

THE KING OF ROCK'N' ROLL

WORDS & MUSIC BY PADDY McALOON

Upbeat

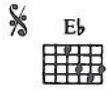
The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided for the guitar. The lyrics are 'La la la la la la' repeated throughout the piece.

Chord diagrams shown:

- E \flat 7
- D \flat
- B \flat m7
- A \flat
- Cm7/G
- B \flat m7/F
- A \flat
- Cm7/G
- B \flat m7

Lyrics: La la la la la la

(1.) All my



la - zy teen - age boasts are — now high pre - cis - ion ghosts,



and — they're com - ing round — the track to



haunt me. When — she looks at me — and laughs,



I — re - mind her of — the facts; I'm — the

Bbm7



/Ab

king of rock — and roll com - plete - ly.

Eb



Ab



Eb/G



Db/F



Up from suede shoes,

Ab/Eb



Cm7



to my ba - by blues. — Hot dog, Jump - ing frog,

Bbm7



Fm



Ab/Eb



Al - bu - quer - que. Hot dog,

Cm7



Bbm7



1.

Fm



jump - ing frog,

Al - bu quer - que.

(2.) The

2.

Fm



Bbm7



- que.

High kick - in' dan - dy,

Ab



Cm7



Bbm7



fine fig - ure fine, cut - a fine fig - ure fine oh yeah. — Long leg - ged

Ab



Cm7



can - dy,

fine fig - ure fine, cut - a fine fig - ure fine, oh yeah..

Bbm7 *To Coda* *D.S. al Coda* *CODA* Bbm7

(3.) Now_ my

Ab/Eb Cm7 1. etc. Bbm7

Hot dog, jump - ing frog, Al - bu - quer-
 La la la la la la la la la.

Fm Last Bbm7

- que. Al - bu - quer - que.

Verse 2:
 The dream helps you forget
 You ain't never danced a step.
 You were never fleet of foot
 ...hippy.
 All the pathos you can keep
 For the children in the street;
 For the vision I have had
 ...is sweeping.
 New broom, this room
 Sweep it clean.

Verse 3 (D.S.):
 Now my rhythm ain't so hot,
 But it's the only friend I've got;
 I'm the king of rock and roll
 ...completely.
 All the pretty birds have flown,
 Now I'm dancing on my own;
 I'm the king of rock and roll
 ...completely.
 Up from suede shoes
 To my baby blues.

WHEN LOVE BREAKS DOWN

WORDS & MUSIC BY PADDY McALOON

D Bm7 Gmaj7

Em7 (add4) D/A



(1.) My love and I,

A Bm7

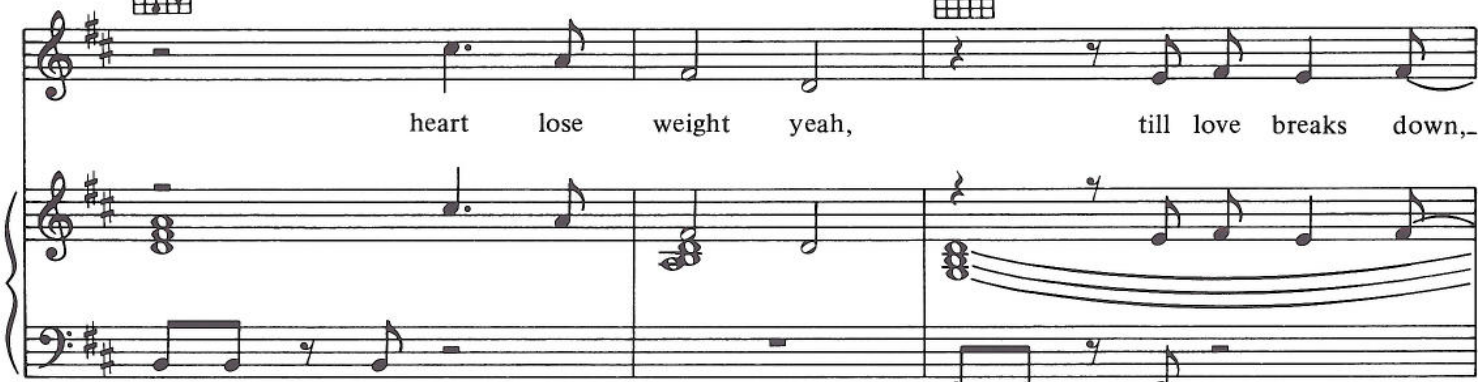
we work well to-ge-ther, but of-ten we're a-


Gmaj7 A

part. Ab-sence makes the


Bm7  1. Em7 



heart lose weight yeah, till love breaks down, -

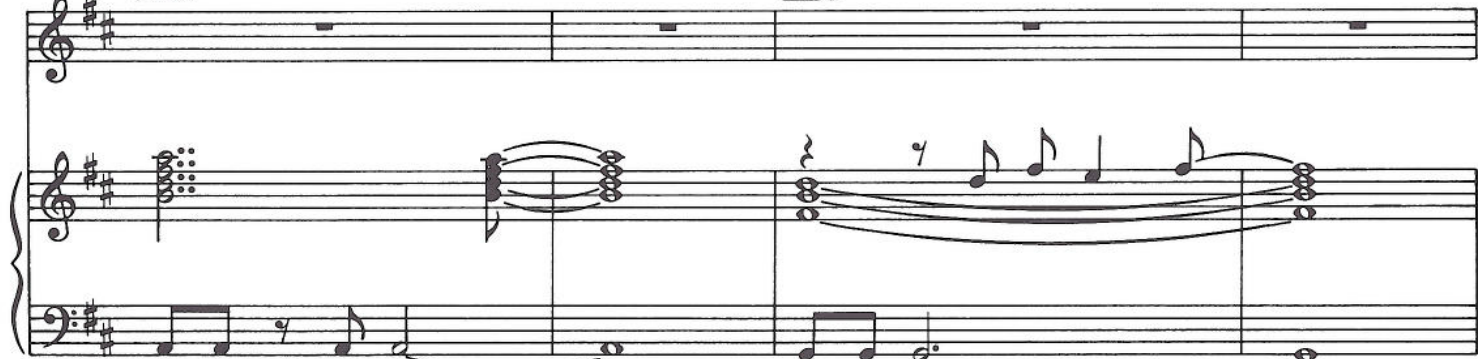




D/A 

— love breaks down. —




Bm/A  Gmaj7 



Em7  2. Em7 

(un-til I drown, -



Gmaj9



un - til I drown.) When love breaks down, the things you do

G6/A



Gmaj9



to stop the truth from hurt - ing you. When love breaks down,

G6/A



the lies we tell they on - ly serve to fool our - selves.


Gmaj9



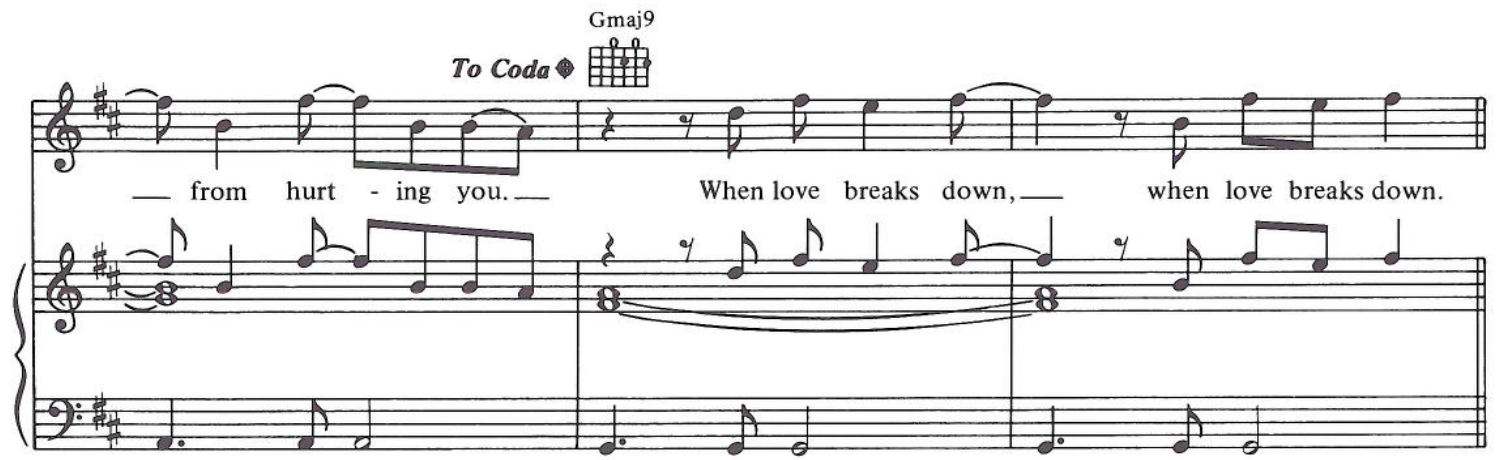
G6/A





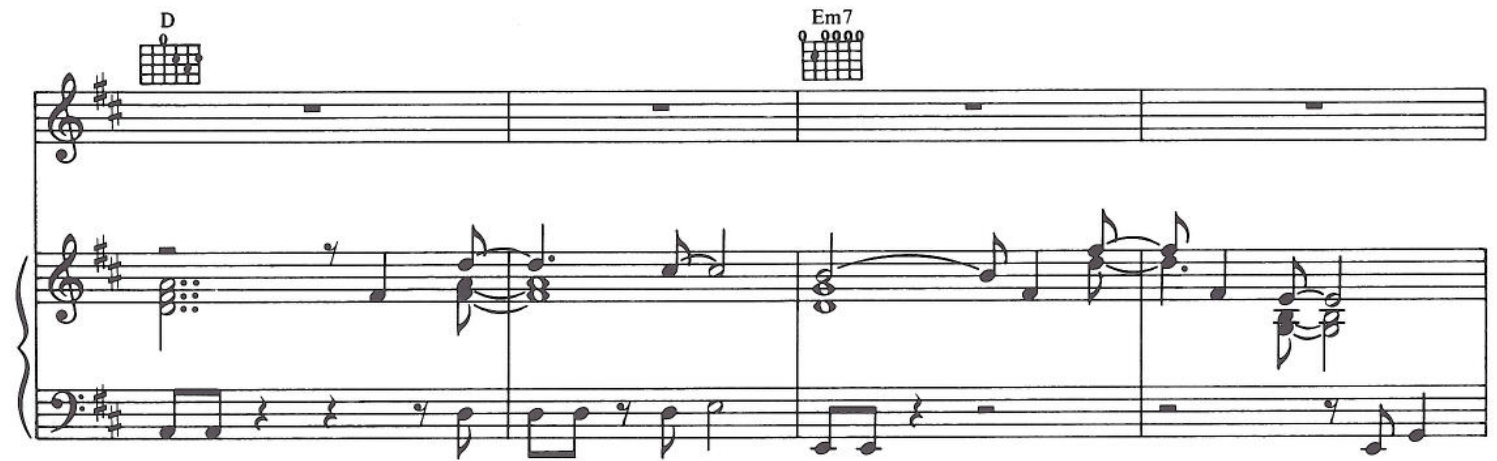
When love breaks down, the things you do to stop the truth

To Coda 

— from hurt - ing you. — When love breaks down, — when love breaks down.





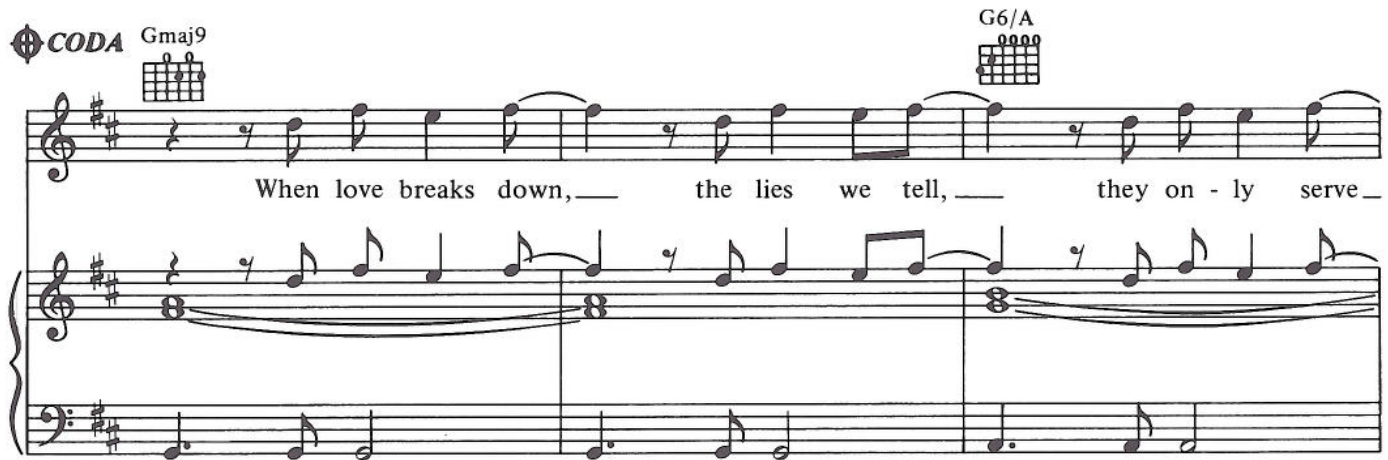


 *D% al Coda*



CODA  

When love breaks down, — the lies we tell, — they on - ly serve —



Gmaj9



— to fool our - selves. — When love breaks down, — the things you do —

G6/A



Gmaj9



— to stop the truth — from hurt - ing you. — When love breaks down, —

G6/A



— you join the rest — who live their hearts — for ea - sy sex. —



Gmaj9

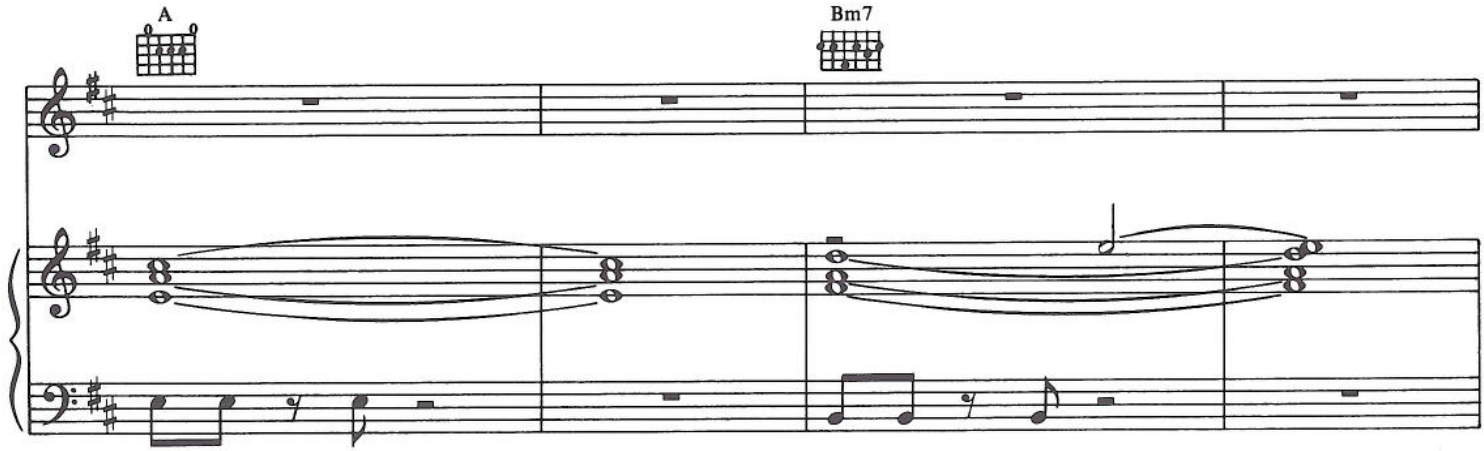




D

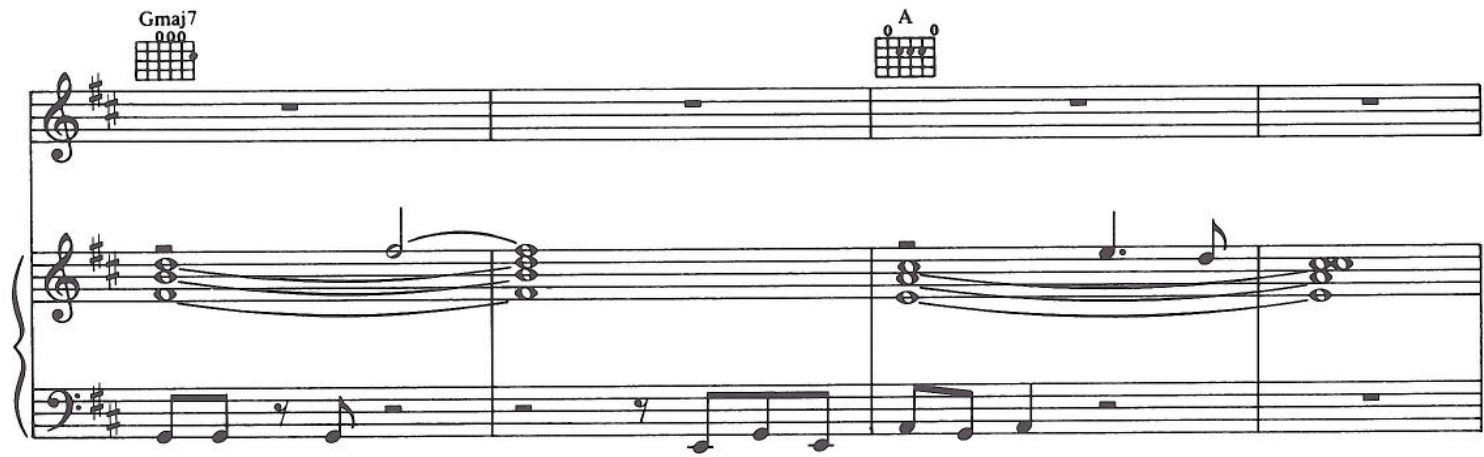


When love breaks down, — when love breaks down.

A  Bm7 



Gmaj7  A 



Bm7  Em7  *Repeat to Fade*



Verse 2:

Oh my oh my, have you seen the weather,
 The sweet September rain?
 Rain on me like no other
 Until I drown, until I drown.

Verse 3: (D.S.)

My love and I, we are boxing clever
 She'll never crowd me out.
 Fall, be free as old confetti
 And paint the town, paint the town.

THE SOUND OF CRYING

WORDS & MUSIC BY PADDY MCALOON

Moderately



(1.) Hang out the flags, a new world or - der's on the way,



start sing - ing now a song to greet the joy - ful



day.

Just when we thought the time.

Em7
0 2 0 0 0 0

... was right for ce - le - bra - ting with mu - sic of the spheres, _

Gmaj7
0 0 0 0

Em7
0 2 0 0 0 0

what's this an - oth - er boat _ of flee - ing re - fu - gees on a sea of child - ren's tears. _

A
0 2 2 2 0 0

Bm
2 4 4 2 3 2

Once more the sound of cry - ing

Em7
0 2 0 0 0 0

A
0 2 2 2 0 0

is num - ber one a - cross the earth. _ Once more the

Bm

Em7



sound of cry - ing is num-ber one a - cross the earth. —

A

Bm

Em7



Once more the sound of cry - ing. —

Dmaj7

Em7





And if you're lis - ten - ing up there, —


Dmaj7

Em7






you could con - si - der this a prayer. —

A/B  Gmaj7 



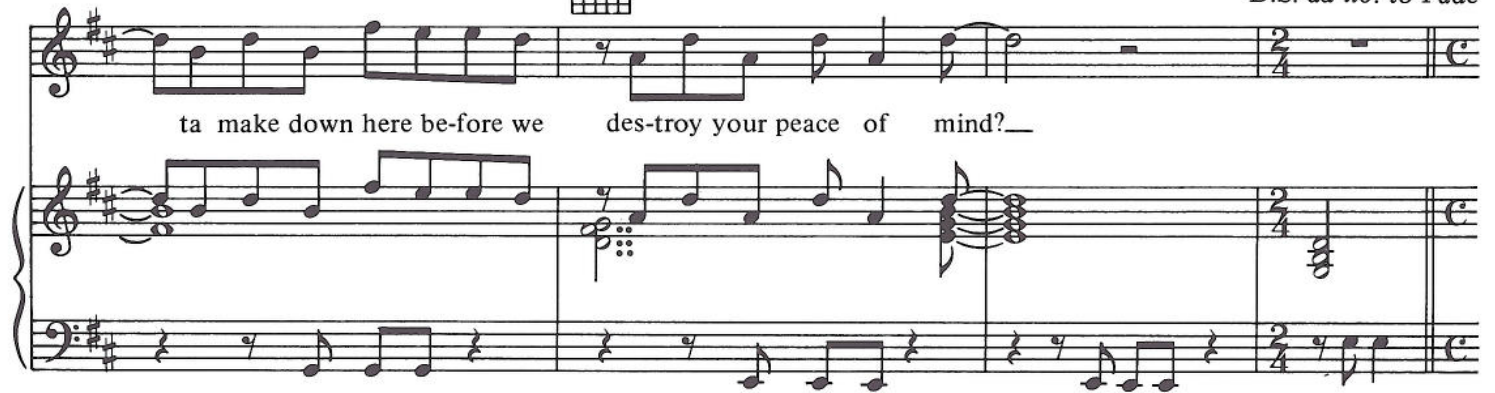
Well who am I to tell — you how to run your busi-ness

Em7  Gmaj7 



man you could strike me blind?_ What kind of noise we got -

Em7  *D.S. ad lib. to Fade*



ta make down here be-fore we des-troy your peace of mind?_

Verse 2:
 We're only men and women doing what we can
 Sometimes I think that God is working to a plan
 Then other times I swear that he is improvising
 — discordant and remote
 Another orphan baby in failed uprising
 Another real bum note.

CARNIVAL 2000

WORDS & MUSIC BY PADDY McALOON

Lively beat

Amaj9



(1.) To - night let's raise — a glass, — my friend, — to



those who could - n't make — it. A cen - tu - ry — has



shut its eyes — and who are we to wake — it?

C#m7

A Emaj7

C#m7 A

E F#m7 E C#m7 F#m7

Cool mu - sic we play, dance - and say

E C#m G#m7

car - ni - val — two thou - sand, lives — come and go but life — no de - nial, —

C#m Amaj7 G#m7 F#m7

is al - ways in style. Wel - come to

E C#m G#7

car - ni - val — two thou - sand, lives — come and go but love — a - bove all —

C#m E G#m7 C#m

To Coda 1.

is belle of the ball.

B6 Amaj7 E C#m7 B 2. F#m7 *D.%. al Coda*

(2.) We Wel - come to

Detailed description: This system contains the first two measures of the piece. It features guitar chords for B6, Amaj7, E, C#m7, B, and F#m7. The vocal line begins with the lyrics "(2.) We Wel - come to". The piano accompaniment includes a triplet of eighth notes in the right hand.

Repeat ad lib.

CODA

C#m B6

Detailed description: This section is the Coda, marked with a double bar line and a repeat sign. It features guitar chords for C#m and B6. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

1. etc.

Amaj7

E

C#m7

B

Last Amaj9

Amaj7

Detailed description: This system shows the first ending and the final chords. It includes guitar chords for Amaj7, E, C#m7, B, Last Amaj9, and Amaj7. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

Verse 2:

We ask for any wrong we've done
 The years ahead forgive us,
 We ask for any good we've done
 That all of it outlive us.

FARON YOUNG

WORDS & MUSIC BY PADDY McALOON

Moderate beat (♩)



Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is two sharps (F# and C#).



(1.) An - tiques!

Ev' - ry oth - er sen - ti - ment an

Musical notation for the second system, including vocal lines and piano accompaniment. The piano accompaniment features a treble and bass clef. The key signature is two sharps.



an - tique;

as ob - so - lete as war - ships in the

Musical notation for the third system, including vocal lines and piano accompaniment. The piano accompaniment features a treble and bass clef. The key signature is two sharps.



1.

2.



Bal - tic.

(2.) I'm

You off - er

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano accompaniment features a treble and bass clef. The key signature is two sharps.

G A D

in - fra - red — in - stead of sun. — You off - er

G A

pa - per spoons and bub - ble gum. —

3.

D G A

You off - er in - fra - red — in - stead of sun. —

D G E

You off - er bub - ble gum. — You give me Fa - ron Young -

B/D#



A/C#



four in the morn - ing.

E



B/D#



You give me Fa - ron Young — four in the morn -

To Coda



ing.

Ev - ry mo - ther's son's ro - man - tic,

Am7



D



B



ev' ry mo - ther's son — is fran - tic. The



sun - set makes a fence out of the fo - rest. But



here I am with head in - side the bon - net.



I've lost just what it takes to be



D.% al Coda

CODA



hon - est.

For-give me Fa - ron Young-

B/D#

A/C#



four in the morn - ing.

Bm



Ad lib long Fade

Verse 2:

I'm driving on a straight road,
It never alters;
And the radio serenades
But doesn't falter.

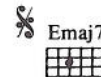
Verse 3:

Late sky,
Like an all-night radio station without morning;
Like stumbling on Pearl Harbour
Without warning.

GOODBYE LUCILLE #1 (JOHNNY JOHNNY)

WORDS & MUSIC BY PADDY McALOON

Moderately



C#m

Amaj7

there is a time for tears. Ooh

(Verse 2 - see end)

Emaj7

C#m

Amaj7

John - ny John - ny John - ny, you won't make it any better.

Emaj7

C#m

Ooh John - ny John - ny John - ny, you might well

Amaj7

Emaj7

make it worse. Ooh John - ny John - ny John - ny,

C#m F#m A Emaj7

I ad - vise__ you to for - get her. Ooh John-ny John-ny ooh.

C#m F#m A B

1. You're ____ not the first ____ though it

A Emaj7 A

2. hurts, John - ny John - ny ooh. Life's not com - plete -

B C#m G# E

____ till your heart's missed - a beat, and you'll nev -

Amaj7



E



C#m7



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

F#m



A



D.S. al Coda

⊕ CODA

Emaj7



Musical notation for the second system, including vocal line with lyrics "(3.) Ooh" and piano accompaniment.

Musical notation for the third system, including piano accompaniment and a Coda section.

C#m7



Amaj7



Ad lib. to Fade

Musical notation for the fourth system, including vocal line with lyrics "John-ny John-ny ooh ooh" and piano accompaniment.

Verse 2:

...what are you, twenty one?
 Ooh, Johnny Johnny Johnny,
 ...why don't you give it a rest?
 Ooh, Johnny Johnny Johnny,
 ...the world is a million.
 Ooh, Johnny Johnny Johnny,
 ...there can be no contest.
 Ooh, Johnny Johnny, ooh.

Verse 3 (D.S.):

Ooh, Johnny Johnny Johnny,
 ...she is a person too
 Ooh, Johnny Johnny Johnny,
 ...She has her own will
 Ooh, Johnny Johnny Johnny,
 ...why don't you join the Foreign Legion?
 Ooh, Johnny Johnny Johnny,
 ...you're still in love with Hayley Mills.

I REMEMBER THAT

WORDS & MUSIC BY PADDY McALOON

Moderate beat (♩)



No - thing sounds as good as — I re - mem - ber that, —



— like a bolt out — from the blue,



did you feel it too? — I re - mem - ber that. — (1.) Name me

G/F



Em7



one lit - tle thing you'll be

Fmaj7/A



G



want ing to keep, as you

G/F



Em7



Fmaj7/A



give up the ghost, as you sink in - to

G



G/F



Em7



sleep. May be her face in the morn - ing, may be

Fmaj7/A

G

G/F

his in the eve - ning, may be words nev - er

Em7

F/A

spo - ken, aren't they the ones worth

G

Fmaj7

G/B

hear - ing. say I re - mem - ber that.

Am9

Gb7-9

Fmaj7

No - thing sounds as good as I re - mem - ber that..



Like a bolt out from the blue



did you feel it too? I re-mem-ber that.



No - thing sounds as good as I re - mem - ber that.



Like a bolt out from the blue,

E7 Am7 Dm9

— did you feel it too? — I re - mem - ber that. —

1. E7 Am7 2. E7 Am7

— (2.) 'Cause — that's — Did you feel — it

Dm9 E7 Am7 *Ad lib. to Fade*

too? — I re - mem - ber that. — Did you feel — it

Verse 2:

'Cause that's all we can have,
 Yes it's all we can trust,
 It's a hell of a ride
 But a journey to dust.
 And there's nothing pathetic
 Listing clothes she'd wear,
 If it proves that I had you,
 If it proves I was there.
 Say I remember that.

CARS AND GIRLS

WORDS & MUSIC BY PADDY McALOON

Brisk beat

Fmaj7



Dm7



Ba ba ba sha do do do do. Ba ba ba

G



F



sha do do do do. Ba ba ba sha do do do ah.

Fmaj7




Dm7



(1.) Bru - cie dreams life's a high - way, — too ma - ny roads

Em7



by pass my way or they ne - ver be - gin. —

Dm7



Fmaj7




In - no - cence

Dm7




com - ing to grief, at the hands of life, — stink - ing car thief,


Em7



Dm7



Am9



that's my con - cept of sin. — Does hea - ven wait

G11 G

all hea - ven - ly o - ver the next ho - ri - zon.

Dm9 G

But look at us now, — quit dri - ving, some things — hurt more, —

Am Dm9

— much more than cars and girls, — just look at us now, — start count - ing,

G Am Dm9

what adds up — the way — it did when we were young, — just look at us now, —

G Am

— quit dri - ving, some things hurt more, — much more than cars or girls.



Dm9 G

Fmaj7 Dm7

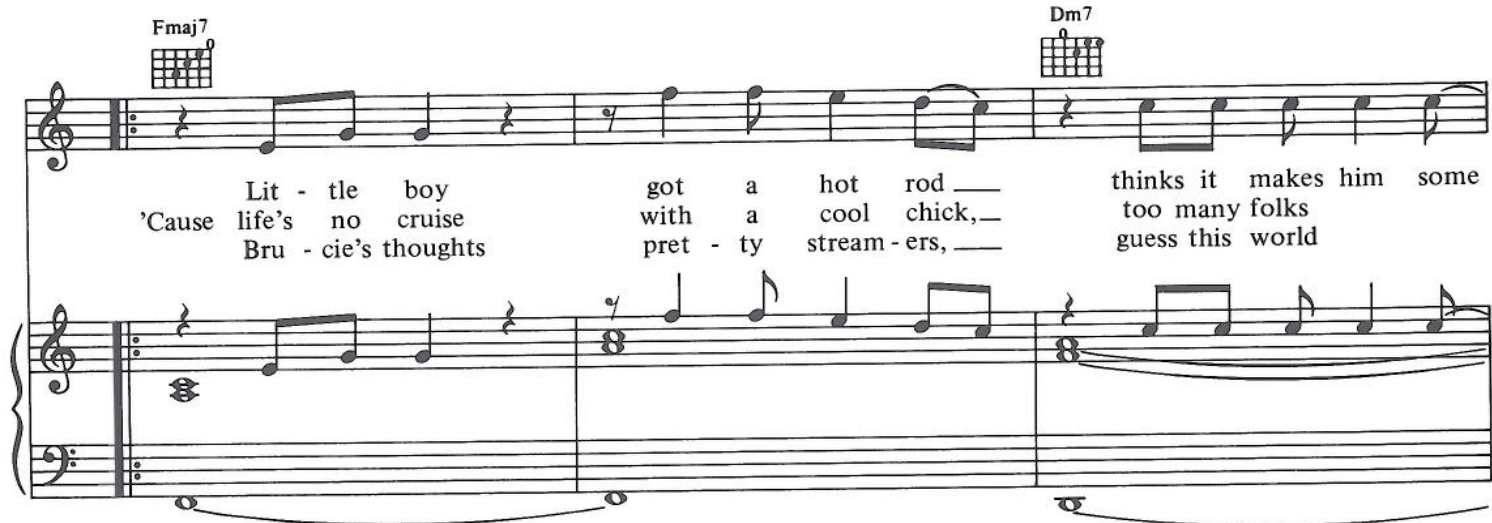
Ba ba — ba — sha do do do do. Ba ba — ba —

G F

— sha do do do do. Ba ba — ba — sha do do do do ah.

Fmaj7  Dm7 

Lit - tle boy got a hot rod — thinks it makes him some
 'Cause life's no cruise with a cool chick, — too many folks
 Bru - cie's thoughts pret - ty stream - ers, — guess this world



1, 2. Em7  Dm7 

— kind of new god, well this is one race he won't win. —
 feel - ing car sick, but it ne - ver pulls in.
 needs its dream-ers,



3. G11  D.S.

may they ne - ver wake up. —



Verse 2:
 Life's a drive through a dust bowl
 What's it do to a young soul
 We are deeply concerned
 Someone stops for directions
 Something responds deep in our engines
 We have all been burned.
 Will heaven wait all heavenly
 Over the next horizon?

CRUEL

WORDS & MUSIC BY PADDY McALOON

Cruel is — the gos - pel that sets us — all free then

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (D major) and the time signature is common time (C). The lyrics are: "Cruel is — the gos - pel that sets us — all free then".

takes you — a - way from me. There is — no Chi -

Freely

Dmaj7 G°

The second system continues the piece. The piano part includes guitar chord diagrams for Dmaj7 and G°. The lyrics are: "takes you — a - way from me. There is — no Chi -".

ca - go urb - an blues. More heart - felt than

a tempo

D/A C Bm A

The third system concludes the piece. The piano part includes guitar chord diagrams for D/A, C, Bm, and A. The lyrics are: "ca - go urb - an blues. More heart - felt than".

Bm C Bm A

my la - ment for you. I'm a

Bm F#m G

libe - ral — guy — too cool for the ma - cho ache, —

Em Bm F#m

with a sec - ret — tooth for the

G Em Bm

cher - ry on — the cake, — with a pi - ous — smile, —

F#m G Em

a smile that chan - ges what I say, while I

Bm F#m G

waste my time in re - gret - ting that the days

Em N.C.

went from per - fect to just O. K.

Em7 A/B F#m

Lord - y what would I do, don't call me pos - sess - ive, but

G#° Allsus4 A/B

God if he's smooch-ing with you, I's a jea-lous boy—root, the

F#m G#° Allsus4




world should be free but don't you go fol-low-ing suit, my

A/B F#m G#°

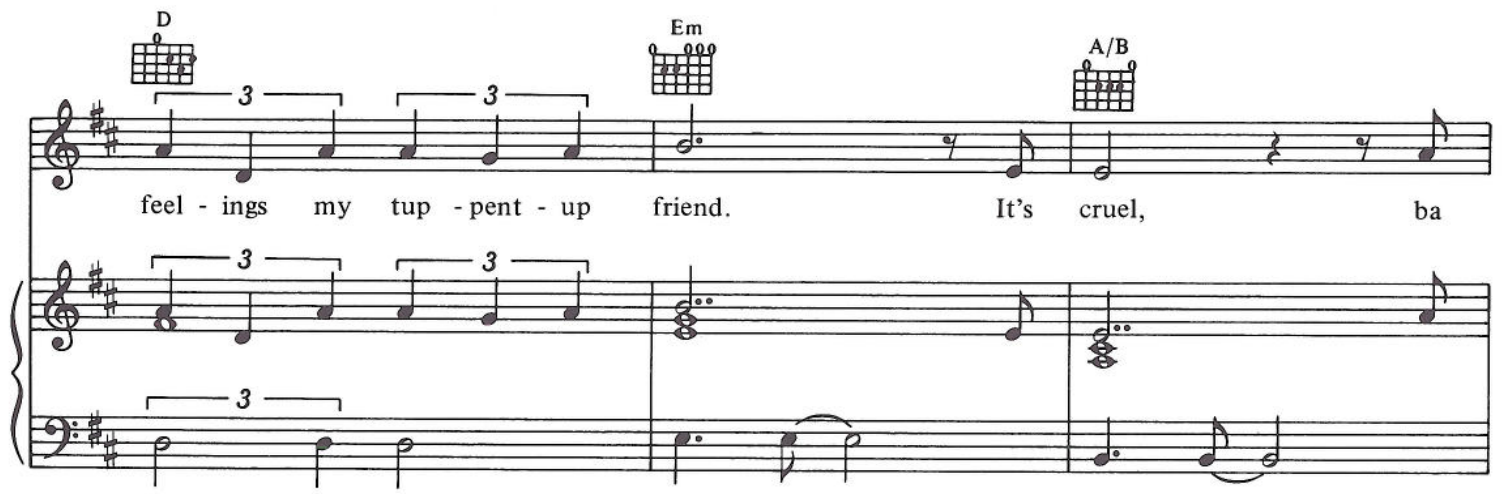
heart is a-ligned, it could-n't be neut-ral, I could-n't be that—way in-




Allsus4 A/B F#m

clined, it's hard to de-fend.— Ba ba ba ba ba ba, these

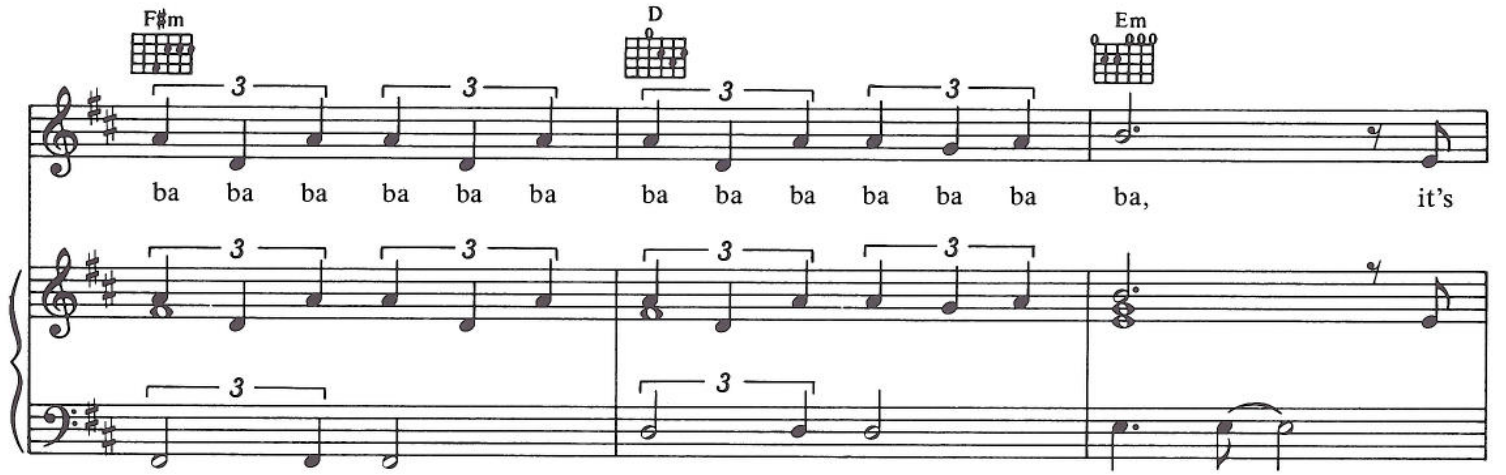
D  3 3 Em  A/B 




feel - ings my tup - pent - up friend. It's cruel, ba



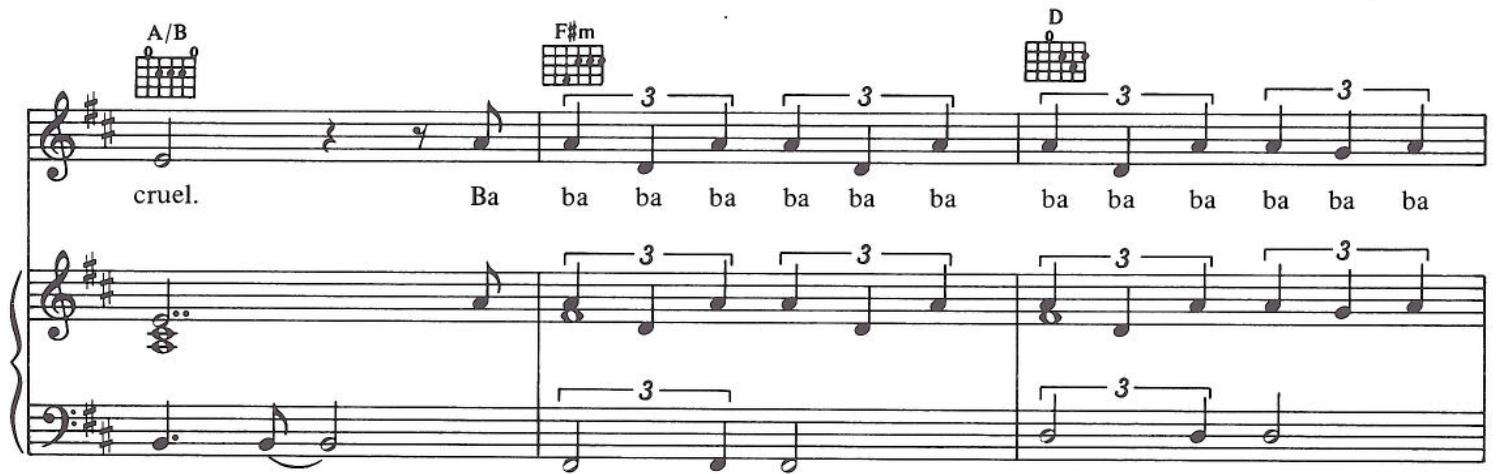
F#m  3 3 D  3 3 Em 



ba ba ba ba ba ba ba ba ba ba ba ba, it's



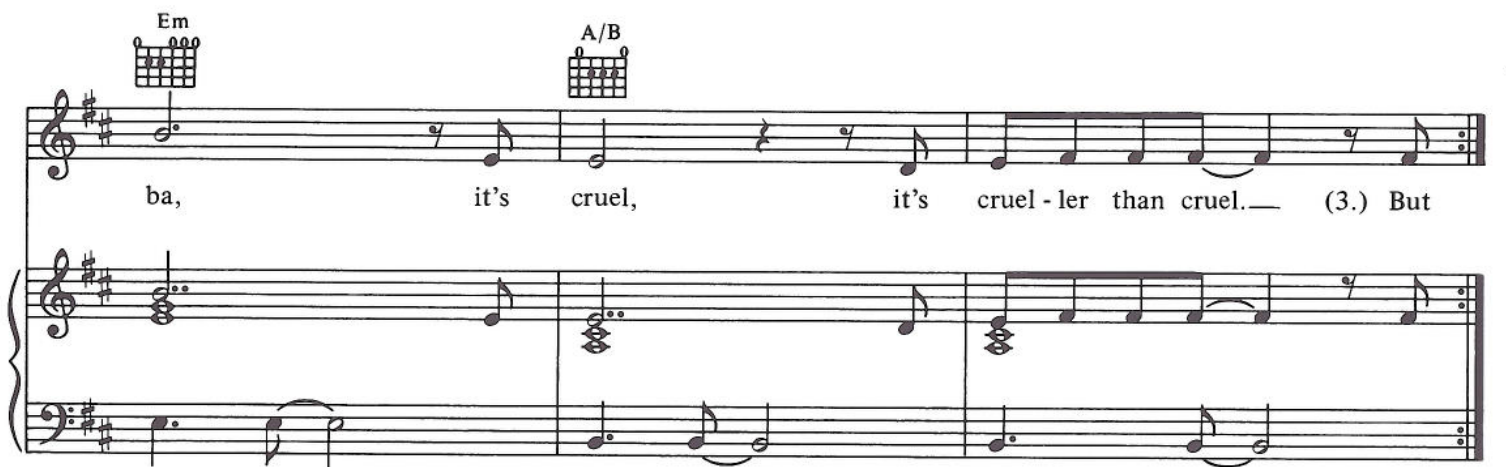
A/B  3 3 F#m  3 3 D  3 3

cruel. Ba ba ba ba ba ba ba ba ba ba ba



Em  3 3 A/B 

ba, it's cruel, it's cruel - ler than cruel. — (3.) But



Cruel is the gos - pel that sets us all free then

takes you a - way from me. My con - tri -

bu - tion to urb - an blues.

Verse 2:

But cruel is the gospel that sets us all free
 Then takes you away from me.
 Should a love be tender and bleed out loud
 Or be tougher than tough
 And prouder than proud.
 If I'm troubled by every folding of your skirt
 Am I guilty of every male inflicted hurt.
 But I don't know how to describe the modern rose
 When I can't refer to her shape against her clothes
 With the fever of purple prose.

WE LET THE STARS GO

WORDS & MUSIC BY PADDY McALOON

Cmaj7



Bm7



Am7



Cmaj7/G



Bm7/F#



Am7/E



Cmaj7



Bm7



(1.) There was a girl — I used to know, —

Am7



C/G



Bm/F#



— she'd tease me a - bout my name; fan the em - bers long e - nough, I

Am7/E



Cmaj7



Bm7



some - times catch her flame. The sooth - ing voice — of dis - tance tells

Am7 C/G Bm/F#

me: "That was just a fling." Oth - er mu - sic fills my ears but

Am7/E G/D Bm7

I still hear her sing; she sings: Pad-dy Joe, say Pad-dy Joe, don't.

Am7 C/G Bm/F#

— you re - mem - ber me? How long a - go one gorge - ous night we

Am7/E G/D Bm7

let the stars go? Pad - dy Joe, say Pad - dy Joe, don't.

Am7 C/G Bm/F#

— you re - mem - ber me? How long a - go one gorge - ous night we

1. Am7/E Cmaj7 Bm7 Am7

let the stars go free. —

Cmaj7/G Bm7/F# Am7/E

2. Cmaj7 Bm7 Am7

Long a - go one gorge - ous night we let the stars go,
 Long a - go one stu - pid night we let the stars go

LIFE OF SURPRISES

WORDS & MUSIC BY PADDY McALOON

Upbeat rock

(1.) You can keep the good times right - eous - ness,

B \flat C

the best part - ing line. — Ra - ther than pre - tend we are

F Gm B \flat

A. 1. Ul - tra - fine — shall I be the first then to

C F Gm B \flat

C F Gm

say what we have found, — there's some - thing in our

Bb C F

life - time won't let us set - tle down..

Gm A7 Dm Bb

— Dar - ling it's a life of sur - pri - ses

Gm A7 Dm Bb

it's no help grow - ing old - er or wis - er

Gm A7 Dm Bb

you don't have to pre - tend you're not cry - ing,

Gm A7 Dm 1. Bb

when it's ev - en in the way that you're walk - ing.

Gm7 2. Bb Gm

(2.) Nev - er let your - ing, ba - by talk -

C6 Gm7/C

ing. —

C6 Gm7/C C6

Nev - er say you're bit - ter

Gm7/C C6

Jack, — bit - ter makes the worst things

A7

come — back. — Dar - ling it's a

D.S. Repeat thru' and back to Fade

Verse 2:
 Never let your conscience be harmful to your health
 Let no neurotic impulse turn inward on itself.
 Just say that you were happy as happy would allow
 And tell yourself that will have to do for now.

APPETITE

WORDS & MUSIC BY PADDY McALOON

Moderately

Em F#m Bm Bm

1,2,3. 4.

(1.) Please be care - ful is nev - er care - ful till it

hears the gun. — She will al - ways pay the bills —

— for the hav - ing big — fun. He talks so well, what

A G/E A

can you do, — it's pret - ty plain, he means it too. —

G/E A/E G/E

I don't want — to sell you lines, — I — on - ly mean — to

A/E D

do you right, — but I'm a sim - ple slave — of

A G D A G

ap - pe - tite, — I'm a poor slave — of ap - pe - tite. [(2^o) So if you]

Not 2°



Hun - ger howls, hun - ger's red, — hun - ger stays



till it's fed, — then it some - h - h - how fade, —



then it some - times leaves — your sight, — de - pen - ding on — its



ap - pe - tite. — De - pen - ding on — your ap - pe - tite. — So if you

CHORUS

D/G A G D/G A G

take then put back good, — if you steal be Ro - bin Hood. — If your

D/G A G D/G

eyes — are want - ing all you see, — then I think I'll name_ you

A G D/G A G

af - ter me. — So if you take then put back good, — if you

D/G A G D/G

steal be Ro - bin Hood, — if your eyes — are want - ing

A G D A G

all you see, — then I think I'll name — you af - ter me, — I

D 1. A G Em F#m

think I'll call — you ap - pe - tite. —

Bm Em F#m Bm 2. A G D.S. Rpt. Chorus ad lib.

ap - pe - tite. — So if you

Verse 2:
 Here she is with two small problems and the best part of the blame;
 Wishes she could call him heartache but it's not a boy's name.
 If you grow up to be just like him, just like me,
 You're fighting for exclusive rights, for honeymoons each sleepless night
 In which case I'll call you appetite;
 Yes I think I'll call you appetite.

WILD HORSES

WORDS & MUSIC BY PADDY McALOON

Moderately slow

The first system of music features a guitar part with two chords: A (x02321) and E (x22321). The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with a long note and a slur. The bass clef has a steady eighth-note accompaniment.

The second system continues the guitar part with chords A and E. A 'D.C.' (Da Capo) marking is placed above the guitar staff. The piano accompaniment continues with the same melodic and rhythmic patterns.

The third system introduces the vocal line. The guitar part includes chords A, E, and A. The piano accompaniment continues. The vocal line begins with the lyrics: (1.) Through the rails — I spied your po - ny-tail, —

E A

I tried _____ with su - gar cubes _ and they're O. K., _

E A

but I don't think I'll _ catch you that way, I hate my - self _ 'cause you're so cool _ with your

CHORUS

E Dmaj7

mock - ing eyes "Won't you look at the old fool." _ Wild hor - ses _

E6 Dmaj7 E6

_ I want to _ have, wild hor - ses _ I want to _ have,

Dmaj7 E6 Dmaj7

wild hor - ses _____ I want to _ have, wild hor - ses, _____

E6 Amaj9

_____ I want to _____ (Spoken: I want

D/E Amaj9 D Bm/

D.C. Rpt. Chorus to Fade

to have you... I want to have you...)

Verse 2:

Look at you - unflawed
 Now look at me - plain overawed.
 Grace and looks take no credit for
 Girl you're young and they're part of the score
 Like the chemicals at war in me
 Till I'm a wolf with an eye for the ponies.

Verse 3 (D.C.):

I want extra time to play
 Afternoons in the hay.
 It's a sorry way for a man to feel
 But sentimental is part of the deal,
 I hate myself because it shows how
 I'm a fool for your rodeo.

IF YOU DON'T LOVE ME

WORDS & MUSIC BY PADDY McALOON

Rubato

F#m7-5

Fmaj7

C

Musical notation for the first system, featuring piano accompaniment in C major with chords F#m7-5, Fmaj7, and C.

D9

F

C/E

Dm7

G

Musical notation for the second system, including vocal melody and piano accompaniment with lyrics "If you don't love me, oh if you don't love me."

a tempo (fast)

Fmaj7

F6

2^o only

Fmaj7

F6

Musical notation for the third system, including vocal melody and piano accompaniment with lyrics "(2^o) I will know I will"

Em7

Am7

F/A

Am7

Musical notation for the fourth system, including vocal melody and piano accompaniment with lyrics "know."

Fmaj7 F6 Fmaj7

(1.) You can tell me a - ny - thing, — you can tell me
 (2.) You can ask me a - ny - thing, — you can ask me

F6 Em7

a - ny - thing, — I'll be - lieve you,
 a - ny - thing, — I will do it,

Am F/A Am7 F#m7-5

you know it too. Shame the
 you know it too. No-thing

Fmaj7 G

truth was lies, — say the sun won't rise, — on - ly re - al - ise. — } If
 I won't do, — if you want me to, — but it's al - so true. — }

F C/E Dm7

you don't love me, oh if you don't

Em G C C+

love me, I will know, I will

C6 C7 F

know. If you don't love

C/E Dm7 G To Coda

me, oh if you don't love me.

F#m7-5 Fmaj7 C

D9 F/A G/B

C6 D9

D.% al Coda

⊕ CODA

Fmaj7

F6/9 Fmaj7 F6/9 C

I will know. _____

HEY MANHATTAN!

WORDS & MUSIC BY PADDY McALOON

Aadd9



Bm7



Aadd9



Bm7



Bm9



(as Instr.)

B/C#



(1.) Guess what!

Sum-mer's ar - rived, —

I feel the world's on my

C#6



side.

The Brook-lyn Bridge

stretch - es be - low — me,

Bm7 E Bm9

a bil - lion souls all dy - ing to know_ me. Well here I am,

B/C# C#6

load - ed with pro - mise, and knee_ deep in grace.

Bm7/E Bm7add4

What I want is here on my face_ and I feel like I

/E Aadd9

own the whole_ damn_ place.) Hey, Man - hat - tan! Here I

C# C#+ C# C#+ C# C#+ F#m add9

am! Call me star

C# C#+ C# C#+



struck Uncle Sam.

Bm7add4 E6

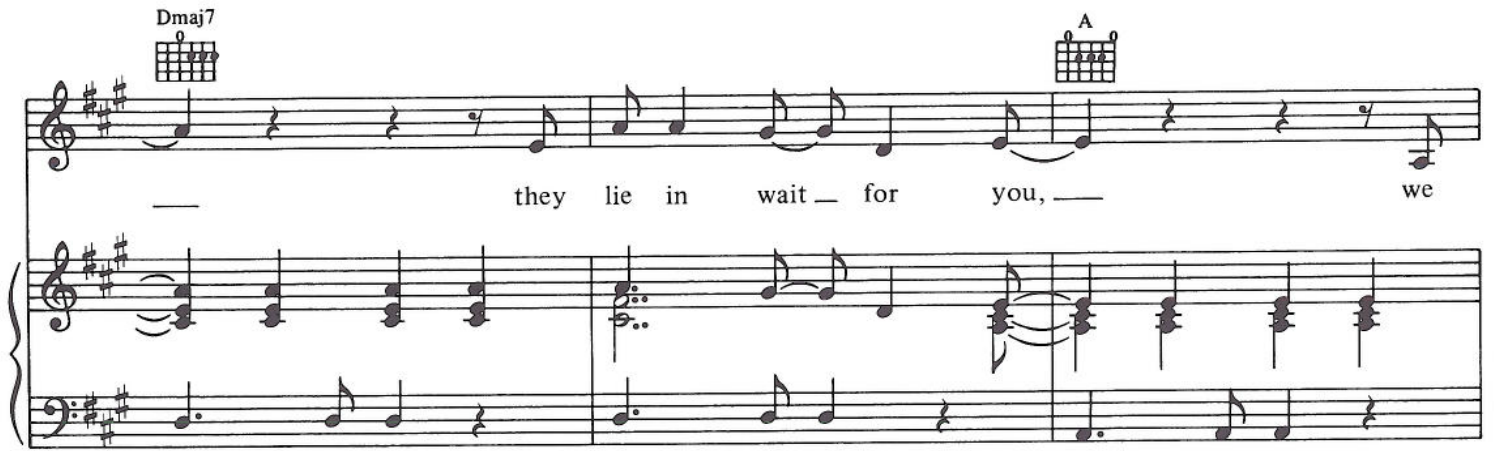
Strol - ling Fifth Av - en - ue just to think Sin -



A Amaj7

at - ra's been here too. These myths we can't un - do

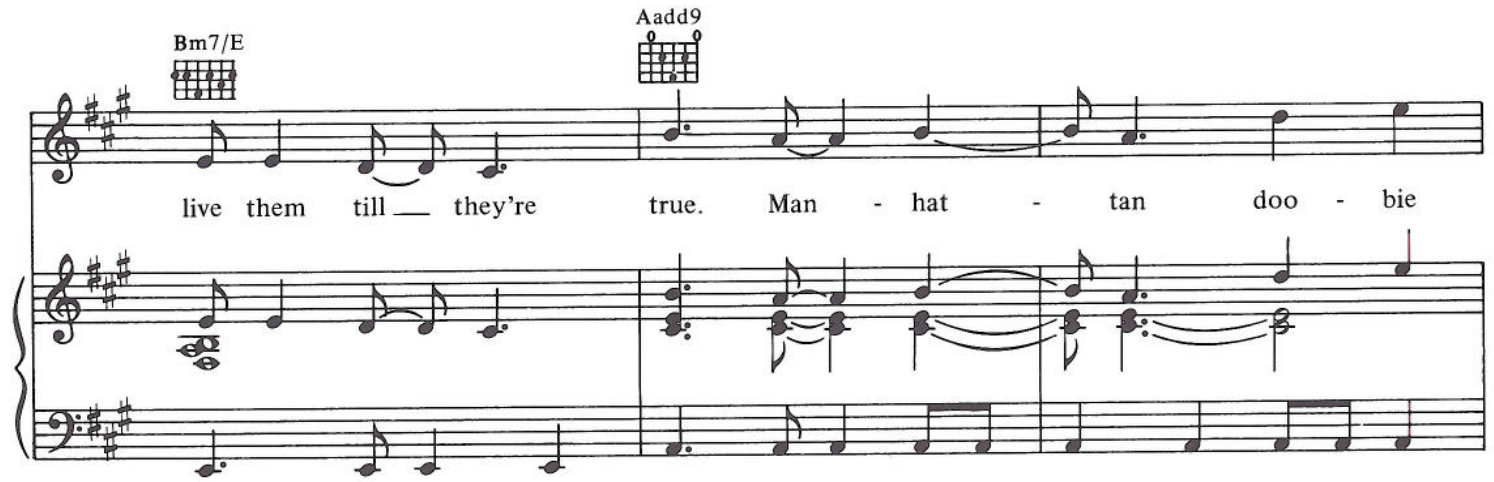
Dmaj7  A 

— they lie in wait — for you, — we



Bm7/E  Aadd9 

live them till — they're true. Man - hat - tan doo - bie




Bm9  Aadd9 

doo. Hey Man - hat -



Bm9 

- tan doo - bie doo.



D.S. Instr. to Fade

Verse 2:
 Some days you've got to get outside,
 Look, there's 'The Carlyle'
 That's the place where Kennedy stayed
 And where were you when he died?
 (Yeah, some things are slow to fade)
 There they were, loaded with promise
 And knee deep in fate;
 When what you want shows on your face
 All that's left litters the whole damn place.

Chorus 2:
 Hey Manhattan! Here I am!
 Call it bad luck Uncle Sam
 Scrounging Fifth Avenue
 Just to think the poor could live here too
 But have they to do?
 These myths belong to you
 We live them till they're true.
 Manhattan, doobie doo.
 Hey Manhattan, doobie doo.

ALL THE WORLD LOVES LOVERS

WORDS & MUSIC BY PADDY McALOON

Moderately fast

Gm9 Bbmaj7/C Gm7 F6

All the world loves lov - ers, all the world loves peo - ple in

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. Chord diagrams for Gm9, Bbmaj7/C, Gm7, and F6 are provided above the vocal line. The lyrics are: "All the world loves lov - ers, all the world loves peo - ple in".

Cm7 Ebmaj9

love. Don't for - get it, (love) don't for - get it,

This system contains the second two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. Chord diagrams for Cm7 and Ebmaj9 are provided above the vocal line. The lyrics are: "love. Don't for - get it, (love) don't for - get it,".

F6/9 Gm9

(love) love what - e - ver the price, all the world loves lov - ers,

This system contains the final two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. Chord diagrams for F6/9 and Gm9 are provided above the vocal line. The lyrics are: "(love) love what - e - ver the price, all the world loves lov - ers,".

Bbmaj7/C Gm7 F6 Cm7

all the world loves peo - ple in love. Don't for - get it,

Ebmaj9 F6/9

(love) don't for - get it, (love) love what - e - ver the

Ebmaj9 F6/9 Ebmaj9

price. Love. _____ You and I _____ won't.

F6

— lose our heads — the way some lo - vers do, — say - ing

Ebmaj9

F



"this will last for e - ver" when it's just a year or two...

Ebmaj9



You and I — won't — be the fools — that

F6

Ebmaj9



oth - er lov - ers are, — think - ing ev - 'ry sil - ver

F

D/F#



bot - tle top — po - ten - tial - ly a star. — Still

Gm9

Bbmaj7/C

Gm7

F6

All the world loves lov - ers,

all the world loves peo - ple in

Cm7

Ebmaj9

love.

Don't for - get it,

(love)

don't for - get it,

F6/9

Gm9

(love)

love what - e - ver the price.

All the world loves lov - ers,

Bbmaj7/C



Gm7

F6

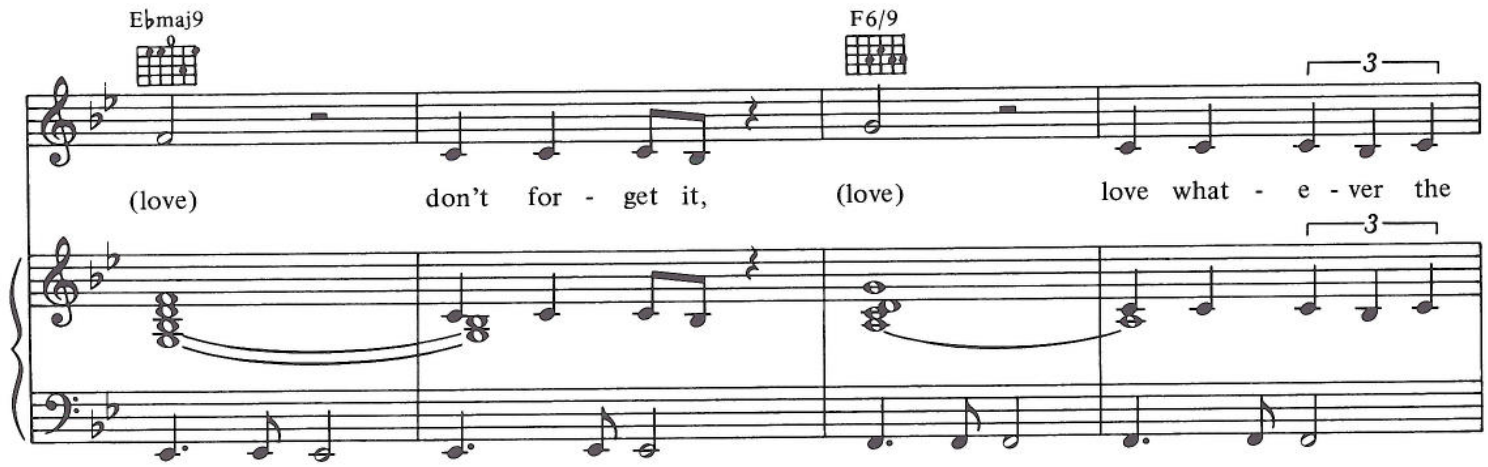
Cm7

all the world loves peo - ple in love.

Don't for - get it,

E♭maj9  F6/9 



(love) don't for - get it, (love) love what - e - ver the



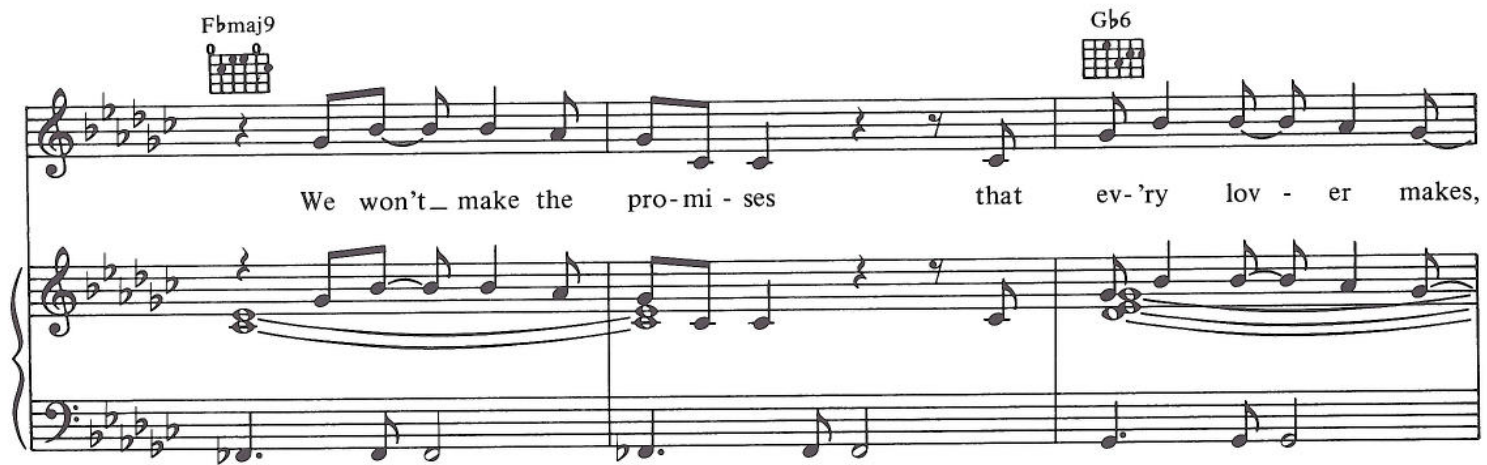
Gm9  G♭maj7 


price.



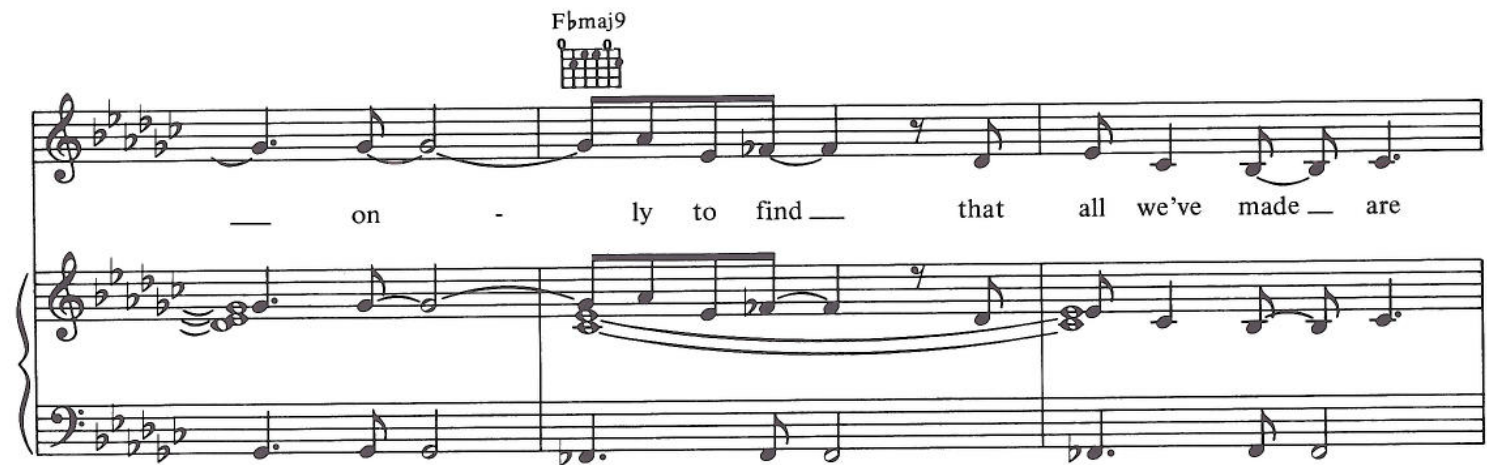
F♭maj9  G♭6 

We won't_ make the pro - mi - ses that ev - 'ry lov - er makes,



F♭maj9 

— on - ly to find — that all we've made — are



Gb6



Fbmaj9



si - mi - lar mis - takes. —

No you and I — won't

Gb6



— wish for things —

like — oth - er lov - ers do, —

but let's

Fbmaj9



Gb



Eb/G



cross our hearts and hope to die — if

none of them come true, — 'Cause

Abm9



Cbmaj7/Db



Abm7



Gb6




All the world loves lov - ers,

all the world loves peo - ple in


D \flat m7  **E \flat maj9** 

love. Don't for - get it, (love)



G \flat 6/9 




don't for - get it, (love) love what - e - ver the



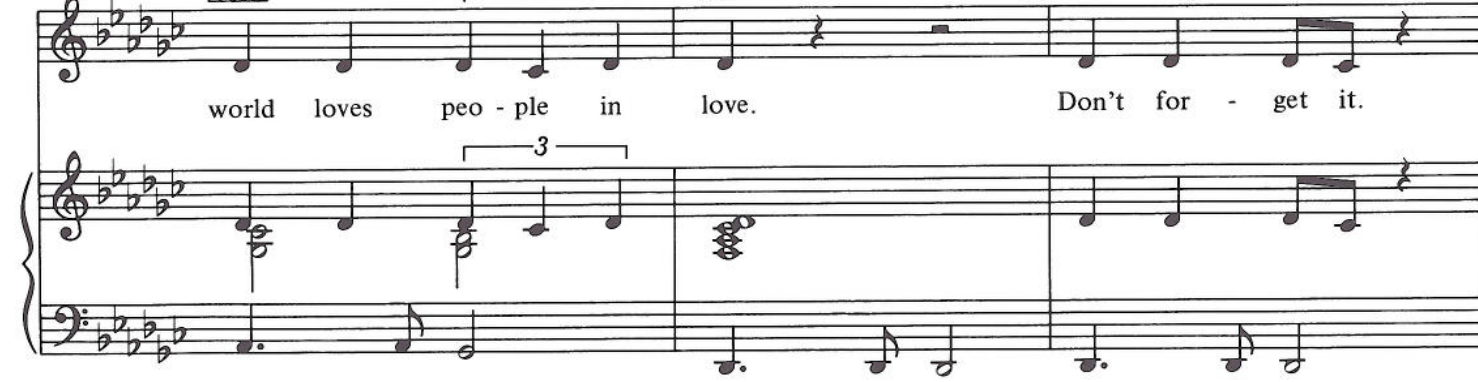
A \flat m9  **C \flat maj7/D \flat** 

price. All the world loves lov - ers, all the



A \flat m7  **G \flat 6**  **D \flat m7** 

world loves peo - ple in love. Don't for - get it.



F♭maj9



G♭6/9



(love)

don't for - get it,

(love)

F♭maj9



love what - e - ver the price.

All the world loves lov - ers,

G♭6



F♭maj9



love what - e - ver the price.

All the

G♭6/9



F♭maj9



world loves lov - ers

love. _____