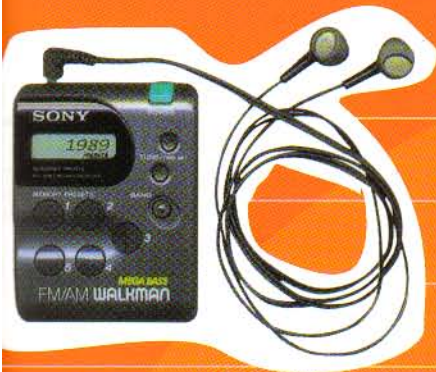


Ultimate 80s Songs

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*

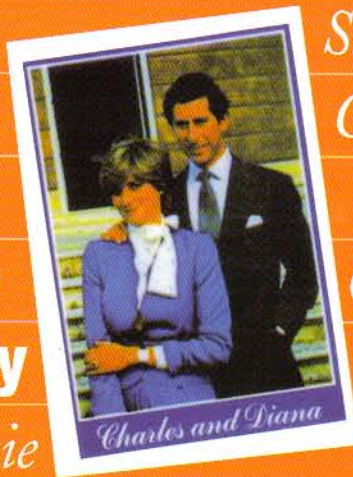
Your Arms Tonight

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**

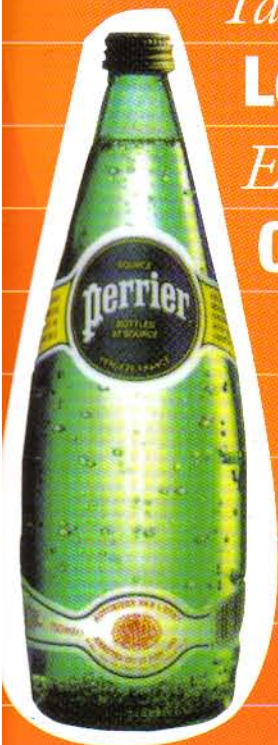
Done To

Deserve This? *Pet Shop Boys*

The

Whole Of The Moon *The Waterboys*

Wonderful Life *Black*



Ultimate 80s Songs!

Exclusive Distributors:

Music Sales Limited

59 Frith Street, London W1D 3JB, England.

Music Sales Pty Limited

120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM971630

ISBN 0-7119-9000-X

This book © Copyright 2002 by Wise Publications

Unauthorised reproduction of any part of this publication by any means including photocopying is an infringement of copyright.

Compiled by Nick Crispin

Music arranged by Derek Jones

Music processed by Paul Ewers Music Design

Cover design by Chloë Alexander

Printed and bound in Malta by Interprint Limited

Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards.

This book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached. This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment. If your copy fails to meet our high standards, please inform us and we will gladly replace it.

Music Sales' complete catalogue describes thousands of titles and is available in full colour sections by subject, direct from Music Sales Limited. Please state your areas of interest and send a cheque/postal order for £1.50 for postage to: Music Sales Limited, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB.

www.musicsales.com

This publication is not authorised for sale in the United States of America and/or Canada.

Alone <i>Heart</i>	2
Ashes To Ashes <i>David Bowie</i>	7
Broken Land <i>The Adventures</i>	22
Brothers In Arms <i>Dire Straits</i>	12
China In Your Hand <i>T'Pau</i>	18
Don't Dream It's Over <i>Crowded House</i>	27
Don't You Want Me <i>The Human League</i>	32
Drive <i>The Cars</i>	38
Eternal Flame <i>The Bangles</i>	48
Every Breath You Take <i>The Police</i>	43
Ghost Town <i>The Specials</i>	56
Golden Brown <i>The Stranglers</i>	52
(I Just) Died In Your Arms Tonight <i>Cutting Crew</i>	66
It's My Life <i>Talk Talk</i>	61
Like A Virgin <i>Madonna</i>	74
The Love Cats <i>The Cure</i>	94
Love Is A Stranger <i>Eurythmics</i>	78
Only You <i>Yazoo</i>	84
The Power Of Love <i>Frankie Goes To Hollywood</i>	88
(Something Inside) So Strong <i>Labi Siffre</i>	101
The Story Of The Blues <i>WAH!</i>	108
The Sun Always Shines On TV <i>A-Ha</i>	126
Total Eclipse Of The Heart <i>Bonnie Tyler</i>	112
Vienna <i>Ultravox</i>	118
Wake Me Up Before You Go Go <i>Wham!</i>	133
What Have I Done To Deserve This? <i>Pet Shop Boys</i>	140
The Whole Of The Moon <i>The Waterboys</i>	152
Wonderful Life <i>Black</i>	146

Wise Publications

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

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

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,

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

a - lone. — — — — —

8vb

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, — — — — —

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

chills me to the bone,

how do I get— you a - lone?—

G^b

D^b

G^b/B^b

B

D^b



How do I get— you a - lone?—

1.

D^b

G^b/B^b

B



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?

D^b G^b/B^b B D^b
 A - lone. A - lone.
 G^b/B^b B D^b
 -lone.
 B^m G^badd⁹ A^b rit. A^b/G^b B^m

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

♩ = 120

B^bm7



A^b



E^bm



B^bm7



The first system of music features a guitar part with four measures of chords: B^bm7, A^b, E^bm, and B^bm7. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4.

1, 2.



3.



The second system shows a guitar part with three measures of chords: A^b, E^bm, and A^b. The piano accompaniment continues with the same melodic and bass lines as the first system.

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

The third system continues the piano accompaniment. The guitar part has a measure of rest followed by a measure of A^b and a measure of E^bm. The piano part features a melodic line in the treble and a bass line in the bass.

Fm7



The fourth system shows a guitar part with a measure of rest followed by a measure of Fm7 and a measure of rest. The piano accompaniment continues.

- mem-ber a guy— that's been—

in such an ear - ly song?—

The fifth system shows the final part of the piano accompaniment, consisting of several measures of chords and a melodic line in the treble and a bass line in the bass.



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 F

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 F^m 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

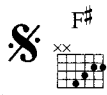
D#m/A

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.—

B \flat



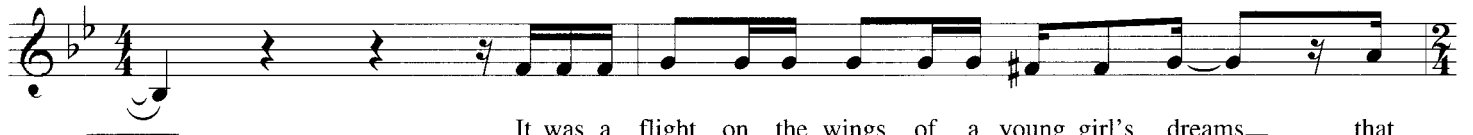
F/A



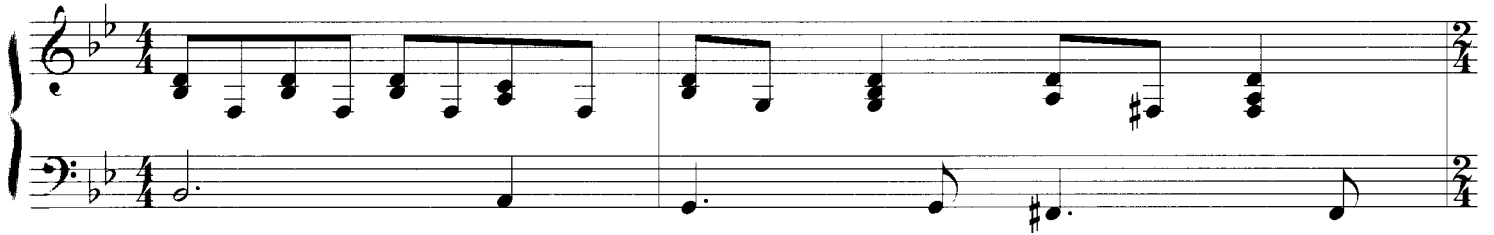
Gm



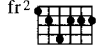
D/F \sharp



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



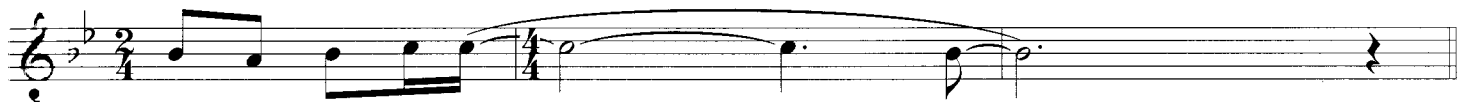
Gm 7 /F



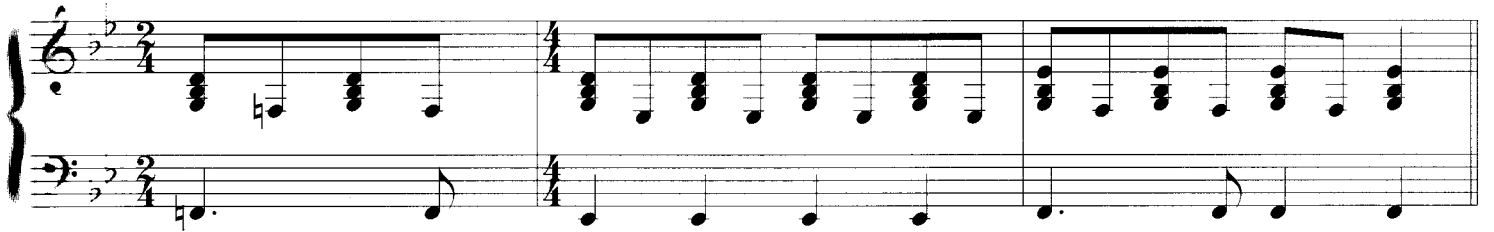
E \flat maj7



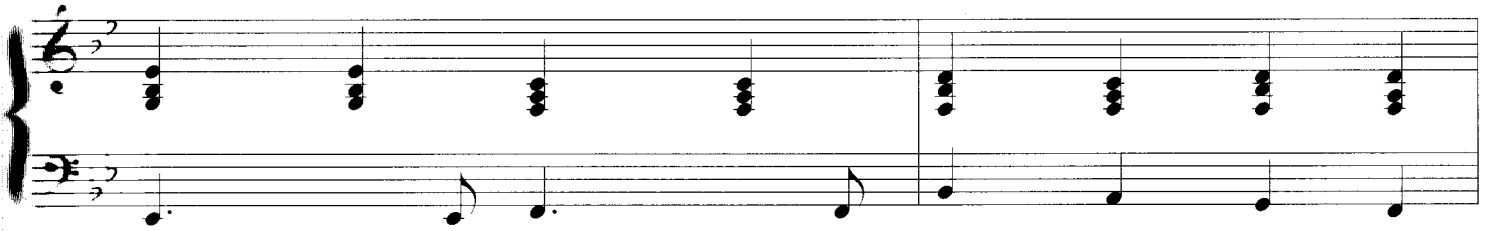
F11



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 (x), F/A (x0)

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

N.C.

F

G⁵_{xxx}

Con pedale

F

G^{sus}₂

Dm⁷

Am Add⁹_{fr5}

Am

G

Dm⁷

Am Add⁹_{fr5}

Am

G



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

(Verse 2 see block lyric)

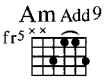


with schemes of men for



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:

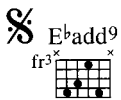
This boy had learned to fail
 In times like these, to cry seems so absurd
 His own life's crisis pales
 In the shadow of this truly dying world
 These are the games we played at school
 Our hands raised in despair
 With no exception to the rule
 These times are not changing.

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

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

\oplus Coda

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.



Drums



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

$\text{♩} = 84$



Synth 2° only



1. Who's gon-na tell you when—

it's—

(Verse 4 see block lyric)



— too — late?

Who's gon - na tell you things.

Bmaj7



aren't so great?



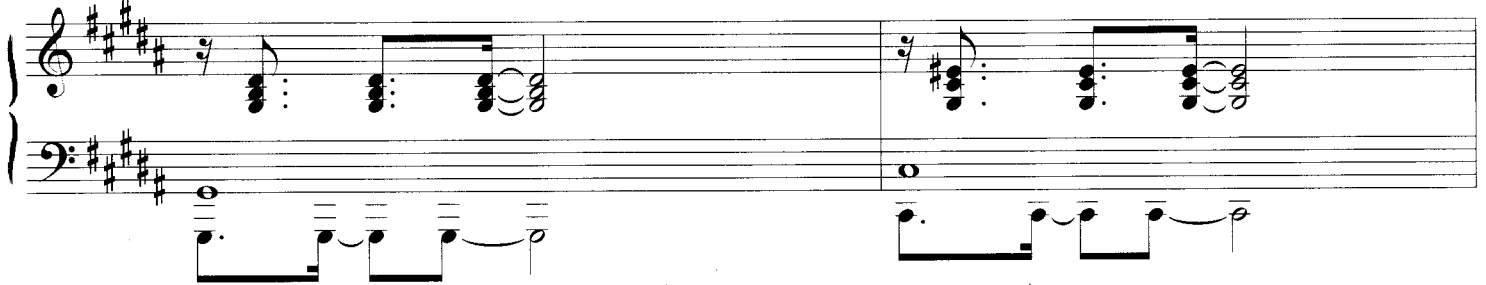
G#m



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



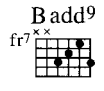
To Coda

B



to - night?





Melody line for the first system, starting with a whole rest followed by eighth 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 major minor.



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 major minor, 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—

C# fr4 C#

think-ing no - thing's wrong.

B/F# F#6 B

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

Chord diagrams: A^b (fr4) and Fm .

Chord diagrams: D^b (xx), E^b (fr3 xx), and A^b (fr4).

Lyrics: Ev - 'ry breath you— take ev - 'ry move you—

Lyrics: make, ev - 'ry bond— you break ev - 'ry step— you take

Chord diagrams: Fm and D^b (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# 




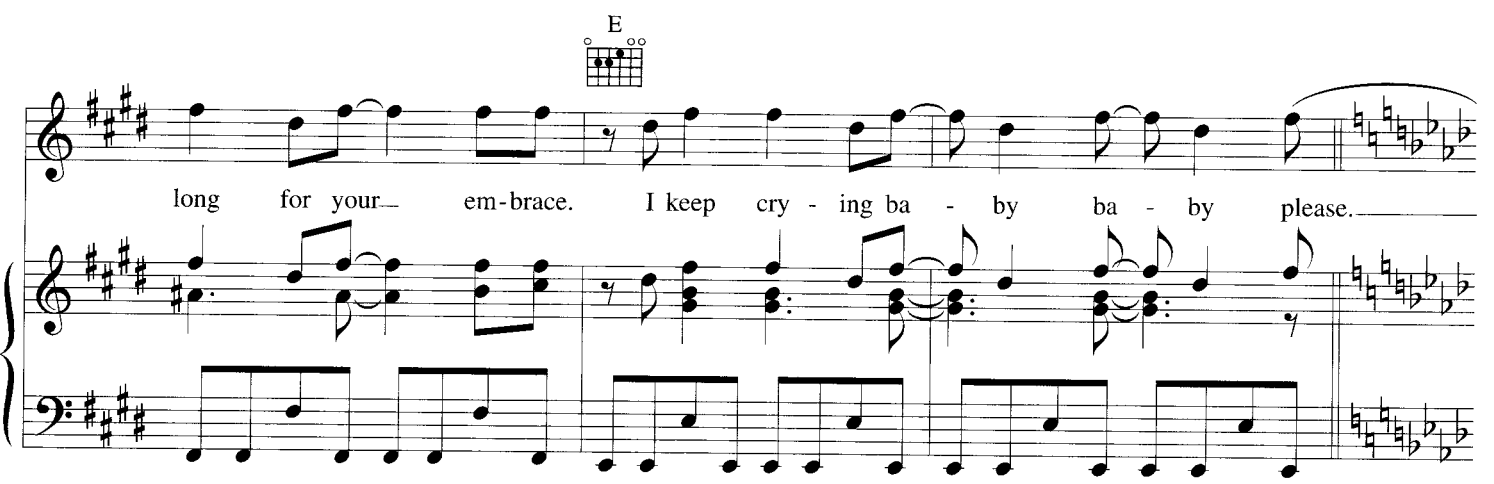
Since you've gone, - I've been lost - with - out - a trace, I dream at night I can on -

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 (framed 3), Eb (framed 3), and Fm (framed 3). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

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 vocal entry and the first two measures of the second system. It features guitar chord diagrams for Ab (framed 4), Fm (framed 3), and Db (framed 3). The vocal melody is accompanied by piano accompaniment. The lyrics are "Oh can't you—" and "Ev-'ry move— you make ev-'ry step— you take,".

Ab Eb Fm

I'll be watch-ing you.

This system contains the piano accompaniment for the third system. It features guitar chord diagrams for Ab (framed 3), Eb (framed 3), and Fm (framed 3). The piano accompaniment continues with the eighth-note bass line and melody.

Fm Eb7sus4 Ab

Repeat ad lib. to fade

I'll be watch - ing you.

This system contains the final system of the piece. It features guitar chord diagrams for Fm (framed 3), Eb7sus4 (framed 3), and Ab (framed 4). The piano accompaniment concludes with a final chord. The lyrics are "I'll be watch - ing you." and the instruction "Repeat ad lib. to fade" is present.

Eternal Flame

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

Moderately



Musical notation for the first system, including guitar chords and piano accompaniment. The piano part is marked *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

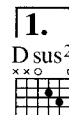
an e - ter - nal flame? is this burn - ing an e - ter - nal flame?

D Dm7 G/D D

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

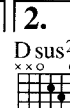


life so lone - ly — and then come and ease — the pain.



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 —



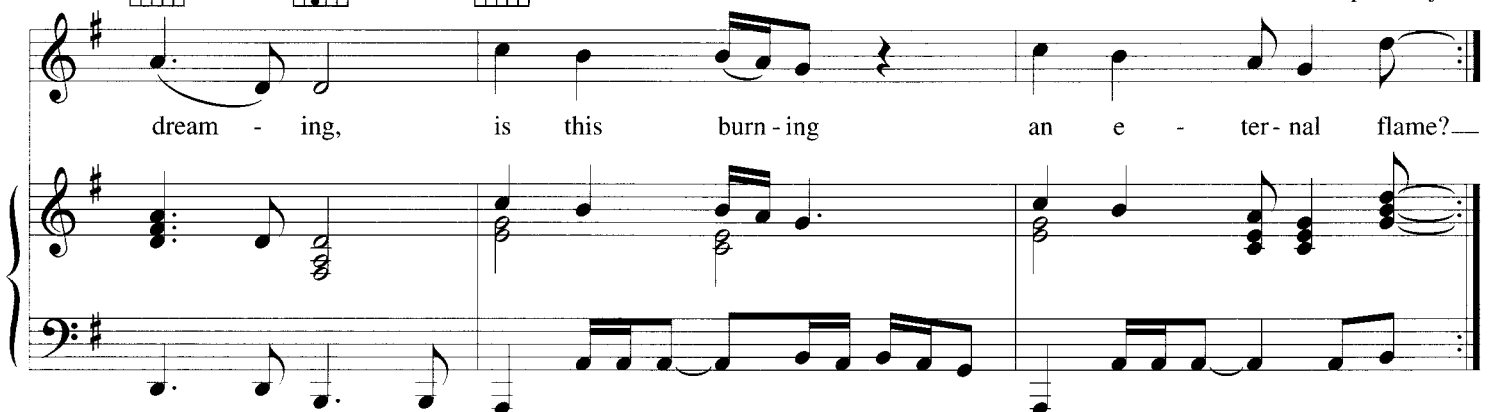
C  D7sus4  Em  B7  Em7  A7 

- 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

B^bm

Fm

G^b

D^b

B^bm

Fm

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. It contains six measures of whole rests, with guitar chord diagrams for B^bm, Fm, G^b, D^b, B^bm, and Fm positioned above each measure. The middle and bottom staves are part of a grand staff (treble and bass clefs) and contain a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with some notes marked with a 'z' (accidental) and a '7' (seventh chord). The piano part is divided into three measures corresponding to the six measures of the top staff.

G^b

D^b

B^bm

Fm

G^b

D^b

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats and a time signature of 6/8. It contains six measures of whole rests, with guitar chord diagrams for G^b, D^b, B^bm, Fm, G^b, and D^b positioned above each measure. The middle and bottom staves are part of a grand staff and contain a piano accompaniment. The piano part continues the rhythmic pattern from the first system, with notes marked with a 'z' and a '7'. The piano part is divided into three measures corresponding to the six measures of the top staff.

B^bm

Fm

A^b

G^b

E^bm

D^b

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats and a time signature of 6/8. It contains six measures of whole rests, with guitar chord diagrams for B^bm, Fm, A^b, G^b, E^bm, and D^b positioned above each measure. The middle and bottom staves are part of a grand staff and contain a piano accompaniment. The piano part continues the rhythmic pattern from the previous systems, with notes marked with a 'z' and a '7'. The piano part is divided into three measures corresponding to the six measures of the top staff.

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

C dim7
fr2^x

C# dim7
fr3^x

D dim7
fr4^x

D# dim7
fr5^x

E dim7
fr6^x

F dim7
fr7^x

Cm
fr3^x

G7(b9)
fr3

Cm
fr3^x

G7(b9)
fr3

Cm
fr3^x

D
x^xo

G7(b9)
fr3

Csus2
fr3^x

G
o o o

Cm
fr3^x

G7(b9)
fr3

Cm
fr3^x

G7(b9)
fr3



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. 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 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.

Chord diagrams: Cm (fr3x), G7(b9) (fr3), Cm (fr3x). N.C.

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

Drums

Chord diagrams: Cm (fr3x), G7(b9) (fr3), Cm (fr3x).

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

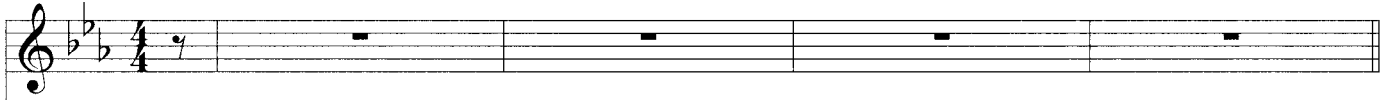
♩ = 124



B^bm⁷/F



Fm



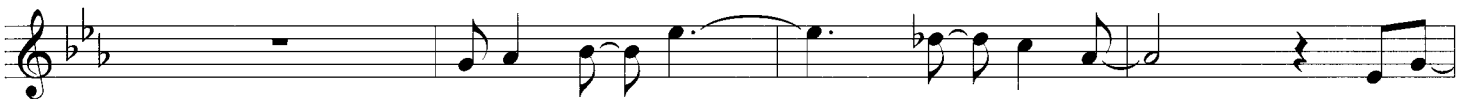
B^bm⁷/F



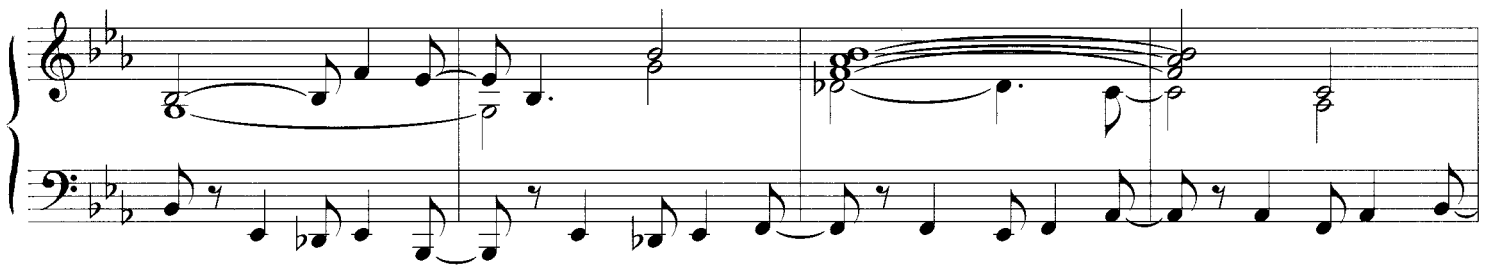
B^bm⁷/F



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 a vocal line and piano accompaniment.



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

Instrumental ad lib.



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



D.%. al Coda

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

♩ Coda



It's my life,



don't you for - get. Caught in her trap.



Repeat ad lib. to fade

It nev - er ends. It's my life,

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 consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It features a series of whole notes corresponding to the chords: Bm, Esus4, Em, Esus2, Aadd9, A, and F#m. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.



The second system of music continues the guitar and piano accompaniment. The guitar part has a treble clef and a 4/4 time signature. It features a series of whole notes corresponding to the chords: Bm, Esus4, Em, Esus2, Aadd9, A, and F#m. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The word "Oh," is written below the guitar staff at the end of the system.

Oh,



The third system of music includes the guitar and piano accompaniment. The guitar part has a treble clef and a 4/4 time signature. It features a series of notes corresponding to the chords: Bm, G/B, B, Aadd9, and A. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The lyrics "I, I just died in your arms to - night. It" are written below the guitar staff.

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



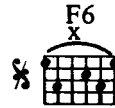
through the wil - der - ness. _____
all my love, _____ boy. _____

Some-how I made it through. _____
My fear is fad - in' fast. _____

Gm7
3 fr.



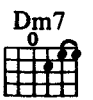
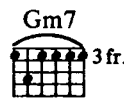
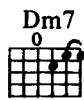
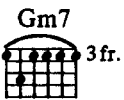
Did - n't know how lost _____ I was _____ un - til I _____
Been sav - in' it all for you, _____ 'cause on - ly _____



— 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



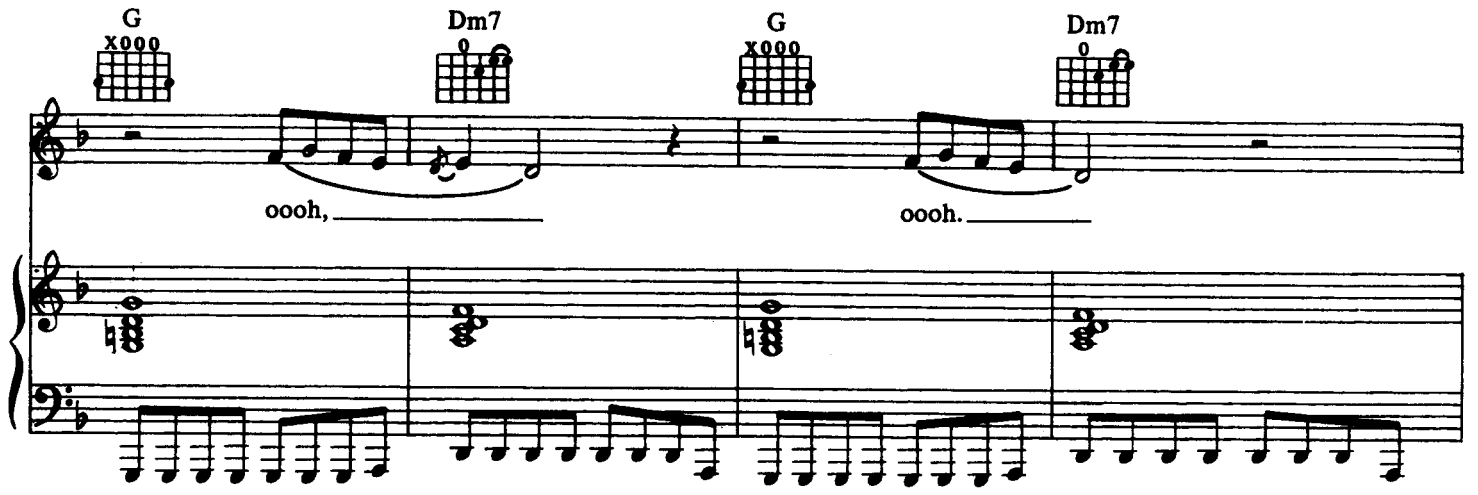
Dm7




next to mine. Oooh, _____

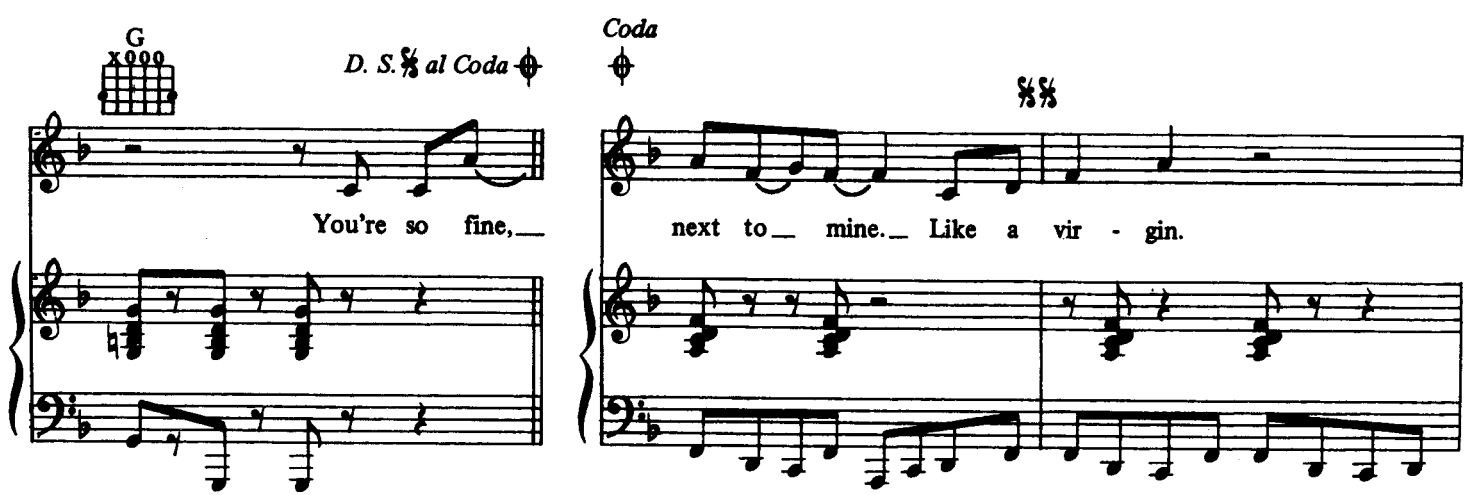
G  Dm7  G  Dm7 

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.



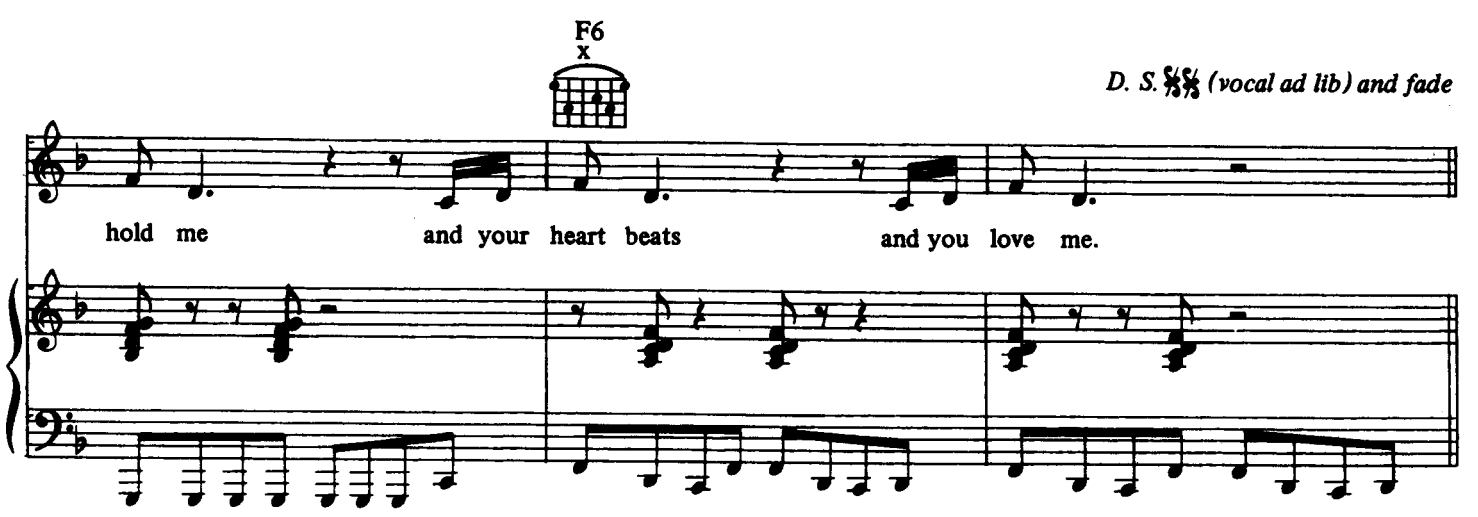
Gm7  3fr.

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

First system of musical notation. Treble clef with a C chord diagram above it. Bass clef. The music is in common time (C) and consists of two measures.

Second system of musical notation. Treble clef. Bass clef. The music is in common time (C) and consists of two measures.

Third system of musical notation. Treble clef with a C chord diagram above it. Bass clef. The music is in common time (C) and consists of two measures. Lyrics: Love is a stran - ger in an o - pen car — to tempt you in — and

Fourth system of musical notation. Treble clef with an F chord diagram above it. Bass clef. The music is in common time (C) and consists of two measures. Lyrics: 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.

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. Above it are two guitar chord diagrams: a C major chord (x32010) and an F major chord (x23211). Below the vocal line are two staves for piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.

C

stum-ble in the de - bris.

This system contains the third line of music. It features a guitar chord diagram for a C major chord (x32010) above the vocal line. The vocal line has a long note with a slur over it. The piano accompaniment continues with the same rhythmic pattern as the previous system.

F

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

This system contains the fourth line of music. It features a guitar chord diagram for an F major chord (x23211) above the vocal line. The vocal line has three phrases of "and I want— you" with slurs. The piano accompaniment continues with the same rhythmic pattern.

C

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

Repeat to Fade

This system contains the fifth line of music. It features a guitar chord diagram for a C major chord (x32010) above the vocal line. The vocal line has the lyrics "so, it's an ob - ses-sion." with a slur. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and repeat dots, and the instruction "Repeat to Fade" is written to the right.

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 vocal line begins with a repeat sign and contains the lyrics: "1. Look - ing from a win - dow a - bove it's like a sto - ry of love." Below the lyrics, it notes "(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 vocal line contains the lyrics: "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#
fr2

F#m7

E

D



A

E

D

E7





All I need-ed was the love you gave.

A

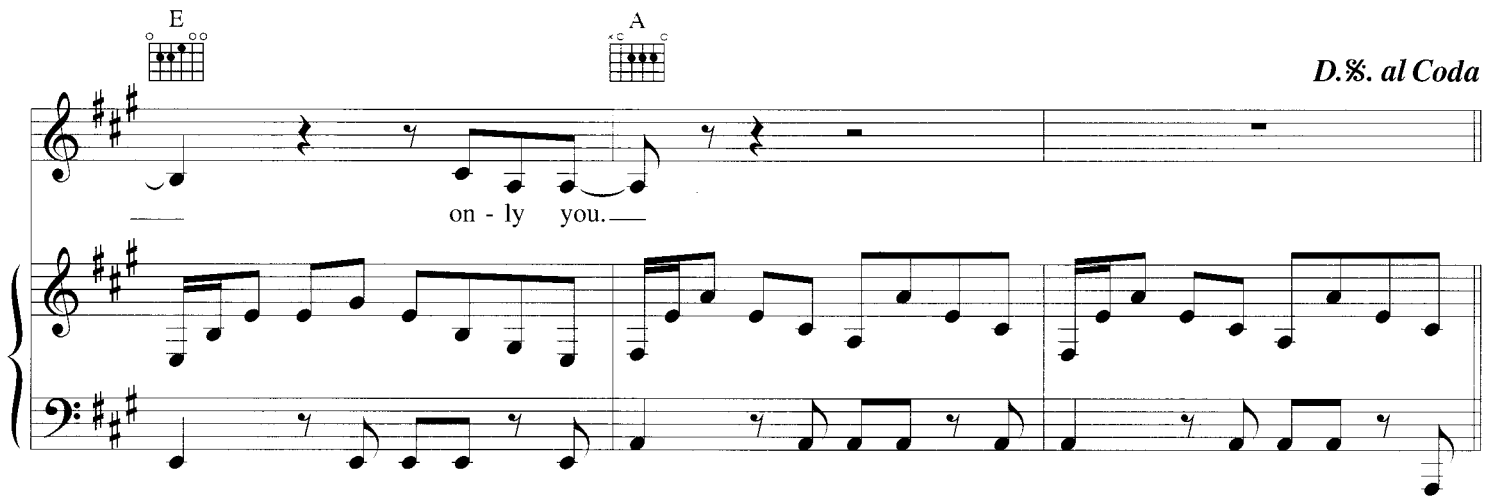
D



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

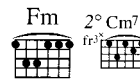


I'll protect you from the hooded claw, keep the vampires from your door.



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. E^b D^b Fm

— purge the soul. Make love your — goal.

E^b Fm E^b

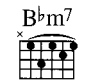
2.



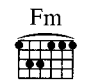
Make love your goal.



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 fr3x

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.

fr3x 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 ♩ = $\overset{3}{\text{♩}}$



NC.



Musical staff with treble clef and notes for the first line of lyrics.

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, including treble and bass staves.



Musical staff with treble clef and notes for the second line of lyrics.

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

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



Musical staff with treble clef and notes for the third line of lyrics.

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, including treble and bass staves.



To Coda ⊕

Musical staff with treble clef and notes for the fourth line of lyrics.

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

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



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.)



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



love cats. Yes. ————— 3. We're so

⊕ Coda



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



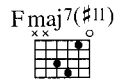
- ways the right — way round. — Not bro - ken in piec - es like



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 love you let's go. —
ba ba ba ba ba ba)



Repeat ad lib.

Ooh. — So - lid gone.



Play 4 times ad lib.




N.C.

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



The first system of music features a guitar part with four measures of chords: C, G, F, Dm7, and G13. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand starts with a quarter rest, followed by eighth and sixteenth notes. The left hand plays a simple bass line with quarter and eighth notes.



The second system continues the musical notation with guitar chords Am, Em/G, F, G13, C, G, and F. The piano accompaniment continues with the right-hand melody and left-hand bass line.



The third system shows the continuation of the musical notation with guitar chords C, G, and F. The piano accompaniment continues with the right-hand melody and left-hand bass line.

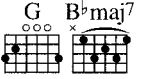
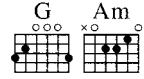
1. The high - er you build your bar - ri - ers
(Verse 2 see block lyric)

the tall - er I be - come.

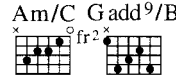
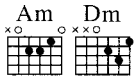
The fourth system shows the continuation of the musical notation with guitar chords C, G, and F. The piano accompaniment continues with the right-hand melody and left-hand bass line.



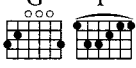
The fur - ther you take my rights a - way



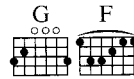
the fast - er I will run. You can de - ny me,



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, —

B^b F/A

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

G11 G G7 To Coda ⊕

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

C G F C/E Dm7

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

G13 C Sub G F C/E

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

(8^{vb}) 8^{vb}



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})

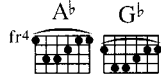
♩ Coda



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

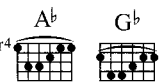
we're gon-na do it a-ny - way".——

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,—



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.



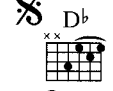
I say I live with it like it



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

To Coda

1.

2.

D.%. al Coda

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

⊕ Coda

The musical score for the Coda section is written in 12/8 time and consists of three systems. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams. The first system starts with an A^\flat chord and the lyrics "What they gon - na say 'bout me". The second system features an $A^\flat 7$ chord and the lyrics "when they tell the Sto - ry Of The Blues.". The third system includes $G^\flat \text{maj} 7$ and D^\flat chords, with the instruction "Repeat ad lib. to fade".

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.*

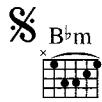
Total Eclipse Of The Heart

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 eighth notes and rests in the left hand.



The second system continues the musical notation. 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. Below the lyrics, it says "(2° Instrumental till *)". The piano accompaniment continues with the same rhythmic pattern.



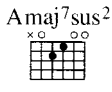
The third system continues the musical notation. The vocal line includes the lyrics: "(Turn a - round..) Ev-'ry now and then I get a lit-tle bit tired of lis - tening to the sound of my tears." The piano accompaniment continues with the same rhythmic pattern.



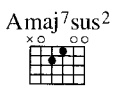
(Turn a - round...) Ev-'ry now and then I get a lit-tle bit ner - vous that the best of all the years have gone by.



(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.

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

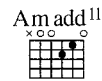
Oh, Vi-en-na.



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

The first system of music consists of three staves. The top staff is a treble clef staff with three measures of whole rests. The middle and bottom staves are part of a grand staff with bass clefs. The middle staff contains a melodic line with eighth and quarter notes, including a dotted quarter note and a half note. The bottom staff contains a rhythmic accompaniment of eighth notes, with some measures containing a 'y' symbol.

Dm
xx0

Em7(b5)
xx

The second system of music follows the same layout as the first. The top staff has three measures of whole rests. The middle staff features a more complex melodic line with eighth notes, quarter notes, and a half note. The bottom staff continues with the eighth-note accompaniment.

F
x0233

The third system of music continues the piece. The top staff has three measures of whole rests. The middle staff shows a change in the melodic line, starting with a half note and followed by eighth notes. The bottom staff maintains the eighth-note accompaniment.

Gm7
fr3

Gm/B^b
x00x

The fourth system of music shows a more active melodic line in the middle staff, with eighth notes and quarter notes. The bottom staff continues with the eighth-note accompaniment.

a tempo

rit.



Musical staff with treble clef, key signature of one flat, and a melodic line.

This means no-thing to me.

This means

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



Musical staff with treble clef, key signature of one flat, and a melodic line with triplets.

no-thing to me.

Oh, Vi - en - na.

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

Piano accompaniment for the third system, including treble and bass staves with sustained chords and a rhythmic bass line.

Piano accompaniment for the fourth system, including treble and bass staves with sustained chords and a rhythmic bass line.

The Sun Always Shines On TV

Words & Music by Pal Waaktaar

♩ = 124



Touch me, — how can it be? Be -

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 features chords Em, Am7, F, C, and G. The vocal line has lyrics '-lieve me, the sun al - ways shines on T. V.' with a triplet of eighth notes on 'al - ways'. The piano accompaniment consists of a bass line and a treble line with block chords.

Em Am7 F C G

Hold me close to your heart.

Detailed description: This system contains the next four measures. The guitar part features chords Em, Am7, F, C, and G. The vocal line has lyrics 'Hold me close to your heart.' with a triplet of eighth notes on 'close'. The piano accompaniment continues with a bass line and a treble line with block chords.

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 features chords Em, Am7, G, Am, C/G, F, and G. The vocal line has lyrics 'Touch me and give all your love to me.' with a triplet of eighth notes on 'love'. The piano accompaniment continues with a bass line and a treble line with block chords.

Em Dm6/A

To me.

Detailed description: This system contains the final four measures. The guitar part features chords Em and Dm6/A. The vocal line has lyrics 'To me.' with a triplet of eighth notes on 'me'. The piano accompaniment continues with a bass line and a treble line with block chords.

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

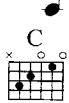
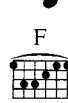
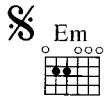
pres-sure off_ my ev - er wor - ry-ing mind_ Oh_



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.



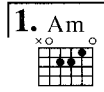
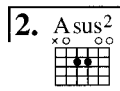
Hold me _____ close to your heart. _____

* 3



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

To Coda ⊕



D.%. al Coda

Coda



Huh!

To me.



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. -
(Verse 2 see block lyric)

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

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 -



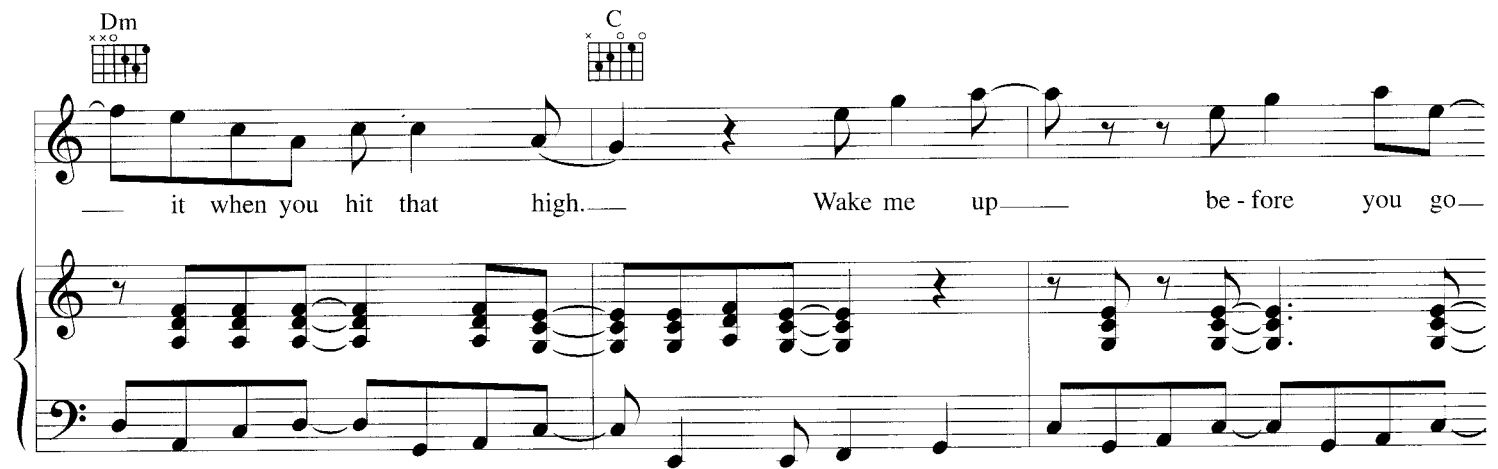
C 



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



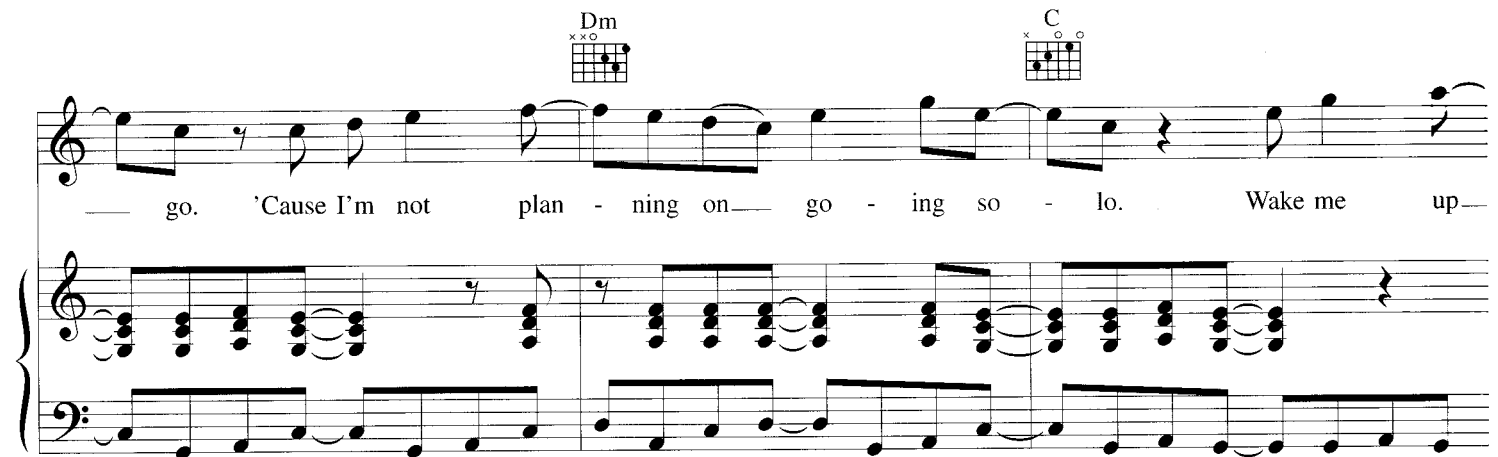
Dm  C 

— 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 —



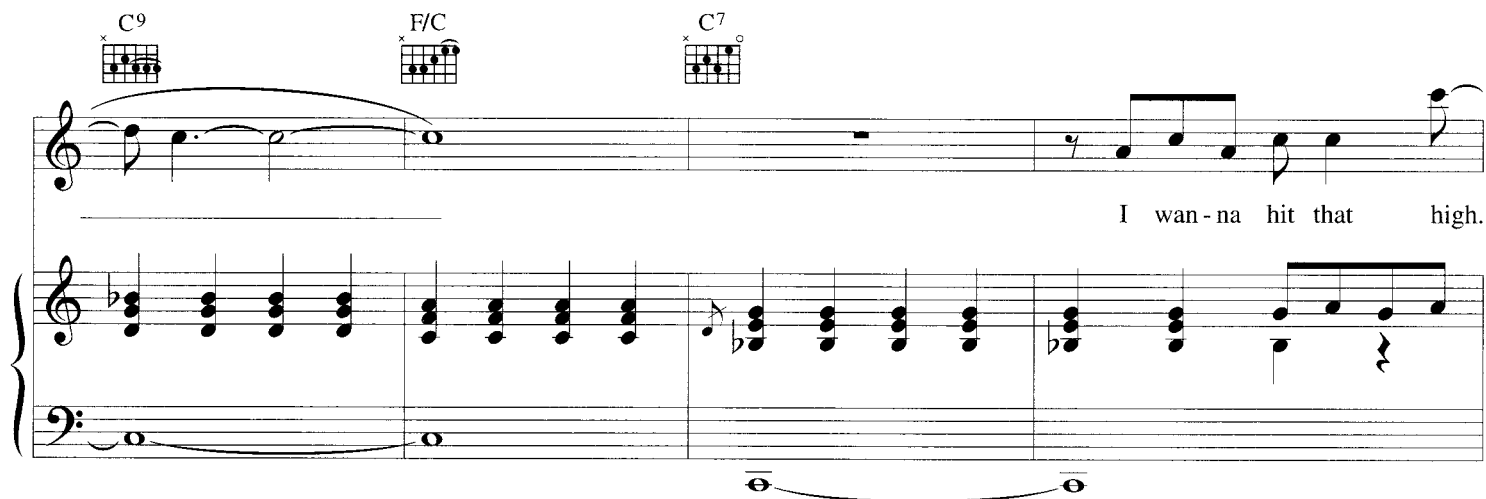



be - fore — you go — go. — Take me dan - cing to - night.



I wan - na hit that high.







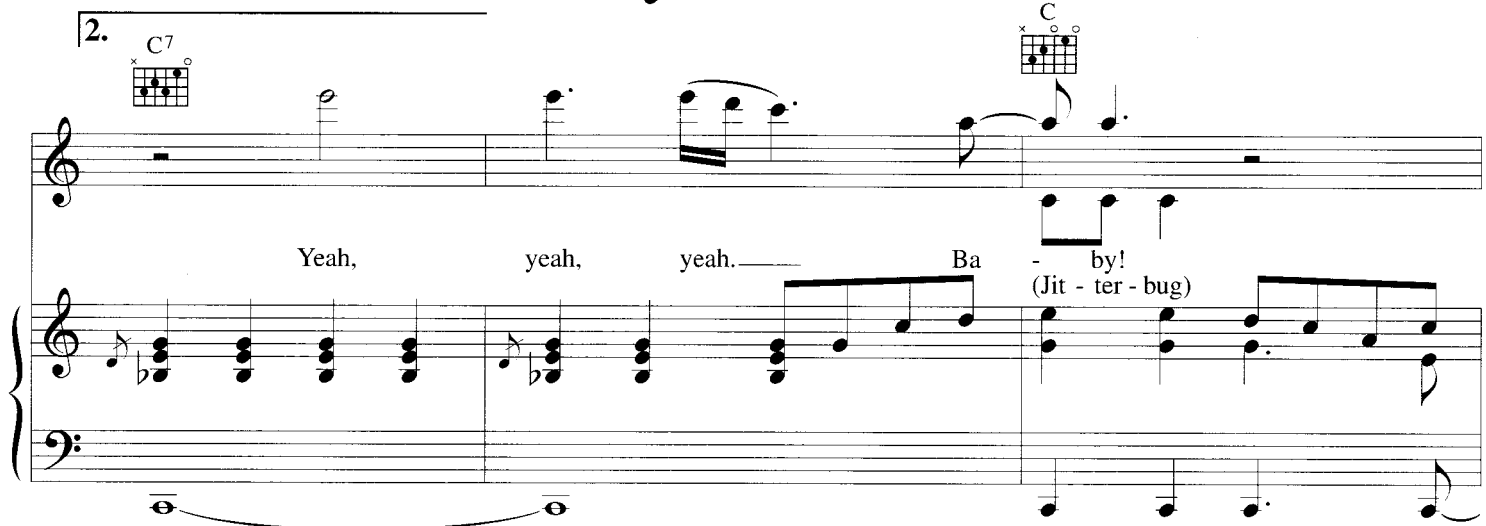


Yeah, — yeah. — 2. You put the



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





(Jit - ter-bug)






Cud - dle up ba - by,

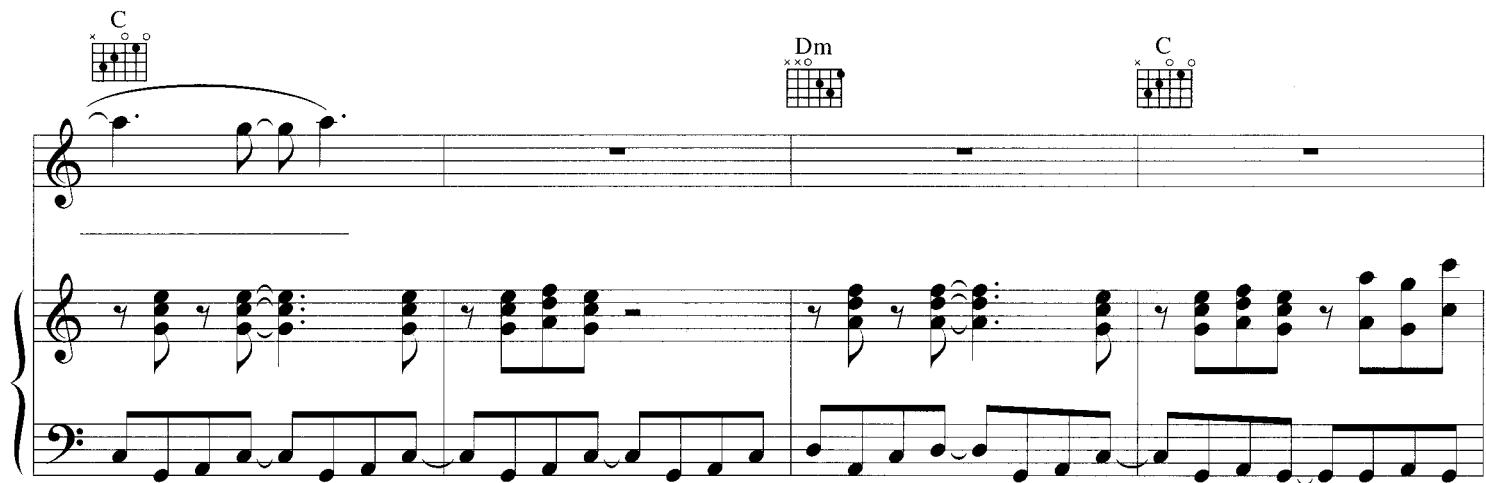





move in tight. — We'll go dan - cing to - mor - row night. — It's



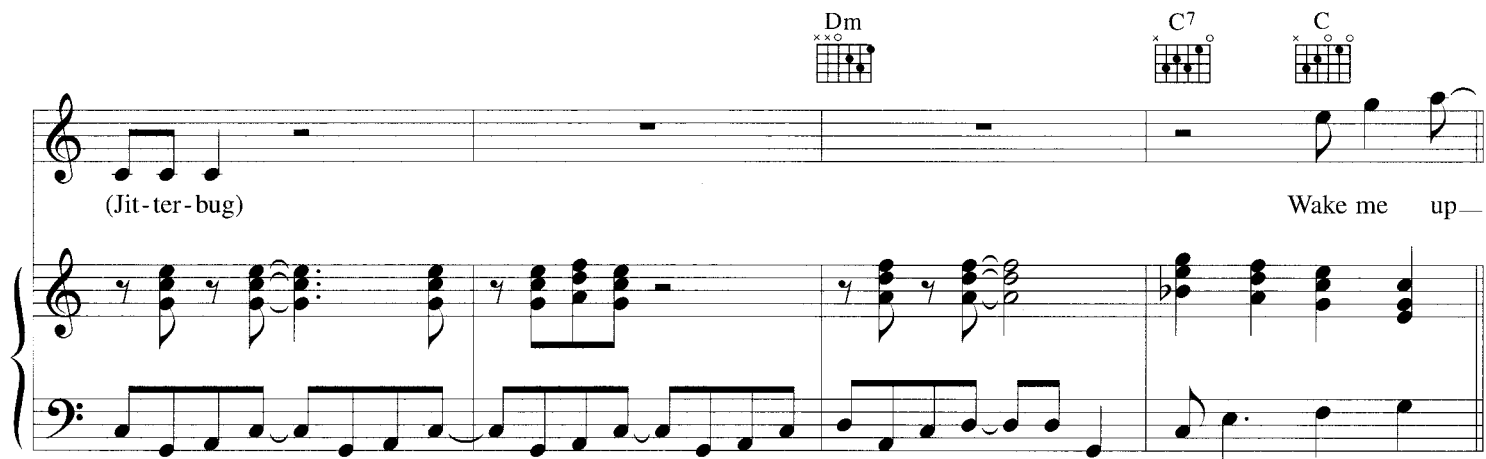
cold out there — but it's warm in bed. — They can dance, — we'll stay home in - stead.

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 — be - fore you go — go. 'Cause I'm not plan -

Dm C

- ning on — go - ing so - lo. Wake me up — be - fore — you go —

Repeat ad lib. to fade

Dm C7 C

go. — Take me dan - cing 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

First system of musical notation. The guitar part is in 4/4 time with a tempo of 116. The chords are F, Em, Am, F, Em, Am. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

Second system of musical notation. The guitar part continues with chords F, Em, Am, F. The piano accompaniment maintains the same rhythmic pattern.

Third system of musical notation. It includes two first endings. The guitar part uses chords Em, Am, Cadd9, and Csus4. A drum part is shown below the piano accompaniment, consisting of a simple pattern of eighth notes and rests.

Fourth system of musical notation. The guitar part uses chords Cadd9, Csus4, and Cadd9. A vocal line is introduced with the lyrics: (male) 1. You al - ways want - ed a lov - . The piano accompaniment continues with the same rhythmic pattern.



-er, I on - ly want - ed a job. —



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



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



(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*

G D/F# Em

This system contains the first three measures of the piece. The guitar part features chords G, D/F#, and Em. The vocal line begins with a melodic phrase in the key of D major. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D/F# G D/F#

This system contains measures 4 through 6. Measure 5 includes a triplet of eighth notes. The guitar part continues with D/F#, G, and D/F# chords. The vocal line continues its melodic line, and the piano accompaniment maintains its rhythmic pattern.

Em D/F# G D/F#

I need a friend, - oh, - I need a friend - to make me hap - py. -

This system contains measures 7 through 10. The guitar part features Em, D/F#, G, and D/F# chords. The vocal line sings the lyrics "I need a friend, - oh, - I need a friend - to make me hap - py. -". The piano accompaniment continues with eighth-note chords.

Em D/F# G D/F#

Not so a - lone.

This system contains measures 11 through 14. The guitar part features Em, D/F#, G, and D/F# chords. The vocal line sings the lyrics "Not so a - lone." with a long note in measure 12. The piano accompaniment continues with eighth-note chords.

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

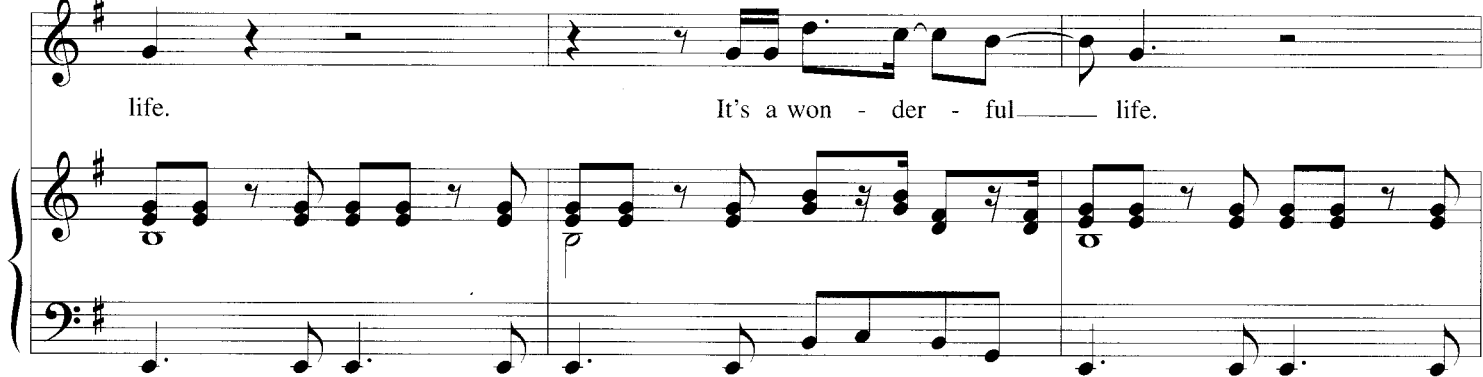
and— cry, it's a won - der - ful, won - der - ful life. No need to run—
2° (hide)







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



First system of musical notation. It includes a single treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.



Synth.

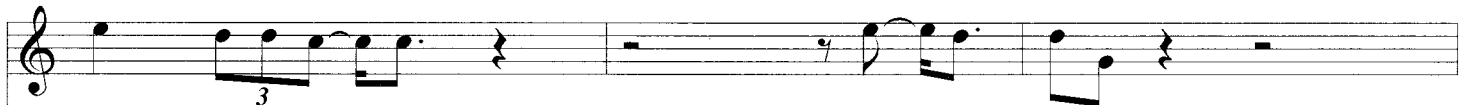
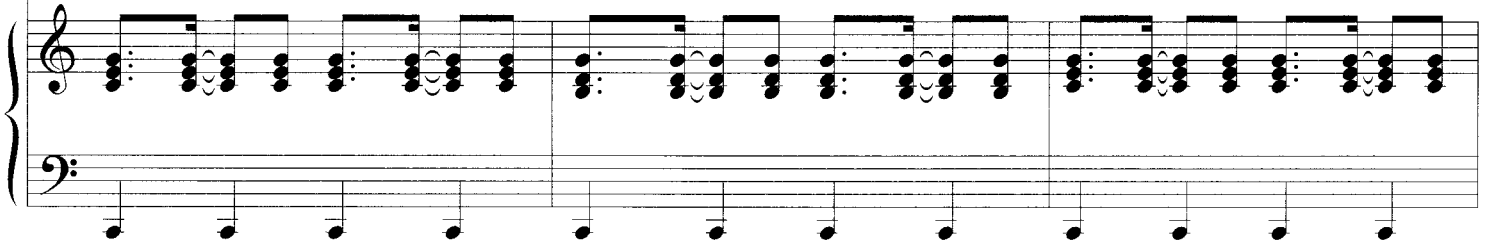
Second system of musical notation. It includes a single treble clef staff with a synth line, and a grand staff with piano accompaniment. The synth line has a melodic contour with a long note.



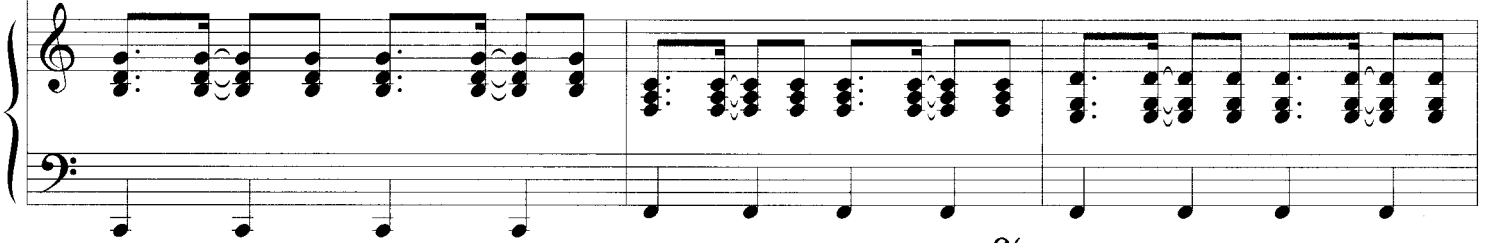
Third system of musical notation. It includes a single treble clef staff with a melodic line, and a grand staff with piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.



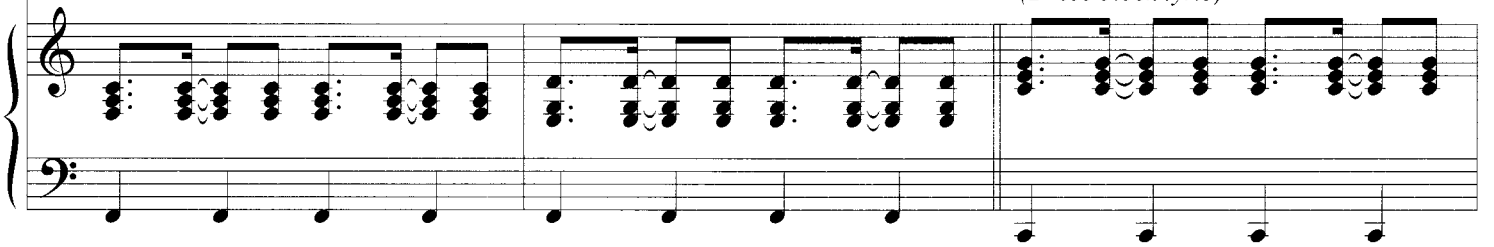
I pic - tured - a rain - bow, - you



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

F Em7/F F

too high, too far, too soon.

Detailed description: This system contains the first three measures of the song. The guitar part features chords F, Em7/F, and F. The vocal line has lyrics 'too high, too far, too soon.' The piano accompaniment consists of a steady bass line and chords in the right hand.

Em7 C G/C

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

Detailed description: This system contains the next three measures. The guitar part features chords Em7, C, and G/C. The vocal line has lyrics 'You saw the whole of the moon. I was ground - ed'. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

C G/C F

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

Detailed description: This system contains the next three measures. The guitar part features chords C, G/C, and F. The vocal line has lyrics 'while you filled the skies. I was dumb - found -'. The piano accompaniment maintains the same rhythmic and harmonic structure.

Em7/F F Em7/F

- ed by truth, you cut through lies.

Detailed description: This system contains the final three measures. The guitar part features chords Em7/F, F, and Em7/F. The vocal line has lyrics '- ed by truth, you cut through lies.' The piano accompaniment concludes the phrase with the same accompaniment style.



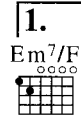
I saw the rain - dir - ty val - ley,

(moon) 2° Instrumental



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

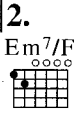
3



1.

Em7/F

you saw the whole of the



2.

Em7/F

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 F Em7/F *D.%. al Coda*

The whole of— the moon.— With a

⊕ *Coda*

C G/C

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

C G/C

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*



Wise Publications
www.musicsales.com

Order No. AM971630

Krompholz + Co. AG



Album
Ultimate 80s Songs!
AM 971630 - 0505

55.8

Classico Mus