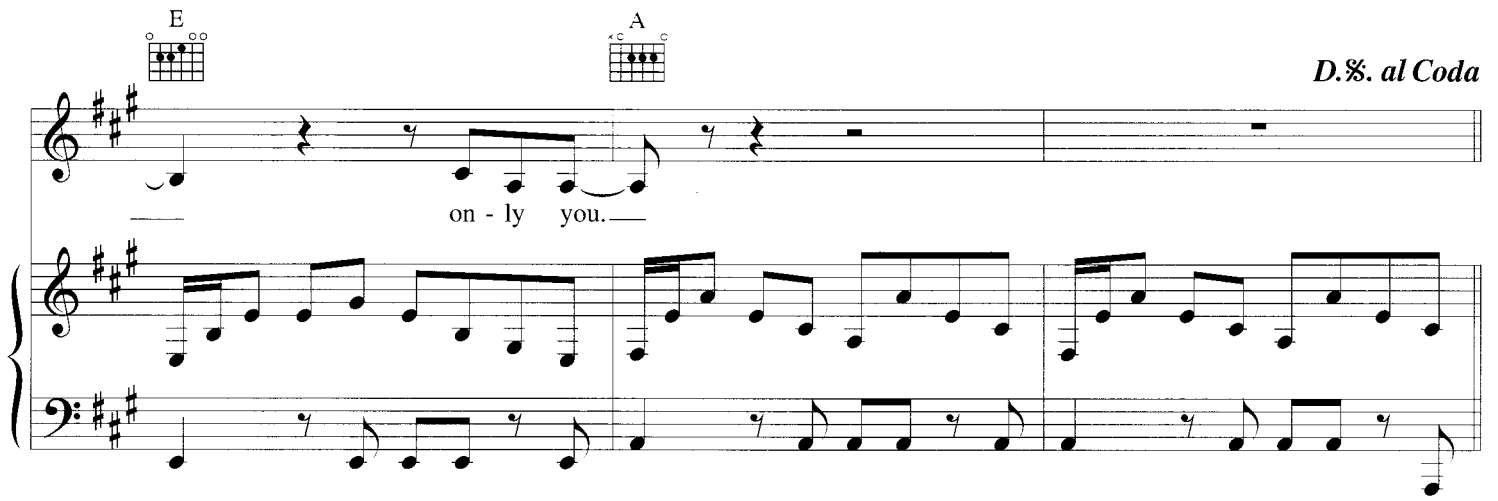
D

All I need-ed was the love you gave.

All I need-ed for a - no - ther day. — And all I ev - er knew,

E  A 

D.%. al Coda



on - ly you. —

⊕ *Coda* 

Repeat to fade



Verse 2:
 Sometimes when I think of her name
 When it's only a game
 And I need you
 Listen to the words that you say
 It's getting harder to stay
 When I see you.

All I needed *etc.*

Verse 3:
 This is gonna take a long time
 And I wonder what's mine
 Can't take no more
 Wonder if you'll understand
 It's just the touch of your hand
 Behind a closed door.

All I needed *etc.*

The Power Of Love

Words & Music by Holly Johnson, Mark O'Toole, Peter Gill & Brian Nash

♩ = 60

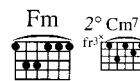


I'll protect you from the hooded claw, keep the vampires from your door.



I,

Con pedale



feels like fire, I'm so in love with you.

Fm



Fm⁻



D^b



Musical staff with lyrics: Dreams are like an - gels, they keep bad at bay. (Bad at bay...)

Dreams are like an - gels, they keep bad at bay. (Bad at bay...)

Piano accompaniment for the first system, including treble and bass staves.

Cm7



D^b



Musical staff with lyrics: Love is the light, scar - ing dark - ness a - way.

Love is the light, scar - ing dark - ness a - way.

Piano accompaniment for the second system, including treble and bass staves.

Fm



D^b



Musical staff with lyrics: I'm so in love with you, purge the soul.

I'm so in love with you, purge the soul.

Piano accompaniment for the third system, including treble and bass staves.

Cm



D^b



E^b



Musical staff with lyrics: Make love your goal.

Make love your goal.

Piano accompaniment for the fourth system, including treble and bass staves.

Fm Fm7 D^b Cm7

The pow - er of love, — a force from a - bove, — clean - ing my soul.

D^b E^b D^b

Flame on, burn, de - sire, — love with tongues of fire, —

1. D^b Fm

— purge the soul. Make love your — goal.

E^b Fm E^b

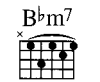
2.



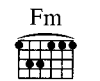
Make love your goal.



This time we go sub-lime, lovers entwined, di-vine, di-vine. Love is dan-



- ger, love is pleasure. Love is pure, the only treasure.



I'm so in love with you, purge the soul. Make love your

Db Db7

goal.

Fm Fm7 Db Cm7 fr3*

The pow-er of love, a force from a - bove, clean-ing my soul.

Db Eb Cm7 Db

The pow-er of love, a force from a - bove.

fr3* Eb Db Fm Fm7

A sky-scrap-ing dove. Flame on, burn, de - sire,

Db
 xx
 Fm
 love with tongues of fire purge the soul.

Db
 xx
 Fm
 Eb/F
 fr3 xx
 Make love your goal.

Fm
 Eb/F
 fr3 xx
 I'll protect you from the hooded claw, keep the vampires from your door.

Verse 2:

I'll protect you from the hooded claw
 Keep the vampires from your door
 When the chips are down I'll be around
 With my undying, death-defying love for you
 Envy will hurt itself
 Let yourself be beautiful
 Sparkling love, flowers and pearls and pretty girls
 Love is like an energy
 Rushing in, rushing inside of me
 Yeah.

The power of love *etc.*

The Lovecats

Words & Music by Robert Smith

♩ = 92 ♩ = $\overset{3}{\text{♩}}$



Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of two staves: a guitar staff and a piano staff. The guitar staff shows chords Am, G, F, and G. The piano staff shows a bass line with eighth notes and rests.



Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of two staves: a guitar staff and a piano staff. The guitar staff shows chords Am, G, F, and G. The piano staff shows a bass line with eighth notes and rests.

N.C.

Musical notation for the third system, including piano accompaniment. The system consists of two staves: a guitar staff and a piano staff. The guitar staff is empty. The piano staff shows a bass line with eighth notes and rests.

Musical notation for the fourth system, including piano accompaniment and the start of the vocal line. The system consists of two staves: a guitar staff and a piano staff. The guitar staff is empty. The piano staff shows a bass line with eighth notes and rests. The vocal line starts with the lyrics "1. We—".

1. We—



Musical staff with treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

move like ca - gey ti - gers, oh, we could-n't get clos-er than this. The

(Verses 2 & 3 see block lyrics)

Piano accompaniment for the first system, showing the left and right hands with chords and a bass line.



Musical staff with treble clef and a key signature of one flat. The melody continues with eighth and quarter notes.

way we walk, the way— we talk,— the way we stalk, the way— we kiss.— We

Piano accompaniment for the second system, showing the left and right hands with chords and a bass line.



Musical staff with treble clef and a key signature of one flat. The melody continues with eighth and quarter notes.

slip through the streets while ev-'ry-one sleeps get-ting big-ger and sleek-er and wid-er and bright - er. We

Piano accompaniment for the third system, showing the left and right hands with chords and a bass line.



To Coda ⊕

Musical staff with treble clef and a key signature of one flat. The melody continues with eighth and quarter notes.

bite and scatch and scream— all night.— Let's go and throw— all the songs we know.

Piano accompaniment for the fourth system, showing the left and right hands with chords and a bass line.



In - to the sea. You and me, — all these years and no - one heard. — I'll



show you in Spring it's a trea-cher-ous thing. We miss you hissed the

1.



love - cats. (Ba ba ba ba ba ba ba ba. We missed you hissed the
 (Ba ba ba ba ba ba ba ba. Ba — ba ba ba ba ba ba ba ba.)



love - cats. (ba ba ba ba ba ba ba ba. Ba — ba ba ba ba ba ba
 2. We're so
 ba ba.)

2.



love - cats. We miss you hissed the



love - cats. We miss you hissed the



love - cats. We miss you hissed the
 (Ba ba ba ba ba ba ba. Ba ba ba ba ba ba ba ba.)



love cats. Yes. 3. We're so

⊕ Coda



Hand in hand is the on - ly way to land and al -



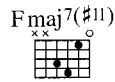
- ways the right — way round. — Not bro - ken in piec - es like



hat - ed lit - tle mee - ces. How could we miss some - one as dumb as



this. Missed you hissed the



love - cats. We miss



(Ba ba ba ba ba ba ba ba, ba — ba ba ba ba ba ba ba.)



(Ba ba ba ba ba ba ba ba, ba ba ba I ba love you let's go. —
ba ba ba ba ba)



Repeat ad lib.

Ooh. — So - lid gone.



Play 4 times ad lib.




NC.

Verses 2:

We're so wonderfully, wonderfully, wonderfully
Wonderfully pretty

Oh you know that I'd do anything for you
We should have each other to tea huh?

2° (dinner)

We should have each other with cream
Then curl up in the fire and sleep for awhile

2° (get up for awhile)

It's the grooviest thing, it's a perfect dream.

Into the sea etc.

(Something Inside) So Strong

Words & Music by Labi Siffre

♩ = 84



First system of musical notation. It includes a guitar chord diagram for C major, and diagrams for G major and F major. The system contains a vocal line, a piano accompaniment with treble and bass clefs, and a bass line with notes and rests.



Second system of musical notation. It includes guitar chord diagrams for Am, Em/G, F, G13, C, G, and F. The system contains a vocal line, a piano accompaniment with treble and bass clefs, and a bass line with notes and rests.

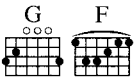


Third system of musical notation. It includes guitar chord diagrams for C major, G major, and F major. The system contains a vocal line, a piano accompaniment with treble and bass clefs, and a bass line with notes and rests.

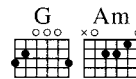
1. The high - er you build your bar - ri - ers
(Verse 2 see block lyric)

the tall - er I be - come.

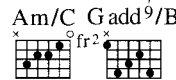
Fourth system of musical notation. It includes guitar chord diagrams for C major, G major, and F major. The system contains a vocal line, a piano accompaniment with treble and bass clefs, and a bass line with notes and rests.



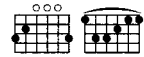
The fur - ther you take my rights a - way



the fast - er I will run. You can de - ny me,



you can de-cide to turn your face— a - way.— No mat - ter 'cause-there's



some-thin' in - side so strong.— I know that I— can— make it,



though you're do-ing me wrong, so wrong. You thought that my pride was gone, — oh no.



There's some-thin' in - side so strong. — Oh, — some-thin' in - side so strong.

1.

2.



Bro - thers and sis - ters



when they in - sist we're just not good e-nough, mm, —



well, we know bet - ter, just look 'em in the eyes and say



To Coda ⊕

"We're gon - na do it a - ny - way, — we're gon - na do it a - ny - way". —



There's some - thin' in - side so strong. — and I know that I — can - make it,



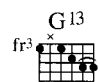
8vb



though you're do - ing me wrong, so wrong. You thought that my pride was gone, — oh no. —

(8vb)

8vb



There's some-thin' in - side so strong. Oh, some-thin' in - side so

(8^{vb})



Synth.
strong.

8^{vb}



3

(8^{vb})

8^{vb}

D.%. al Coda



3

(8^{vb})

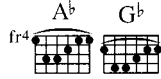
♩ Coda



we're gon-ga do it a-ny - way,-

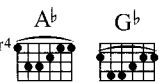
we're gon-na do it a-ny - way".

Be-cause there's



some-thin' in - side so strong.---

I know that I can make it,



though you're do - ing me wrong, so wrong.

You thought that my pride was gone,---

1.



oh no.

There's some-thin' in - side so strong.---

There's some-thin' in-side so strong. — Oh, some-thin' in-side so strong.

Oh, some-thin' in-side so strong. —

Oh, some-thin' in-side so strong. —

Verse 2:

The more you refuse to hear my voice
 The louder I will sing
 You hide behind walls of Jericho
 Your lies will come tumbling
 Deny my place in time
 You squander wealth that's mine
 My light will shine so brightly it will blind you.

'Cause there's somethin' inside so strong *etc.*

The Story Of The Blues Part 1

Words & Music by Pete Wyllie

♩ = 108



1. Here in my pock - et I got the Sto - ry Of The Blues.
(Verse 2 see block lyric)



Try to be - lieve me 'cause it could be front - page news.



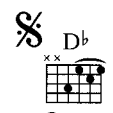
I say I live with it like it



has-n't hap - pened - yet. I keep think-ing of ev-'ry - one, how I'm the one,-



one they're tryin' to get to tell the Sto - ry Of The Blues.



First they take your pride and turn it on its side,-

Fm G^b E^bm7

and then— you re-al - ise you've got no-thing left— to lose.

A^b D^b G^b

So you try to stop,—

A^b D^b Fm G^b

try— to get— back up,— and then— you re-al - ise you're tell-ing the

E^bm7 To Coda A^b A^b7 D.%. al Coda

Sto-ry Of— The Blues.— Sto-ry Of— The Blues.

⊕ Coda

The musical score for the Coda section is written in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of three systems of music, each with a vocal line, a piano accompaniment, and a guitar chord diagram.

- System 1:** The vocal line begins with a whole note rest, followed by the lyrics "What they gon - na say 'bout me". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The guitar chord diagram shows an A^{\flat} chord with a first four fret (fr^4) fingering.
- System 2:** The vocal line continues with "when they tell the Sto - ry Of The Blues." The piano accompaniment includes a repeat sign. The guitar chord diagram shows an $A^{\flat}7$ chord with a first four fret (fr^4) fingering.
- System 3:** The vocal line concludes with "Repeat ad lib. to fade". The piano accompaniment features a final flourish. The guitar chord diagrams show $G^{\flat}maj7$ and D^{\flat} chords with first four fret (fr^4) fingerings.

Verse 2:

Feeling browbeaten
 Day after day
 I think it's over
 But I just can't get away
 You say forget it
 Well don't jump the gun
 You're laughing this time
 Next time you might be the one
 To tell the Story Of The Blues.

First they take your pride *etc.*

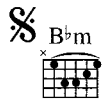
Total Eclipse Of The Heart

Words & Music by Jim Steinman

♩ = 64



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (three flats) and the time signature is 4/4. The tempo is marked as quarter note = 64. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted notes and rests in the left hand.



The second system continues the vocal and piano parts. The vocal line includes the lyrics: "(Turn a - round..) Ev-'ry now and then I get a lit-tle bit lone - ly and you're nev-er com-ing round." A triplet of eighth notes is marked with a '3' above it. The piano accompaniment remains consistent with the first system.



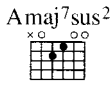
The third system continues the vocal and piano parts. The vocal line includes the lyrics: "(Turn a - round..) Ev-'ry now and then I get a lit-tle bit tired of lis - tening to the sound of my tears." The piano accompaniment remains consistent with the previous systems.



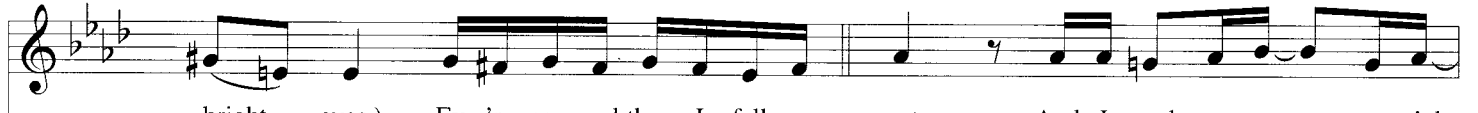
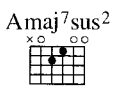
(Turn a - round...) Ev-'ry now and then I get a lit-tle bit ner - vous that the best of all the years have gone by.



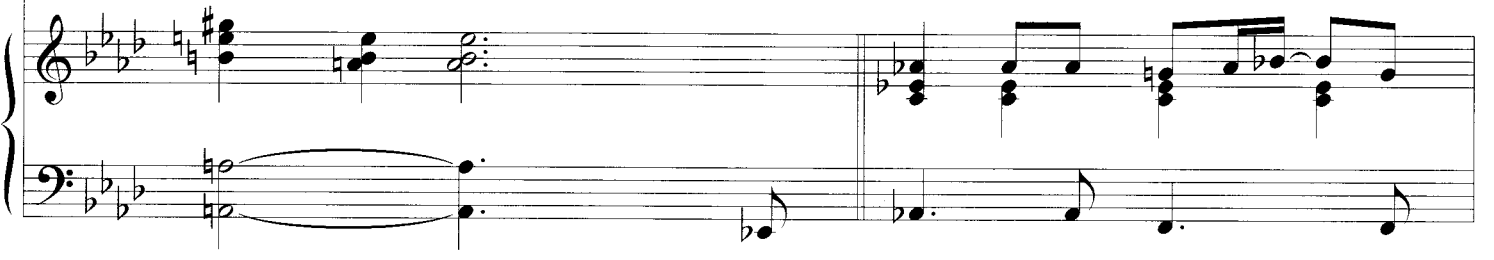
(Turn a - round...) Ev-'ry now and then I get a lit-tle bit ter - ri-fied and then I see the look in your eyes.



* (Turn a - round... bright_ eyes.) Ev - 'ry now and then I fall a - part. (Turn a - round...



bright_ eyes.) Ev - 'ry now and then I fall a - part. And I need you now_ to - night,



Db Eb7 A- Fm7

and I need you more— than ev - er. And if you on - ly hold— me tight,

Db Eb7 A- Fm7

we'll be hold - ing on — for - ev - er. And we'll on - ly be mak - ing it

Db Eb7 Fm Eb/G

right, — 'cause we'll nev - er be wrong. — To - geth - er we can take it to the end of the line, — your

Fm Bb

love is like a sha - dow on me all of the time. — (All of the time. —) I

fr⁴ A^b fr³ E^b/G Fm B^b To Coda ⊕

don't know what to do and I'm al - ways in the dark. We're liv - ing in a pow - der keg and giv - ing off sparks. —

A^b/C E^b/B^b A^b/C

I real - ly need you to - night, — for - ev - er's gon - na start to - night.

D^b E^b7 A^b Fm7

For - ev - er's gon - na start to - night. Once up - on a time I was fall - ing in love — but

C7 D^b A^b/C

now I'm on - ly fall - ing a - part. — There's



no-thing I can do, a to-tal e-clipse- of the heart.—



Once up-on a time there was light in my life— but



now there's on-ly love in the dark.— No-thing I can say, a to-tal e-clipse- of the heart.



D.%. al Coda

⊕ Coda



I real-ly need you to - night,---

for-ev - er's gon-na start to - night.

8va



For- ev - er's gon-na start to - night.

Once up - on a time I was fall-ing in love— but



now I'm on-ly fall-ing a - part. —

No-thing I can say, a to-tal e - clipse of the heart.



Repeat ad lib. to fade

A to - tal e - clipse— of the heart.—

Vienna

Words & Music by Midge Ure, Billy Currie, Warren Cann & Christopher Allen

♩ = 80



1. We

Drums



walked in the cold air. —

8va

L.H.

Freez - ing breath on a win - dow pane.

Ly - ing and wait - ing. —

(8va)



A man in the dark in a pic - ture frame. So

(8va)



mys - tic and soul - ful. — A

(8va)



voice reach - ing out and a pierc - ing cry. It stays with you un - til —

(8va)



the feel - ing is gone, on - ly you and I. It means

(8va)

Drums cont. sim.

F B⁻ F

no - thing to me. This means

B^b F B^b6 F

noth-ing to me, oh, Vi - en - na.

C

2. The



mu - sic is weav - ing, —

haunt - ing notes, piz - zi - ca - to strings. — The rhy - thm is call - ing. —



haunt - ing notes, piz - zi - ca - to strings. — The rhy - thm is call - ing. —

A - lone in the night as the day - light brings a



A - lone in the night as the day - light brings a

cool emp - ty si - lence. —



cool emp - ty si - lence. —

The

C

warmth of your hand and a cold-grey sky. It fades to the dis - tance.

8^{va}

B^b

The i - mage has gone, on - ly you and I. It means

F B^b F B^b F

no - thing to me. This means no - thing to me.

B^b6 F

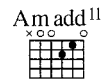
Oh, Vi - en - na.



First system of musical notation. It consists of a single treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano accompaniment. The bass line features a steady eighth-note pattern. The treble line has a melodic line with slurs and ties.

Second system of musical notation, continuing the piano accompaniment from the first system. The bass line continues with eighth notes, and the treble line has a melodic line with slurs and ties.

Third system of musical notation. The treble clef staff has a whole rest. The grand staff continues the piano accompaniment with eighth-note patterns in the bass and a melodic line in the treble.



Fourth system of musical notation. The treble clef staff has a whole rest. The grand staff continues the piano accompaniment with eighth-note patterns in the bass and a melodic line in the treble.

E dim/B^b
fr6

Musical notation for the first system, featuring a treble clef staff with rests and a grand staff with bass clef staves containing a melodic line and a rhythmic accompaniment of eighth notes.

Dm
xx0

Em7(b5)
xx

Musical notation for the second system, featuring a treble clef staff with rests and a grand staff with bass clef staves containing a melodic line and a rhythmic accompaniment of eighth notes.

F

Musical notation for the third system, featuring a treble clef staff with rests and a grand staff with bass clef staves containing a melodic line and a rhythmic accompaniment of eighth notes.

Gm7
fr3

Gm/B^b
x00x

Musical notation for the fourth system, featuring a treble clef staff with rests and a grand staff with bass clef staves containing a melodic line and a rhythmic accompaniment of eighth notes.

a tempo

rit.



This means no-thing to me. This means

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "This means no-thing to me." and "This means". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. There are two triplet markings (indicated by a '3' over the notes) in the piano accompaniment.



no-thing to me. Oh, Vi - en - na.

The second system continues the vocal line with the lyrics "no-thing to me." and "Oh, Vi - en - na.". The piano accompaniment continues with the same rhythmic pattern. There are two triplet markings (indicated by a '3' over the notes) in the piano accompaniment.

The third system shows the piano accompaniment continuing. The right hand has a series of chords, and the left hand has a rhythmic pattern of eighth notes. There are two triplet markings (indicated by a '3' over the notes) in the piano accompaniment.

The fourth system shows the piano accompaniment continuing. The right hand has a series of chords, and the left hand has a rhythmic pattern of eighth notes. There are two triplet markings (indicated by a '3' over the notes) in the piano accompaniment.

The Sun Always Shines On TV

Words & Music by Pal Waaktaar

♩ = 124



The first system of music consists of a guitar staff and a piano accompaniment. The guitar staff has a treble clef and a 4/4 time signature. It contains four measures of whole rests, with chord diagrams for Em, Am7, F, C, and G above each measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand plays a series of chords: Em, Am7, F, and G. The left hand plays a simple bass line with quarter notes and rests.



The second system of music consists of a guitar staff and a piano accompaniment. The guitar staff has a treble clef and a 4/4 time signature. It contains four measures of whole rests, with chord diagrams for Em, Am7, F, C, and G above each measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand plays a series of chords: Em, Am7, F, and G. The left hand plays a simple bass line with quarter notes and rests.



The third system of music consists of a guitar staff and a vocal line. The guitar staff has a treble clef and a 4/4 time signature. It contains four measures of whole rests, with chord diagrams for Em, Am7, F, C, and G above each measure. The vocal line is written in a treble clef with a 4/4 time signature. The lyrics are: "Touch me, — how can it be? Be -". The melody starts on a dotted quarter note, followed by an eighth note, then a quarter note, and a triplet of eighth notes.

Touch

me, —

how can it be?

Be -

The fourth system of music consists of a guitar staff and a piano accompaniment. The guitar staff has a treble clef and a 4/4 time signature. It contains four measures of whole rests, with chord diagrams for Em, Am7, F, C, and G above each measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand plays a series of chords: Em, Am7, F, and G. The left hand plays a simple bass line with quarter notes and rests.

Em Am7 F C G

-lieve me, the sun al - ways shines on T. V.

Detailed description: This system contains the first four measures of the song. The guitar part is in the key of E minor and features a triplet of eighth notes on the fifth measure. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Em Am7 F C G

Hold me close to your heart.

Detailed description: This system contains the next four measures. It continues the melodic and harmonic progression from the first system, with the piano accompaniment providing a consistent rhythmic and harmonic support.

Em Am7 G Am C/G F G

Touch me and give all your love to me.

Detailed description: This system contains the next four measures. The guitar part introduces a C/G chord in the fifth measure. The piano accompaniment continues with a similar pattern of chords and bass notes.

Em Dm6/A

To me.

Detailed description: This system contains the final four measures. The guitar part features a Dm6/A chord in the fifth measure. The piano accompaniment concludes the piece with sustained chords in the right hand and a melodic line in the left hand.

Bdim7/A



Am



D



Am



D



Am



D



Am



D



Am Add9



Am/C



Dm7



Am Add9
fr5 x x

Am/C

Dm7

Dm/F

Am

D

Am

D

Huh!

Am

F/C

Dm

Gsus4

G

1. I reached in - side_ my - self_ and found_ no-thing there_ to ease_ the
(Verse 2 see block lyric)

C/E

Am

Em7/G

F6

Dm

F

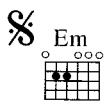
pres-sure off_ my ev - er wor - ry-ing mind_ Oh_



All my powers waste a way. I fear the crazed and lone ly



looks the mir - ror's send - ing me - these days. Oh.



Touch me, how can it be? Be -

*(Instru. on % till *)*



-lieve me, the sun al - ways shines on T. V.

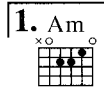
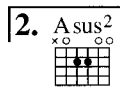


Hold me _____ close to your heart. _____



Touch me _____ and give all your love to me. _____

To Coda ⊕



D.%. *al Coda*

♩ *Coda*




Verse 2

Please don't ask me to defend
 The shameful lowlands of the way
 I'm drifting gloomily through time
 Oh (Touch me)
 I reached myself today
 Thinking there's got to be some way
 To keep my troubles distant.

Touch me *etc.*

Wake Me Up Before You Go Go

Words & Music by George Michael

♩ = 160



N.C.



N.C.

(Jit - ter - bug) (Jit - ter - bug)

Perc.



N.C.



N.C.

(Jit-ter-bug) (Jit-ter-bug) 1. You put the

gliss.

3 3



boom boom in - to my heart. - You send my soul sky high when your lov-in' starts. -

(Verse 2 see block lyric)

Jit - ter - bug in - to my brain, _____ it goes a - bang bang bang till my

Dm7

feet do the same. — But some-thing's bug - ging me, some-thing ain't — right. My

C Dm7 Em7

best friend told — me what you did last — night. You left me sleep - ing in my bed. —

F Em7(add11) A11 Dm7 Em7

I was dream - ing but I should - 've been with you in - stead. — Wake me up —

F Em/G G11 Em/G G11 G6

C  Dm 



— be - fore you go — go. Don't leave me hang - ing on — like a yo -



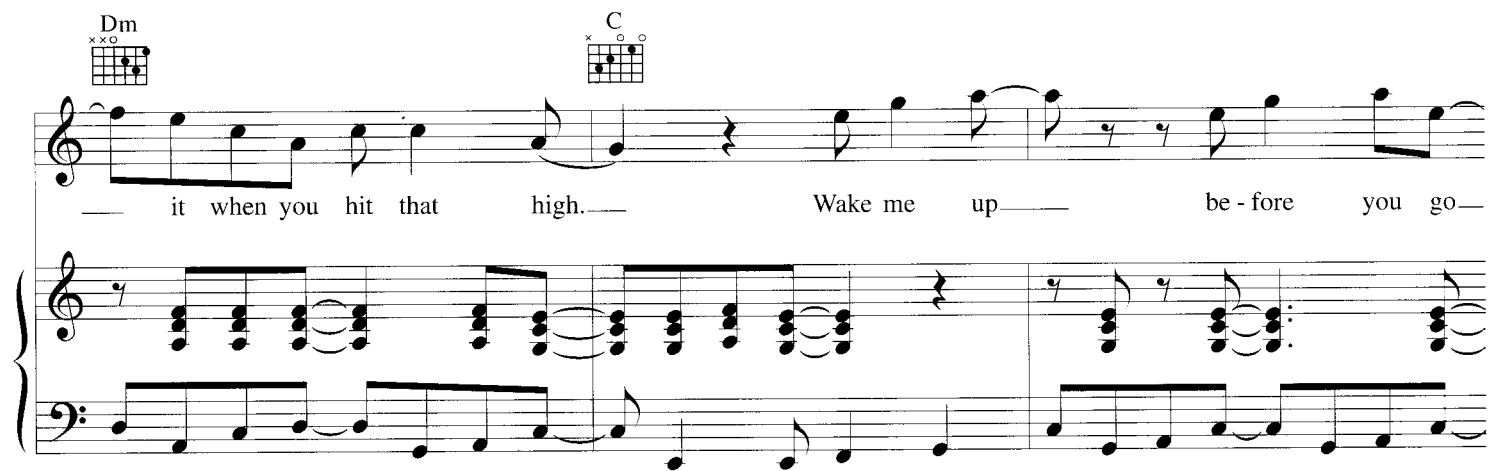
C 



- yo. Wake me up — be - fore you go — go. I don't wan - na miss -



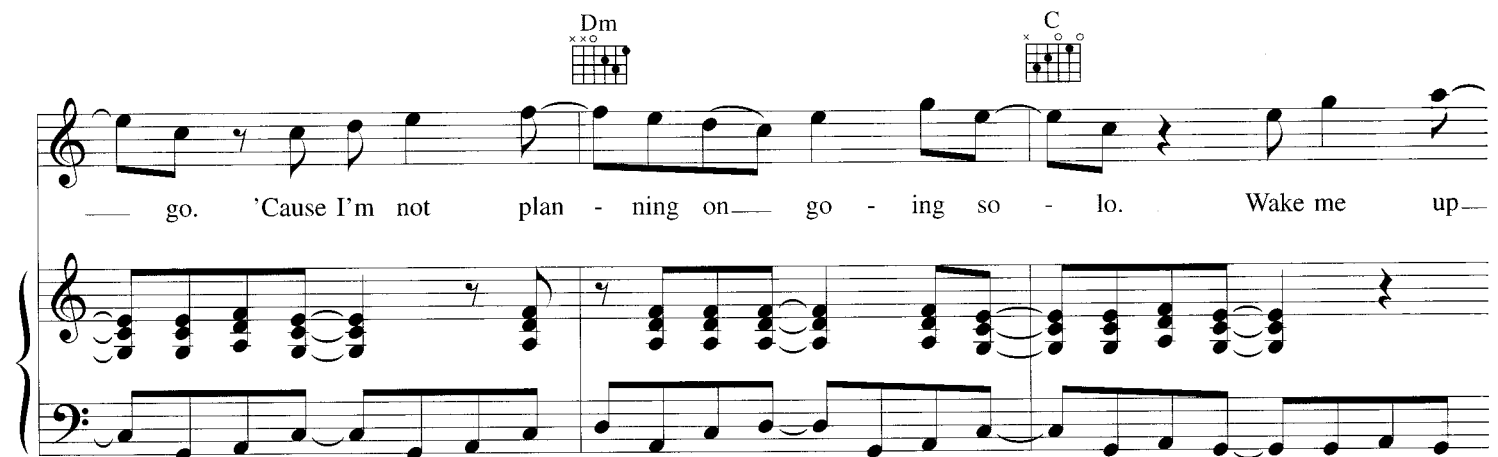
Dm  C 

— it when you hit that high. — Wake me up — be - fore you go —



Dm  C 




— go. 'Cause I'm not plan - ning on — go - ing so - lo. Wake me up —



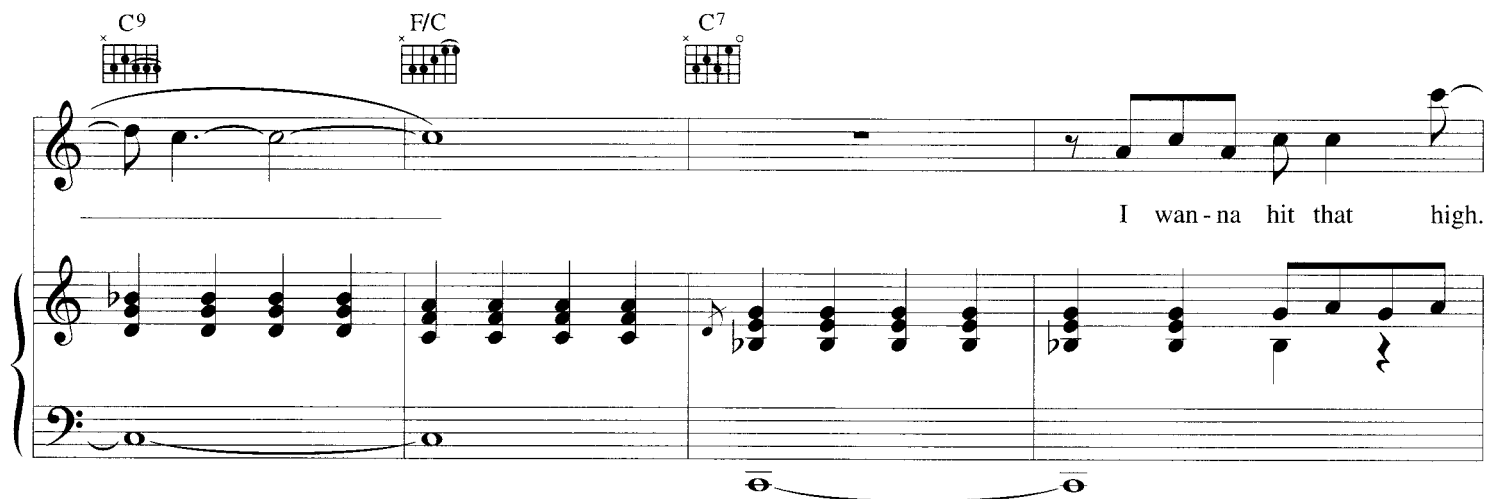



be - fore — you go — go. — Take me dan - cing to - night.



I wan - na hit that high.







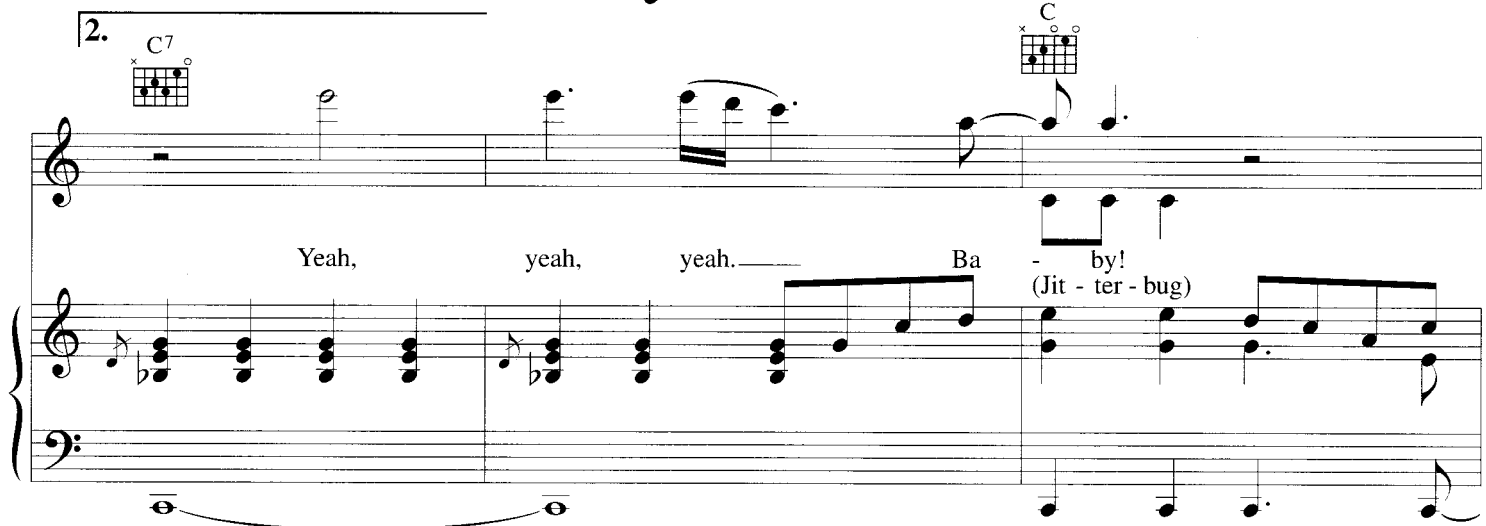


1. Yeah, — yeah. — 2. You put the



2. Yeah, yeah, yeah. — Ba - by! (Jit - ter - bug)





(Jit - ter-bug)






Cud - dle up ba - by,

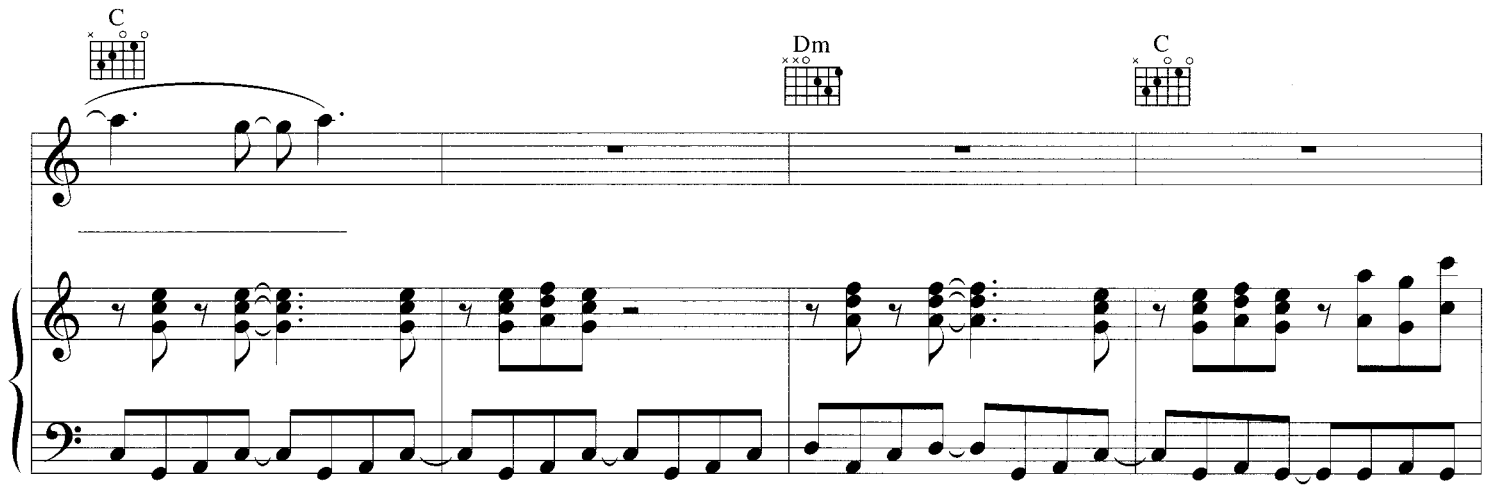





move in tight. — We'll go dan - cing to - mor - row night. — It's



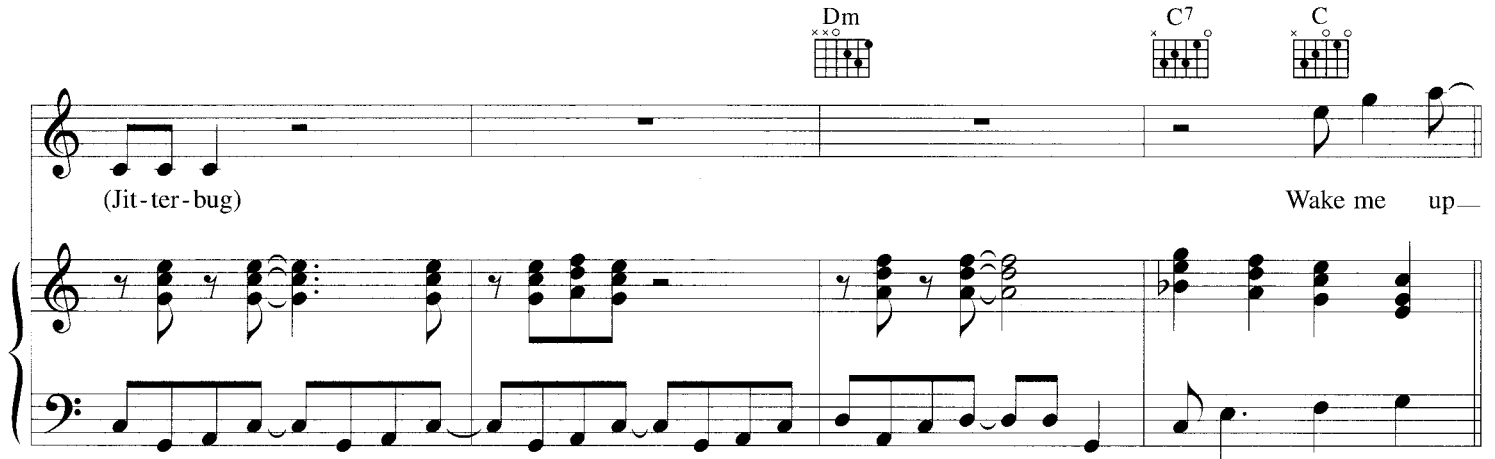
cold out there — but it's warm in bed. — They can dance, — we'll stay home in - stead.

C  Dm  C 



Dm  C7  C 

(Jit-ter-bug) Wake me up—



C  Dm 

— be-fore you go— go. Don't leave me hang - ing on— like a yo -



C  Dm 

- yo. Wake me up— be-fore you go— go. I don't wan-na miss— it when you hit that high.



C7 C

Wake me up before you go go. 'Cause I'm not plan -

Dm C

- ning on going so lo. Wake me up before you go -

Dm C7 C

Repeat ad lib. to fade

go. Take me dancing to night. Wake me up -

Verse 2:

You put the grey skies out of my way
 You make the sun shine brighter than Doris Day
 You turned a bright spark into a flame
 My beats per minute never been the same
 'Cause you're my lady, I'm your fool
 It makes me crazy when you act so cruel
 Come on baby, lets not fight
 We'll go dancing everything will be alright.

Wake me up etc.

What Have I Done To Deserve This?

Words & Music by Neil Tennant, Chris Lowe & Allee Willis

♩ = 116

Chords: F, Em, Am, F, Em, Am

Chords: F, Em, Am, F

1. Chords: Em, Am
2. Chords: Em, Am, Cadd9, Csus4

Drums

Chords: Cadd9, Csus4, Cadd9

(male) 1. You al - ways want - ed a lov -

C sus⁴₂
fr³ x

C add⁹

C sus⁴₂
fr³ x

-er, I on - ly want - ed a job.

C add⁹

C sus⁴₂
fr³ x

B^b

(female) I've al - ways worked for a liv - ing, (both) how am I — gon - na

C

B^b

C

get through? How am I — gon - na get through?

C add⁹

C sus⁴₂
fr³ x

(male) 2. I come here look - ing for mon - ey. (female) (Got — to have it.)
(Verse 3 see block lyric)



and end up liv - ing with love. — Oh.



(male) Now you've left me with no - thing. (female) (Can't take it.) (both) How am I — gon - na



get through? How am I — gon - na get through?



(male) I bought you drinks, I bought you flowers, I read you books and talked for hours. Everyday, so many drinks, such



pretty flowers. So tell me what have I, what have I, what have I done to deserve this?



NC.

What have I, what have I, what have I done to deserve this? What have I, what have I,




Drums




what have I? Since you went a - way (female) I've been hang - ing a - round, - I've been






won-der - ing why - I'm feel - ing down. - You went a - way, it should make






me feel bet - ter. But I don't know (both) how I'm gon - na



get through. How I'm gon - na get through.












How I'm gon - na get through. How I'm gon - na



get through. How I'm gon-na



F Em Am F

get through. How I'm gon-na get through.

Em Am F Em Am *Repeat ad lib. to fade*

Ah. Get through.

Verse 2:

(male) You always wanted me to be something I wasn't

(female) You always wanted too much, oh

(both) Now I can do what I want to forever

How am I gonna get through?

How am I gonna get through?

(male) At night the people come and go

They talk too fast and walk too slow

Chasing time from hour to hour

I pour the drinks and crush the flowers

What have I, what have I done to deserve this?

What have I, what have I, what have I done to deserve this?

What have I

What have I

What have I

(female) Since you went away *etc.*

Wonderful Life

Words & Music by Colin Vearncombe

♩ = 106



1. Here I go,— out to sea a - gain. Sun - shine fills my head
(Verse 2 see block lyric)



and dreams hang - in — the air. —

Em D/F# G

Goals in— the sky and in my blue eye, you

D/F# Em D/F#

know it feels un - fair. — There's ma-gic ev - 'ry -

G D/F# Em D add⁹/F#
fr²

where. — Look at me stand - ing

Em/G Am Em

here on my own a - gain. — Up straight in — the

D add⁹/F# **Em/G** **Am**

sun - shine. No need to run

Em **G** **Em** **Am** **D**

and hide, it's a won-der-ful, won-der-ful life. No need to laugh

Em **G** **Em** **Am/C** **1. D**

and cry, it's a won-der-ful, won-der-ful life.

2. D **Em** **D/F#**

life. *Saxophone*



First system of musical notation, including treble and bass staves for guitar and piano accompaniment.



Second system of musical notation, including treble and bass staves for guitar and piano accompaniment. A triplet of eighth notes is marked with a '3' above it.



Third system of musical notation, including treble and bass staves for guitar and piano accompaniment. The vocal line contains the lyrics: "I need a friend, - oh, - I need a friend - to make me hap - py. -"



Fourth system of musical notation, including treble and bass staves for guitar and piano accompaniment. The vocal line contains the lyrics: "Not so a - lone." A long slur is placed over the final notes of the vocal line.

Em D add⁹/F# Em/G Am

Look at— me here, here on— my own a - gain.

Em D add⁹/F# Em/G Am


Up straight in— the sun - shine. No need to run

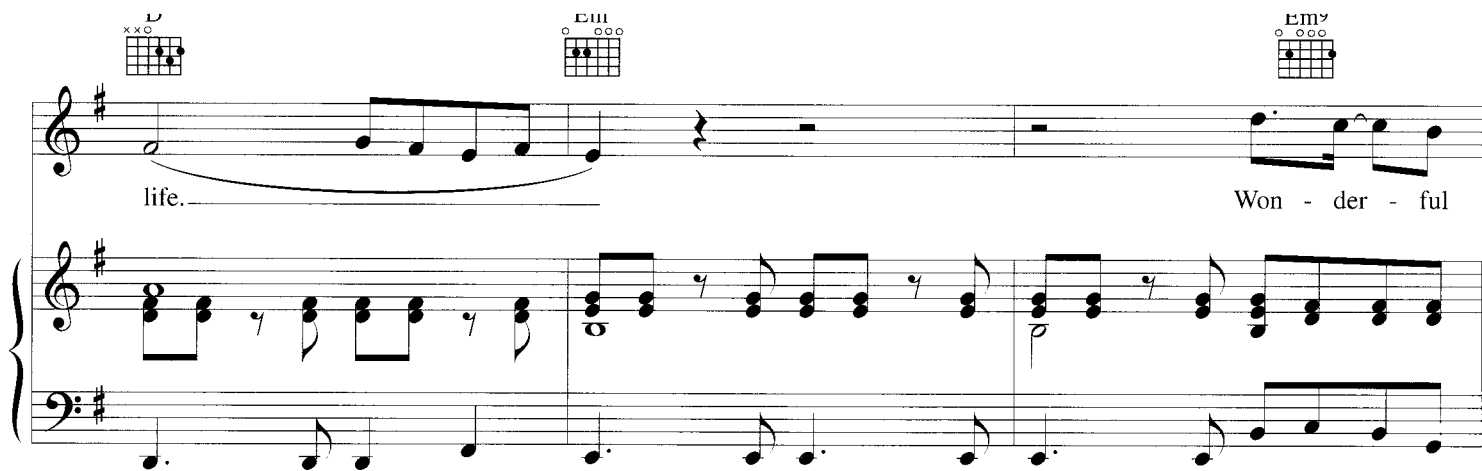
Em G Em Am D

and hide, it's a won - der - ful, won - der - ful life. No need to laugh
2° (run)


Em G Em Am 1. D

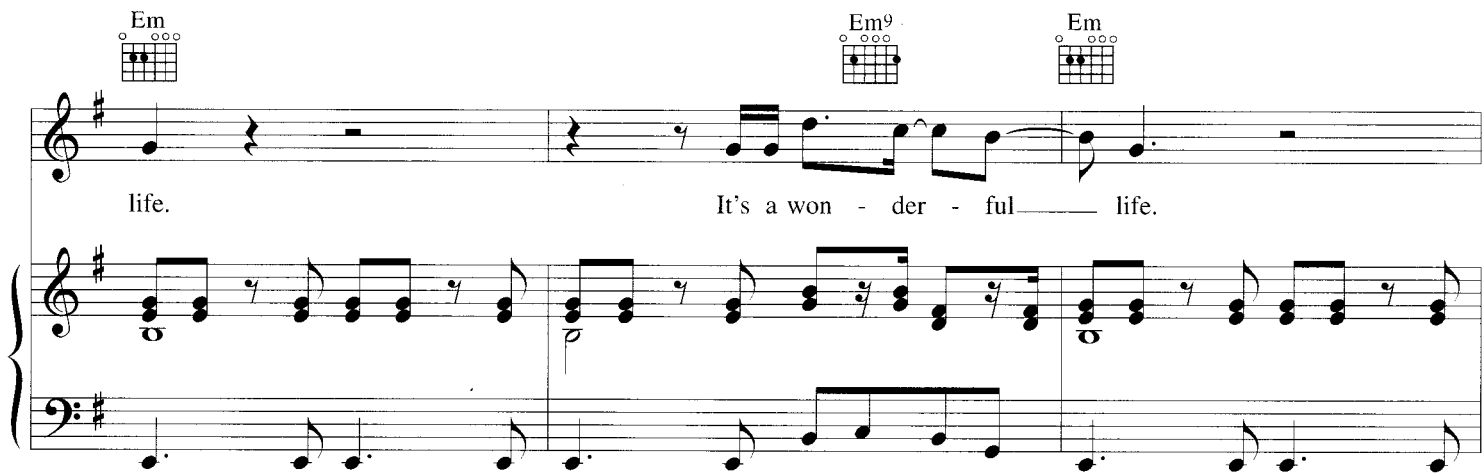
and— cry, it's a won - der - ful, won - der - ful life. No need to run—
2° (hide)






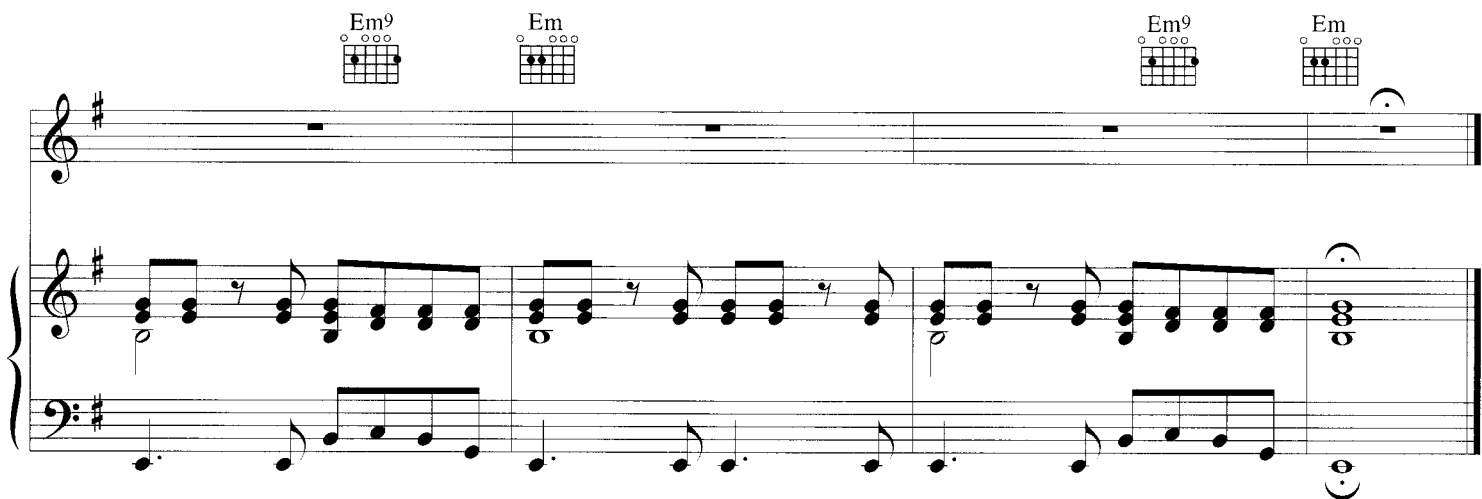
life. _____ Won - der - ful





life. _____ It's a won - der - ful _____ life.





Verse 2:

The sun's in your eyes
 The heat is in your hair
 They seem to hate you
 Because you're there
 And I need a friend
 Oh, I need a friend
 To make me happy
 Not stand here on my own
 Look at me standing
 Here on my own again
 Up straight in the sunshine.

No need to run and hide *etc.*

The Whole Of The Moon

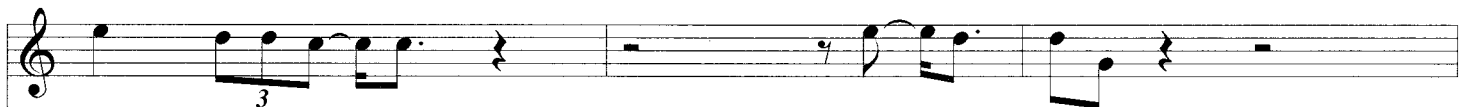
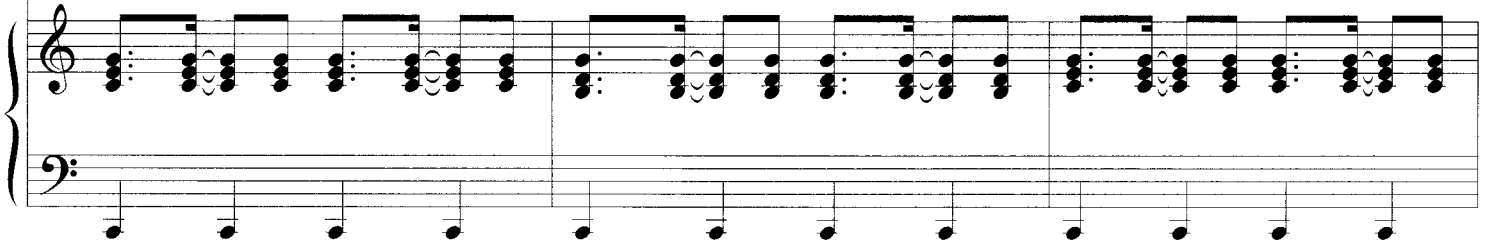
Words & Music by Mike Scott

♩ = 104

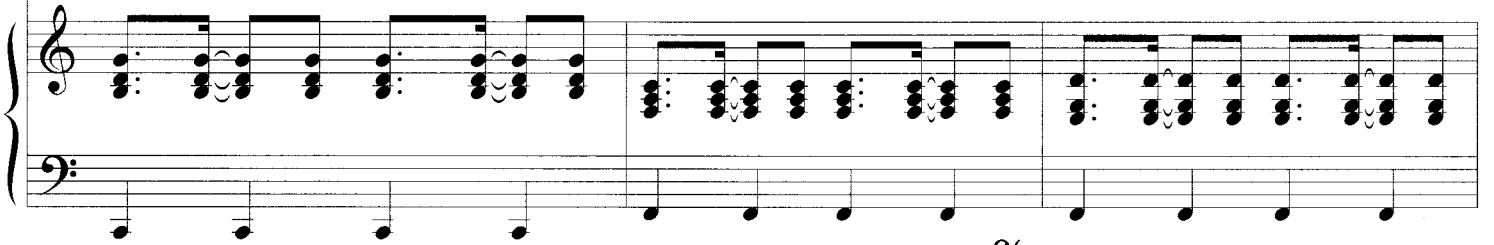




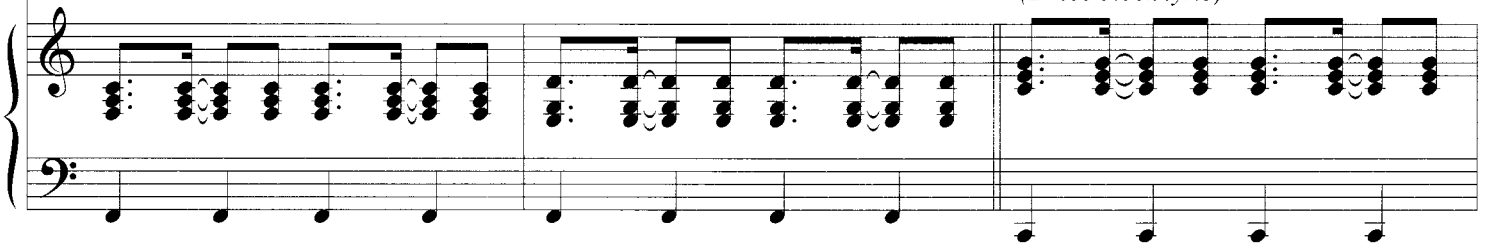
I pic - tured - a rain - bow, - you



held it in your - hands. I had flash - es,



but you saw - the plan. I wand - ered out in - the
(2° see block lyric)



world for years, - while you just stayed in - your



F Em⁷/F F

room... I saw the cres-cent,

Em⁷/F C G/C

you saw the whole of the moon. The whole of the

F Em⁷/F To Coda C

moon. Ooh, you were there in the turn-stiles, with the

G/C C G/C

wind at your heels. You stretched for the stars and you know how it feels to reach



too high, too far, too soon.



You saw the whole of the moon. I was ground - ed



while you filled the skies. I was dumb - found -



- ed by truth, you cut through lies.

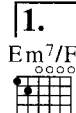


I saw the rain - dir - ty val - ley,

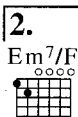
(moon) 2° Instrumental



you saw Bri - ga - doon. I saw the cres-cent,



1. you saw the whole of the



2. I spoke a - bout the wings,



you just flew. I won - dered, I guessed and I tried.



You just knew I



sighed, but



you swooned. I saw the cres-cent,

F Em7/F C

you saw— the whole of— the moon.

G/C fr3 F Em7/F D.%. al Coda

The whole of— the moon.— With a

⊕ Coda

C G/C fr3

u - ni - corns — and can - non balls, — pa - la - ces and pier.

C G/C fr3

Trum - pets, towers and te - ne - ments, wide o - ceans full of tears.



Flags, rags, fer-ryboats, sci-mi-tars and scarves.- Ev-'ry pre-cious dream and vi-sion



un-der-neath the stars. Yes, you climbed on the lad-der with the wind in- your sails. You



came like- a com-et, blaz - ing- your- trail. Too high,



too far, too soon. You saw- the whole of- the





moon. *Instrumental ad lib.*





How on earth did you see the whole





of the moon. *Repeat ad lib.*

1-3.  4. 

2°:
 With a torch in your pocket
 And the wind at your heels
 You climbed on the ladder
 And you know how it feels to get too high
 Too far
 Too soon
 You saw the whole of the moon
 The whole of the moon.

Ultimate 80s Songs

Alone *Heart*

Ashes To Ashes *David Bowie*

Broken Land *The Adventures*

Brothers In Arms *Dire Straits*

China In Your Hand *T'Pau*

Don't Dream It's Over *Crowded House*

Don't You Want Me *The Human League*

Drive *The Cars*

Eternal Flame *The Bangles*

Every Breath You Take *The Police*

Ghost Town *The Specials*

Golden Brown *The Stranglers*

(I Just) Died In Your Arms Tonight *Cutting Crew*

It's My Life *Talk Talk*

Like A Virgin *Madonna*

The Love Cats *The Cure*

Love Is A Stranger *Eurythmics*

Only You *Yazoo*

The Power Of Love *Frankie Goes To Hollywood*

(Something Inside) So Strong *Labi Siffre*

The Story Of The Blues Part 1 *WAH!*

The Sun Always Shines On TV *A-Ha*

Total Eclipse Of The Heart *Bonnie Tyler*

Vienna *Ultravox*

Wake Me Up Before You Go Go *Wham!*

What Have I Done To Deserve This? *Pet Shop Boys*

The Whole Of The Moon *The Waterboys*

Wonderful Life *Black*



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