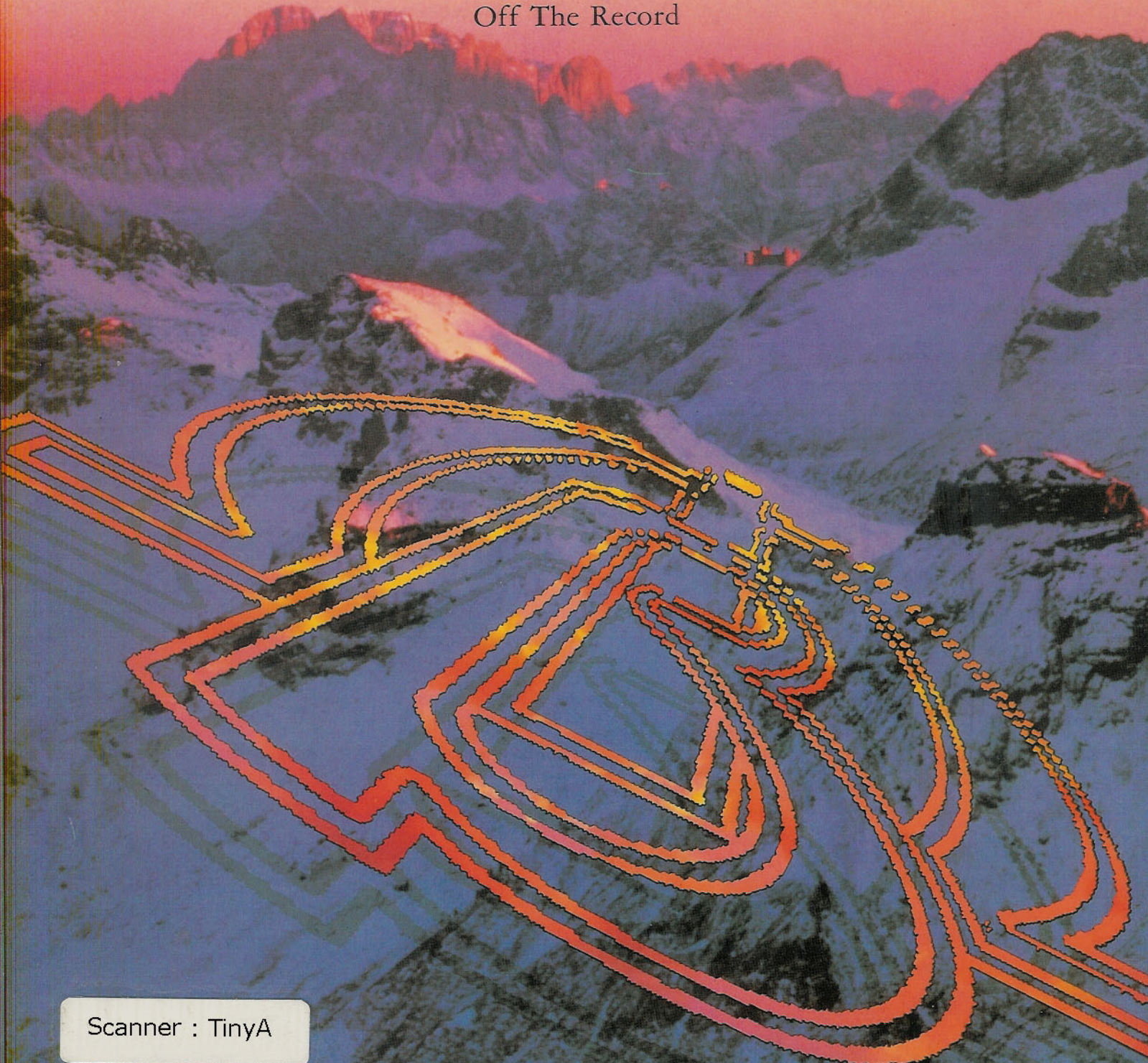




# THE MOODY BLUES


KEYS OF THE KINGDOM  
Off The Record





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**== PLEASE DON'T SELL ==**

# MOTHER THE BLOODY BLUES



## KEYS OF THE KINGDOM

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# THE MOODY BLUES

For over twenty years, The Moody Blues have been musical mainstays on concert stages, recordings and the airwaves. Their remarkable consistency has generated the sale of over 55 million albums and created a standard for classic rock music.

The Moody Blues' first full studio album, *DAYS OF FUTURE PASSED*, was released in August 1967 and stayed on the billboard charts for over two years.

Featuring the soon-to-be classic "Tuesday Afternoon" and one of the biggest selling singles of all time, "Nights In White Satin", the album became a milestone in rock recording. It was one of the very first concept albums, and set the style for many others to follow.

The band toured consistently in Great Britain and Europe and followed *DAYS* with the August 1968 release of *IN SEARCH OF THE LOST CHORD*. Riding the success of the album's hit singles "Ride My Seesaw" and "Voices In The Sky", The Moodies played their first US concert date in October of that year.

*ON THE THRESHOLD OF A DREAM*, which contained the hit "Never Came The Day", was released in May 1969, followed later that year by *TO OUR CHILDREN'S CHILDREN'S CHILDREN*, which includes the single "Gypsy".

1970 saw the formation of the group's own record company, aptly titled Threshold Records. The label's first release was *A QUESTION OF BALANCE* which featured the International No. 1 hit single "Question" and firmly established The Moodies as one of the emerging mega-groups of the time. The band's next album, *EVERY GOOD BOY DESERVES FAVOUR* was released in 1968 and included the single "Story In Your Eyes".





Almost six years after their original appearance on the charts, "Nights In White Satin" and DAYS OF FUTURE PASSED were re-released in the States in 1972. Their return to the charts was amazingly successful with both album and single hitting the No 1 position - and DAYS remaining on there for another two year run.

SEVENTH SOJOURN was launched in 1972 and, with the momentum of the smash singles, "I'm Just A Singer (In A Rock And Roll Band)" and "Isn't Life Strange", the album held the No 1 spot on the US charts for five consecutive weeks.

After the resounding international success of SEVENTH SOJOURN, The Moody Blues took to the road, launching a world tour which would traverse three continents. It was to be the last time that The Moody Blues appeared together on stage for the next five years.

The break allowed band members to focus on projects outside the group. Justin Hayward and John Lodge collaborated on THE BLUE JAYS album 1975. Greame Edge made two solo albums with Adrian Gurvitz, KICK OFF YOUR MUDDY BOOTS and PARADISE BALLROOM before departing for an ocean-going trip around the world. Ray Thomas produced two solo albums, FROM MIGHTY OAKS and HOPES, WISHES AND DREAMS. John Lodge recorded NATURAL AVENUE. Justin Hayward recorded solo albums SONG WRITER and NIGHT FLIGHT and worked with Jeff Wayne on the WAR OF THE WORLDS, which contained the beautiful "Forever Autumn". Keyboard player Mike Pinder announced his intentions not to perform live again and produced his own solo album THE PROMISE. In 1978 the Moodies returned to their group

format and released OCTAVE, which shot onto the top of the charts and proved that their fans had been loyal despite a five year absence. The Moody Blues are one of the few groups in the world to have toured extensively with every album released. LONG DISTANCE VOYAGER, a massive hit in 1981, held the No 1 spot on the album charts and spawned the singles "Gemini Dream" and "The Voice" and was followed by THE PRESENT in 1983. The Moodies' next album released was 1986's THE OTHER SIDE OF LIFE. When the single "Your Wildest Dreams", became a top-ten hit, yet another generation of fans was introduced to The Moodies' music. In addition, "Your Wildest Dreams" was voted video of the year by Billboard Magazine. SUR LA MER followed in 1988, containing the single "I Know You're Out There Somewhere". The track, another hit for the Moodies, continued the saga of a lost love begun in "Your Wildest Dreams". The legend continues with "KEYS OF THE KINGDOM", the new album, with songs underlaid with a return to the soaring melodies and lyrical emotions of the band's roots. Whilst each band member contributed in whatever manner appealed to him, The Moody Blues family was extending and three different producers also contributed to the new album. The result being that while some of the basic elements are reminiscent of earlier works, this album is an expression of The Moody Blues today. The first single "Say It With Love" was one of several produced by Christopher Neil, and with valuable contributions from Alan Tarney plus the contribution of their successful relationship with Tony Visconti, The Moody Blues have surely found the keys to their own kingdom.



# THE MOODY BLUES



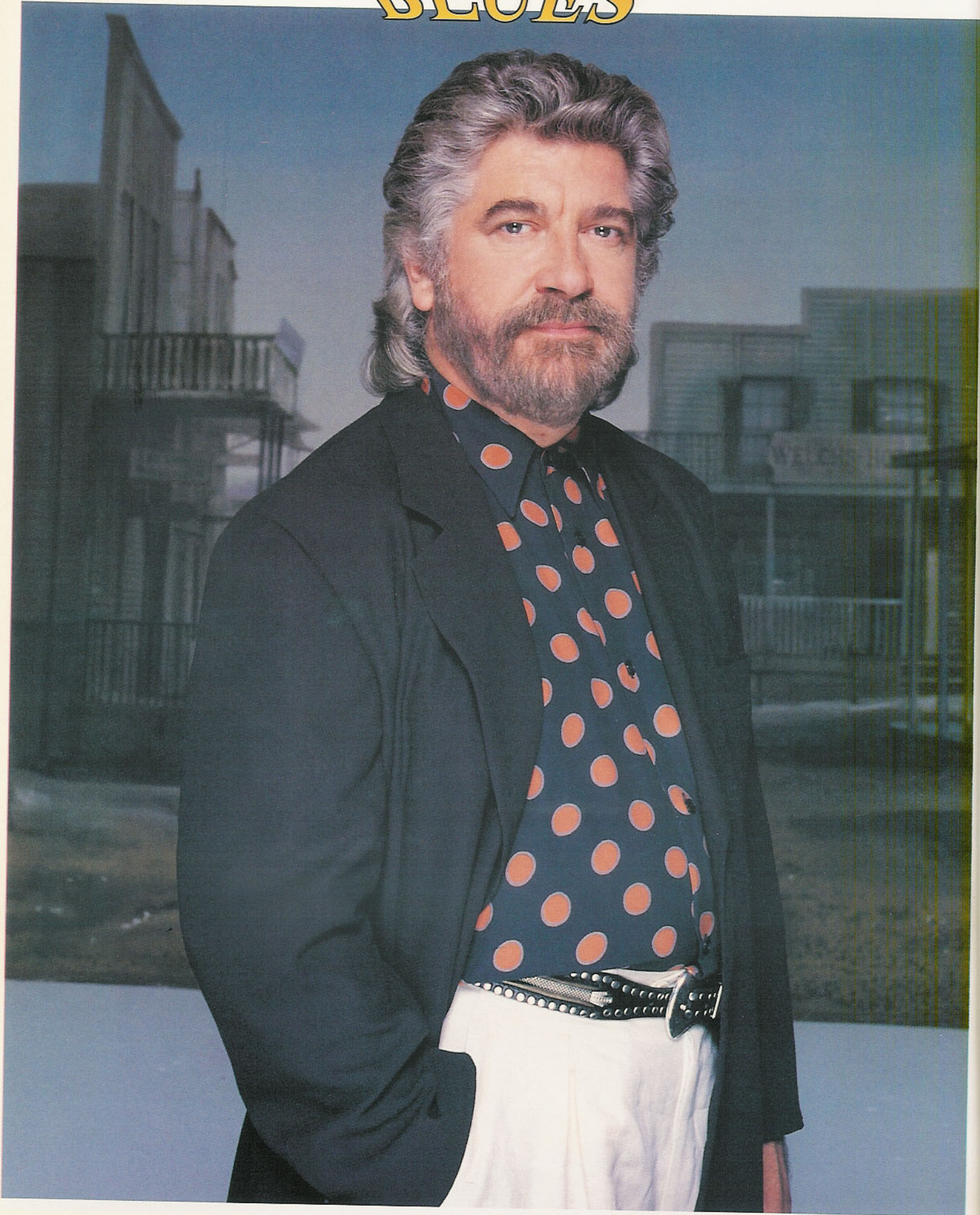


# THE MOODY BLUES



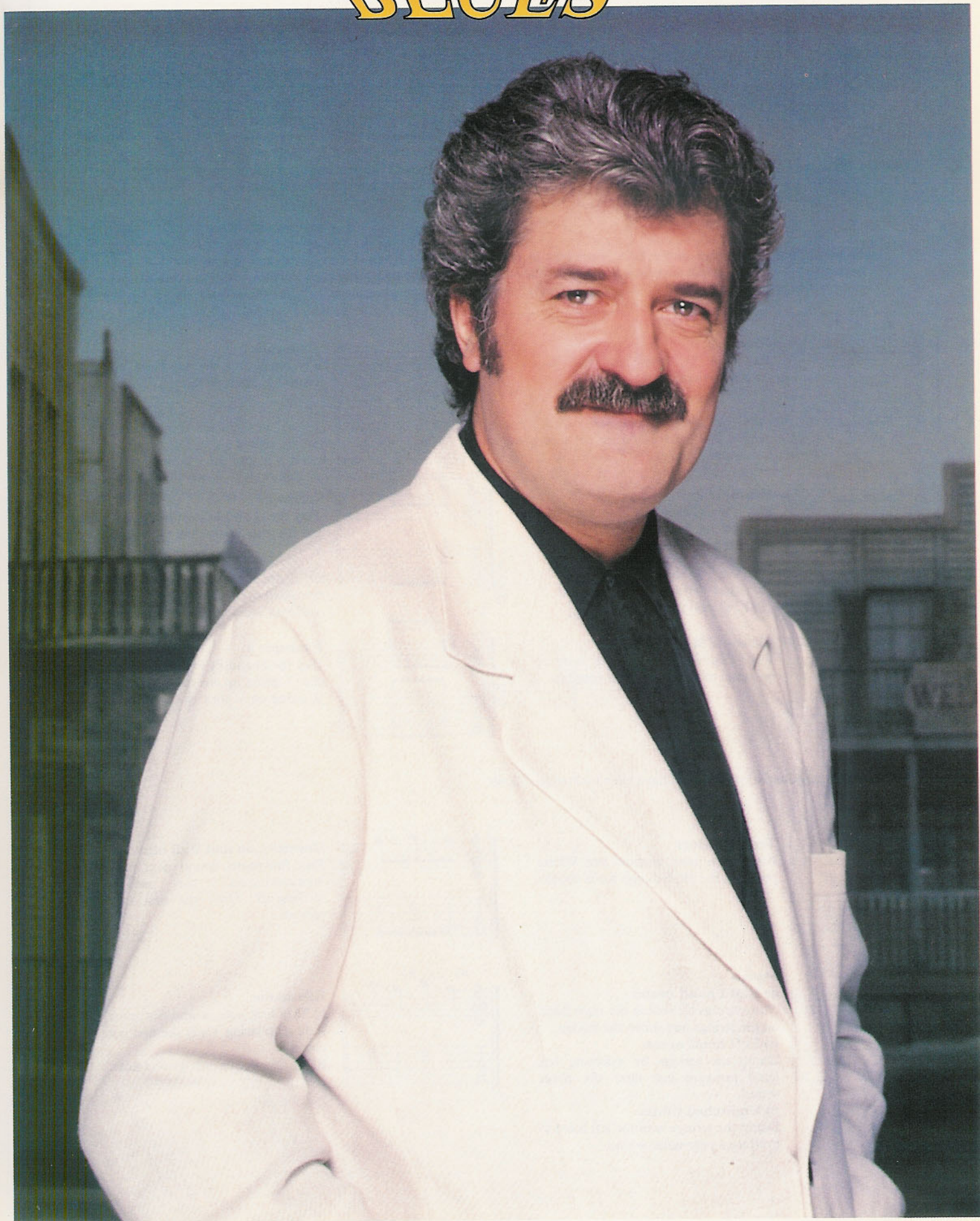


# THE MOODY BLUES





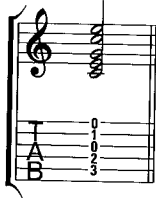
# THE MOODY BLUES



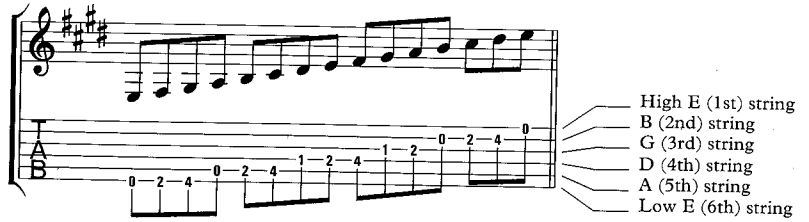


# Notation and Tablature Explained

Open C chord



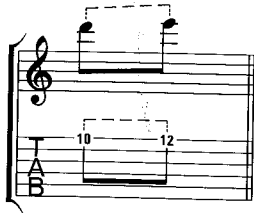
Scale of E major



To make rhythm guitar tablature more readable, tablature numbers may be omitted for repeated chords.

## Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol  $\frown$ . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



**Example 1:**  
Play the D, bend up one tone (two half-steps) to E.



**Example 4:**  
Pre-bend: fret the D, bend up one tone to E, then pick.



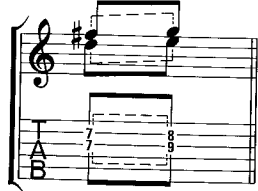
**Example 2:**  
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



**Example 5:**  
Play the A and D together, then bend the B-string up one tone to sound B.



**Example 3:**  
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

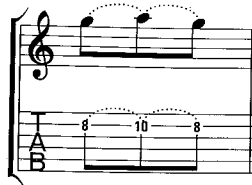


**Example 6:**  
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

Additional guitaristic techniques have been notated as follows:



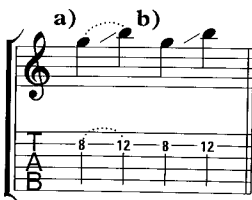
**Tremolo Bar:**  
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.



**Hammer on and Pull off:**  
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

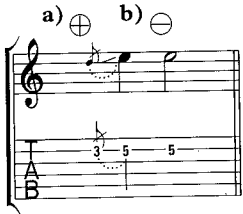


**Mutes:**  
a) **Right hand mute:**  
Mute strings by resting the right hand on the strings just above the bridge.  
b) **Left hand mute:**  
Damp the strings by releasing left hand pressure just after the notes sound.  
c) **Unpitched mute:**  
Damp the strings with the left hand to produce a percussive sound.

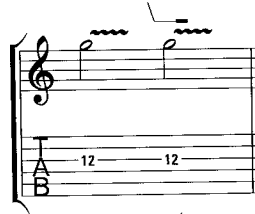


**Glissando:**  
a) Play first note, sound next note by sliding up string. Only the first note is picked.  
b) As above, but pick second note.

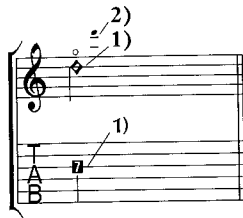




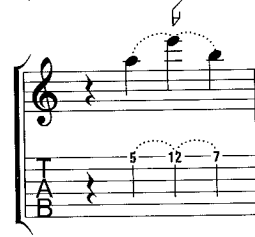
**Slide Guitar:**  
 a) Play using slide.  
 b) Play without slide.



**Vibrato:**  
 Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



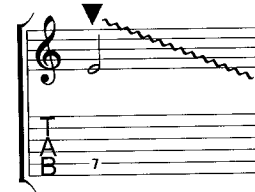
**Natural Harmonics:**  
 1) Touch string over the note/fret indicated, picking to produce a bell-like tone.  
 2) The small note shows the resultant pitch. In the case of 12th fret natural harmonics the resultant is the same as the note 'touched', and is not shown.



**Tapping:**  
 Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



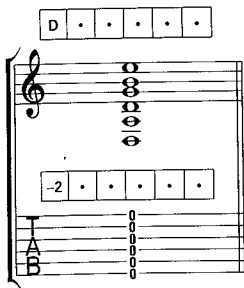
**Pinch Harmonics:**  
 Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. The small note shows the resultant pitch (omitted if unclear).



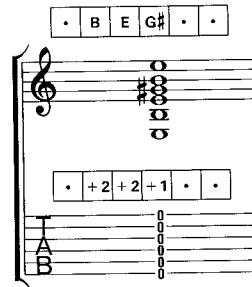
**Pick Scratch:**  
 Scrape the pick down the strings – this works best on the wound strings.

**Special Tunings:**

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D. See 'Hope and Pray'.



Tune the A (5th) string up one tone (two half-steps) to B.  
 Tune the D (4th) string up one tone to E.  
 Tune the G (3rd) string up 1/2 tone (one half-step) to G#.



# SAY IT WITH LOVE

Words & Music by  
Justin Hayward

(♩ = 112)

Drum intro.

Guitar distortion and sustain

synth. strings

Bass

Gtr. C/G G C/G G C/G G C/G G C/G G

Gtr. Tab. 10 10 10 10 10

Kbd. 1 synth. flute

Bs.







Vx.  

I can see the world from here\_ and it some - times makes me want to dis - ap - pear  
 Heard the songs a - round the world, saw the smil - ing fa - ces on the boys and girls, \_\_\_\_\_

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 


Bs. Tab. 

Vx.  

back to na - ture and where we be - long... And with just one truth, I've found you can't go wrong, wher -  
 I was des - tined to play come what may... And there's just one thing I knew I had to say, \_\_\_\_\_

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 







2.  
Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr.

Vx.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Detailed description: This block contains the first system of music for page 14, covering measures 1 through 4. It features six staves: Violin (Vx.), Guitar (Gtr.), Guitar Tablature (Gtr. Tab.), Keyboard 1 (Kbd. 1), Keyboard 2 (Kbd. 2), and Bass (Bs.) with Bass Tablature (Bs. Tab.). The guitar part includes a melodic line and a bass line with triplets. The keyboard parts provide harmonic accompaniment with sustained chords. The bass part consists of a steady eighth-note pattern. Above the guitar staff, there are eight chord diagrams for Gsus4 and G, each labeled '10fr.'.



Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr. Gsus4 10fr. G 10fr.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Detailed description: This block contains the second system of music for page 14, covering measures 5 through 8. It features the same six staves as the first system. The guitar part continues with a melodic line and a bass line that includes some double stops and a triplet. The keyboard parts continue with sustained chords. The bass part maintains the eighth-note pattern. Above the guitar staff, there are eight chord diagrams for Gsus4 and G, each labeled '10fr.'.







Vx. when we go we ne-ver re - turn, 'cos there's just one les-son that we've got to learn. Wher -

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx. - ev - er you go, what - ev - er you do, what - ev - er you say,

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Cadd9/E C/G G

Vx. *say, say, say, say it with love.*

Gr. *[Guitar notation]*

Gr. Tab. *[Guitar Tablature]*

Kbd. 1 *[Keyboard notation]*

Kbd. 2 *[Keyboard notation]*

Bs. *[Bass notation]*

Bs. Tab. *[Bass Tablature]*

C/G G C/G G C/G G

Vx. *Say it with love,*

Gr. *sustain*

Gr. Tab. *[Guitar Tablature]*

Kbd. 1 *[Keyboard notation]*

Kbd. 2 *[Keyboard notation]*

Bs. *[Bass notation]*

Bs. Tab. *[Bass Tablature]*



C/G G C/G G C/G G C/G G

Vx. *say it with love,*

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

*repeat ad lib. to fade*

C/G G C/G G C/G G C/G G

Vx. *say it with love,*

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

# BLESS THE WINGS (THAT BRING YOU BACK)

Words & Music by  
Justin Hayward

(♩ = 70)



Voice

Guitar 1

distortion

chorus

Guitar 1  
Tablature

Guitar 2

distortion

Guitar 2  
Tablature

Keyboard 1

Keyboard 2

Bass

Bass  
Tablature



Vx.

rose that blooms in the win-ter-time, as it rea-ches up through the snow, the  
 (2.) cross the bridge by the wa-ter-fall, as I make my way by the stars, there's a

Kbd. 1

flute

Kbd. 2

electric piano

Bs.

Bs.  
Tab.



Vx.     

more life keeps us a-part, the more love will grow. Like the seed that grows in the dark-ness, as it  
 sha-dow walk-ing be-side me here in my heart. Like the rest-less wind in the tree-tops, like a

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx.      

rea - ches up to the sun, I will al-ways reach out for you, 'cos you are the one. I bless the wings  
 whis-pered voice in my ear, I will al-ways be there for you, I'll al-ways be here.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx.        

— that bring you back a-cross the shore. If I could touch you now my dar - ling, and love you just once more. If I could

Gtr. 1 distortion

Gtr. 1 Tab.

Kbd. 1 upper note 3rd time

Kbd. 2

Bs.

Bs. Tab.

G Em A G A *to Coda* ⊕

Vx. hold you, hold you, hold you, I know you'd un - der - stand, I know you'd un - der - stand.

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

D 1. Bm Gadd9 D Gadd9 A 2. As I

Vx.

Gtr. 1 chorus

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



2.

G A F#m G A

Vx. In a far-off won-der-land that flash-es past my eyes, the kiss of in-spi-ra-tion that was

Gtr. 2

Gtr. 2 Tab.

Kbd. 1 choir

Kbd. 2 brass

Bs.

Bs. Tab.

F#m F 8fr. G 10fr. Em 7fr. F 8fr.

Vx. mine. The dust of ma-ny cen-tu-ries has blown a-cross this land, but

Gtr. 1

Gtr. 1 Tab. 17-19

Gtr. 2

Gtr. 2 Tab.

Kbd. 1 strings

Kbd. 2

Bs.

Bs. Tab.

G <sup>x10fr.</sup> A <sup>x9fr.</sup> A7 D

Vx. love will not be scat-tered like the sand. Like the sun-rise o-ver the moun-tain-side, like the

Gr. 2

Gr. 2 Tab.

Kbd. 1 choir

Kbd. 2 electric piano

Bs.

Bs. Tab.

D7 G A7 D G A7sus4 A *D.& al Coda*

Vx. bird that has to be free, there's a part of you that will al-ways be part of me. I bless the wings

Kbd. 1 strings

Kbd. 2

Bs.

Bs. Tab.

⊕ CODA

G A G A D

Vx. I know you'd un-der-stand, I know you'd un-der-stand.

Gr. 1

Gr. 1 Tab.

Kbd. 1 french horn

Kbd. 2 strings

Bs.

Bs. Tab.



D G Em7 A D Gadd9 Em7 A

2nd time 8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

strings

D G Em7 A D Gadd9 Em A repeat to fade

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

# IS THIS HEAVEN?

Words & Music by  
Justin Hayward/John Lodge

(♩ = 132)



Guitar intro.

3

Voice

Guitar

Guitar  
Tablature

3

3 strings

Keyboard 1

3

Keyboard 2

3

Bass

3

Bass  
Tablature

3

strings

F

B♭/F

Vx.

1. Walk - ing home with you last night, you said the world is beau - ti - ful, and  
(2.) op - ened up the let - ter that the post - man gave to me this morn - ing,


Gtr.

Gtr.  
Tab.

Kbd. 1

Kbd. 2





Vx.     

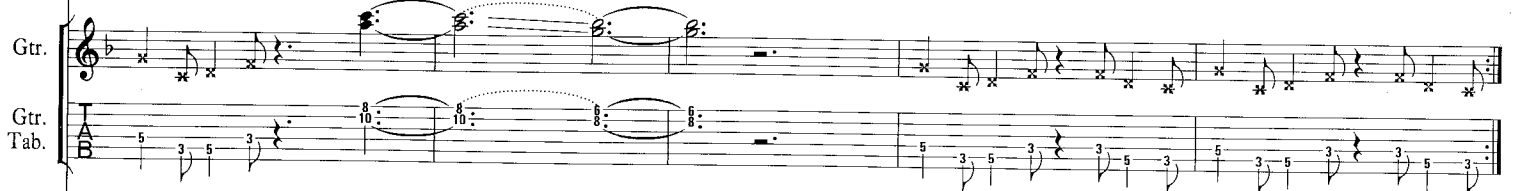
Gtr. 


Kbd. 1 


Kbd. 2 

how things look that way when you're in love. I love this world.  
had to stop my - self from shout - ing out, I love this world.



Vx.  

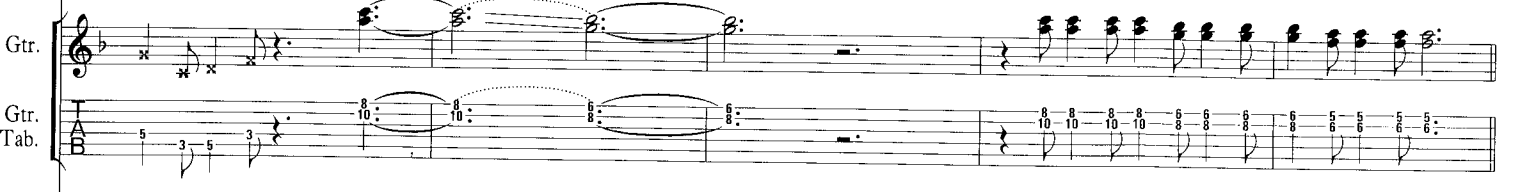
Gtr. 


Kbd. 1 


Kbd. 2 

When I'm in your arms, is this hea - ven? 1. 2. 1

Vx.  

Gtr. 

Kbd. 1 

Kbd. 2 

When I'm in your arms, is this hea - ven? 2.

Chord diagrams: C, Bb, F, C

Vx. I know that hea - ven\_ waits for those whose love is true, — I want to Don't ask me

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1. sitar [Musical notation]

Kbd. 2. strings [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

Chord diagrams: Am, Bb, C

Vx. be there when the age of love is come a - gain. I  
where or\_ when the time for me\_ will come a - gain.

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1. tines [Musical notation]

Kbd. 2. [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]



**F** **Bb**

Vx. Tell me all about your self and how you came to me like in a dream.  
 sit and watch the sun go down and in the dark - ness there's no sound. While

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

**F** **F/A** **Bb** **Am** **F**

Vx. in And ev - ery night I dream of you, I dream of love you.  
 the sky to - night the stars all cry, I love you.

Gtr.

Gtr. Tab.

Kbd. 2

Bs.

Bs. Tab.

**Gm7 3fr.** **F**

Vx. When I'm in your arms, is this hea - ven?  
 I'll be cry - ing out o-ver you,

Gtr.

Gtr. Tab.

Kbd. 1 synth. cowbell

Kbd. 2

Bs.

Bs. Tab.

Gm7 F

to Coda ⊕

Vx. *When I'm in your arms, is this heaven?*  
 'cos you're in my heart,

Gtr. *[Guitar]*

Gtr. Tab. *[Guitar Tab]*

Kbd. 1 *[Keyboard]*

Kbd. 2 *[Keyboard]*

Bs. *[Bass]*

Bs. Tab. *[Bass Tab]*

F *6fr.* Bbadd9 *6fr.*

Gtr. *[Guitar]*

Gtr. Tab. *[Guitar Tab]*

*pizz. strings*  
*8va*

Kbd. 1 *[Keyboard]*

Kbd. 2 *[Keyboard]*

Bs. *[Bass]*

Bs. Tab. *[Bass Tab]*

F *6fr.* Bbadd9 *6fr.*

Gtr. *[Guitar]*

Gtr. Tab. *[Guitar Tab]*

*(8va)*

Kbd. 1 *[Keyboard]*

Kbd. 2 *[Keyboard]*

Bs. *[Bass]*

Bs. Tab. *[Bass Tab]*





Vx.

Gtr.

Gtr. Tab.

Bs.

Bs. Tab.

**CODA**

F Gm

Vx. *D.S. al Coda*

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

cowbell

Bb F

Vx. *and ends with you.* *whistle* *tap dancing*

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

ethereal strings

# SAY WHAT YOU MEAN (PART ONE)

Words & Music by  
Justin Hayward

(♩ = 124)

Drum intro 2

Voice: Say what you mean,

Guitar: 2

Guitar Tablature: 2

Keyboard 1: 2 violins

Keyboard 1 (verse 4): 2

Keyboard 2: 2 synth. organ

Bass: 2

Bass Tablature: 2

Dm

G/D

Vx.: mean what you say.

Gtr.: clean

Gtr. Tab.: 10

Kbd. 1: tines violins tines

Kbd. 2:

Bs.: 5-5-5-3-3-3-3-3-3-3-3

Bs. Tab.: 5-5-5-3-3-3-3-3-3-3-3

Dm

G/D





C/E

F

C/E

Vx.

Gtr.

Gtr. Tab.

Kbd. 1 *brassy synth.*

Kbd. 2

Bs.

Bs. Tab.

F

Dm

G

A

Vx.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dm  5fr. G/D  5fr.

Vx.   
 2. Say what you mean, mean what you say, look in - to the world of to -   
 4. The blue of the night, the se-crets of the light, touch of the hand that can

Gtr.   
 Gtr. Tab.   
 Kbd. 1   
 Kbd. 1 (v.4)   
 Kbd. 2   
 Bs.   
 Bs. Tab.



Dm  5fr.

Vx.   
 - mor - row, I say what you want, want what is true,   
 lead you, I know you re - cog - nise the shi - ver of sur - prise,

Gtr.   
 Gtr. Tab.   
 Kbd. 1   
 Kbd. 1 (v.4)   
 Kbd. 2   
 Bs.   
 Bs. Tab.





G/D  5fr.

C/E 

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 (v.4) 

Kbd. 2 

Bs. 

Bs. Tab. 

F 

C/E 

F 

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 1 (v.4) 

Kbd. 2 

Bs. 

Bs. Tab. 

**Dm** **G** **A**

Vx. 

when you've just got no-where to hide.  
no, I just can't leave you a-lone.

Gr. 

Gr. Tab. 

Kbd. 1 

Kbd. 1 (v.4) 

Kbd. 2 

Bs. 

Bs. Tab. 

**Bb/D** **C/E** **Bb/D**

Vx. 

You know the an-gels will walk with you, when-  
And oh, I'm read-y to take you now, when-

soft

Gr. 

Gr. Tab. 

Kbd. 1 

Kbd. 1 (v.4) 

Kbd. 2 

Bs. 

Bs. Tab. 

Chord diagrams: C, B $\flat$ /D, C/E, B $\flat$ /D, C

Vx. *to Coda*  $\oplus$

- ev-er you\_ need them, yeah. The glo-ry that comes with love, \_\_\_ yeah, yeah, yeah. And  
 - ev-er you\_ want to yeah. My heart is there for you, \_\_\_ yeah, yeah, yeah. And

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

Chord diagrams: B $\flat$ /D, C/E, B $\flat$ /D, C

Vx.

oh, \_\_\_ the trea-sure that waits \_\_\_ for us, \_\_\_ when - ev - er we \_\_\_ need\_ it,

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

**Vx.** *B♭/D* *C/E* *B♭/D* *C* *D.º al Coda*  
 now I just can't hold it back, — yeah, yeah, yeah, yeah, yeah.  
 The

**Gtr.**

**Gtr. Tab.** 3 3 5 5 3 3 5 5

**Kbd. 1**

**Kbd. 2**

**Bs.**

**Bs. Tab.** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

**⊕ CODA** *D* *C/E* *D* *C* *D*

**Vx.** oh, — the glo-ry that comes with love, — for al-ways and ev - er now, — now

**Gtr.** distortion

**Gtr. Tab.**

**Kbd. 1** trumpets

**Kbd. 2**

**Bs.**

**Bs. Tab.** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5



C/E D Em

Vx. — you can feel my love, yeah, yeah, yeah, yeah, yeah, yeah. Say what you mean, mean.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

**molto rit.**

A7/E

A7

Vx. — what you say, — tell me 'bout the love that you're feel-ing. Say what you mean what you say.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

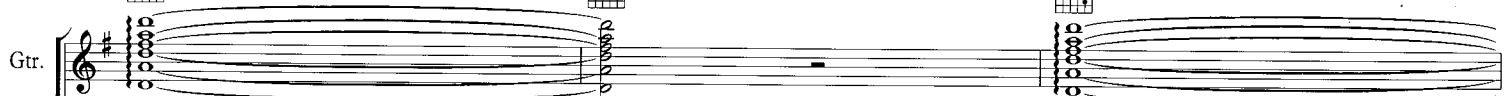
Bs. Tab.

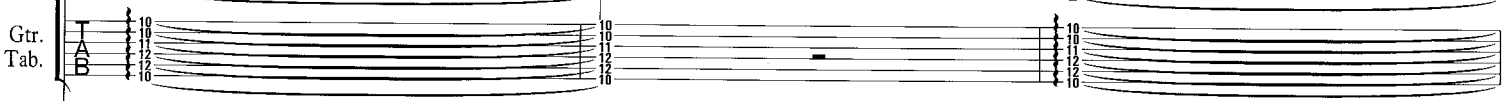


D/F#

G

D/F#

Gtr. 

Gtr. Tab. 

Kbd. 1 *violins* 

Kbd. 2 

Bs. 

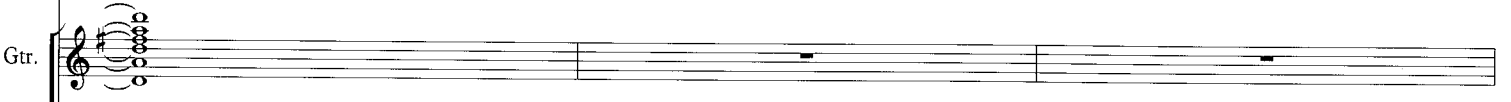
Bs. Tab. 

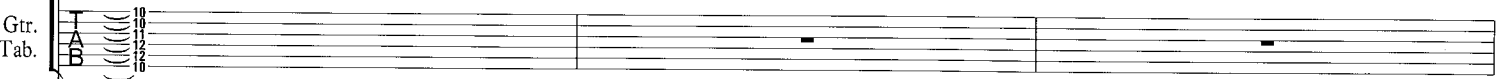
G

Em

A

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 


B

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

Em  7fr. A/E  9fr.

Vx. Say what you mean, mean what you say. (spoken) Let's walk



Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



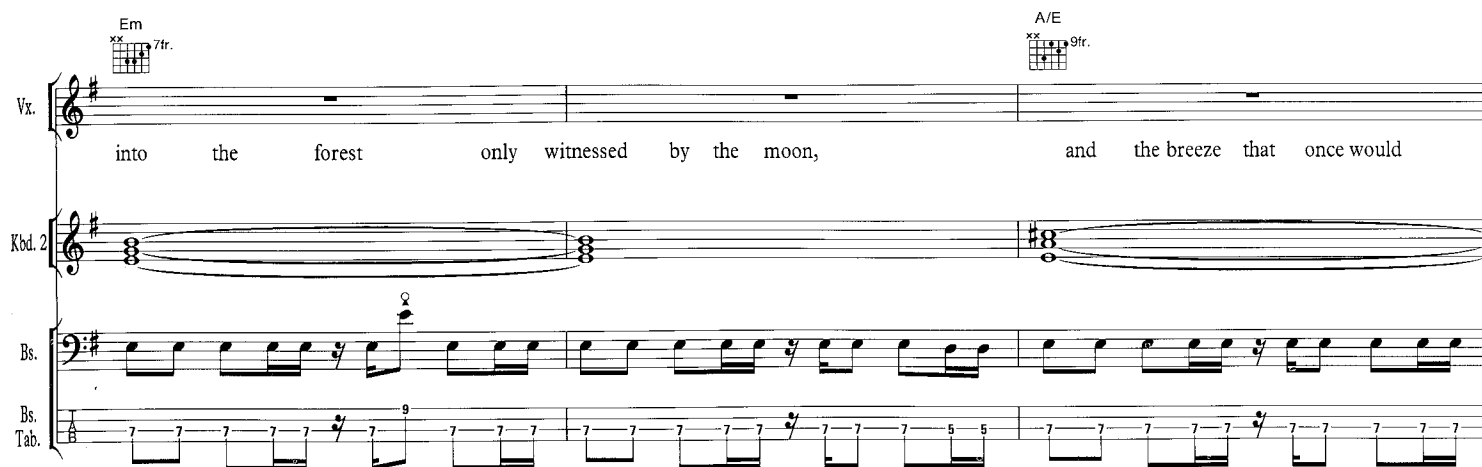
Em  7fr. A/E  9fr.

Vx. into the forest only witnessed by the moon, and the breeze that once would

Kbd. 2

Bs.

Bs. Tab.



Em  7fr. A/E  9fr.

Vx. chill us, now excites. Say what you mean.

Kbd. 1 tines violins

Kbd. 2

Bs.

Bs. Tab.





Em7

A7/E

Vx. Mean \_\_\_ what you say. \_\_\_

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



Em

A/E

Vx. Yeah, yeah, yeah, yeah, yeah, yeah. *(spoken)* And we'll touch the secret place, as the earth beneath us breathes,

Gtr.

Gtr. Tab.

Kbd. 1 tines

Kbd. 2

Bs.

Bs. Tab.

Em 7fr. A 9fr.

Vk. and the raw exquisite ecstasy rushes in.

Gtr. thunder effect

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Detailed description: This system contains the first four measures of the piece. The vocal line (Vx.) has the lyrics "and the raw exquisite ecstasy rushes in." The guitar (Gtr.) and bass (Bs.) parts feature a driving eighth-note pattern. The keyboard (Kbd. 2) part consists of sustained chords. The bass tablature (Bs. Tab.) shows fret numbers: 7-7-7-4-4-4, 5-5-6-7-7, 7-7-7-7-7, 7-7-7-5-5, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-7-7.

Em 7fr. Em7 7fr. A7/E 7fr.

Vk. Say what you mean, mean what you say,

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Detailed description: This system contains the next four measures. The vocal line (Vx.) has the lyrics "Say what you mean, mean what you say,". The guitar (Gtr.) and bass (Bs.) parts continue with the eighth-note pattern. The keyboard (Kbd. 2) part features sustained chords. The bass tablature (Bs. Tab.) shows fret numbers: 7-7-4-4-4, 5-5-6-7-7, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-7-7, 7-7-7-6-7, 7-7-7-7-7.

Em

Em7

A/E

Vx. say what you mean, mean what you say. Yeah, yeah, yeah, yeah, yeah.

Gtr.

Gtr. Tab.

Kbd. 2

Bs.

Bs. Tab.



*fade*  
 Em

A/E

Vx.

Gtr.

Gtr. Tab.

Kbd. 1 *chimes*  
*8va*

Kbd. 2

Bs.

Bs. Tab.

# LEAN ON ME (TONIGHT)

Words & Music by  
John Lodge

(♩ = 82)  
Fadd9/A

C/G

B♭

Voice

Guitar

Guitar  
Tablature

Keyboard 1  
chimes

Keyboard 2  
oboe  
strings

Bass

Bass  
Tablature

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Am

G7

C

G



string orch.

Kbd. 2

Bs.

Bs. Tab.



Vx.

Lean on me, I'll be there when-ev-er you need some-one  
Lean on me I'm ev-ery-where, wher-ev-er you look, I'll be

piano accordion

Kbd. 1

strings

Kbd. 2

Bs.

Bs. Tab.

2nd time



Vx.

to share in ev-ery prayer, in ev-ery dream you've left some-where.  
for-ev-er yours. The North-ern Lights, the South-ern Cross, I'll give to you.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



Chord diagrams: F, Em, Am, C/G

Vx. *Till to - mor - row will be just like it was when we were young,*

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Chord diagrams: D7, Dm7 5fr., G13 5fr.

Vx. *'cos to - night I'm gon-na take you where I've ne-ver tak - en you be - fore,*

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Chord diagrams: C, Fmaj7, Dm/F, 1. G13 5fr., G9

Vx. *ooh, ooh.*

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

2.

G13 3fr. G9 C G Bm/F#

Vx. ooh. If you're lone - ly you know where you can find

Gr. Tab. 8 10 9 7.

Kbd. 1

Kbd. 2

Bs. Tab. 3 3 3 0 3 3 3 3 3 0 3 3 3 3 2 5 2 2

Em E7 Am C/G D7/F#

Vx. me, you know there's no es - cape when you are on your own. And

Kbd. 1

Kbd. 2

Bs. Tab. 0 0 3 2 0 0 3 2 2 2 0 5 3

G Bm/F# Em C

Vx. if you're wor-ried and you can see your world slip through your fin - gers, I'll reach out for you in my

Kbd. 1

Kbd. 2

Bs. Tab. 3 3 2 5 2 2 0 0 3 2 3 0 3 3 2 5

Vx. *Bm* *C* *Bm* *D*  
 heart. There's no more danc - ing in the dark.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

*C* *Cmaj7* *Fmaj7* *G7* *F* *G*  
 Solo

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

*C* *Cmaj7* *Fmaj7* *G7* *F* *G*

Vx. You're not a - lone, -

Gtr. *8va*

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Chord diagrams: F, Em, Am, C/G, D9 4fr.

Vx. *(8va)*  
to - mor - row will be just like it was when we were young, 'cos to - night

Gtr. *(8va)*

Gtr. Tab. 13

Kbd. 1 chimes

Kbd. 2

Bs.

Bs. Tab.

Chord diagrams: Dm7 5fr., G13 3fr., C 3fr.

Vx. I'm gon-na take you where I've ne-ver ta - ken you be - fore.

Kbd. 1

Kbd. 2 chimes

Bs.

Bs. Tab. 5 5 5, 5 5, 5 0 5, 3 3, 3 3, 3 0 2, 3 3, 3 0 3

Chord diagrams: Fmaj7, Dm/F, G13 3fr., G9, C 3fr.

Vx. Ooh, ooh.

Gtr.

Gtr. Tab. 6-10, 10, 8.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 1 1, 1 3 0, 3 3, 3 0 2, 3 3, 3 0 3

Fmaj7    Dm/F    G13    G9    C    Fmaj7    Dm/F    G13    G9  
 xx0233    xx0212    xx0233 3fr.    xx0233    xx0233 3fr.    xx0233    xx0212    xx0233 3fr.    xx0233

Vx. Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ will be \_\_\_\_\_ just like it was when we were young,

Gtr. 
  
 Gtr. Tab.

Kbd. 1 
  
 Kbd. 2

Bs. 
  
 Bs. Tab.

C    Fmaj7    Dm/F    G13    G9    C  
 xx0233 3fr.    xx0233    xx0212    xx0233 3fr.    xx0233    xx0233 3fr.

Vx. \_\_\_\_\_ to-night I'm gon-na take you where I've ne-ver ta-ken you be - fore. \_\_\_\_\_ *repeat ad lib. to fade*

Gtr. 
  
 Gtr. Tab.

Kbd. 1 
  
 Kbd. 2

Bs. 
  
 Bs. Tab.







G/A  3fr.

D 

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

2nd time fretless bass sound

Bm6/G# 

D/A 

Bm6/G# 

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 


Bs. 

Bs. Tab. 



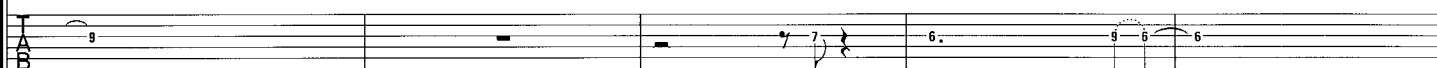


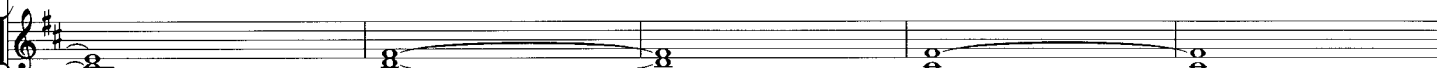


Vx.  


— You know that when it comes to mat - ters of the heart, — I  
 — You see I've got to feel your hand, up-on my face, — I

Gtr. 

Gtr. Tab. 

Kbd. 1 

Bs. 

Bs. Tab. 

Vx.   

thought I had it cov-ered but it's tear - ing me a - part. And I hope — and pray  
 need to get the call-ing — to re-join — the hu-man face.


Gtr. 





Gtr. Tab. 

Kbd. 1 

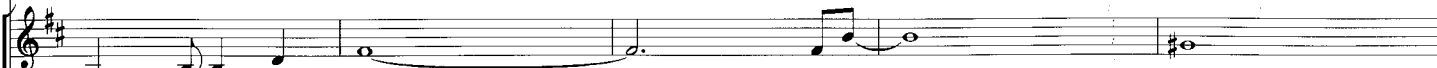
Kbd. 2 


Bs. 

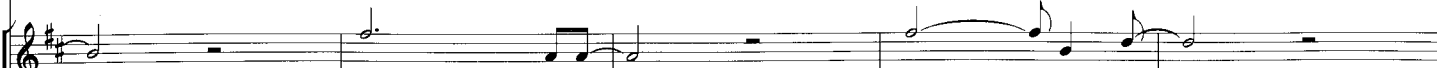
Bs. Tab. 


Vx.    *to Coda* 

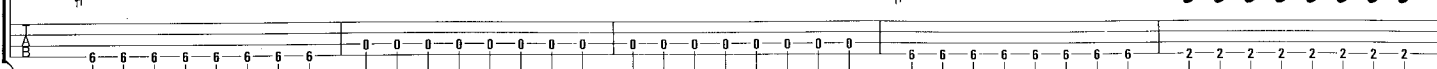
— ev - ery day, — I hope — and pray — it's you.

Gtr. 

Gtr. Tab. 

Kbd. 1 

Bs. 

Bs. Tab. 

Vx.  





Gtr. 


Gtr. Tab. 


Kbd. I 

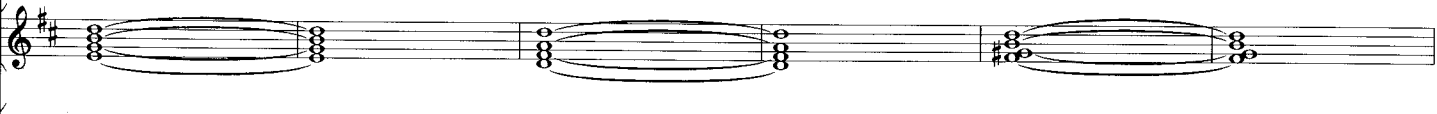
Bs. 


Bs. Tab. 


   




Gtr. 


Gtr. Tab. 


Kbd. I 

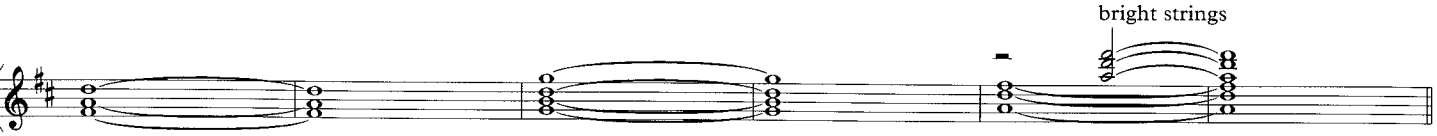
Bs. 


Bs. Tab. 


  

Gtr. 

Gtr. Tab. 

Kbd. I 

Bs. 

Bs. Tab. 

*D. § al Coda*

⊕ CODA

Chord diagrams: **D** (xx0232), **Bm6/G#** (x22323)

Vr. I hope \_\_\_\_\_ and pray \_\_\_\_\_

Gr. [Guitar] [Guitar Tab]

Bl. 1 [Bass] [Bass]

Bl. 2 [Bass] [Bass]

Bs. [Bass] [Bass]

Bs. Tab. [Bass Tab]

Chord diagrams: **D/F#** (xx0232), **E9** (020110)

Vr. ev - ery day, \_\_\_\_\_ I hope \_\_\_\_\_ and pray \_\_\_\_\_ it's you...

Bl. 1 [Bass] [Bass]

Bl. 2 [Bass] [Bass]

Bs. [Bass] [Bass]

Bs. Tab. [Bass Tab]

Chord diagrams: **D** (xx0232), **Bm6/G#** (x22323), **D/A** (xx0232)

Vr. Yeah, - yeah I hope \_\_\_\_\_ and pray \_\_\_\_\_ ev - ery day,

Gr. [Guitar] [Guitar Tab]

Bl. 1 [Bass] [Bass]

Bl. 2 [Bass] [Bass]

Bs. [Bass] [Bass]

Bs. Tab. [Bass Tab]

Bm6/G#

E9

D

Vx. I hope and pray it's you.

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

Bm6/G#

D/F#

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

E9

D

Gtr. *repeat ad lib. to fade*

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

# SHADOWS ON THE WALL

Words & Music by  
John Lodge

(♩ = 72)

C

D Em D/F# C G

7fr. 8fr. 7fr.

Voice

Guitar distortion

Guitar Tablature

Guitar (2nd time)

Guitar Tablature

Keyboard 1 trumpet

Keyboard 2 electric piano strings

Bass

Bass Tablature

G Em7 Bm7/D Cmaj7 G

7fr. 7fr. 8fr. 10fr.

When the fan - ta - sy we live in lies in pie - ces on the ground,  
On the sea of me - di - o - cri - ty, drift - ing from a dis - tant shore,

Vx.

Gtr.

Gtr. Tab.

Gtr. (2nd)

Gtr. Tab.

Kbd. 2

Bs.

Bs. Tab.

Vx.

Gtr.

Gtr. Tab.

Gtr. (2nd)

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



D
D/C
Bm7
Em
C

Vx. 

Gtr. 
  
 Gtr. Tab. 
  
 Gtr. (2nd) 
  
 Gtr. Tab. 
  
 Kbd. 1 
  
 Kbd. 2 
  
 Bs. 
  
 Bs. Tab. 

D
D/C
Bm7
D

Vx. 

Gtr. 
  
 Gtr. Tab. 
  
 Gtr. (2nd) 
  
 Gtr. Tab. 
  
 Kbd. 1 
  
 Kbd. 2 
  
 Bs. 
  
 Bs. Tab. 

Guitar Chords: G, Em, Bm, D, G, D

Vx. Chas - ing sha - dows on the wall, chas - ing sha - dows as they

Gtr. Tab. 7 8 10 12 12

Gtr. (2nd) Tab. 12 (10) 12

Kbd. 1

Kbd. 2

Bs. Tab. 3 3 0 2 2 0 3 3

Guitar Chords: Em, D/F#, C, D, G, Em, Bm, D, C

Vx. dance the floor, chas-ing dreams that were for-ev-er young. Now I'm on my own,

Gtr. Tab. 5-3-5 7-5-7 9-7-5 5 7-9-7 9 7 5 7 5 4 4 5 5

Gtr. (2nd) Tab. 7-9-7 9 7 5 7 5 4 4 5 5

Bs. Tab. 2 4 3 0 3 3 0 2 2 0 3 3

Vx.    
 chas-ing sha-dows on the wall, — sha-dows on the wall. —

Gtr. 

Gtr. Tab. 

Gtr. (2nd) 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

Vx. 

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

A

D

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



G

Em

Bm

D

G

D

Vx.

Gtr.

Gtr. Tab.

Gtr. (2nd)

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Em D/F# C D G Em Bm D

Vk. start to fall, dance the floor, chas - ing dreams that were chas - ing sha - dows, for - ev - er young, mm

Gr. (8va)

Gr. 2nd)

Gr. Tab. 20 17-19 (17)-19 17

Ud. 1

Ud. 2

Bs. Tab. 2 4 3 0 3 0 2 0 2 0 0

C 1. D Em7 D/F# Cadd9 2. D Em7 D/F# Cadd9 G Em

Vk. chas-ing sha-dows on the wall. Mm, mm

Gr. (8va)

Gr. 2nd)

Gr. Tab. 15 12-14 12-14 12-14 12-14

Ud. 1

Ud. 2

Bs. Tab. 3 3 0 2 4 2 0 3 0 2 4 2 0 3 3 0 0





# ONCE IS ENOUGH

Words & Music by  
Justin Hayward/John Lodge

swing feel (♩ = 96) ♩ =  $\frac{2}{4}$

Ano 3rd



Voice

Guitar 1

Guitar 1  
Tablature

Guitar 2

Guitar 2  
Tablature

Keyboard 1

Keyboard 2

Bass

Bass  
Tablature

Chord diagrams: A, Bm/A, A, Bm/A, A

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx.

Just ask me once, - don't ask me twice, -  
Some - times you're first, - some - times you're last, -

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

2nd time

Bs.

Bs. Tab.

Vx.

ne - ver ask me three\_ times, I don't give that much ad - vice.  
then a - gain you're some - where in your days of fu - ture past.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Bs.

Bs. Tab.



Vx. *Bm/A* *A* *Bm/A* *I. A* *Bm/A*

once is e-nough just ask me, once, once is e-nough, once is e-nough,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx. *A*

once is e-nough,


Gtr. 2

Gtr. 2 Tab.


Kbd. 1 synth.

Bs.

Bs. Tab.

Vx.  aah,

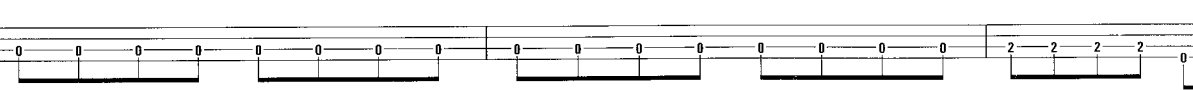
Gr. 2

Gr. 2 Tab. 

Kbd. 1

Kbd. 2 strings

Bs.

Bs. Tab. 

Vx.  aah, aah, aah, Once is e-nough just ask me,

Gr. 1 *8va*

Gr. 1 Tab. 

Gr. 2

Gr. 2 Tab. 

Kbd. 1 horns

Kbd. 2

Bs.

Bs. Tab. 

Bm/A



Vx. once, once is e-nough just ask me,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx. once, yeah. Once I was rich,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

A

Bm/A

A

Bm/A

A

Vx. *once I was poor, once I was no - one, I ain't no - one a - ny-more...*

Tr. 1

Tr. 1 Tab. (8-10-8 5 8-10-8-10 10)

Tr. 2

Tr. 2 Tab. (0 2/3-4 2/2 3-4 2/2 2 3-4 2/2 2 3 0 2/2 3-4 2/2 2 3-4 2/2 2 3-4 2/2 2 3 0 2/2 3-4 2/2 2 3-4 2/2 2 3 0 2/2 3-4 2/2 2 3-4 2/2 2 3)

Bs.

Bs. Tab. (0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0)

Vx. *Once in a life - time there's a chance\_ that comes your way, take it with both your hands and*

Chords: Bm7, E (7fr.), Bm7, E (7fr.), Bm7, E (7fr.)

Tr. 1

Tr. 1 Tab. (15 16-16 16-14 (12) 14 12 12 12)

Tr. 2

Tr. 2 Tab. (7 9)

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. (2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0)



**Bm7**  7fr.      **E**  7fr.      **A**  5fr.

Vx. 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

**Bm/A**  7fr.      **A**  5fr.      **Bm/A**  7fr.

Vx. 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

A  5fr. Bm/A  7fr. A  5fr. Bm/A  7fr.

V. once, once is e - nough just ask me

Str. 1, Str. 2, Bass, and other instruments are shown with their respective musical notation and fretboard diagrams.

A  5fr. Bm/A  7fr. A  5fr. Bm/A  7fr.

V. once, once is e - nough just ask me,

Str. 1, Str. 2, Bass, and other instruments are shown with their respective musical notation and fretboard diagrams.



# CELTIC SONANT

Words & Music by  
Ray Thomas

(♩ = 42)

G G/D C/E D

Voice  
(spoken) Deep peace of the running wave to you, deep peace of the flowing air to you,

Harp

Keyboard 1  
flute

Keyboard 2  
synth. choir and strings

Bass

Bass  
Tablature

Cadd9 G/D Cadd9/E G/D C/E D Cadd9/E G/D

Vx.  
deep peace of the quiet earth to you, deep peace of the shining star to you, deep

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Cadd9/D G/D G/D C/E D

Vx. peace of the son of earth to you. One man stood firm guard-ing cups ov - er flow - ing, Words left un - said may have spe - cial mean - ings, - way we sail with all our flags fly - ing,

2nd time

Hp.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Em C/E D G/D G C/E D

Vx. brim - ful of memo - ries and yes - ter - day's dreams, he could ne - ver ex - plain his own si - lent thun - der, the but hid - den pa - ges fill the books left un - read, one blank page left the po - et cry - ing, he too ma - ny chan - ges can cause us de - lay, each star in the sky is there for a rea - son,

Hp.

Kbd. 2

Bs.

Bs. Tab.

Em C/E C/D G

Vx. o - cean just blows rough at this time of year. And the wheel keeps on turn - ing, the failed to re - mem - ber there's a price on his head. mak - ing it so bright for this time of day.

Hp.

Kbd. 2

Bs.

Bs. Tab.

C/E G/D C/E to Coda 1. G/D

Vx. wheel keeps on turn - ing, the wheel keeps on turn - ing, turn - ing a - round.  
 (8) this fool made it

Hp.

Kbd. 2

Bs.

Bs. Tab.

2. G/D G/D C/E D C/E G/D C/E G/D C/E D

Vx. -round.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

C/E G/D Cadd9/E G/D Cadd9/E G/D Cadd9/E G/D D.8 al Coda

Vx. A-

Hp.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

**CODA**

Vx. *round.*

G/D C/E D C/E G/D C/E G/D

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx. The wheel keeps on turn-ing, the

C/E D C/E G/D C/E G/D G

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Vx. wheel keeps on turn-ing, the wheel keeps on turn-ing, this fool made it round. *repeat ad lib. to end*

Cadd9/E G/D Cadd9/E G/D Gadd9/D

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



# MAGIC

Words & Music by  
John Lodge

(♩ = 100)  
E5

E Aadd9/E B/E E

6fr. 8fr.

Voice

Guitar 1

Guitar 1  
Tablature

Guitar 2

Guitar 2  
Tablature

Keyboard 1  
piano

Keyboard 2  
strings

Bass

Bass  
Tablature

Aadd9/E B/E E

6fr. 8fr.

Vx.

1. When I look in your eye, I can't

ibd. 1

ibd. 2

Aadd9/E B/E E Aadd9/E

6fr. 8fr. 6fr.

Vx.

see why there's no re-flec-tion of me. When I look in your heart let it be the start,

ibd. 2





B/E  8fr. E  Aadd 9/E  6fr. B/E  8fr.

Vx. work your ma - gic on me. \_\_\_\_\_

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

E  Aadd 9/E  6fr. B/E  8fr. E 





Vx. 2. When I

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

E  Aadd 9/E  6fr. B/E  8fr. E 

Vx. look in your eye, I can't see why it's all a mys - tery to me. When I  
 (3.) look in your mind, is there a rea - son why it's all an il - lu - sion to me. I was  
 (4.) look in your eye, I can see why there's no re - flec - tion of me. I should have

2nd and 3rd time  
 8va

Gtr. 1 two guitars

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Aadd9/E

B/E

A

B



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

ask you to look in-side and tell me why, no-thing can change what will be.  
lost in the game that on - ly two can play, when you work your ma - gic on me.  
known from the start that you would steal my heart, if you work all your ma - gic on me.

(8va)

Staff 1:1 (8va) - Treble clef, contains vocal line for the second system.

Staff 1:2 - Bass clef, contains guitar fretboard diagrams for the second system.

Staff 2:1 - Treble clef, contains piano accompaniment for the second system.

Staff 2:2 - Bass clef, contains guitar fretboard diagrams for the second system.

Staff 3:1 - Bass clef, contains bass line for the second system.

Staff 3:2 - Bass clef, contains guitar fretboard diagrams for the second system.

E

D

A

E

D

A



Musical staff with treble clef and key signature of two sharps. The melody consists of eighth and quarter notes.

Ba - by work your ma - gic on me, ba - by work your ma - gic on me. I'm

(8va)

Staff 1:1 (8va) - Treble clef, contains vocal line for the third system.

Staff 1:2 - Bass clef, contains guitar fretboard diagrams for the third system.

Staff 2:1 - Treble clef, contains piano accompaniment for the third system.

Staff 2:2 - Bass clef, contains guitar fretboard diagrams for the third system.

horns

Staff 3:1 - Bass clef, contains horn line for the third system.

Staff 3:2 - Bass clef, contains guitar fretboard diagrams for the third system.

Staff 3:3 - Bass clef, contains guitar fretboard diagrams for the third system.

**F#7** **to Coda** **B** **B7**

Vx. in a state of per-ma-nent con - fu - sion, — with-out your love, with-out your love,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Bs.

Bs. Tab.

**E** **D** **A** **B** **1.** **E** **Aadd9/E** **B/E**

x7fr. x5fr. x x x6fr. x8fr.

Vx. ba - by work your ma - gic on me. —

Gtr. 2 *8va*

two guitars

Gtr. 2 Tab.

Kbd. 1

Bs.

Bs. Tab.

E Aadd9/E B/E E

Vx. *3. When I*

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

2. A E

Vx. *What kind of love is this you're talk-ing a - bout, it's got no rea-son, got no ea - sy way out, —*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2 *piano*

Bs.

Bs. Tab.

A E B E B E

Vx. what kind of love has got a hold of me. — What kind of love, what kind of love, —

two guitars

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

B7 E A B E 7tr. E Aadd9/E B/E E

Vx. what kind of love, — ba-by work your ma-gic on me. —

three guitars

two guitars

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Aadd9/E

B/E

E

*D. al Coda*

4. When I

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

**CODA**

B

G#m7

A

Vx.   
 with-out your love, — with-out your love. — I know I want to be with you to-night,

Kbd. 1

Bs.

Bs. Tab.



G#m7 4fr. B7 E 7fr. D 5fr. A B

Vx. ba - by work your ma - gic on me.

Gtr. 1 8va three guitars two guitars

Gtr. 1 Tab. 12-12-12-12-11-11-11 19 15-17-15 12-15-12-15-17 17-19

Gtr. 2 Tab. 9 7 7 2 0 2 4 2 0 4 2

Kbd. 1 saxophone

Bs. Tab. 4 4 6 4 4 2 2 2 2 4 6 7 7 5 5 7 6 7 4 0 2

E 7fr. D 5fr. A E 7fr. D 5fr. A repeat ad lib. to fade

Gtr. 1 12 9

Gtr. 1 Tab. 12 9

Gtr. 2 Tab. 2 2 0 0 0 3 4 2 0 1 2 2 0 0 0 3 4 2 0 3

Kbd. 2 piano

Bs. Tab. 7 7 5 5 0 0 3 4 2 5 6 7 7 5 5 0 0 3 4 2 3

# NEVER BLAME THE RAINBOWS FOR THE RAIN

Words & Music by  
Justin Hayward/Ray Thomas

(♩ = 90)

D
Em/D
Dmaj7
G
D7
G/D

Voice

Guitar

Guitar Tablature

Keyboard 1

Keyboard 2

Bass

Bass Tablature

distortion

flute

2nd time flute

Vx.

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

1st time

1. Sail - ing a - long — the ri - ver of time, — a -  
2. The beat of my heart, — the rhy - thm of love, — the



D/A


A7


D

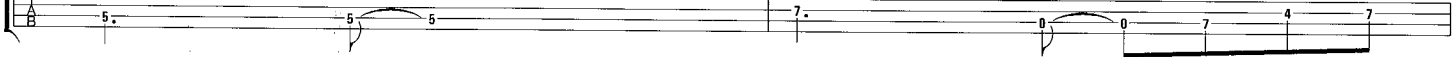
A7sus4


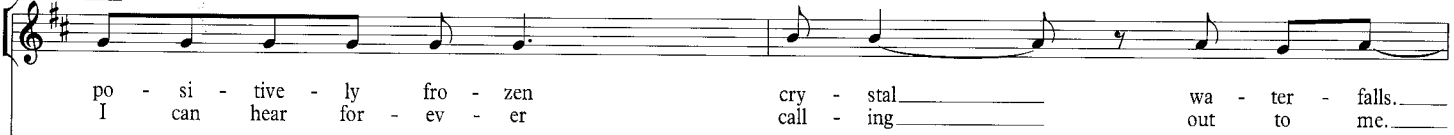
A7


Vx.  

Kbd. 2 


Bs. 

Bs. Tab. 

Vx.  

Kbd. 2 

Bs. 

Bs. Tab. 

Vx.  

Gtr. 

Gtr. Tab. 

Kbd. 2 

Bs. 

Bs. Tab. 

Vx.  

Gtr. 

Gtr. Tab. 

Kbd. 1 *string solo* 

Kbd. 2 

Bs. 

Bs. Tab. 

Vx.  

Gtr. 

Gtr. Tab. 

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

Vx.     Chorus

And ne-ver blame the rain -

Gtr. 

Gtr. Tab. 

Kbd. 1 *tutti* 

Kbd. 2 

Bs. 

Bs. Tab. 

Vx.      

- bows for the rain, (Ne-ver blame the rain - bows for the rain.) and learn to for-get the me-mories that cause you -

Kbd. 1 

Kbd. 2 

Bs. 

Bs. Tab. 

F# G A7 D G B7  
 Vx. *pain, (pain - ful me - mories) the last whis - pered wish of age is to live it all a - gain,*  
 Kbd. 1 *violins*  
 Kbd. 2  
 Bs.  
 Bs. Tab.

Em Em7 A7 D  
 Vx. *so ne-ver blame the rain - bows for the rain.*  
 Kbd. 1  
 Kbd. 2  
 Bs.  
 Bs. Tab.

2. D A7sus4 A7  
 Vx. *The whirl-pool of doubt can spin you a - round, the*  
 Kbd. 1  
 Kbd. 2  
 Bs.  
 Bs. Tab.

Vx.  wave of e - mo - tion takes you up, pulls you down, - leav - ing far be - hind us

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



Vx.  sweet young pas - sion's spray. So

Gr.

Gr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



E A G#m7 C#7 F#m

Vx. ne-ver blame the rain - bows for the rain, and learn to for-get the me -

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

B7 G# A B E A

Vx. - mories that cause you pain, the last whis-pered wish of age is to

Gtr.

Gtr. Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.



Chord diagrams: C#7 (4fr.), F#m7, B7, A.

Vx. live it all a - gain, so ne-ver blame the rain - bows, ne-ver blame the rain -

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

Chord diagrams: B7, A, B7, A, Eadd9.

Vx. - bows, ne-ver blame the rain - bows for the rain.

Gtr. [Musical notation]

Gtr. Tab. [Musical notation]

Kbd. 1 [Musical notation]

Kbd. 2 [Musical notation]

Bs. [Musical notation]

Bs. Tab. [Musical notation]

*rit.*

SAY IT WITH LOVE  
BLESS THE WINGS (That Bring you Back)  
IS THIS HEAVEN?  
SAY WHAT YOU MEAN (Part 1)  
SAY WHAT YOU MEAN (Part 2)  
LEAN ON ME (Tonight)  
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