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ANGIE

Words and music by MICK JAGGER & KEITH RICHARDS

Very slow tempo $\text{♩} = 60$

Am E7 C F

1. Oh An - gie — Oh, An - gie —
2. An - gie — you're beau - ti - ful —
3. *Instrumental* -----

F C Am E7

when will those dark clouds dis - ap - pear. ————
but ain't it time we said good - bye. ————

An - gie — An -
An - gie — I

4. (D.S.) *Instrumental* -----

G F Bb F G C G Am

- gie ————— Where will it lead us from here ————— With no
 still love you Re - mem - ber all those nights we cried ————— All the
 ----- (3) Oh —————
 ----- With no

E7 G F Bb F G C

lov - ing in our souls — and no mon - ey in our coats —
 dreams we held so close — seemed to all go up in smoke —
 An - gie don't you weep — ah your kiss - es still taste sweet —
 lov - ing in our souls — and no mon - ey in our coats —

G Dm Am

You can't say — were sat - is - fied — But An - gie —
 Let me whis - per in your ear — — An - gie —
 I hate that sad - ness in your eyes — But An - gie —
 You can't say — were sat - is - fied — But

To Coda ♦

C F G Am

An - gie you can't say — we nev - er tried —
 An - gie where will it — lead us from here —
 An - gie ain't it time — we said good - bye —

D. S. al Coda

F7 C F Bb F G C E7

♩ CODA

An - gie — I still love you ba - by — Ev - 'ry - where I look — I see your eyes —

Dm Am Dm

There ain't a wo - man that — comes close to you

Am Dm Am

Come on ba - by dry your eyes — But An - gie — An - gie —
An - gie — An - gie

C F G Am E7

Ain't it good — to be a - live
They can't say — we nev - er tried

1 2

rall.

G F Bb F G C E7 Bb F G C

AS TEARS GO BY

Words and music by MICK JAGGER & KEITH RICHARDS

Moderately



mf

Piano introduction in E-flat major, 4/4 time, marked *mf*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

It is the eve - ning of the day,
My rich - es can't buy ev - 'ry - thing,

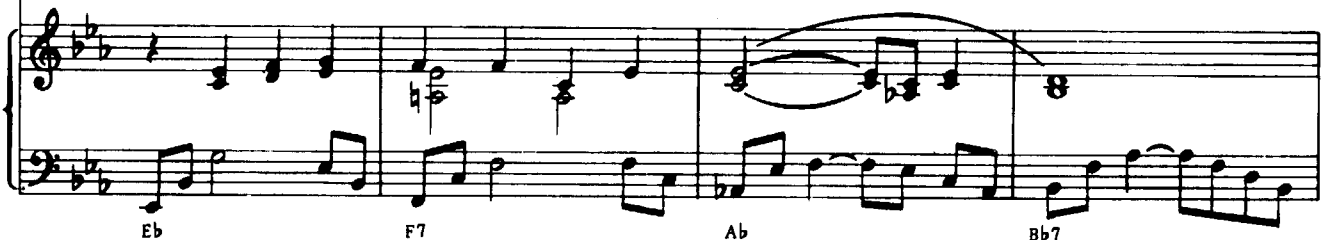


mp

Eb F7 Ab Bb7

Piano accompaniment for the first vocal line, marked *mp*. The right hand has a melodic line with a long note on 'day' and 'thing'. The left hand has a bass line with a long note on 'day' and 'thing'. Chords Eb, F7, Ab, and Bb7 are indicated below the piano part.

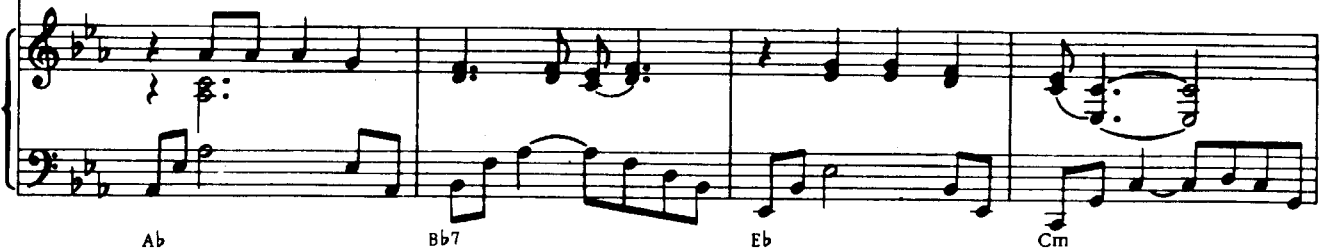
I sit and watch the chil - dren play,
I want to hear the chil - dren sing.



Eb F7 Ab Bb7

Piano accompaniment for the second vocal line. The right hand has a melodic line with a long note on 'sing'. The left hand has a bass line with a long note on 'sing'. Chords Eb, F7, Ab, and Bb7 are indicated below the piano part.

Smil - ing fac - es I can see — but not for me,
All I hear — is the sound —



Ab Bb7 Eb Cm

Piano accompaniment for the third vocal line. The right hand has a melodic line with a long note on 'me'. The left hand has a bass line with a long note on 'me'. Chords Ab, Bb7, Eb, and Cm are indicated below the piano part.

I sit and watch as tears go by.

Ab

Gm Fm7 Bb7

2

of rain_ fall-ing on the ground_ I sit and watch as tears go

Eb

Cm

Ab

Gm Fm7

by_ It is the eve - ning of the

Bb7

Eb

F7

day, I sit and watch the chil - dren

Ab

Bb7

Eb

F7

play. _____ Do - in' things I used to do _____ they think are

Ab Bb7 Ab Bb7 Eb

new, _____ I sit and watch as tears go by _____

Cm Ab Gm Fm7 Bb7

_____ Mm _____

Mm

p

Eb F7 Ab Bb7

_____ Mm _____

Mm

rall.

Eb F7 Ab Bb7 Fm7 Bb7 Eb

BROWN SUGAR

Words and music by MICK JAGGER & KEITH RICHARDS

Moderate tempo (32 bars per minute)

C F C Eb C F C

The first system of musical notation consists of three staves. The top staff is a treble clef with a common time signature (C). The middle and bottom staves are a grand staff (treble and bass clefs). The music is in a 12/8 time signature. The first two measures are whole rests in the treble clef, with the notes C, F, and C written above. The third measure has a whole rest in the treble clef with the note Eb written above. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand.

Ab Bb C sus4

C

Gold — Coast slave — ship bound for
Beat — ing, — cold Eng-lish
I bet your ma — ma was a

The second system of musical notation consists of three staves. The top staff is a treble clef with a common time signature (C). The middle and bottom staves are a grand staff. The music continues from the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cot — ton fields, — sold — in a mar — ket down in New Or — leans. — Scarred
blood runs hot, — la — dy of the house won — d'r in where it's gon — na stop. House
Tent Show queen, — and — all her girl friends were sweet six — teen. — I'm

The third system of musical notation consists of three staves. The top staff is a treble clef with a common time signature (C). The middle and bottom staves are a grand staff. The music continues from the second system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



— old slav — er know he's do-in' al - right. — Hear — him whip the wo - men just.
 — boy knows — that he's do-in' al - right. — You should a — heard him just.
 — no school - boy but I know what I like. — You should have - heard me just.



C

G

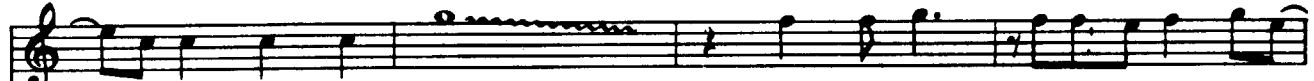
C

F

C

F

C



— a-round mid - night. Ah (2nd) ————— Brown Su - gar how come you taste so good.
 — a-round mid - night.



C

F

C

F

C

G

C

F

C

F

C



(A-ha) Brown Su-gar, just like a young girl should.
 black girl
 young girl



1.2.

C F C F Eb C F C Ab Bb C sus4

A- huh.

3. C F CF G

Drums

C F C

(Vocal 1. 2. 3. only) I said yeah— I said yeah— I said yeah— I said oh

1.2.3.4.5. F C

6. C F C

(1. 2. only) just like a just like a black girl should.— I said yeah—

GET OFF OF MY CLOUD

Words and music by MICK JAGGER & KEITH RICHARDS

I live in an a-part-ment on the nine-ty ninth floor of my block
tele - phone is ring-in' I say "Hi it's me Who's there on the line?"
sick and tired, fed up with this and de-cided to take a drive down town

E A B E A

And I sit at home lookin' out the win-dow im-ag-in-in the world has
A voice says, "Hi hullo. How are you? Well I guess I'm doing
It was so very quiet and peaceful. There was no-body, not a soul a -

B A E A B A

stopped fine - round
Then in flies a guy that's all dress'd
He says, "It's three a.m. and there's too much noise Don't you
I laid my - self out I was so

F A B A E A

up just like a U - nion Jack He says
 people ev-er want to go to bed? Just 'cause you
 tired and I start - ed to dream. In the

B A E A B A

I've won five pounds if I have his kind of de - ter - gent pack
 feel so good, do you have to drive me out of my head?"
 mornin the parkin tickets were just like flags stuck on my wind screen

E A B A E A

I said Hey (HEY) you (YOU) Get off of my cloud! Hey (HEY) you (YOU) Get

B A E A B13 E

off of my cloud! Hey (HEY) you (YOU) Get off of my cloud! Don't hang a - round, 'cause

A B13 E A B13 D

two's a crowd on my cloud ba-by. The ba-by.
 I was

B E A B A E

GOOD TIMES, BAD TIMES

Words and music by MICK JAGGER & KEITH RICHARDS

Slow Rock

mf

There've been good times, there've been bad times I've had my share of hard times too

C

G7

C

But I lost my faith in the world. Honey when I lost you.

F7

C

G7

Re-mem-ber the good times we had to - geth-er-

C

F

C

F F# G

G7

Don't you want them back a - gain — Tho' these hard times are bug-ging me now

C7 F F7 C C7

I know now it's — the same. — There's got - ta be

G7 C F C F F# G7

trust in this world — Or it won't get ve - ry far — Well

C G7 C F F7

trust - ing some - one — Or just gon - na be war — Hum

C G7 C F7 C G

Fade out

C G7 C F C

HONKY TONK WOMEN

Words and music by MICK JAGGER, KEITH RICHARDS, BILLIE WYMAN
CHARLIE WATTS & BRIAN JONES

Medium rock

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. A G chord is indicated below the first measure.

(1) I met a gin soaked bar room queen — in Mem-phis,
laid a div-or-cee — in New-York Cit-y,

Musical notation for the first line of lyrics, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chords G, C, and F(C bass) are indicated below the piano part.

She tried — to take-me up — stairs — for a ride. —
I had to put up some — kind — of a fight. —

Musical notation for the second line of lyrics, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chords C, G, A7(4), A7, D, and G(D bass) are indicated below the piano part.

She had to heave me right a — cross-her should — er,
The la — dy then she cov — ered me — with ros — es,

Musical notation for the third line of lyrics, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chords D, G, C, and F(C bass) are indicated below the piano part.

'Cos I just can't seem to drink you off my mind
 She blew my nose, and then she blew my mind

C G D7

(Chorus) It's the Honk ————— ky Tonk

G G D

Wo - men Gim-me, gim-me, gim-me the honk-y tonk —

G G D

1 blues. (2) I blues. LAST

G G C C#dim G Am7 G

JUMPIN' JACK FLASH

Words and music by MICK JAGGER & KEITH RICHARDS

Piano introduction consisting of two staves (treble and bass clef) with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb).

C C7 (sus4) C

I was born in a cross fire hur - ri - cane,
I was raised by a tooth-less bear - ded hag.
I was drowned. I was washed up and left for dead.

Vocal line and piano accompaniment for the first verse. The piano accompaniment continues with the same melody as the introduction.

C7 (sus4) C C7 (sus4) C

And I howled at my ma in the dri - ving rain. To Coda ♪
I was schooled with a strap right across my back.
I fell down to my feet and I saw they bled,

Vocal line and piano accompaniment for the second verse. The piano accompaniment continues with the same melody.

C7 (sus4) Eb Bb F

But it's al — right — now. In fact it's a gas —

Vocal line and piano accompaniment for the final line. The piano accompaniment continues with the same melody.

C E_b B_b F

But it's al right. I'm Jumpin' Jack Flash. It's a

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'But it's al right.' followed by a half note 'I'm Jumpin' Jack Flash. It's a'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord symbols C, E_b, B_b, and F are placed above the staff.

C

gas, gas, gas. Fine D.C. al Coda

Detailed description: This system contains the next four measures. The vocal line says 'gas, gas, gas.' followed by a double bar line and the word 'Fine'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols C, 1, and 2 are present above the staff.

⊕ CODA

C7 (sus4) C C7 (sus4) C

And I frowned at the crumbs of a crust of bread.

Detailed description: This system contains the first four measures of the Coda section. The vocal line says 'And I frowned at the crumbs of a crust of bread.' The piano accompaniment features a more active treble line with sixteenth-note patterns. Chord symbols C7 (sus4) and C are placed above the staff.

C7 (sus4) C C7 (sus4) C

I was crowned with a spike right through my head. D.C. al Fine

Detailed description: This system contains the final four measures. The vocal line says 'I was crowned with a spike right through my head.' followed by a double bar line and 'D.C. al Fine'. The piano accompaniment concludes with sustained chords. Chord symbols C7 (sus4) and C are placed above the staff.

LADY JANE

Words and music by MICK JAGGER & KEITH RICHARDS

Musical notation for the first system of the song, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody includes a triplet of eighth notes.

My sweet La - dy Jane - Anne - When I see you a - gain -
I've done what I can -

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes.

Your ser - vant am I - I must take my leave -
And with hum - bly re - main -
For prom - ised I am -

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes.

just heed this plea my love On bend - ed knees my love I pledge my -
This play is run my love Your time has come my love I've pledged my

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes.

-self to La - dy Jane. My dear La - dy
 troth to La - dy Jane. Oh my sweet Ma - rie

D7 Am D C

I wait at your ease— The sandshave run out— For your la - dy and

G D C

me— Wed - lock is nigh my love Her sta - tion's

G D E7 Am D7

right my love Life is se - cure with La - dy Jane.

G C D7 Am D

LET'S SPEND THE NIGHT TOGETHER

Words and music by MICK JAGGER & KEITH RICHARDS



Don't you wor - ry 'bout what's on your mind_ (Oh my. Da da da da_
I feel so strong that I can't dis - guise_ (Oh my. Let's spend the night
This does - n't hap - pen to me ev - 'ry day_ (Oh my. Let's spend the night



— da da da) I'm in no hur - ry I can take my time_ (Oh
— to - geth - er) But I just can't a - pol - o - gise_ (Oh
— to - geth - er) No ex - cu - ses of - fered an - y way_ (Oh



my da da da da da da da) I'm go - ing red_
no let's spend the night to - geth - er) Don't hang me up_
my let's spend the night to - geth - er) I'll sat - is - fy_

and my tongue's get-ting tied. I'm off my head
 and don't let me down. We could have fun—
 your ev - 'ry need. And now I know you—

and my mouth's get-ting dry (I'm high, but I try, try, try oh
 just groov - ing a - round (A - round and a - round and oh my,
 will sat - is - fy me (Oh my, my, my oh

my). Let's spend the night to - geth - er Now I need you more.
 my).
 my).

than ev - er Let's spend the night to - geth - er now—

First system of the musical score. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Chord markings 'Bm' and 'D7' are placed below the piano staves.

Second system of the musical score. The vocal line includes the lyrics: "Let's spend the night to - geth - er. Let's spend the night". The piano accompaniment continues with the same rhythmic pattern, ending with a fermata and a 'C' time signature marking.

Third system of the musical score. The vocal line includes the lyrics: "to - geth - er. Now I need you more than ev - er". The piano accompaniment continues, ending with a fermata and a 'G' time signature marking.

Fourth system of the musical score. The vocal line includes the lyrics: "You know I'm smil - ing ba - by". The piano accompaniment continues, ending with a fermata and a 'G' time signature marking.

You need some guid - ing, ba - by I'm just de - cid - ing, ba - by.

C G

Now I need you more than ev - er Let's spend the night

D

to - geth - er Let's spend the night to - geth - er now.

D.C. and repeat from ♠ to ♠ ad lib. and fade

Bm D7

MIDNIGHT RAMBLER

Words and music by MICK JAGGER & KEITH RICHARDS

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The piano part begins with a piano (*mf*) dynamic. The vocal line has a whole rest in the first measure.

B A(+9) E

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment continues with a steady eighth-note bass line and chords. The vocal line has a whole rest in the first measure.

B A(+9) E B A(+9)

Third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Did you". The piano accompaniment continues with the same rhythmic pattern.

Did you

E B A(+9) E A(+9)

Fourth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

hear a - bout the mid-night — ram - bler? — (-) ev - 'ry-bo - dy got to go
talk - ing 'bout the mid-night — gam - bler, — the one you ne - ver seen be - fore

B A(+9) E B A(+9)

Did you hear a-bout the mid-night ram- bler, (-) the
 (-) A - talk-ing 'bout the mid-night gam - bler, (-) did you

E B A(+9) E

one that shut the kit-chen door?
 see him jump the gar-den wall?
 He don't give a hoot of a warn-
 A - sigh-ing down the wind so sad-

B A(+9) E A sus E7

- ing a-wrapped up in a black cat cloak. (---) He
 - ly a - lis - ten and you hear him moan. Well I'm a-

B A sus E7 B

don't go in the light of the morn - ing, he's split the time the cock-'rel crows.
 talk-ing 'bout the mid-night gam - bler, (-) ev - 'ry-bo + dy got to go.

A sus E7 B A sus E7

B

1

A-

B

2 8 times

Ad lib.

A - did you

B A E

hear a-bout — the mid-night - ram - bler? — well ho - ney, it's no rock and roll

f

A E B A E

3 times

Well you heard a-bout the Bos-ton -----

p

B B sus B B A sus

----- it's not one of those ----- Well, -----

sfz *sfz*

E B A E

talk-ing 'bout the mid-night ----- the one who closed the bed-room-door

sfz

B A sus E B A sus

I'm called the hit and run ----- rape her ----- in an-ger, ----- the

sfz

E A E B

knife-shar-pened tip-py-toe, Or just the shoot 'em dead — brain - bell

cresc.

A sus E7 B A sus E

jang - ler, you know, the one you ne - ver seen — be - fore. So if you

B A(+9) E B

ev - er meet — the mid - night — ram - bler — (- -) pad - ding down your mar - ble hall
lis - ten for — the mid - night — ram - bler — play it ea - sy — as you go -

cresc. poco a poco

A E B A E

Well he's — prow - ling like a proud black pan - ther — you can
I'm going to smash down all your plate - glass win - dows — put a

B A E B

3 times

Well you heard a-bout the Bos-ton -----

B Bsus B B Asus

p

2°

----- it's not one of those ----- Well, -----

E B A E

sfz

talk-ing 'bout the mid-night ----- the one who closed the bed-room-door

B Asus E B Asus

sfz

I'm called the hit and run ----- rape her ----- in an-ger, ----- the

E A E B

sfz

1 2

say I told you so Well won't you
 fist right thru' your steel plate door...

A E B B

B E(B bass)

5 times

Accel. ----- Tempo 1^o

Did you hear a-bout the mid-night ram - bler? He'll leave his

B B A E

foot-prints up and down your hall. A - did you hear a-bout the mid-night gam-

B A E B A

- ler? — a - did you see me make — my mid-night — call? — And if you e-

E B A E

- ver catch — the mid-night — ram - bler, — I'll steal — your mis-tress from un - der your

A E sus B A E

nose. Well, go ea - sy with your cold — fan - dan - go, — I'll stick my

B A E B

knife right — down — your — throat, — ba - by and it hurts! —

A E B B7

PAINT IT BLACK

Words and music by MICK JAGGER, KEITH RICHARDS, BILLIE WYMAN
CHARLIE WATTS & BRIAN JONES

1,5. I see a red door and I want it paint-ed black
3. I look in - side my - self and see my heart is black

Em B

No col-ours an - y more I want them to turn black I see the
I see my red door and I want it paint-ed black May-be then I'll

Em H Em D

girls walk by dressed in their sum - mer clothes I have to turn my head un -
fade a - way and not have to face the facts It's not ea - sy fac - ing up when

G D Em Em D G D

Last time
to Coda

-til my dark-ness goes. 2. I see a line of cars and they're all paint-ed
your whole world is black. 4. No more will my green sea go turn a deep-er

A9 B Em B

black With flow-ers and my love both nev - er to come back
blue I could not fore-see this thing hap - pen-ing to you

Em B

I see peo-ple turn their heads and quick-ly look a - way Like a new born
If I look hard e-nough in - to the set-ting sun My love will

Em . D G D Em Em D

ba - by it just hap-pens ev - 'ry day.
laugh with me be - fore the morn-ing comes.

G D A9 B

goes.

CODA

B Em

RUBY TUESDAY

Words and music by MICK JAGGER & KEITH RICHARDS

She would nev-er say where she came from—
ques-tion why she needs to be so free—
There's no time to lose I heard her say—

Am C F G C

She'll

Yes-ter-day— don't mat-ter if it's gone—
Tell you it's— the on-ly way to be—
cash your dreams— be-fore they slip a-way—

Am C F C G

While' the sun is bright— or in the dark-est night— No one knows,
She just can't be chained— to a life where noth-ing's gained— And noth-ing's lost—
Dy-ing all the time— lose your dreams and you— will lose your mind—

Am D7 G Am D7 G

she comes and goes...
 at such a cost...
 Ain't life un-kind...

C G

CHORUS

Good - bye Ru - by Tues - day Who could hang a name on you

C G C G C

When you change with ev - 'ry new day Still I'm gon - na miss you. 2. Don't

To Coda *Last time D.S. al Coda*

C G Bb F G C G

CODA

G A mi C F C

SATISFACTION

Words and music by MICK JAGGER & KEITH RICHARDS

With a beat

Musical notation for the instrumental introduction, featuring a treble and bass clef staff. The tempo is marked 'With a beat' and the dynamics are 'mf'. The key signature is two flats (Bb and Eb) and the time signature is common time (C).

CHORUS

Musical notation for the first line of the chorus, including vocal melody and piano accompaniment. The lyrics are: I can't get no sat is fac tion... I can't

Musical notation for the second line of the chorus, including vocal melody and piano accompaniment. The lyrics are: get no last time sat is fac tion, 'Cause I try, and I

Musical notation for the third line of the chorus, including vocal melody and piano accompaniment. The lyrics are: try, and I try, and I try... I can't get no, I can't

get no,

1. When I'm driv - in' in my car, — And that
 2. When I'm watch - in' my T. V., — And that
 3. When I'm rid - in' 'round the world, — And I'm

Eb Ab Eb Ab

man comes on the ra - di - o; And he's tell - in' me more and more — a - bout some
 man comes on to tell me; — How white my shirts can be, — Well, he
 do - in' this and I'm sign - in' that; And I'm try - in' to make some girl. — Who tells me

Eb Ab Eb Ab

use - less in - for - ma - tion, Supposed to — fire my im - ag - i - na - tion. I can't
 can't be a man, 'cause he — does - n't smoke the — same cig - a - rettes as me. — I can't
 ba - by, bet - ter come back let - er next week, 'cos you see I'm on a los - ing streak. — I can't

Eb Ab Eb Ab

get no, Oh, no, no, no, Hey, hey, hey —

Eb Ab Eb Ab

1-2 3

that's what I say. I can't

Ab Eb Ab Ab

get no, I can't get no. I can't get no

Eb Ab Eb Ab Eb

Sat - is - fac - tion, no sat - is - fac - tion, no sat - is -

Ab Eb Ab Eb Ab

-fac - tion, no sat - is - fac - tion.

Fade

Eb Ab Eb Ab Eb

SHE'S A RAINBOW

Words and music by MICK JAGGER & KEITH RICHARDS

Slowly Moderately

rit----- a tempo

F7

She comes in co-lours ev' - ry-

Bb

-where, — She combs her hair, — She's like a rain - bow

Eb Bb

Comb-ing col-ours in the air

ev' - ry - where,

She comes in

E \flat

B \flat

co lours.

1. rit. -----

rit. -----

F7

B \flat

2. rit. ----- a tempo

Have you seen her dressed in blue? gold?

See the sky in front of
Like a queen in days of

rit. ----- a tempo

B \flat

F7

you,
old,

And her face is like a sail, a speck of white so fair and
She shoots co-lours all a - round, like a sun - set go - ing

pale. Have you seen a la - dy fair — er? She comes in co-lours ev'-ry-
down. Have you seen a la - dy fair — er?

Bb

- where. — She combs her hair. — She's like a rain - bow.

Eb

Bb

Como-ing co-lours in the air ev' - ry-where She comes in col — ours.

Eb

Bb

F7

1
2
Have you seen her all in

Bb

Bb

STREET FIGHTING MAN

Words and music by MICK JAGGER & KEITH RICHARDS

Mod. Rock

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

F Gm7 C7

Ev - 'ry-where I hear the sound of march-ing, charg-ing feet, Oh, Boy. 'Cause

The first line of lyrics is accompanied by piano accompaniment. The right hand features a melodic line with some grace notes, and the left hand continues with a consistent bass line. Chords F, Gm7, and C7 are indicated above the staff.

F F Gm7 C D7

sum-mer's here and the time is right for fight - ing in the street, Oh, Boy. But

The second line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line with a slight accent on the final note. The left hand maintains the bass line. Chords F, F, Gm7, C, and D7 are indicated above the staff.

G

what can a poor boy do ex - cept to sing for a Rock 'N' Roll Band 'cause in sleep-y Lon - don

The third line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line with a slight accent on the final note. The left hand maintains the bass line. Chord G is indicated above the staff.

G D7

Town, There's just no place for Street Fight-ing Man! _____ No!

The first system of the musical score features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a G chord and a D7 chord. The lyrics are "Town, There's just no place for Street Fight-ing Man! _____ No!". The piano accompaniment includes a bass line with eighth notes and a treble line with chords and eighth notes. A dynamic marking 'f' is present in the piano part.

D7 C F C

The second system shows the piano accompaniment for the first system. It consists of grand staff notation with treble and bass clefs. The chords indicated above the staff are D7, C, F, and C. The bass line continues with eighth notes, and the treble line features chords and eighth notes.

F C7

Hey! Think the time is right for a Pal - ace Rev - o - lu - tion. _____ But

The third system includes the vocal line and piano accompaniment. The vocal line starts with an F chord and ends with a C7 chord. The lyrics are "Hey! Think the time is right for a Pal - ace Rev - o - lu - tion. _____ But". The piano accompaniment continues with the same bass line and treble accompaniment.

F C7 D7

where I live the game to play is Com - pro - mise So - lu - - tion! _____ Well, Then

The fourth system shows the vocal line and piano accompaniment. The vocal line begins with an F chord and ends with a D7 chord. The lyrics are "where I live the game to play is Com - pro - mise So - lu - - tion! _____ Well, Then". The piano accompaniment continues with the same bass line and treble accompaniment.

G

What can a poor boy do ex - cept to sing for a Rock'N'Roll Band 'Cause in

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part consists of a rhythmic bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

D7

sleep - y Lon - don Town there's just no place for Street Fight - ing Man! _____

The second system continues the vocal and piano parts. The piano accompaniment includes some triplets and accents. The key signature remains one sharp.

D7

C

F

C

No!

The third system shows the vocal line with a fermata on the word 'No!' and the piano accompaniment. The piano part features a steady eighth-note bass line and chords. The key signature is one sharp.

F

F

C7

F

Hey! Said my name is called Dis - turb - ance I'll shout and scream, I'll

The fourth system concludes the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line and chords. The key signature is one sharp.

F F C7 D7

Kill the king I'll rail at all his ser - vants. — Well

G

What can a poor boy do ex-cept to sing for a rock 'n' roll band 'cause in sleep-y Lon - don

D7

town there's just no place for street fight-ing man! — No!

Repeat and fade

G

What* can a poor boy do ex-cept to sing in a Rock'N'Roll Band. Well,

SYMPATHY FOR THE DEVIL

Words and music by MICK JAGGER & KEITH RICHARDS

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand, followed by a more complex rhythmic pattern.

Am Dm7 Am

Please al - low me to in - tro - duce my - self, — I'm a man of wealth and

Musical notation for the first line of lyrics, including piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand, followed by a more complex rhythmic pattern.

E7 3 Am Dm7

taste. — I've been a - round for long, Long years — stol - en

Musical notation for the second line of lyrics, including piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand, followed by a more complex rhythmic pattern.

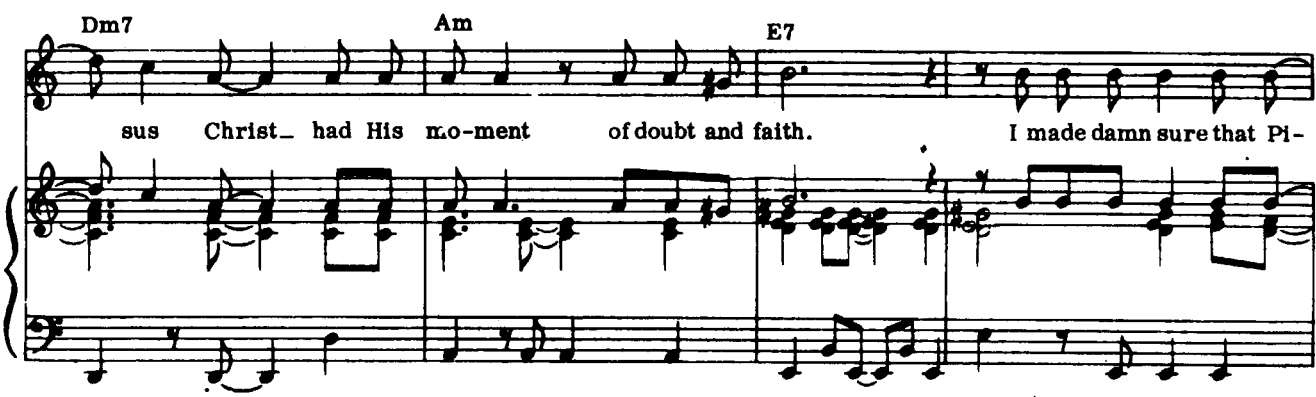
Am E7 Am

man - y a man's — soul and faith. I was a - round when Je -

Musical notation for the third line of lyrics, including piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand, followed by a more complex rhythmic pattern.

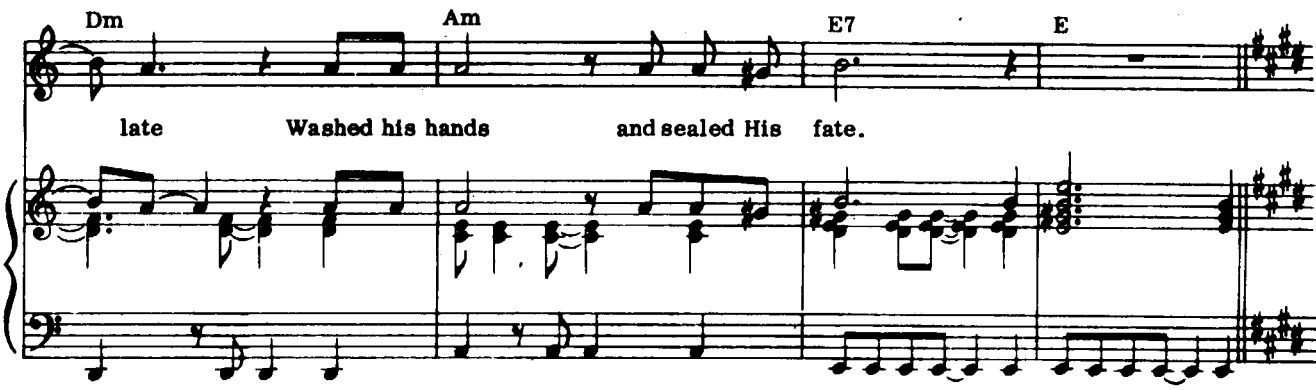
Dm7 Am E7

sus Christ had His mo-ment of doubt and faith. I made damn sure that Pi-



Dm Am E7 E

late Washed his hands and sealed His fate.



CHORUS

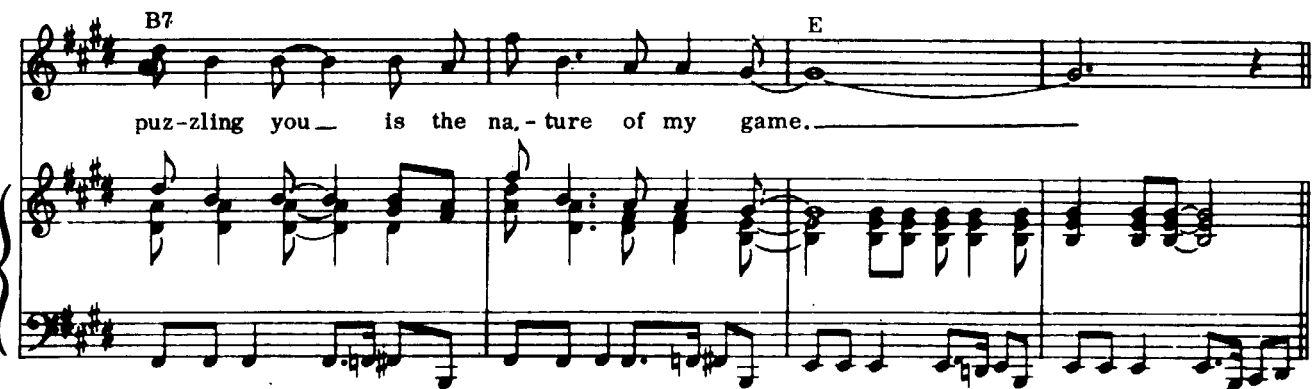
B7 B7sus4 E

Pleased to meet you hope you guess my name. But what's



B7 E

puz-zling you is the na-ture of my game.



E Dm Am

I stuck a-round — St. Pe-ters- burg— when I saw it was time for a change.
I watched with glee while your kings and queens fought for ten de-cades — for the —

E Dm

Gods they made... I killed the Tzar and his min - is - ters;— An - as -
I shout - ed out "Who killed the Ken - ned - ys?— When

Am E

ta - sia Screamed in vain. — I rode a tank— held a gen -
af - ter all it was you and me. Let me please- in -tro-duce-

Dm C#m A E

'ral's rank when the blitz - krieg raged and the bod-ies stank
— my- self I'm a man — of wealth and taste. —

1. E 2. E Dm

and I lay traps for trou-ba-dors who get

C#m A E

killed be-fore_ they reach Bom-bay. —

B7 B7sus4 E

Pleased to meet you hope you guess my name. — But whats

B7 E

puz-zling you_ is the na-ture of my game. — Just as

E D C#m
ev - ry cop — is a crim - i - nal and all the sin - ners, Saints. —



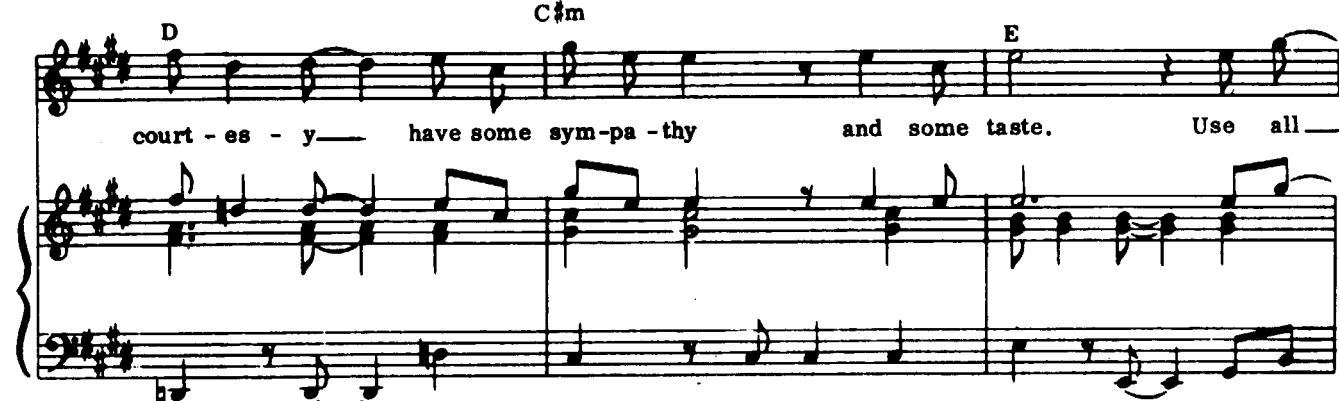
E D
As heads is tails, — Just call me Lu - ci - fer 'cause I'm in



C#m E
need of some re - straint. — So if you meet me, Have some



D C#m E
court - es - y — have some sym - pa - thy and some taste. Use all —



E D C#m

— your well - learned pol - i - tesse or I'll lay your soul to

E B7

waste! Pleased to meet you,

B7susE E

Hope you guess my name. _____ But whats

B7 E

puz-zling you_ is the na-ture of my game. _____

STAR STAR

Words and music by MICK JAGGER & KEITH RICHARDS

1. Ba - by ba -

F

by I've been so sad since you've been gone way

C7

back to New York ci - ty where you do be - long Hon -

F C7

ey I missed your two - toned kiss - es the legs wrapped a - round me tight

Bb F

If I ev - er get - back to fun ci - ty grrl I'm

C7

gon - na make you scream all night

1. Hon - Yeah you were

2. 2.3.4

Bb F F

star buck - er star buck - er star buck - er star buck - er star

C Bb C

Yeah star buck - er star buck - er star buck - er star buck - er star

C Bb F C

4th time to Coda

Star buck-er star buck-er star buck-er star buck-er star.

Bb F C C7

3. Yes
4. At -

Repeat till fade

CODA

Star buck-er star buck-er star buck-er star buck-er star.

C7 Bb C


2. Honey, honey call me on the telephone
I know you are moving out to Hollywood with your can of tasty foam
All those beat up friends of mine
Got to get them in my book
And lead guitars and movie stars, get their toes beneath my hook
Yeah you were starbucker, starbucker star
Starbucker, starbucker star
Starbucker, starbucker star.
3. Yes I heard about your polaroids now that's what I call obscene
Your tricks with fruit were kinda cute
Now that really is a scene
Honey I miss your two tone kisses, legs wrapped around me tight
If ever I get back to New York
I'm gonna make you scream all night
Yeah starbucker, starbucker star
Starbucker, starbucker star
Starbucker, starbucker star.
4. At the draw I got mad at you for giving it to Steve McQueen
And you and me made a pretty pair falling through the silver screen
Now baby I am open to anything I don't know where to draw the line
Well I am making bets that you gonna get your man before he dies
You were starbucker, starbucker, starbucker star
Were starbucker, starbucker, starbucker star
Were starbucker, starbucker, starbucker star
Were starbucker, starbucker, starbucker star

19TH NERVOUS BREAKDOWN

Words and music by MICK JAGGER & KEITH RICHARDS

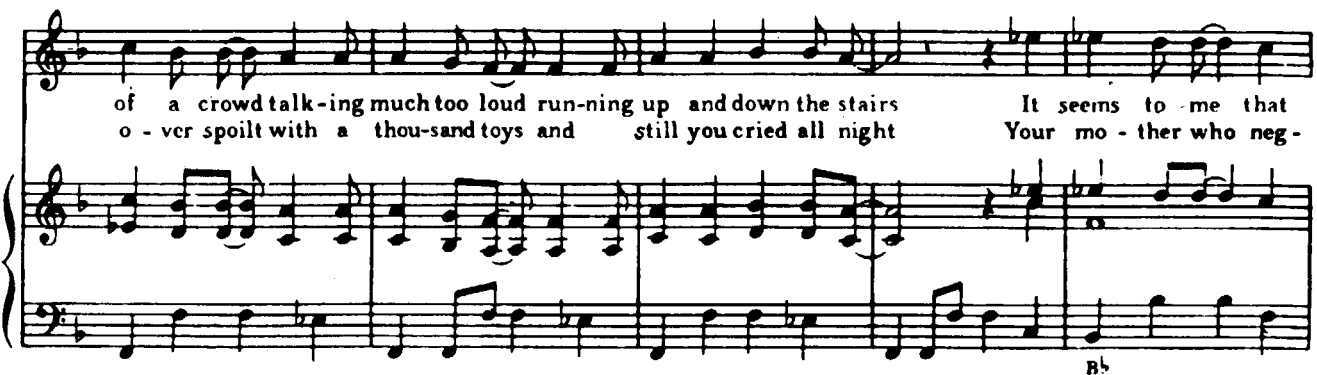


You're the kind of per-son you meet at cer-tain dis-mal dull af-fairs Cen-tre
were a child you were treat-ed kind but nev-er brought up right You were



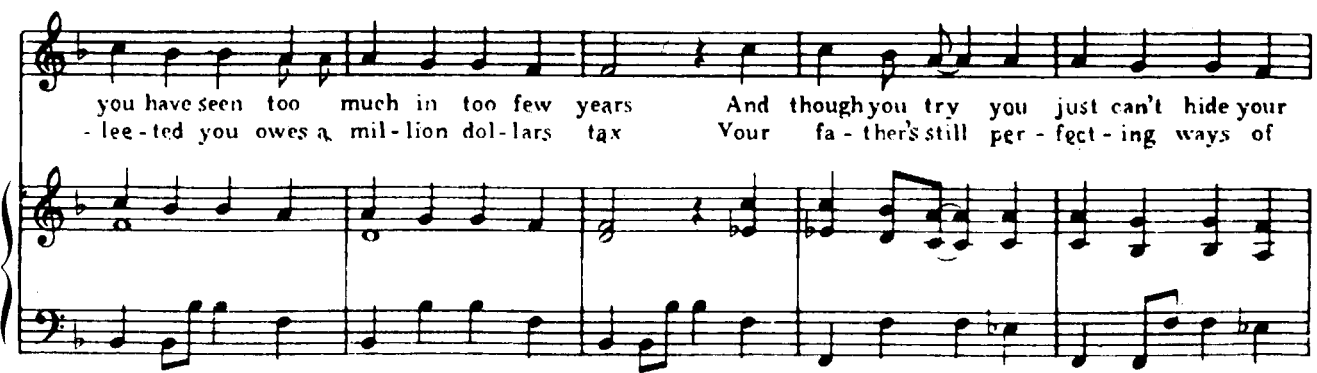
F

of a crowd talk-ing much too loud run-ning up and down the stairs It seems to me that
o-ver spoil with a thou-sand toys and still you cried all night Your mo-ther who neg-



Bb

you have seen too much in too few years And though you try you just can't hide your
-lee-ted you owes a mil-lion dol-lars tax Your fa-ther's still per-fect-ing ways of



eyes are edged with tears - You bet-ter stop } Look a-round
 mak-ing seal-ing wax - You bet-ter stop }

Chord markings: C, Bb

Here it comes Here it comes Here it comes

Chord markings: Bb (sum 4), Bb

Here it comes Here it comes your nine-teenth ner-vous break-down

Chord marking: F

to Coda

1 2
 When you Oh who's to blame?

Chord markings: C, C11

The girl's just in - sane Well

Chord marking: F

noth- ing I do don't seems to work It on- ly seems to make mat- ters worse. Oh please —

Bb C F

You were still in school when you had that fool who

F

real- ly messed your mind And af- ter that you turned your back on treat- ing peo- ple kind On

our first trip I tried so hard to re- ar- rangeyour mind But af- ter a- while I

Bb F

realised you were dis- ar- rang- ing mine. 2. You bet- ter

§

CODA

D. S. al Coda

F

TUMBLING DICE

Words and music by MICK JAGGER & KEITH RICHARDS

Moderate rock



First system of musical notation, including piano accompaniment and guitar chord diagram for C major.

Wom - en think I'm tast - y, but they're al - ways try - in' to waste me and make —



Second system of musical notation, including piano accompaniment and guitar chord diagram for C major.

— me burn the can - die right down, — but ba by, —



Third system of musical notation, including piano accompaniment and guitar chord diagrams for F, G, and C major.

ba by, — I don't need no jewels — in my crown. — 'Cause all —



Fourth system of musical notation, including piano accompaniment and guitar chord diagrams for G, C, F, G, and C major.

— you wom - en is low — down gam - blers, cheat - in' like I don't know how, —

F G C G C

— but ba - by, — ba - by, — there's

F G C

fe - ver in the funk house now — This low down bitch - in' got my —

F

— poor feet a - itch - in', you know, — you know the deuce is still wild. —



(tacet)

Ba by, I can't stay, you got to roll me and



call me the tum - blin' dice. Al -



ways in a hur - ry, I nev - er stop to wor - ry, don't you see the time flash - in' by.



Hon - ey, got no mon - ey, I'm all

F G C

six - es and sev - ens and nines. _____ Say now, ba - by, I'm the

rank out - sid - er, you _____ can be my part - ner in crime. _____ But



G C G C F (tacet)

ba by, _____ I can't stay, _____ you got to roll _____ me and


F (tacet)

call me the tum - blin' _____ roll _____ me and call me the tum - blin' _____


C




dice. _____ Oh, my, — my, my, — I'm the lone — crap shoot - er, play -




F G C G C



in' the field — ev -'ry night. _____ Ba - by, — can't stay, — you got 'to

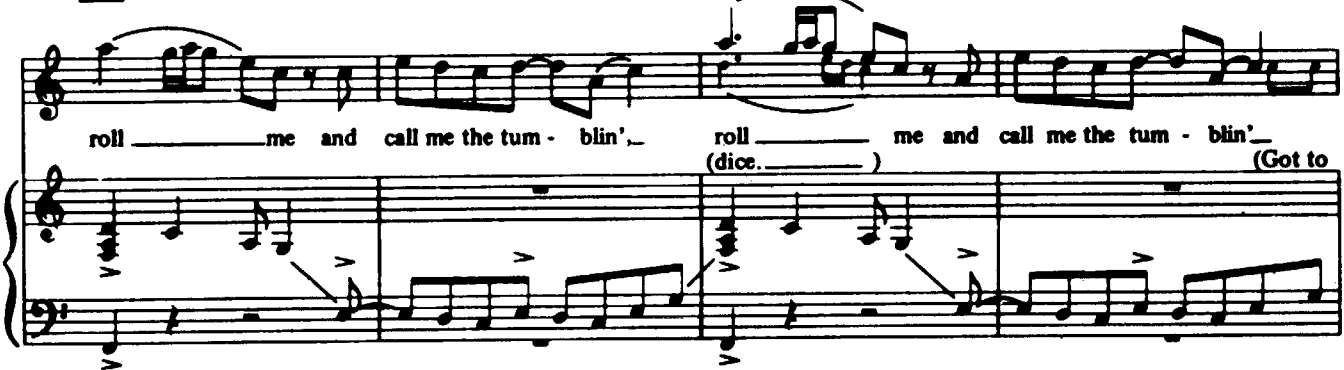


F (tacet) F (tacet)




roll _____ me and call me the tum - blin' — roll _____ me and call me the tum - blin' — (Got to

(dice. _____) (Got to



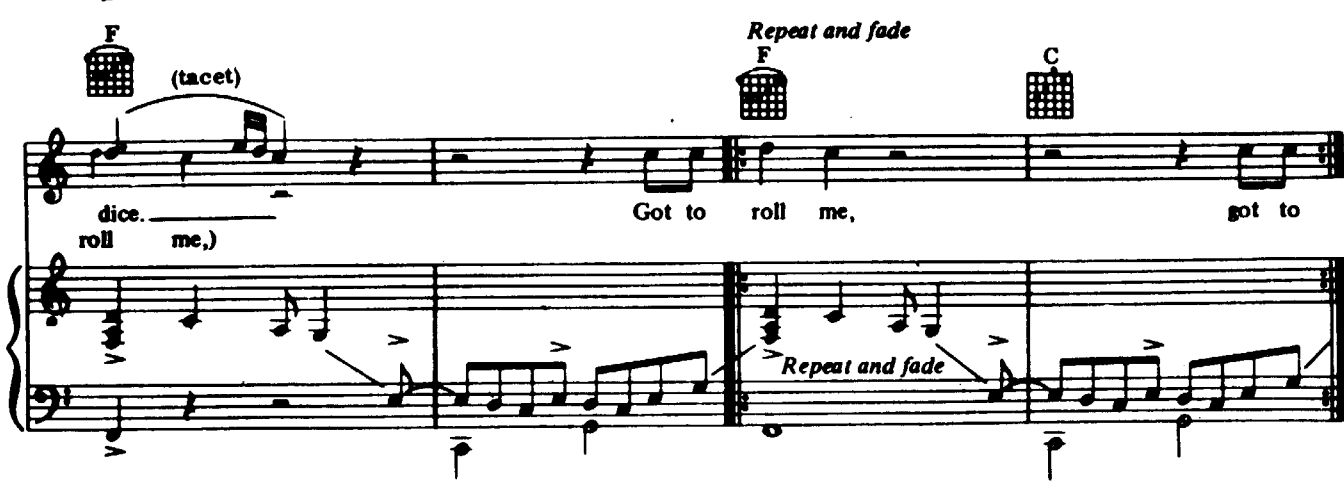
F (tacet) Repeat and fade F C



dice. _____ Got to roll me, got to

roll me,) _____

Repeat and fade



UNDER MY THUMB

Words and music by MICK JAGGER & Keith RICHARDS

Un - der my thumb's the girl who once had me down — Un - der my
thumb's a squirming dog who's just had her day — Un - der my

Em D C

thumb's the girl who once pushed me a - round — It's down to me —
thumb's a girl who has just changed her ways — It's down to me —

Em D C G

The diff - rence in the clothes — she wears — It's down to me The change has come
The way she does just what — she's told — It's down to me The change has come

G C A Em

— She's un - der my — thumb Un - der my
— She's un - der my — thumb Un - der my

D C G C

thumb's a siam - ese cat of a girl — Un - der my thumb she's



Em D C Em

the sweet - est pet in the world — It's down to me —



D C G

The way she does just what — she's told — It's down to me The change has come



C A Em

— She's un - der my — thumb. Un - der my



D C G G C

thumb her eyes are just kept to her - self. Un - der my thumb well

Em D C Em

I - I can still look at some-one else. It's down to me.

D C G

The way she talks when she's spo - ken to. It's down to me The change has come. She's un - der my

C A Em D C

thumb.

G G C G

rall.