

EURYTHMICS

greatest hits

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Love Is A Stranger

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Musical notation for the first system, featuring a treble and bass clef. A C chord diagram is shown above the treble clef. The music is in 8/8 time and consists of two measures.

Musical notation for the second system, featuring a treble and bass clef. The music is in 8/8 time and consists of two measures.

Musical notation for the third system, featuring a treble and bass clef. A C chord diagram is shown above the treble clef. The music is in 8/8 time and consists of three measures. The lyrics are: "Love is a stran - ger in an o - pen car to tempt you in and".

Musical notation for the fourth system, featuring a treble and bass clef. An F chord diagram is shown above the treble clef. The music is in 8/8 time and consists of four measures. The lyrics are: "drive you far a - way."

F



And I want_ you, and I want_ you,

C



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

C



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

F



leave you far be - hind.

C



And love, love, love is a

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

F



nough of the stuff.

F



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. —



F





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

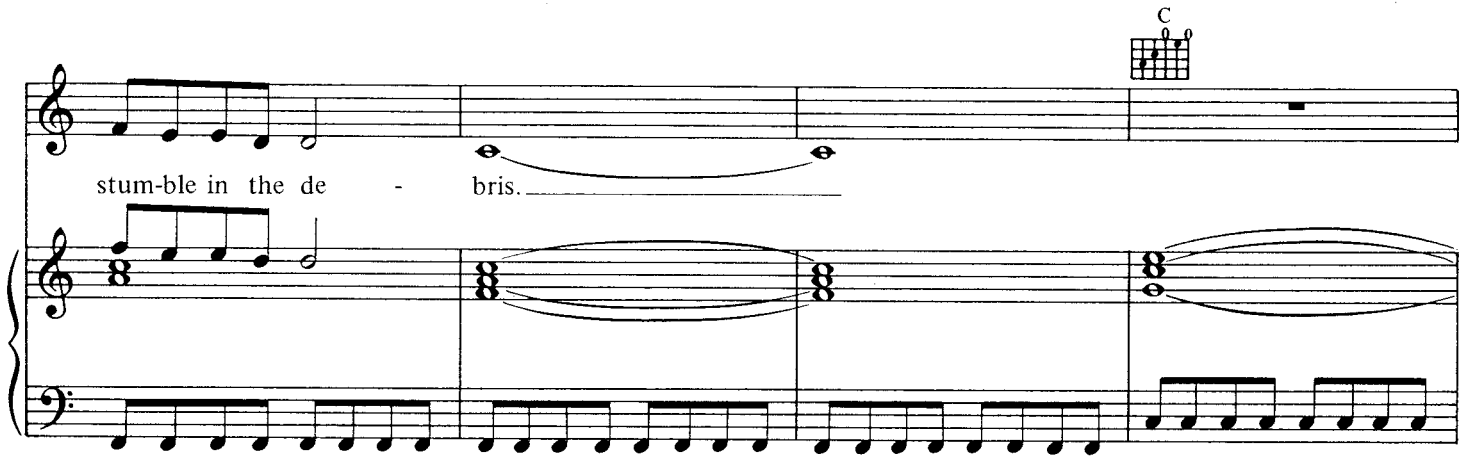
C  F 

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



C 


stum-ble in the de - bris.



F 

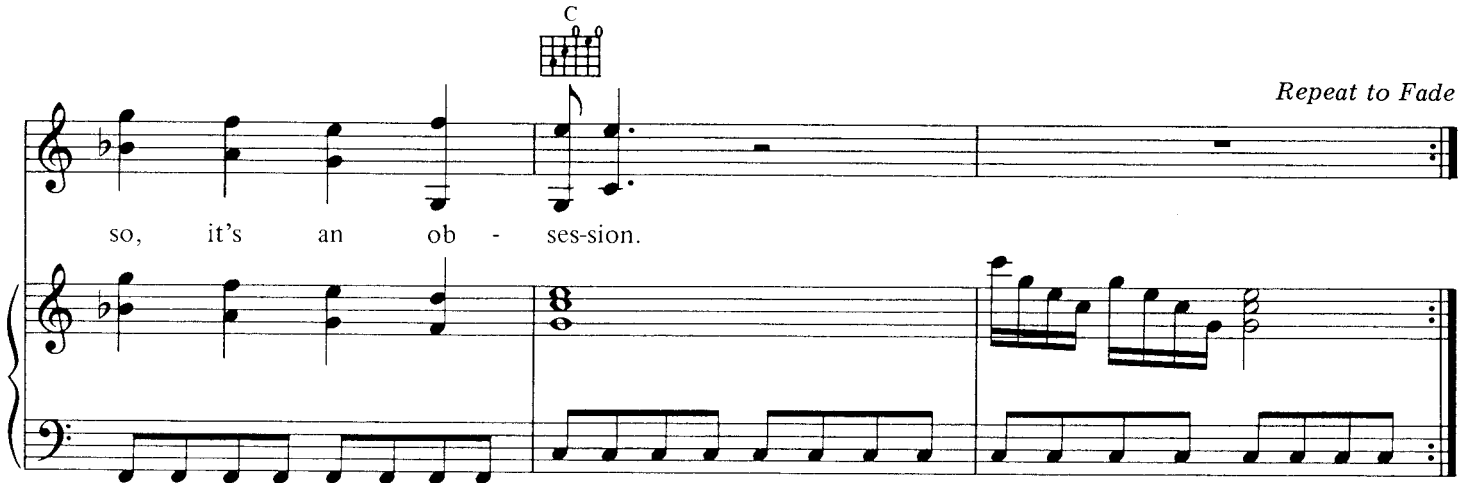
And I want_ you, and I want_ you, and I want_ you



C 

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

Repeat to Fade



Sweet Dreams

WORDS & MUSIC BY D.A. STEWART & A. LENNOX

The musical score is written in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand. Chord diagrams are provided for the guitar accompaniment.

Chord Diagrams:

- C#m:** 0 2 3 4 5 5
- A:** 0 2 2 3 4 5
- G#sus4:** 0 2 3 4 5 5

Lyrics:

Sweet dreams are made — of this, — who am — I — to
 dis - a - gree? — I tra - vel the world — and the sev - en seas, —
 ev - 'ry - bo - dy's look - ing for some - thing. Some of them want to use — you,

Performance Markings:

- First system: C#m, A, G#sus4
- Second system: C#m, A, G#sus4, C#m
- Third system: A, G#sus4, C#m, A, G#sus4
- Fourth system: C#m, A, G#sus4, C#m, A, G#sus4

Additional Markings:

- Second system: *to FADE on %*
- Fourth system: **1 %** (first ending symbol)

C#m A G#sus4 C#m A G#sus4

some of them want to get used _ by you, _ some of them want to ab-use _ you,

C#m A G#sus4 A G#

some of them want to be _ ab - used. _

C#m F#m A G#

2 A G# C#

F#m A G#

First system of musical notation. It consists of a single treble clef staff with a key signature of three sharps (F#, C#, G#). Above the staff are three guitar chord diagrams: F#m (x24321), A (020202), and G# (232323). The staff contains three measures, each with a whole note chord.

C#m F# C#m

Hold your head up, keep your head up, mov-in' on. — Hold your head up, mov-in' on. —

Second system of musical notation. It features a treble clef staff with lyrics and a piano accompaniment. Above the staff are guitar chord diagrams for C#m (x24321), F# (232323), and C#m (x24321). The lyrics are: "Hold your head up, keep your head up, mov-in' on. — Hold your head up, mov-in' on. —". The piano accompaniment includes a treble staff with chords and a bass staff with a melodic line.

F# C#m F#

Keep your head up, mov-in' on. — Hold your head up, mov-in' on. — Keep your head up, mov-in' on. —

Third system of musical notation. It features a treble clef staff with lyrics and a piano accompaniment. Above the staff are guitar chord diagrams for F# (232323), C#m (x24321), and F# (232323). The lyrics are: "Keep your head up, mov-in' on. — Hold your head up, mov-in' on. — Keep your head up, mov-in' on. —". The piano accompaniment includes a treble staff with chords and a bass staff with a melodic line.

(x 4) C#m7 F# C#m A G# *D.S. & Repeat*

Hold your head up, mov-in' on, — keep your head up.

Fourth system of musical notation. It features a treble clef staff with lyrics and a piano accompaniment. Above the staff are guitar chord diagrams for C#m7 (x24321), F# (232323), C#m (x24321), A (020202), and G# (232323). The lyrics are: "Hold your head up, mov-in' on, — keep your head up." The piano accompaniment includes a treble staff with chords and a bass staff with a melodic line. The system ends with a double bar line and repeat signs.

Who's That Girl?

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

The musical score is written in C minor, 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The lyrics are: "Who's that girl. The lang - uage of love slips from my lov - er's tongue. cool - er than ice - tongue - tied and twist - ed and the warm - er than the sun, dumb hearts get brok - en cream ed at the price I've had to pay your care - less no - tions have just like chin - a cups. The sil - enced these e - mot - ions. Look at all the fool - ish - ness your lov - er's talk has done..".

System 1: Chords: Cm, Fm. Lyrics: "Who's that girl."

System 2: Chord: Cm. Lyrics: "The lang - uage of love slips from my lov - er's tongue. cool - er than ice - tongue - tied and twist - ed"

System 3: Chords: Cm, Ab, Fm, Cm. Lyrics: "cream ed and the warm - er than the sun, dumb hearts get brok - en cream ed at the price I've had to pay your care - less no - tions have"

System 4: Chords: Ab, Bb/Ab, Cm, Bb. Lyrics: "just like chin - a cups. The sil - enced these e - mot - ions. Look at all the fool - ish - ness your lov - er's talk has done.."

1 Fm Ab Cm/G

rocks. — But there's just one thing, just one thing, — but there's

Ab Gsus4 Cm

just one thing and I real - ly wan-na know. — (only) Who's that

Bb Gm Ab Bb Cm Bb

girl run-ning a-round with you, — (x2) Tell me (only) Who's that girl

Gm Ab Bb Cm Bb Gm

run-ning a-round with you, — (x2) tell me who's that girl, run-ning a-round with

Ab Bb Cm Bb Gsus4 To Coda

you, — tell me who's that girl The

2 Fm Cm Bb Gm Ab Bb

First system of musical notation. It features a guitar part with chords Fm, Cm, Bb, Gm, Ab, and Bb. The piano accompaniment consists of a treble and bass staff with a melodic line in the treble and a bass line in the bass.

Cm Bb Gm Ab Bb Cm

Who's that girl run-ning a-round with you, tell me who's that

Second system of musical notation. It features a guitar part with chords Cm, Bb, Gm, Ab, Bb, and Cm. The piano accompaniment continues with the same melodic and bass lines. The lyrics are: "Who's that girl run-ning a-round with you, tell me who's that".

Bb Gm Ab Bb Cm Bb

girl run-ning a-round with you, tell me who's that girl,

Third system of musical notation. It features a guitar part with chords Bb, Gm, Ab, Bb, Cm, and Bb. The piano accompaniment continues. The lyrics are: "girl run-ning a-round with you, tell me who's that girl,".

Gsus4

D.%. al Coda

But there's

Fourth system of musical notation. It features a guitar part with a Gsus4 chord. The piano accompaniment continues. The lyrics are: "But there's".

⊕ CODA Gm Ab Bb

run-ning a-round with you, tell me

Fifth system of musical notation. It features a guitar part with chords Gm, Ab, and Bb. The piano accompaniment continues. The lyrics are: "run-ning a-round with you, tell me".

Cm Bb Gm Ab Bb *to FADE*

who's that girl, run-ning a-round with you, tell me

Sixth system of musical notation. It features a guitar part with chords Cm, Bb, Gm, Ab, and Bb. The piano accompaniment continues. The lyrics are: "who's that girl, run-ning a-round with you, tell me". The system ends with the instruction "to FADE".

Right By Your Side

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

(2nd time)

side _____ yes I do. _____)

Ooh _____

{ Give me two strong arms _____ to pro -
 No one seems to touch _____ me in the

Gb

Abm7

- tect my - self, _____ ooh _____ give me so _____ much love _____
 way you do, _____ ooh _____ no - thing seems to hurt _____

Gb

Abm7

Gb

_____ that I _____ for - get _____ my _____ self, _____ I _____ need to swing _____
 _____ me when I'm close _____ to you, _____ I'm so

Abm7

Gb

Abm7

2nd time to *

Chords: Gb, Abm7, Gb

full from limb of to limb to re - lieve this mess I'm in
 de - sir - e when you set my head on fire

Not 2nd time

Chords: Abm7, Gb, Abm7

'cause when de - press - ion starts to win I need to be

To Coda * Abm7

Chords: Gb, Abm7, Gb, Abm7

right by your side yes I do

Yeah yeah yeah yeah yeah yeah yeah

1st time only

Chords: Gb, Gb

Ev - ry sing - le one of us needs love, love, love

Chords: Cb, Gb

Ev - 'ry - bod - y needs to give and re - ceive love, yeah.

Chords: Cb, Gb

Ev - 'ry sing - le day can drag us down, down, down but there's

Chords: Ab, Db

no-thing left to fear when love gets in - to town.

D.%. al Coda

⊕ CODA

Chords: Abm7, Gb, Cb, Db, Gb, Cb

Chords: Db, Gb, Cb, Db, Gb, Cb, Db

Repeat to fade

Here Comes The Rain Again

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Amadd9

F

Musical notation for the first system. It features a guitar staff with two chords: Amadd9 (0 2 2 0 0 0) and F (1 1 3 3 2 1). Below are piano accompaniment staves with treble and bass clefs, showing chords and a rhythmic bass line.

G

Amadd9

Musical notation for the second system. It features a guitar staff with two chords: G (0 0 0 3 2 0) and Amadd9 (0 2 2 0 0 0). Below are piano accompaniment staves with treble and bass clefs, showing chords and a rhythmic bass line.

Amadd9

F

Musical notation for the third system. It features a guitar staff with two chords: Amadd9 (0 2 2 0 0 0) and F (1 1 3 3 2 1). Below are piano accompaniment staves and a vocal line. The lyrics are: (1.3.) Here comes the rain — a - gain — fall - ing on my head like a mem - or - y, — (2.) Here comes the rain — a - gian — rain - ing in my head like a 'tra - ge - dy, —

G

Amadd9

Musical notation for the fourth system. It features a guitar staff with two chords: G (0 0 0 3 2 0) and Amadd9 (0 2 2 0 0 0). Below are piano accompaniment staves and a vocal line. The lyrics are: fall - ing on my head like a new e - mo - tion. — tear - ing me a - part like a new e - mo - tion. —

Amadd9 F

I want to walk in the op-en wind, — I want to talk like lov-ers do, —
 I want to breathe in the op-en wind, — I want to kiss like lov-ers do, —

G Amadd9 *fade on D.C.*

want to dive in - to your o - cean, is it rain - ing — with you. — so ba - by

F C

talk to me — like lov-ers do. —

F C

Walk with me — like lov-ers do, —

F C

talk to me — like lov-ers do. —

D G

The first system of music features a guitar part with two chords: D (x02321) and G (320033). The piano accompaniment consists of a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment.

Em F Am

The second system continues the piano accompaniment with guitar chords Em (022000), F (132131), and Am (020130). The piano part maintains its melodic and accompanimental structure.

Em F G

So ba - by

The third system includes guitar chords Em (022000), F (132131), and G (320033). The vocal line begins with the lyrics "So ba - by". The piano accompaniment continues with the same rhythmic pattern.

F C

talk to me_ like lov-ers do. _____

The fourth system features guitar chords F (132131) and C (032103). The vocal line continues with the lyrics "talk to me_ like lov-ers do. _____". The piano accompaniment provides harmonic support.

D G

D.C. to fade

The fifth system concludes with guitar chords D (x02321) and G (320033). The piano accompaniment ends with a final chord. The instruction *D.C. to fade* is written at the end of the system.

There Must Be An Angel (Playing With My Heart)

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

La la la (etc.)

Dm7 G

Am G F G

Yeah... No one on earth could feel like this

Eb Dm C Dm7

I'm thrown and over-blown with bliss... there must be...

G7 Am G F

G Eb Dm

an an - gel play - ing with my heart, yeah.

C Dm7 G7

I walk in - to an emp - ty room and sud - den - ly my heart goes

Am G F

boom it's an orch - est - ra of an - gels

G Eb Dm C

and they're play - ing with my heart, yeah.

CHORUS

* *Not 2nd time*

F Fm/Ab C

Must be talk - ing to an an - gel, must be talk - ing to an an - gel, must be talk - ing to an an - gel,

C F Fm/Ab

Must be talk-ing to an an-gel, must be talk-ing to an an-gel,

C F*

must be talk-ing to an an-gel. Must be talk-ing to an an-gel,

Fm/Ab C Am

must be talk-ing to an an-gel, must be talk-ing to an an-gel.

F G Eb Dm

Must be talk-ing to an an-gel, must be talk-ing to an an-gel, must be talk-ing to an an-gel.

C Bb D7 Gm

I must be hal-lu-cin-at-ing watch-ing an-gels

Gm Bb D7 Gm

cel - e - brat - ing could this be re - act - ti - va - ting all my sens - es

Bb D7

dis - lo - cat - ing? This must be a strange de - cep - tion

Gm C7

by cel - est - ial in - ter - ven - tion leav - ing me the

F G7

re - col - lec - tion of your hea - ven - ly con - nec - tion.

D.S. to Fade on Chorus

VERSE 2:

No one on earth could feel like this
 I'm thrown and over blown with bliss
 There must be an angel
 Playing with my heart.
 And when I think that I'm alone
 It seems there's more of us at home
 It's a multitude of angels
 And they're playing with my heart.

Sisters Are Doin' It For Themselves

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Medium tempo

Fm



mf

R.H.

1.

2.

Fm



Now, there was a time

when they used to say that be-hind ev-'ry

"great man" there had to be a "great wom-an."

But oh, in these times of change you know that it's

no-long-er true. So we're com-in' out of the kitch-'

C Eb

- en 'cause there's some-thing we for- got to say — to — you. — We say:

Ab Bb C Fm

Sis - ters are do - in' it for them - selves, — stand - in' on their

Ab Bb C Fm

own two feet — and ring - in' on their own bells. —

Ab Bb C Fm To Coda C

Sis - ters are do - in' it for them - selves. — Now, this is a song —

Fm

to cel - e - brate

the con - scious lib - er - a - tion of the fe-

- male state. Moth - ers, daugh - ters, and

- their daugh - ters, too. yeah,

wom - an to wom - an, we're sing - ing with you.

The "in fe - ri - or sex" has got a new ex-

- te - ri - or. We got doc - tors, law - yers, pol-

- i - ti - cians, too. Ev-

- 'ry - bod - y — take — a look a - round.

Can you see, can you see, can you see, there's a wom - an right - next to you.

Eb *D.S. $\frac{3}{8}$ al Coda*

We say:

Coda *C* *Db* 4fr.

Now we ain't mak - in' sto -

Bb *Db* 4fr.

- ries and we ain't lay - in' plans. — Don't you know that a man — still — loves a

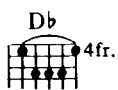
Bb *C* *D.S. $\frac{3}{8}$ and fade*

wom - an and a wom - an still — loves a man. — (Just the same though.) —

It's Alright (Baby's Coming Back)

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Moderately, in 2



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melody in the bass clef and sustained chords in the treble clef. The dynamic marking *mf* is present.

Cb/D_b

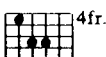


G_b/D_b



Second system of musical notation, continuing the vocal and piano parts from the first system. It includes the same chord diagrams for C_b/D_b and G_b/D_b.

Db (no 3rd)



Third system of musical notation, concluding the vocal and piano parts. It includes the chord diagram for Db (no 3rd).

Db 4fr. Cb/Db

It's all right, ba - by's com - ing back,

Gb/Db Db (no 3rd) 4fr.

and I don't real - ly care where he's been, — no.

Db 4fr. Cb/Db

It's all right, ba - by's com - ing back,

Gb/Db Db (no 3rd) 4fr. To Coda ♯

and I won't turn him a - round — this time, — no, no, no.

Ebm
6fr.

I'll be your cliff (you can fall down from me). I'll be your ledge (you can lean up on me).

I'll be your bridge (your flow-ring tree). You can still depend on me. And I'll

be (the tick-ing of your clock). And I'll be (the num-bers on your watch). And I'll

be (your hands to stop the time). I'll e-ven be your dan-ger sign.

D.S. al Coda

Coda

Ebm 6fr.

— no. And I'll be (your grace, your dig - ni - ty).— And I'll be (your night, your des-

tin - y).— And I'll be (your com - fort and your ease).— I will be — your storm.

— at seas. — And I'll be (your sharp in - take — of breath).— And I'll be (your work; I'll take —

no rest). — And when the world falls to — de - cline — I'll be yours and you'll be mind. —

D.S. $\frac{3}{4}$ and fade

When Tomorrow Comes

WORDS & MUSIC BY A. LENNOX, D.A. STEWART & PATRICK SEYMOUR

The musical score is presented in three systems. Each system includes a guitar part with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The key signature is one flat (Bb) and the time signature is common time (C). The first system features guitar chords F, Dm, and Am. The second system features Bb, F, and C. The third system features Bb and includes the vocal line with lyrics: "night while you were Un - der - neath your dream ly - ing lit eyes in my arms,". The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

Dm7



shades of sleep — have dri - ven you — a - way. —
 — and I was wond - er - ing where you were, —

Bb



F



— The moon is pale — out - side — and you are
 — you know you looked — just like — a ba - by fast a - sleep —

Am7



Bb



far from — here. Breath - ing shifts — your care - less head —
 — in this dang - er - ous world ev - 'ry star — was shin - ing bright -

Dm7



— ly un - trou - bled by the cha - os of — our lives, —
 — just like a mil - lion years — be - fore, —

B \flat F

an - oth - er day, an - oth - er night has tak - en you
and we were feel - ing ve - ry small un - der - neath

Am7 B \flat

ag - ain my dear, } and you know that I'm
the un - i - verse, }

C B \flat

gon - na be the one who'll be there. When you need

C

some - one to de - pend up - on, when to - mor - row comes.

F



— Wait till to - mor - row comes, — yeah yeah. —

Bb



C



F



— When to - mor - row — comes. — Wait till to -

Bb



C



mor - row comes, yeah yeah — when to - mor - row — comes. —

F



Bb



— Wait till to - mor - row comes, yeah yeah —

C F

when to - mor - row _ comes. _ Wait till to - mor-row comes, yeah yeah _

Bb 1 C 2 C

To Coda \oplus Last D. S. al Coda

Last

\oplus CODA C F

I wan-na be with you _ when to - mor-row

Bb 1,3 C 2,4

comes. I wan - na I wan - na Repeat to Fade

comes. I wan - na I wan - na

Sex Crime (1984)

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Chord diagrams: D, Em7, Bm

Chord diagrams: D, Em7, Bm

Chord diagrams: D, Em7, Bm

Can I ___ take this for grant - ed, with your eyes ov - er me. _
 And so ___ I face the wall _ turn my back a - gainst _ it all. _


Chord diagrams: D, Em7, Bm

In this place_ this wint-'ry home, _ I know there's al-ways some-one in. _
 How I wish_ I'd been un - born, _ wish I was un - liv - ing here. _ } Sex
 Leave a big_ hole in the wall, _ just where you are look-ing in. _ }

Bm




crime, sex crime.



Musical score for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.


D




Doo be doo_ be doo_ be did-dle doo doo be doo_ be doo_ be did-dle doo

Musical score for the second system, including vocal line, piano accompaniment, and guitar chord diagram.


Em7



Bm




D




doo be doo_ be doo be doo be doo doo nine - teen eigh - ty four. Doo be doo_ be doo_ be did-dle doo

Musical score for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

Em7




To Coda



doo be doo_ be doo_ be did-dle doo doo be doo_ be doo be doo be doo doo, nine - teen eigh - ty four.

Musical score for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams.

2 Bm



nine - teen eigh - ty four. pull the bricks_down one by one

Musical score for the fifth system, including vocal line, piano accompaniment, and guitar chord diagram.

(Yeah _____)

(Hey _____)

D

Em7 Bm CODA Bm

D.S. al Coda

nine - teen eigh - ty four.

D Em7 Bm

Doo be doo be doo be diddle doo doo be doo be doo be diddle doo doo be doo bedoo be doo be doo doo nine - teen eigh-ty four

D Em7 Bm Repeat to Fade

doo be doo be doo be diddle doo doo be doo be doo be diddle doo doo be doo be doo be doo doo nine - teen eigh - ty four.

You Have Placed A Chill In My Heart

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams for A and D/A are provided above the vocal line in each system. The lyrics are: "You have placed a chill in my heart." There are also vocalizations "Ah" and "Ooh" in the first and third systems respectively.

System 1: Chords: A, D/A, A. Vocal: "Ah".

System 2: Chords: D/A, A, D/A.

System 3: Chords: A, D/A. Vocal: "Ooh".

System 4: Chords: A, D/A, A, D/A. Lyrics: "You have placed a chill in my heart."

A D/A A D/A

You have placed a chill in my heart.

A C#m/G# 4fr.

Take me to the de-sert where there's got to be a whole heap of no-thing for you and me, take Love is a tem-ple, love is a shrine, buy some love at the five and dime, a Love is a tem-ple, love is a shrine, love is pure and love is blind,

A7/G F#m7

me to the de-sert, take me to the sand, show me the col-our of your right hand. lit-tle bit of love for the coun-ter store, get it on cre-dit if you need some more. love is a re - li - gious sign, I'm gon-na leave this love be - hind.

A C#m/G# 4fr.

I'll be the fig-ure of your dis - grace, A criss-cross pat-tern u - pon your face, A Love is hot and love is cold, I've been bought and I've been sold,

A7/G

F#m7

to Coda ⊕



wo-man's just__too tired__ to think a-bout the dir-ty old dish-es in the kit - chen sink.
love is rock_and love__ is roll__ I just want some one to hold.



E

F#m7

C#m7 4fr.



I wish I was__ in - vi - si - ble so I could climb__ through the



D(add9)

Bm(add4)

C#m7 4fr.



tel-e-phone. when it hurts my ear, and it hurts my brain,

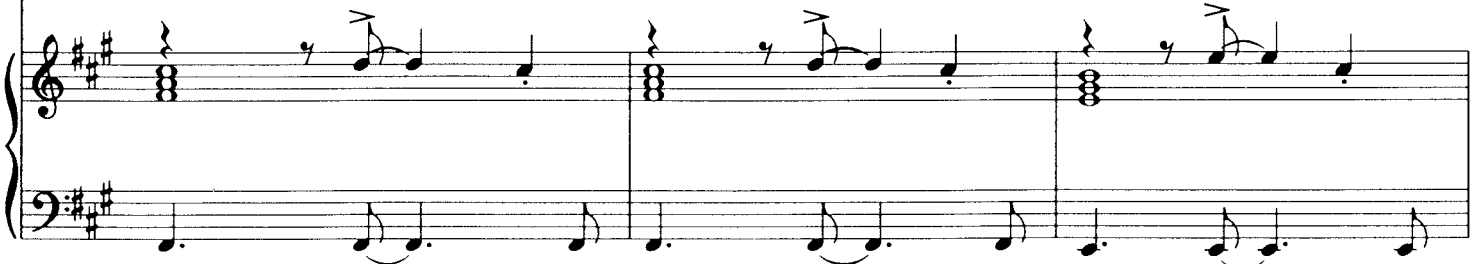


F#m7

E



and it makes me feel too much, too much, too much, too much__ don't__ cut me



F#m7



C#m7



D(add9)



down, when I'm talk-ing to you,

Bm(add4)



C#m7



F#m7



'cause I'm much too tall to feel that small.

E



D.% al Coda

⊕ CODA A

(tacet 1st and 2nd time.)

You have placed a

D/A



A



D/A



ad lib. to fade

chill in my heart.

Thorn In My Side

WORDS & MUSIC BY A. LENNOX & D.A. STEWART



(spoken): You gave me such a bad time, tried to hurt me, but now I know.



Thorn in my side, — you know that's all — you ev-er were. —
Thorn in my side, — you know that's all — you'll ev-er be. —



— So don't think A bun-dle of lies, — you know that's all —
'cause that's what — you know bet-ter

G A D

that it was worth. I should have known
 you mean to me. I was feel - ing

C G A

bet - ter but I trust - ed you at first.
 com - pli - cat - ed, I was feel - ing low.

Bb F Bb

I should have known bet - ter, but I got what I de - served.
 Now ev - 'ry time I think of you I shi - yer to the bone.

G

Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh

C F C G

To run a - way from you _____ was all that I could do. _

C F C




_____ To run a - way _ from you _____ was

G C F

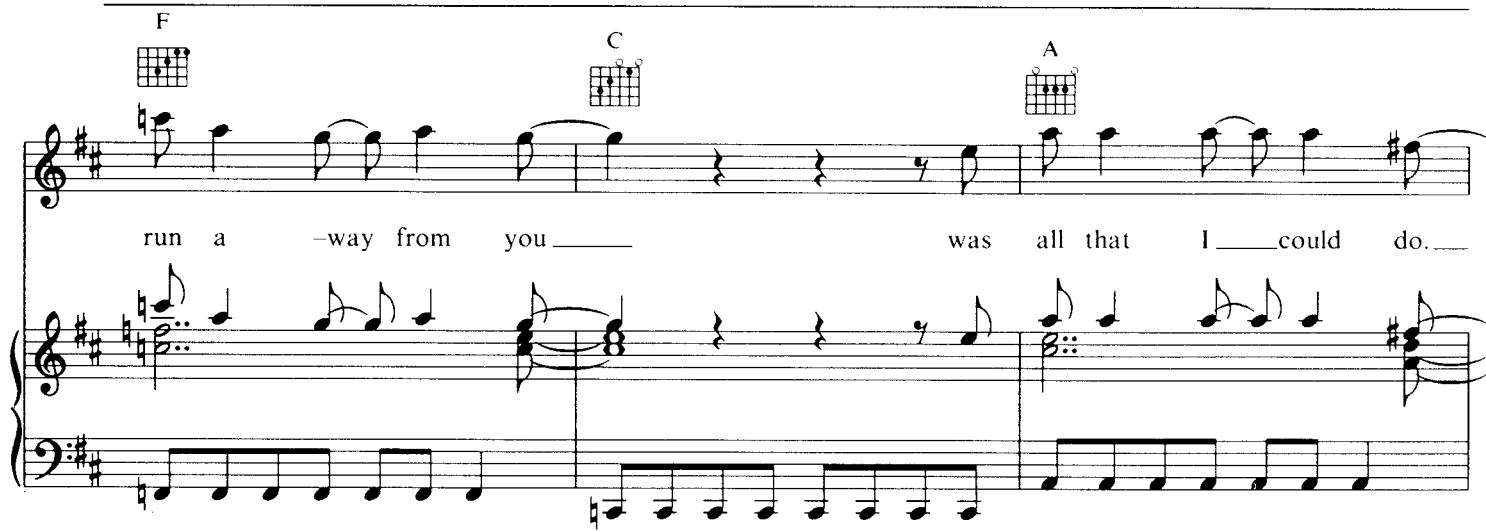
all that I _____ could do. _____ To run a - way _ from you _



C G C

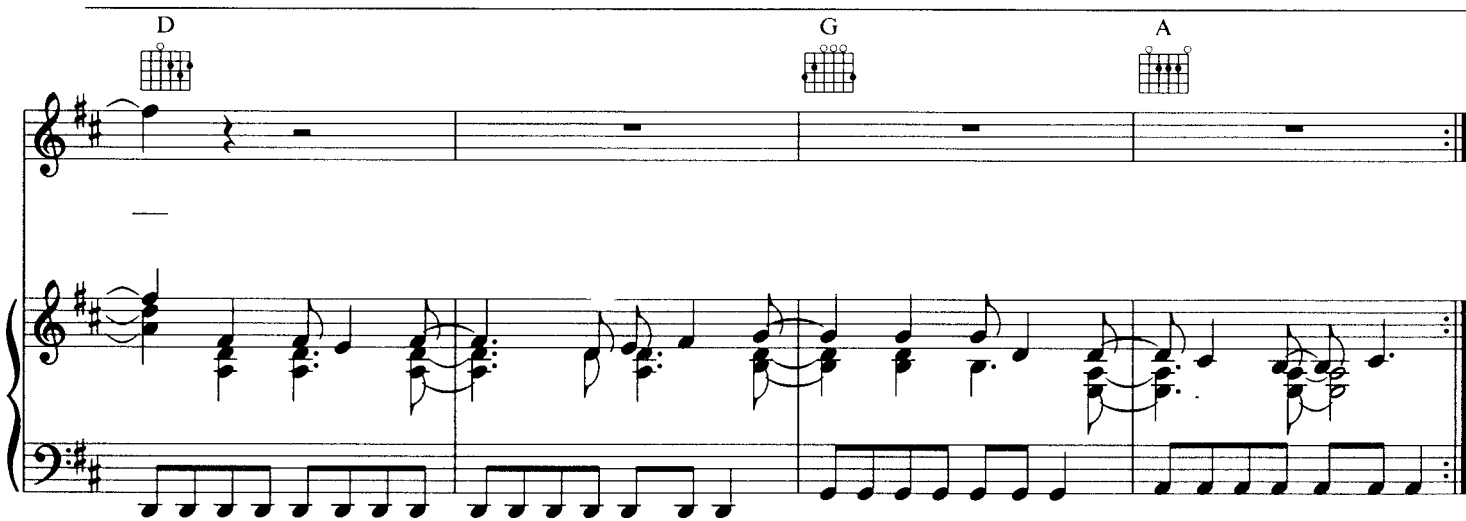
_____ was all that I _____ could do. _____ To

F  C  A 

run a way from you _____ was all that I could do.





D  G  A 



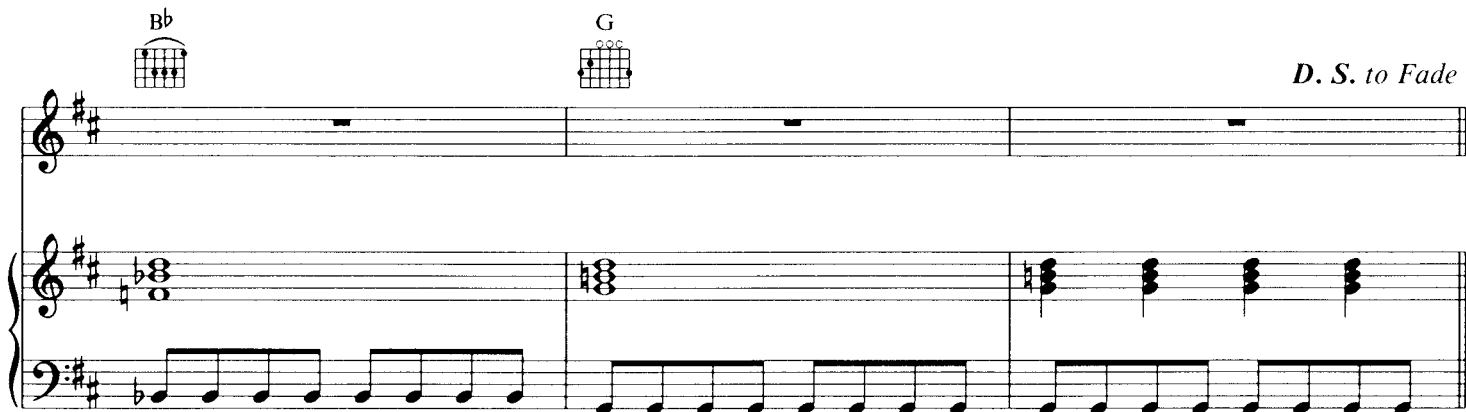
2 C  A  3 times B \flat  F 

Solo ad lib.



B \flat  G 

D. S. to Fade



Miracle Of Love

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

G A Bm

The first system of music consists of three measures. Above the staff, guitar chords are indicated: G, A, and Bm. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the piano accompaniment is written in the grand staff (treble and bass clefs).

G A D A/C#

The second system of music consists of four measures. Above the staff, guitar chords are indicated: G, A, D, and A/C#. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the piano accompaniment is written in the grand staff (treble and bass clefs).

Bm

Cruel is the night that covers up your fears,
How many sorrows

The third system of music consists of four measures. Above the staff, a guitar chord Bm is indicated. The lyrics are written below the treble clef staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the piano accompaniment is written in the grand staff (treble and bass clefs).

G



ten - der is the one that wipes a - way your tears _____

do you try _____ to hide _____

Bm



there must be a bit - ter breeze to make you sting so vic - ious - ly, they

in a world of il - lu - sion

G



A



say the great - est cow - ard can hurt the most fer - o - cious - ly. that's cov - er - ing _____ your mind?

I'll show you But I'll show you


G/A



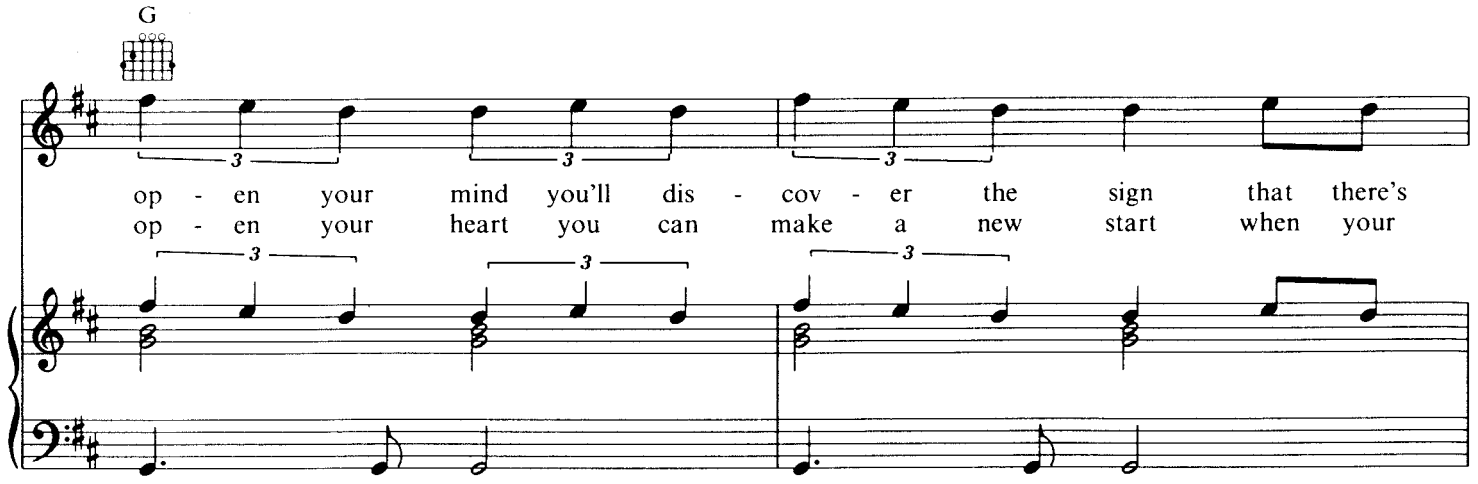
some - thing good, _____ oh I'll show you some - thing good _____ when you

some - thing good, _____ oh I'll show you some - thing good _____ if you

G



op - en your mind you'll dis - cov - er the sign that there's
 op - en your heart you can make a new start when your



A




some-thing you're long - ing to find, } the mir - a - cle of love
 crum - bl - ing world falls a - part.

G


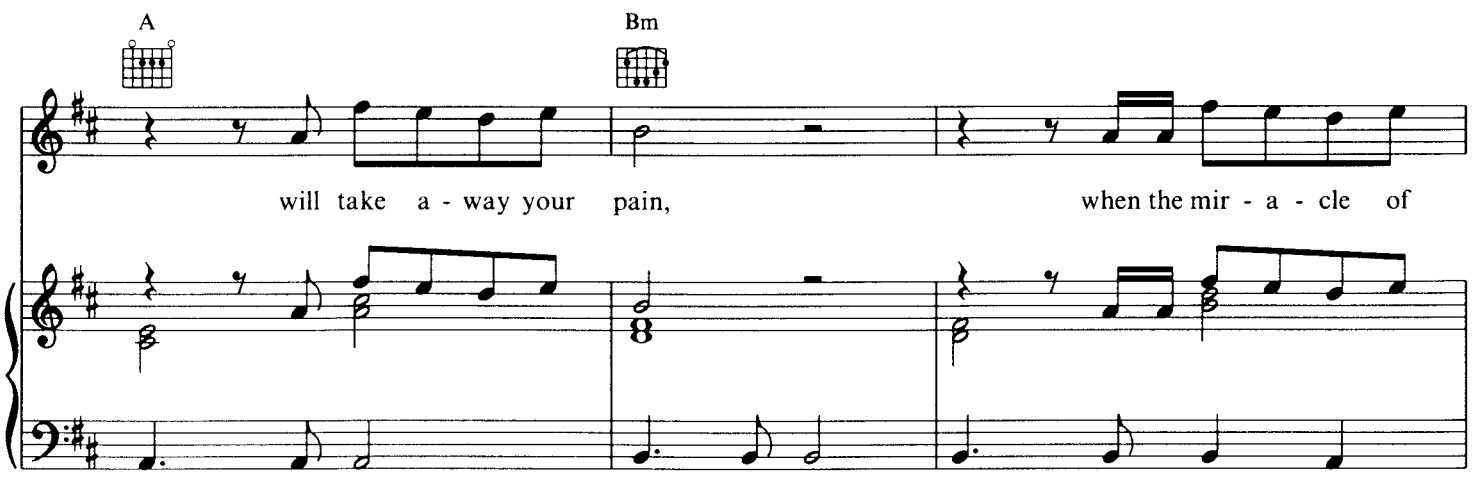



A




will take a - way your pain, when the mir - a - cle of

Bm





G




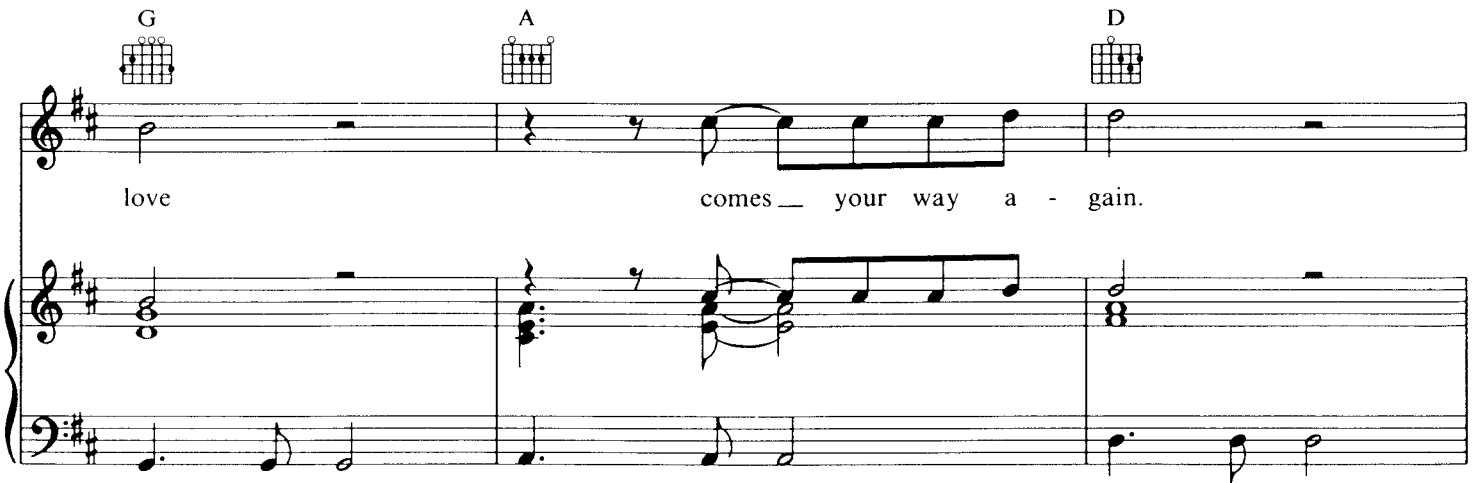
love

A



comes — your way a - gain.

D

1 A/C# 2 G

The mir - a - cle of love

A Bm

will take a - way your pain, when the mir - a - cle of

G A To Coda ⊕

love comes — your way a -

D A *D. S. al Coda*

gain. The mir - a - cle of

⊕ CODA Dsus4 D

-gain.

Angel

WORDS & MUSIC BY D.A. STEWART & A. LENNOX


The musical score is divided into four systems, each with guitar chords and piano accompaniment. The chords are: F, Dm, Csus4, C, F, Dm, Csus4, C, F, Dm.

(1.) Un - der - neath this ca - no - py — of
snow, Where fif - ty - se - ven win - ters took their toll, — Where did — you

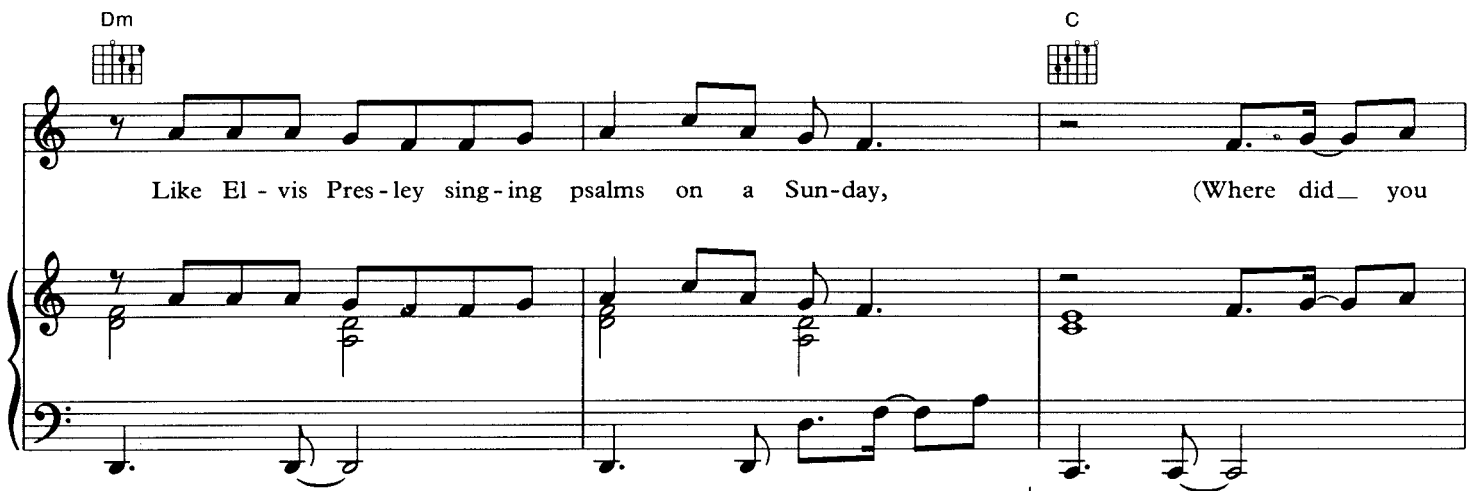
C  F 



go? And I be-lieved in you, I be-lieved in you,



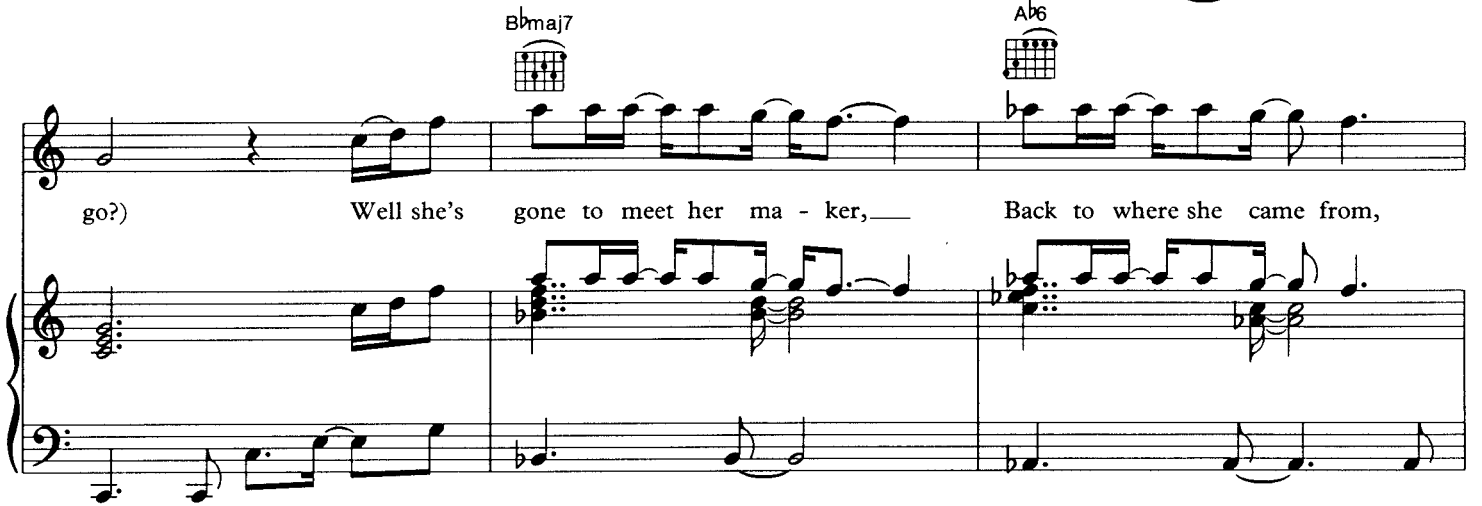
Dm  C 



Like El - vis Pres - ley sing - ing psalms on a Sun - day, (Where did_ you



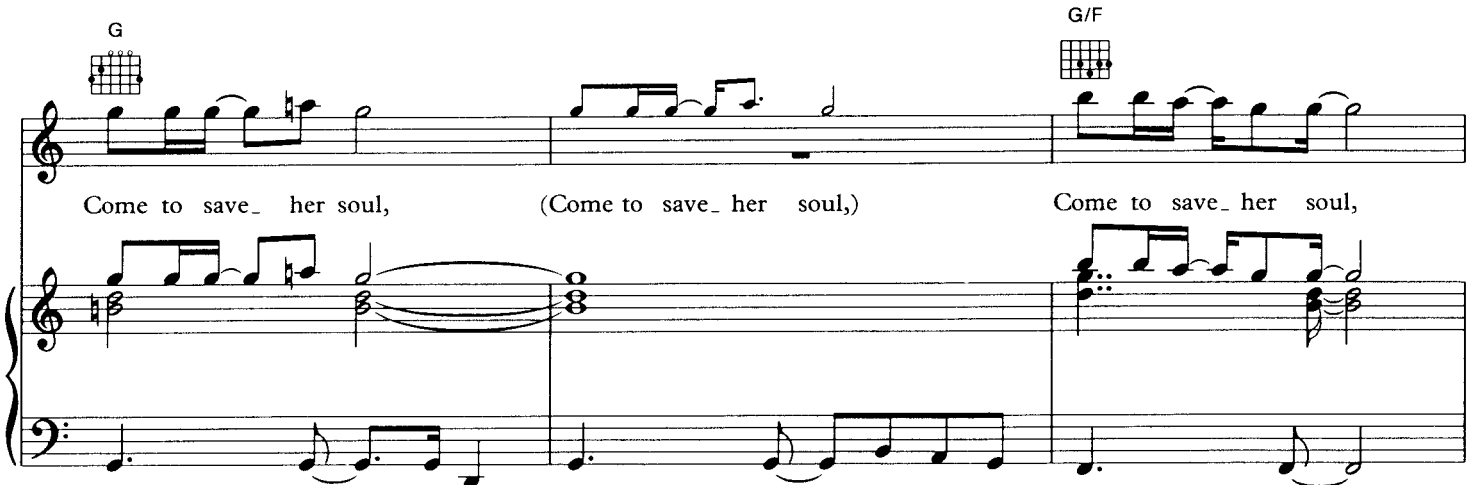
Bbmaj7  Ab6 

go?) Well she's gone to meet her ma - ker, — Back to where she came from,



G  G/F 

Come to save_ her soul, (Come to save_ her soul,) Come to save_ her soul,



Come to take her home, 'cause it's late and past your bed - time, — Well past bed-time.

C F Dm F/G G

An - gel, — my an - gel, — fly ov - er — me an - gel. —

C F Dm F/G G

An - gel, — my an - gel, — fly ov - er — me an - gel. —

F Fm G Gm

F Fm G C

G/F F G/F F G/F F G/F

C F Dm F/G G

ad lib. to fade

An - gel, - my an - gel. -

She took her life within her hands,
 She took her life within her own two hands,
 And no-one can tell her what to do now.
 And I believed in you, I believed in you,
 Like Elvis Presley singing live from Las Vegas.
 (Where did you go?)

Missionary Man

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

Well, I was born _____ an or - ig - in - al sin - ner, I was born _____

Chord diagrams: Bb, Ab 4fr.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. Chord diagrams for Bb and Ab 4fr are shown above the vocal line.

_____ from or - ig - in - al sin, and if I had a dol - lar bill _____ for all the

Chord diagrams: Bb, Ab 4fr, Eb, Bb, Ab 4fr.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by eighth and quarter notes. Chord diagrams for Bb, Ab 4fr, Eb, Bb, and Ab 4fr are shown above the vocal line.

things I've done, there'd be a mount - ain of mon - ey piled up to my chin. (Hey!)

To Coda ⊕ Chord diagrams: Bb, Ab 4fr, Eb.

The third system concludes the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by eighth and quarter notes. The section ends with a Coda symbol. Chord diagrams for Bb, Ab 4fr, and Eb are shown above the vocal line.

Bb F Bb F

First system of musical notation. It features a guitar chord diagram for Bb (x2 12 32 32) above the first measure, F (x2 22 32 32) above the second, Bb (x2 12 32 32) above the third, and F (x2 22 32 32) above the fourth. The system includes a vocal line with rests and piano accompaniment in the right and left hands.

Bb F Bb F

Second system of musical notation. It features guitar chord diagrams for Bb, F, Bb, and F above the vocal line. The vocal line begins with the lyrics "My moth-er". The piano accompaniment continues in the right and left hands.

Bb Ab 4fr.

Third system of musical notation. It features guitar chord diagrams for Bb and Ab 4fr. (x2 22 32 32) above the vocal line. The vocal line continues with the lyrics "told me good, — my moth - er told me strong, — she said be". The piano accompaniment continues in the right and left hands.

Bb Ab 4fr.

Fourth system of musical notation. It features guitar chord diagrams for Bb and Ab 4fr. (x2 22 32 32) above the vocal line. The vocal line continues with the lyrics "true to your - self and you can't go wrong, — but there's". The piano accompaniment continues in the right and left hands.

Bb Ab

just one thing — that you must un - der - stand, — you can

Bb Ab F




fool with your bro - ther but don't mess with a

Bb F Bb

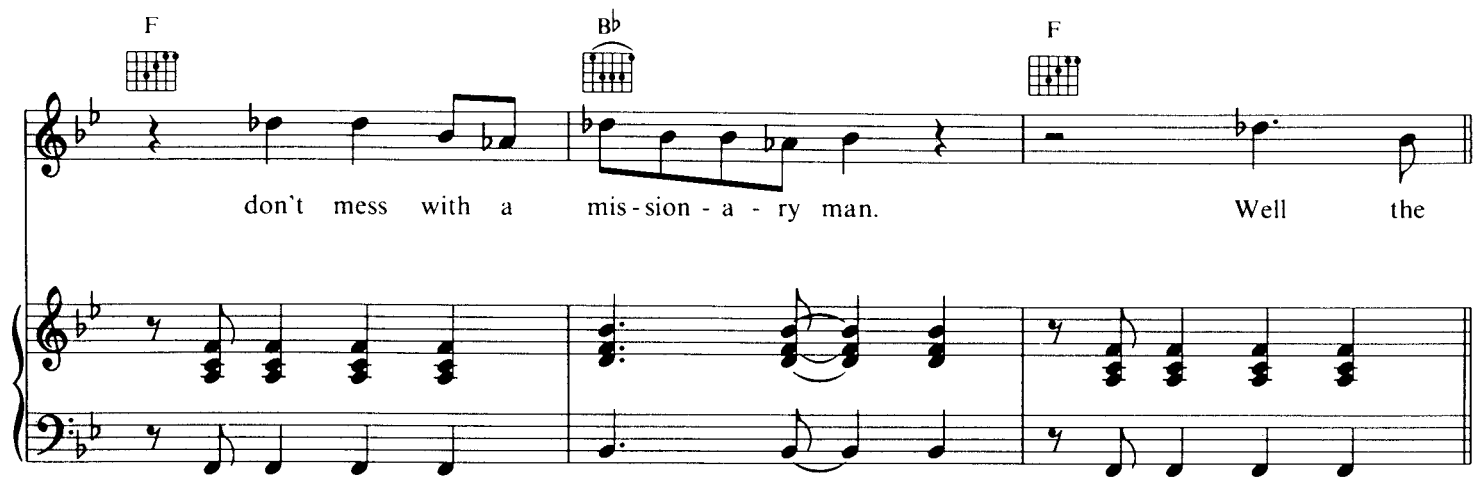
mis - sion - a - ry man, don't mess with a mis - sion - a - ry man,

F Bb

don't mess with a mis - sion - a - ry man,

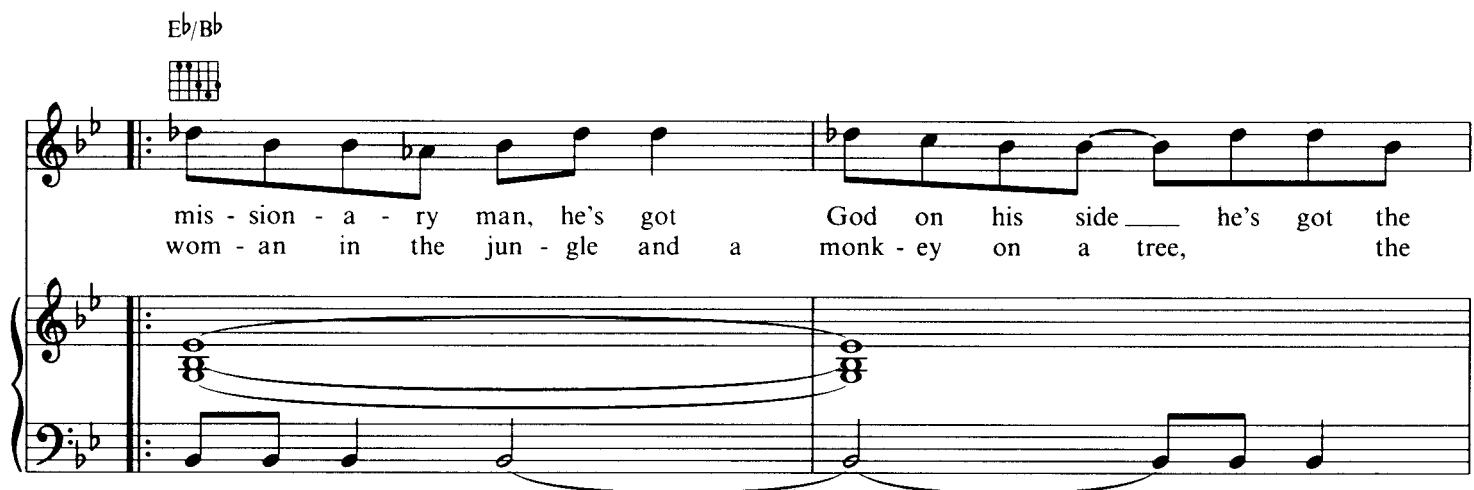
F  B \flat  F 


don't mess with a mis-sion - a - ry man. Well the



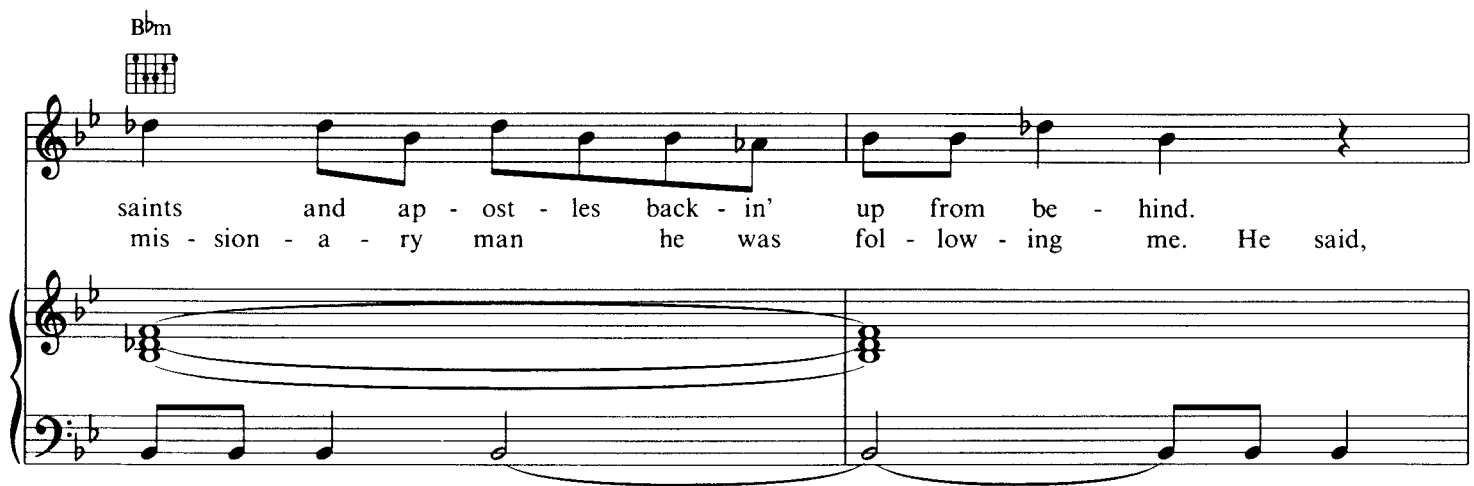
E \flat /B \flat 


mis - sion - a - ry man, he's got a God on his side — he's got the
wom - an in the jun - gle and a monk - ey on a tree, the



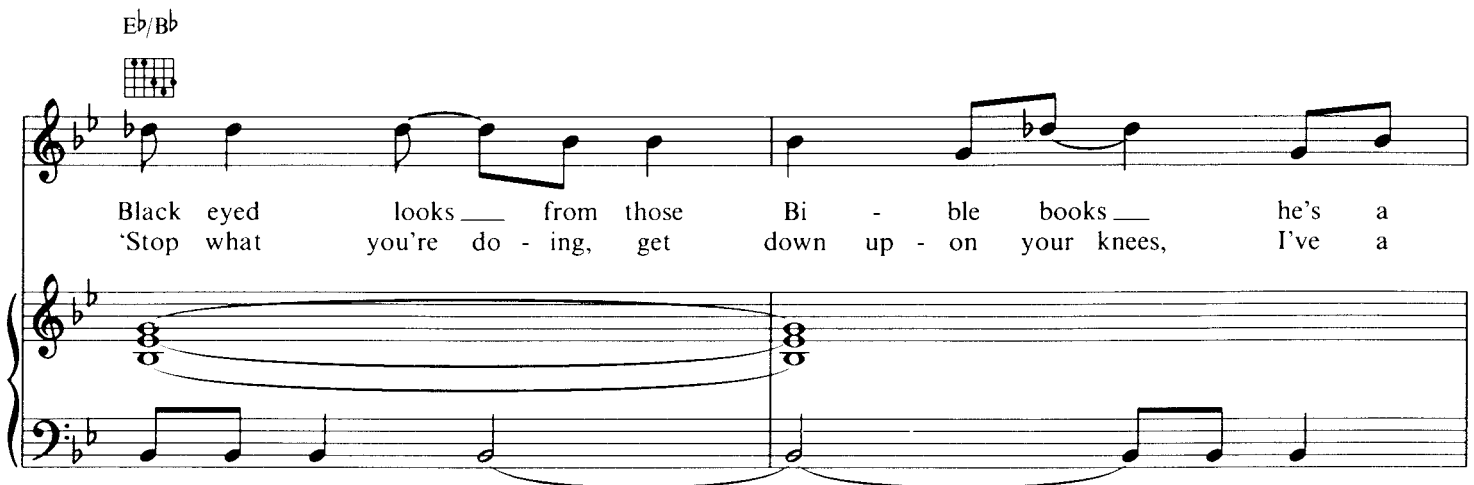
B \flat m 

saints and ap - ost - les back - in' up from be - hind.
mis - sion - a - ry man he was fol - low - ing me. He said,



E \flat /B \flat 

Black eyed looks — from those Bi - ble books — he's a
'Stop what you're do - ing, get down up - on your knees, I've a



Bbm7



man with a mis - sion, got a ser - i - ous mind. There was a
 mes - sage for you that you

1

bet - ter be - lieve, _____ be - lieve, _____ be - lieve.' _____

2

Bb



F



Bb



F



Bb



F



Bb



F



D. S. al Coda

Well I was born -

⊕ CODA

B♭ A♭ B♭ B♭/A♭

mount-ain of mon-ey.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter note Bb, followed by quarter notes Ab and Bb, and a half note Bb. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The lyrics "mount-ain of mon-ey." are written below the vocal line.

E♭/G G♭maj7 F

Don't mess with a

The second system continues the musical piece. The vocal line has a whole rest for the first two measures, followed by a quarter note Bb, a quarter note Ab, and a half note G. The piano accompaniment features sustained chords in the right hand and a rhythmic pattern in the left hand. The lyrics "Don't mess with a" are written below the vocal line.

B♭ F B♭ F D♭/A♭

mis-sion-a-ry man, mis-sion-a-ry man,

The third system features a vocal line with a repeat sign. The vocal line has a quarter note Bb, a quarter note Ab, and a half note G. The piano accompaniment includes chords and a rhythmic pattern. The lyrics "mis-sion-a-ry man, mis-sion-a-ry man," are written below the vocal line.

E♭/G G♭maj7 F

Repeat to Fade

mis-sion-a-ry man, Don't mess with a

The fourth system concludes the piece. The vocal line has a whole rest for the first two measures, followed by a quarter note Bb, a quarter note Ab, and a half note G. The piano accompaniment features sustained chords and a rhythmic pattern. The lyrics "mis-sion-a-ry man, Don't mess with a" are written below the vocal line. The system ends with a double bar line.

Would I Lie To You?

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each with a guitar staff and a piano accompaniment staff. Chord diagrams are provided for various chords: D7sus4, A, G, D, C, and G. The first system includes a '(x 3)' marking. The second system includes a 'CHORUS' label. The lyrics are: 'Would I lie to you...', 'would I lie to you hon - ey,', and 'now would'.

D7sus4 (x 3)

A G A D A G

C G

CHORUS

Would I lie to you—

D A G C G

would I lie to you hon - ey, now would

A G A D A G C G

I say some-thing that was - n't true, — I'm ask - ing you sug - ar would I

D7

lie _____ to you. _____ { 1,3 My friends know what's in store,
2. Tell you straight no in - ter - ven - tion,

C7

I won't be here _____ an - y - more, I've packed my bags, _____
to _____ your face _____ no _____ de-cep-tion, you're the big- gest fake, _____

I've cleaned the floor, _____ watch me walk-ing, walk-ing out the
that much is true, _____ had all I can take, now I'm leav-ing

1

A G A D A G C G

door. Be - lieve me, I'll make it, make it,

A G A D A G

be - lieve me,

C G

2 D7sus4 (x 3)

I'll make it, make it, Would I you.)

D.%. with repeats to fade on Chorus