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THE POWER OF LOVE

Words and Music by JOHNNY COLLA,
CHRIS HAYES and HUEY LEWIS

Medium tempo

F C C/E F F/G F/B C C/E

F F/G F/B C C/E F F/G Cm7 F

F/G Cm7 F Bb F

Cm7 F F/G

pow - er of love is a cu - ri - ous thing;

Cm7

F

F/G

Cm7



make-a one man weep, make an - oth - er man sing; - change a hawk to a

F

F/G

Cm7

F

Bb

F



lit - tle white dove. - More than a feel - ing, that's the pow - er of love. -

Cm7

F

F/G

Cm7

F



Tough - er than dia - monds,
First time you feel - it, it might

F/G

Cm7

F



rich like cream; - strong Next - er and hard - er than a
make you sad. - time you feel - it, it might



bad girl's dream. Make a bad one good, mm,
 make you mad. But you'll be glad, ba -



— make a wrong one right. Pow - er of love — that keep you
 - by when you've found that's the pow - er makes the



home at night. You don't need mon - ey,
 world go 'round. And it don't take mon - ey,



don't take fame. Don't need no cred - it card — to ride this train. It's
 don't take fame. Don't need no cred - it card — to ride this train. It's

C C/E F F/G

strong — and it's sud - den and it's cruel some - times. — But it
 strong — and it's sud - den. It can be cruel some - times — But it

Bb F G no chord

might just save — your life. That's the pow - er of
 might just save — your

Cm7 F F/G Cm7 F

love. That's the pow - er of love.

Bb/F F/G 2 G Eb 3

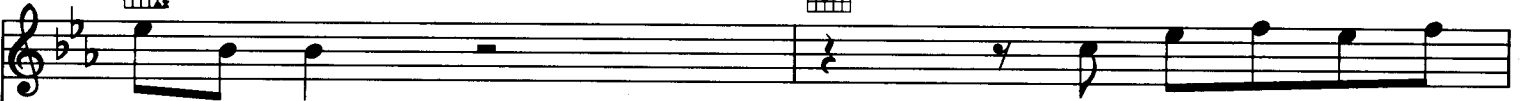
life. They say that



all in love — is fair, — yeah, but you don't care. —

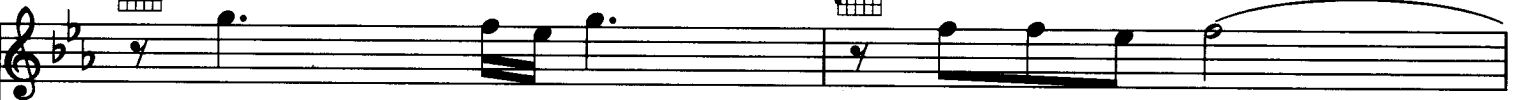


But you'll know what to do when it gets



hold of you.

And with a lit - tle



help from a - bove you feel the pow -



Cm7

F

F/G



- er of love.

You feel the pow - er of love. —

Cm7

F

F/G



Can you feel it?

Cm7

F

F/G



Hmm. —

C

C/E

F

F/G

F/B



It don't take mon - ey,

and it don't take fame. —



Don't need no cred - it card _ to ride this train. _____



Tough - er than dia - monds and strong - er than steel. _____



But you won't feel noth - ing till you feel, _____



you feel the pow - er just feel the pow - er of love. _____

C C/E F F/G F/B C C/E

That's the pow - er, that's the pow-er of love. —

F F/G F/B C C/E F F/G F/B

You feel the pow - er of love. — You feel the pow - er of love. —

C F F/G C C/E

Feel the pow - er of love. —

F F/G F/B C C/E F F/G F/B

Repeat and Fade

TIME BOMB TOWN

Words and Music by
LINDSEY BUCKINGHAM

Medium Slow and Rhythmically

Am Em7 Am Em7 Am Em

mp

2 Em7 Am Em7 Am Em7

I got a bad com - pli - ca - tion. I keep it to my -
ma - tion. I keep it to my -

Am Em7 Am Em7 Am Em7

self. I got some strange in - for - ma - tion.
self. I got a bad rep - u - ta - tion.

Am Em7 Am Em Am G/B

I can't think of noth - ing else. }
 I can't think of noth - ing else. } There must be 'bout a

cresc.

C F G7 Bb Eb

mil - lion of sing - le ways to go — down, —

mf

F Am Dm E E7

'cause I'm a lone - ly strang - er in this time — bomb — town.

Am Em7 Am Em7 Am Em7

mp

1 **Am** **Em7** 2 **Am** **Em7**

I got some strange in - for -

Am **Em7** **Am** **Em7** **Am** **Em7**

Oh

Play 3 times

Oh

mf

Am **Em7** **Am** **Em7** **Am**

Play 4 times

Oh uh uh uh Oh

Play 4 times

There must be a - bout a

C **F** **G7**

mil - lion
peo - ple,

of sing - le ways to go
they're all trying to make it

Bb Eb F Am Dm

down, — down, — 'cause I'm a lone - ly trav - 'ler in this 'cause they're just lone - ly trav - 'lers in this

E E7 Am Em7 1 Am G/B

time — bomb — town. Oh, there — must be a mil - lion
time — bomb — town.

2 Am Em7 Am Em7

Time — bomb — town. Uh uh uh

Am Em7 Am Em7

yeah Oh Uh uh uh uh

Repeat and Fade with improvisation

BACK TO THE FUTURE

By ALAN SILVESTRI

Majestically

f

p sub.

Intensely $\text{♩} = \text{♩}$

cresc.

fp

System 1: Treble clef contains a melodic line with eighth notes and a triplet of eighth notes. Bass clef contains a bass line with a forte (*f*) dynamic marking and a triplet of eighth notes.

System 2: Treble clef contains a melodic line with a forte-piano (*fp*) dynamic marking and a triplet of eighth notes. Bass clef contains a bass line with a triplet of eighth notes.

System 3: Treble clef contains a melodic line with a mezzo-forte (*mf*) dynamic marking and multiple triplet markings. Bass clef contains a bass line with a triplet of eighth notes.

System 4: Treble clef contains a melodic line with multiple triplet markings. Bass clef contains a bass line with a piano (*p*) dynamic marking and a *sub.* (sustained) marking.

System 5: Treble clef contains a melodic line with a forte (*f*) dynamic marking and multiple triplet markings. Bass clef contains a bass line with a piano (*p*) dynamic marking and a *sub.* (sustained) marking. An 8va (octave) marking is present at the bottom right.

First system of musical notation. The treble clef staff contains a melodic line with a trill-like figure and a triplet of eighth notes. The bass clef staff features a triplet of eighth notes in the first measure, followed by a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff has a melodic line with accents and slurs. The bass clef staff continues the eighth-note accompaniment. The dynamic marking *pp* is present at the beginning.

Third system of musical notation. The treble clef staff features a melodic line with two triplet markings. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a *cresc. poco a poco* instruction and a *mf* dynamic marking. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet marking. The bass clef staff continues the eighth-note accompaniment.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes in the final measure. The bass staff provides a harmonic accompaniment. The dynamic changes to mezzo-forte (*mf*) in the second measure. A horizontal dashed line is positioned below the system.

The second system continues with two staves. The treble staff starts with a *cresc.* (crescendo) marking and features several triplet markings over eighth notes. The dynamic reaches forte (*f*) in the second measure. The bass staff also contains triplet markings. The system concludes with the instruction *loco* in the bass staff. A horizontal dashed line is positioned below the system.

The third system consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a sustained chord in the final measure. The bass staff features a rhythmic accompaniment of eighth notes with accents. A horizontal dashed line is positioned below the system.

The fourth system consists of two staves. The treble staff contains multiple triplet markings over eighth notes. The dynamic is mezzo-forte (*mf*). The bass staff features a rhythmic accompaniment of eighth notes with accents. A horizontal dashed line is positioned below the system.

The fifth system consists of two staves. The treble staff contains a sustained chord in the final measure. The dynamic is forte (*f*). The bass staff features a rhythmic accompaniment of eighth notes with accents. A horizontal dashed line is positioned below the system.

The first system of music consists of two staves. The treble staff begins with a chord of G4, B4, and D5. The bass staff starts with a rhythmic pattern of eighth notes. Dynamic markings include *fp* (fortissimo piano) with an accent (^) and *mf* (mezzo-forte).

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff has a steady eighth-note accompaniment. A *fp* dynamic marking is present in the latter part of the system.

The third system shows a dynamic progression. It starts with a *p* (piano) marking, followed by a *cresc.* (crescendo) marking, and ends with a *f* (forte) marking. The treble staff has a melodic line with eighth notes, and the bass staff provides accompaniment.

The fourth system is characterized by multiple triplet markings in the treble staff, indicating a complex rhythmic pattern. The bass staff continues with a consistent accompaniment.

The fifth system concludes the page with a *fmp* (fortissimo mezzo-piano) dynamic marking. It features several triplet markings in the treble staff and a steady bass accompaniment.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of triplets of eighth notes, with a crescendo marking (*cresc.*) and a forte marking (*f*) appearing. The lower staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff (treble clef) features a piano (*p*) section with slanted eighth notes, followed by a forte (*f*) section with triplets. The lower staff (bass clef) has a triplet of eighth notes and other accompaniment.

The third system is similar to the second, with a piano (*p*) section in the upper staff and a forte (*f*) section with triplets. The lower staff (bass clef) includes a triplet of eighth notes.

The fourth system continues the piano (*p*) section in the upper staff. The lower staff (bass clef) features a triplet of eighth notes and other accompaniment.

The fifth system concludes the piece. The upper staff (treble clef) has a forte (*f*) section and a fortissimo (*ff*) section with triplets. The lower staff (bass clef) also features triplets and accompaniment.

HEAVEN IS ONE STEP AWAY

Words and Music by
ERIC CLAPTON

Medium Slow (with a reggae feel)

C **G**

mf



F **G**

C **G**

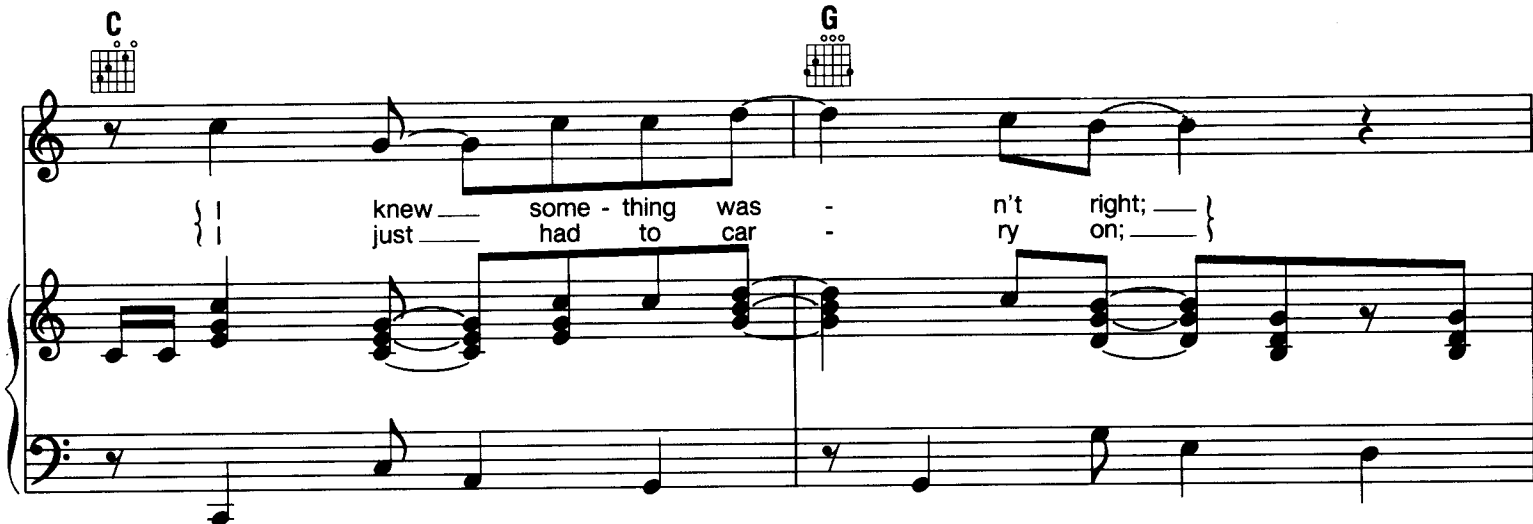
We searched all through the night; — }
And then there came the the dawn; — }



F **G**

I could - n't find — it, you could - n't find — it.

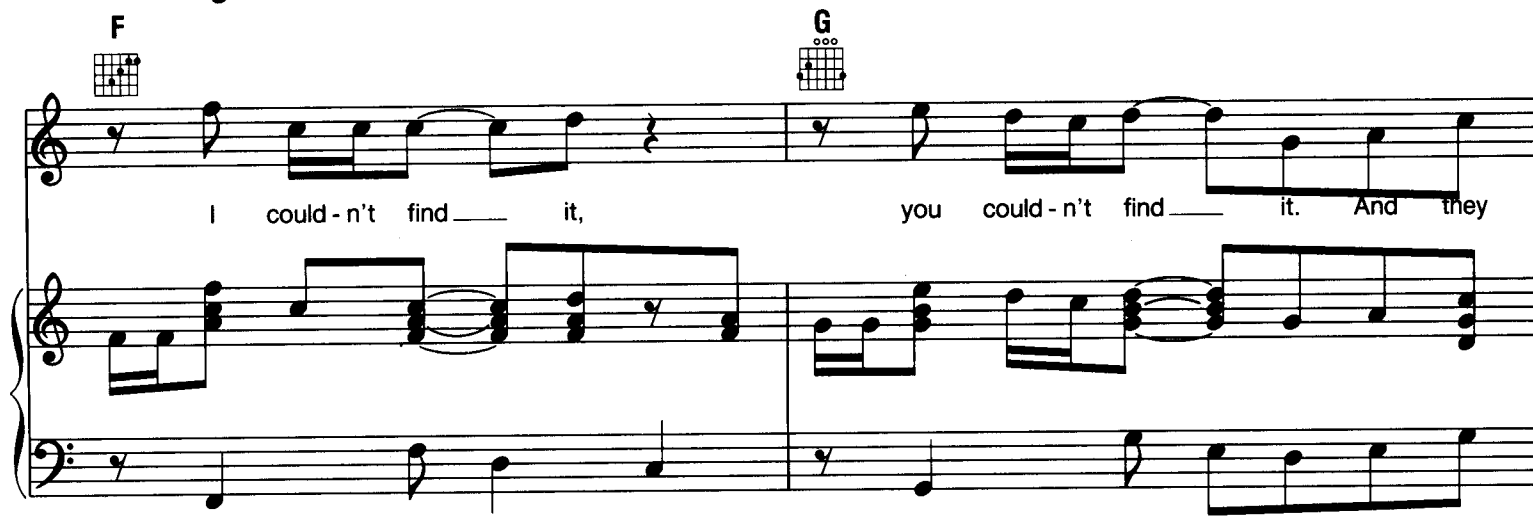
C  **G** 




knew — some - thing was — n't right; —
just — had to car — ry on; —



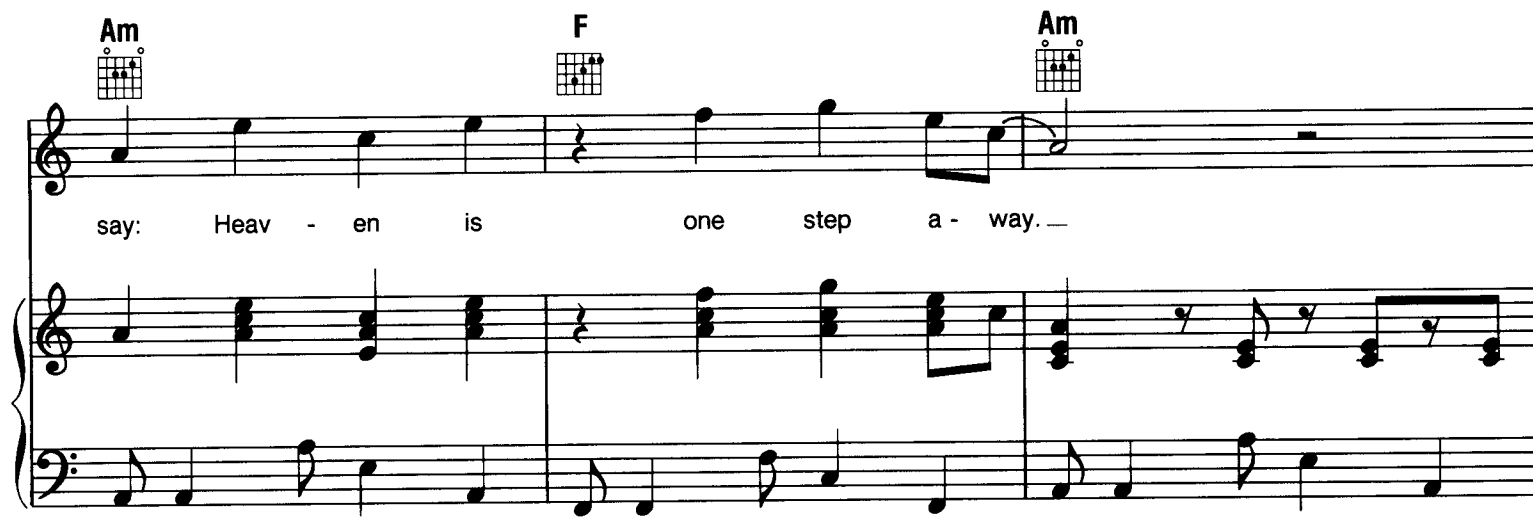
F  **G** 





I could - n't find — it, you could - n't find — it. And they



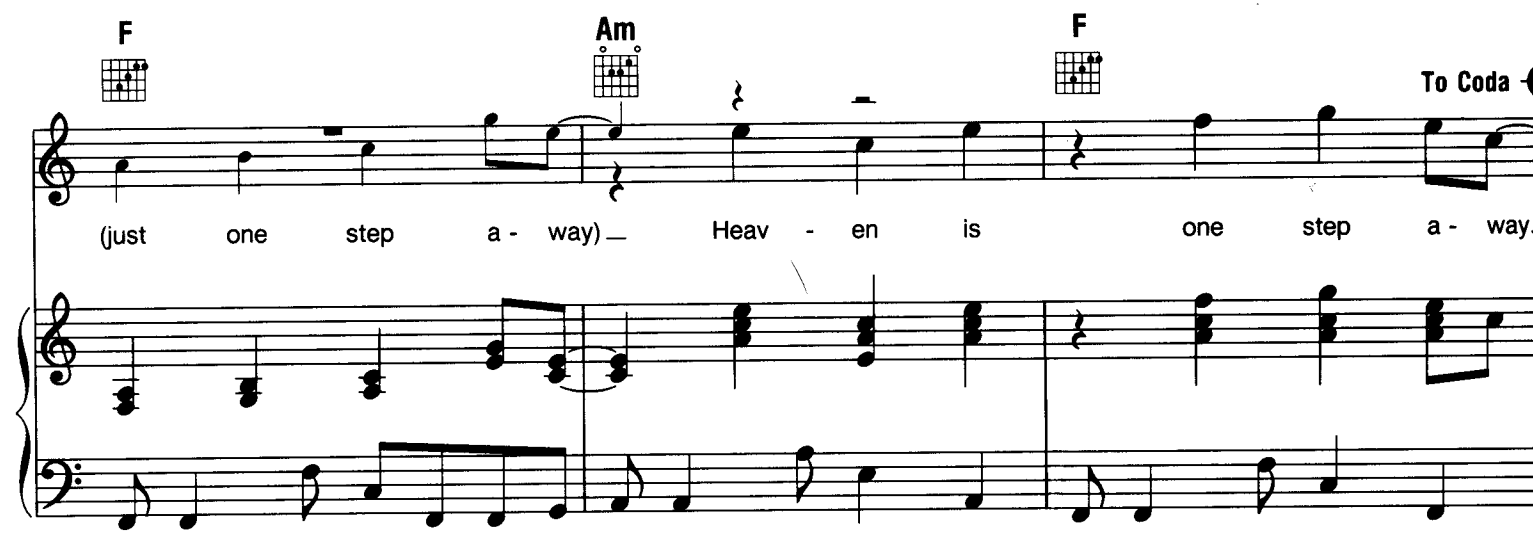
Am  **F**  **Am** 

say: Heav - en is one step a - way. —



F  **Am**  **F**  **To Coda** 

(just one step a - way) — Heav - en is one step a - way. —



Am



F



all your friends, they were laugh - ing at me. ____

Am



F



I don't get it, I don't un - der - stand. ____

G



G7



Who is that man hold - ing your hand? ____

C



G



F



3

3

G6



G9



C



Musical notation for the first system, including treble and bass staves with piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with triplets in the right hand.

G



F



G



D.S. al Coda

Musical notation for the second system, including treble and bass staves with piano accompaniment. The piano part continues with chords and rhythmic patterns, including triplets.

CODA

Am



F



Am



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has lyrics: (just one step a - way) Heav - en is. The piano part provides accompaniment with chords and a steady rhythm.

F



Am



F



Repeat and Fade

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has lyrics: one step a - way. (just one step a - way). The piano part continues with accompaniment, ending with a repeat sign and a fade instruction.

BACK IN TIME

Words and Music by JOHNNY COLLA, CHRIS HAYES, SEAN HOPPER and HUEY LEWIS

D **D7sus** **D**

mf

D7sus **D** **D7sus**

D **D7sus** **D**

Tell me, doc - tor,

G/C **G/B** **F/A** **G/A** **D** **C** **G/B** **F/A** **Am7**

where are we go - ing this time? _

D7



C



G/B



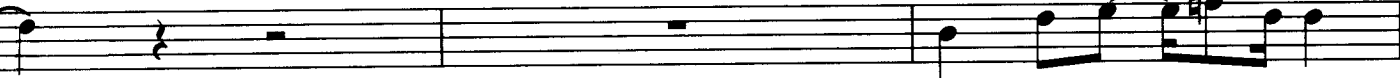
F/A



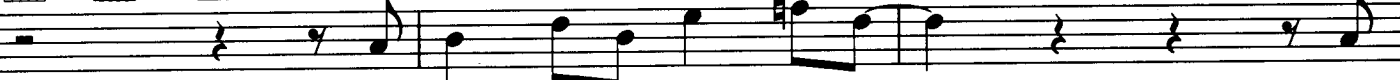
G/A



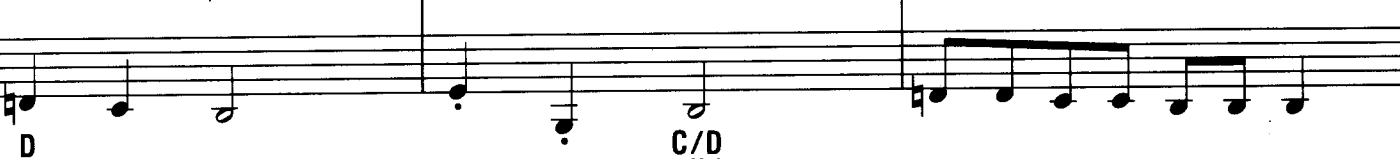
Is this the fifties, or nineteen ninety-nine?



All I wanted to do



was playing my guitar and singing. So



take me away, I don't mind,



G/D



Bbmaj7



Csus



but you bet - ter prom - ise me I'll be back in time.

D



D7sus



D



I got - ta get back in time.

D7sus



D



Don't bet your fu - ture

C



G/B



F/A



G/A



D



C



G/B



F/A



G/A



on one roll of the dice.

You

D



C



G/B



F/A



G/A



bet - ter re - mem - ber light - ning nev - er strikes twice...

D



C



G/B



F/A



Am7



G



Please don't drive

G7/F



Em



Dm7



G



and eat... Don't wan - na be

F



C/E



Dm7



D



late a - gain. So take me a - way,



I don't mind, _____ but you bet-ter prom - ise me I'll be

Bbmaj7

Csus

D

D7sus

back in time. _____ I got-ta get

D

D7sus

back in _____ time. _____ Got - ta get

Repeat and Fade with improvisation

G/A



D

C

G/B



F/A

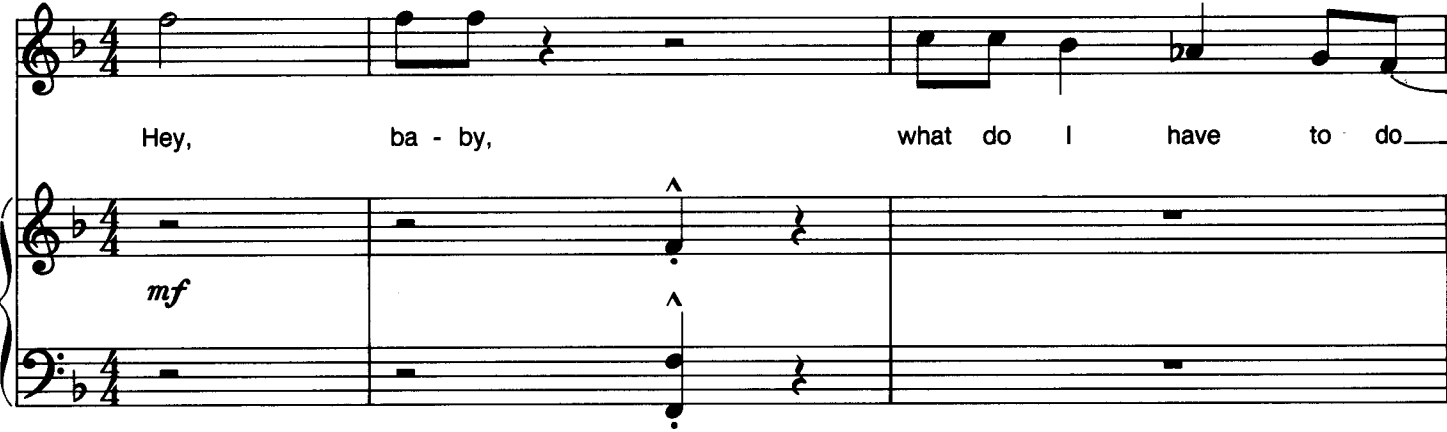
back in _____ time. _____ Got - ta get

DANCE WITH ME HENRY

(The Wallflower)

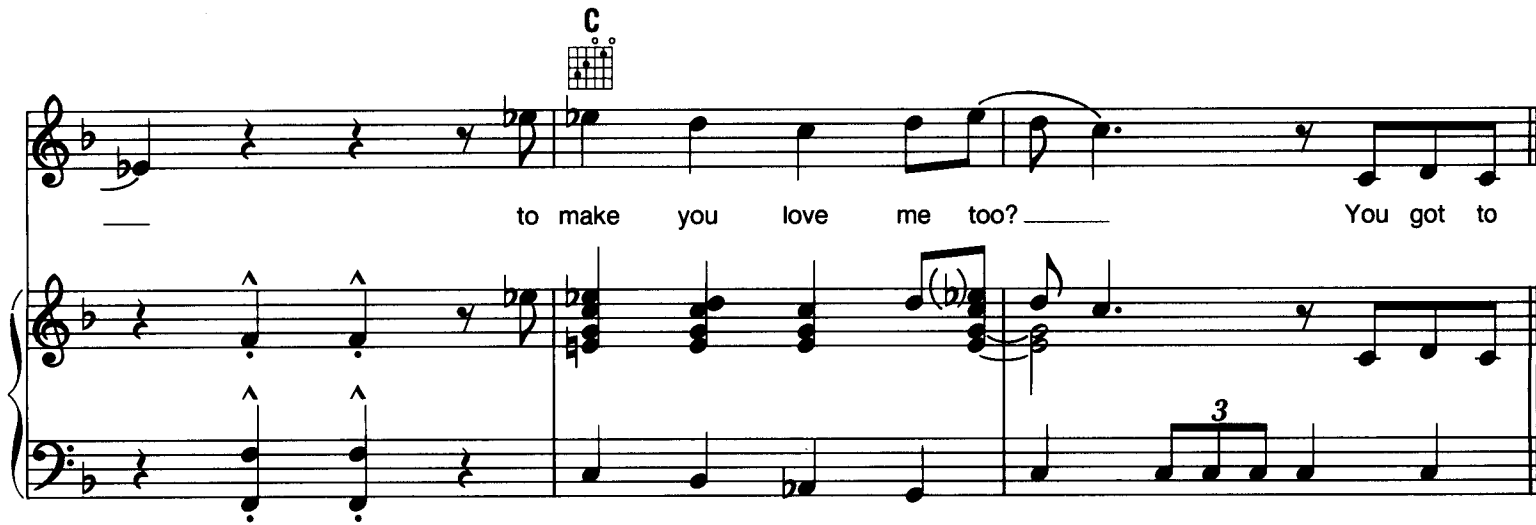
Words and Music by ETTA JAMES,
JOHNNY OTIS and HANK BALLARD

Moderately  played as 



Hey, ba - by, what do I have to do

mf



to make you love me too? You got to

C

3



roll with me, Hen - ry. (al - right, ba - by) Roll with me, Hen - ry. (don't...

F

Bb



— mean may - be) Roll with me, Hen - ry (an - y old time) —

F



C



Roll with me, Hen - ry. (won't change my mind) — Roll with me, Hen - ry —

F



— (al- right) — You bet - ter roll while the roll - in' is on. Roll — on, roll —

on, roll — on. While the cats are ball - in', you bet - ter

F/A



Bb



stop your stall - in'. It's in - ter - miss - ion in a min - ute,

F



so you bet - ter get with it.

C



F



Roll with me, Hen - ry. ——— You bet - ter roll while the roll - in' is

on roll — on, roll — on, roll — on. Ah - ooh — ah - ooh — ooh —

Bb



Musical staff with treble clef and key signature of two flats. Lyrics: wee Hen - ry, you ain't mov - in' me. You bet - ter

wee Hen - ry, you ain't mov - in' me. You bet - ter

Piano accompaniment for the first system, including grand staff and bass clef. Includes a (b) marking in the right hand.

F



Musical staff with treble clef and key signature of two flats. Lyrics: feel that boo - gie beat. Get the lead out

feel that boo - gie beat. Get the lead out

Piano accompaniment for the second system, including grand staff and bass clef. Includes a (b) marking in the right hand.

C



F



Musical staff with treble clef and key signature of two flats. Lyrics: of your feet. Roll with me, Hen - ry. Roll

of your feet. Roll with me, Hen - ry. Roll

Piano accompaniment for the third system, including grand staff and bass clef.

Bb



Musical staff with treble clef and key signature of two flats. Lyrics: with me, Hen - ry. Roll with me, Hen - ry.

with me, Hen - ry. Roll with me, Hen - ry.

Piano accompaniment for the fourth system, including grand staff and bass clef.

F



Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note G4 and a half note F4. The staff ends with a whole rest, a quarter note G4, and a quarter note A4.

Roll — with me, Hen - ry.

Roll —

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a steady bass line.

C



F



Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note G4 and a half note F4. The staff ends with a whole rest, a quarter note G4, and a quarter note A4.

— with me, Hen - ry. —

You bet - ter roll while the roll - in' is

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note G4 and a half note F4. The staff ends with a whole rest, a quarter note G4, and a quarter note A4.

on. Roll — on, roll — on, roll — on. Well, — I ain't teas - in'. (talk —

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note G4 and a half note F4. The staff ends with a whole rest, a quarter note G4, and a quarter note A4.

— to me babe) You bet - ter stop your freez - in'. (al - right ma - ma) If you

Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Bb



wan - na ro - man - cin', (O. K. sug - ar) bet - ter

F



learn some danc - in'. Roll with me, Hen - ry.

C



F



You bet - ter roll it while the roll - in' is

D.S. and Fade

on. Roll on, roll on, roll on.

NIGHT TRAIN

Words by OSCAR WASHINGTON
and LEWIS C. SIMPKINS
Music by JIMMY FORREST

Slow Blues Tempo

B \flat



Night _____ train, — that took my ba - by so far a - way, —
 Night _____ train, — your whis - tle tore my poor heart in two, —
 Night _____ train, — please bring my ba - by back home to me; —

mf

The first system of the musical score for 'Night Train' features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is 'Slow Blues Tempo'. The piano part includes a guitar chord diagram for B-flat major and a dynamic marking of 'mf'. The vocal line consists of three lines of lyrics with blank lines for notes. The piano accompaniment is written for grand piano with treble and bass staves.

B \flat 13



E \flat 7



Night _____ train, — that
 Night _____ train, — your
 Night _____ train, — please

The second system of the musical score continues the vocal line and piano accompaniment. It features guitar chord diagrams for B-flat 13 and E-flat 7. The vocal line has three lines of lyrics with blank lines for notes. The piano accompaniment continues with treble and bass staves.

B \flat



B \flat 13



F7



took my ba - by so far a - way, — Tell _____ her _____
 whis - tle tore my poor heart in two; — She's _____ gone, —
 bring my ba - by back home to me; — She's _____ gone; —

The third system of the musical score concludes the vocal line and piano accompaniment. It features guitar chord diagrams for B-flat major, B-flat 13, and F7. The vocal line has three lines of lyrics with blank lines for notes. The piano accompaniment continues with treble and bass staves.

Bb



To Coda Bb6



Fine

I love her more and more ev - 'ry day, —
 and I don't know what I'm gon - na do! — My
 the blues she left just won't set me free. —

Bb



moth - er said I'd lose her if I ev - er did a - buse her, should have

Bb6



Bb13



Eb7



lis - tened. My moth - er said I'd lose her if I

Bb6



ev - er did a - buse her, should have lis - tened. Now

E_b7



I have learned my les - son, my sweet ba - by was a bless - in', should have

B_b6



D.C. al Coda

lis - tened.

CODA

B_b6



It's

B_b



E_bm



B_b7



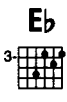
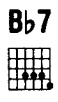
blue _____ Mon - day morn - ing _____ she left me last _____ Sat - ur - day



Musical staff with notes and rests.

night; Now it's blue _____ Mon - day morn - ing; _____ She left me

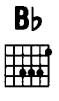
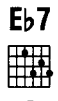
Musical staff with accompaniment including bass and guitar parts.



Musical staff with notes and rests.

last _____ Sat - ur - day night: Ev - 'ry time _____ I hear

Musical staff with accompaniment including bass and guitar parts.



D.C. al Fine

Musical staff with notes and rests.

trains blow _____ I get the blues; _____ Can't sleep at night.

Musical staff with accompaniment including bass and guitar parts.

JOHNNY B. GOODE

Words and Music by
CHUCK BERRY

F



Deep down in Lou-'si - an - a, close to New Or - leans, Way back up in the woods a - mong the
 car - ry his gui - tar in a gun - ny sack, Go sit be - neath the tree by the
 moth - er told him, "Some - day you will be a man And you will be the lead - er of a

mp

F7



Bb7



ev - er - greens; There stood an old cab - in made of earth and wood, Where
 rail - road track; Ol' en - gineer in the train sit - tin' in the shade,
 big old band; Man - y peo - ple com - in' from miles a - round, To

F



C7



lived a coun - try boy named John - ny B. Goode. Who'd nev - er ev - er learned to read or
 Strum - min' with the rhy - thm that the driv - ers made. The peo - ple pass - in' by, they would
 hear you play your mu - sic till the sun goes down. May - be some day your name - 'll be in

F



write so well, But he could
stop and say A - say - in'
lights

play a gui - tar just like a ring - in' a bell.
Oh my, but that lit - tle coun - try boy could play. Go! Go!
John - ny B. Goode to night."

mf

F6

F7

Go! John - ny! Go! Go! Go! John - ny! Go! Go!

Bb9

F6

C7

Go! John - ny! Go! Go! Go! John - ny! Go! Go!

¹/₂ F6

³ F6

C7+5

F Gb7 F6

John - ny B. Goode

2. He used to
3. His

mp

EARTH ANGEL

Words and Music by
DOOTSIE WILLIAMS

Slowly with a beat

The musical score is written in E-flat major (three flats) and common time (C). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Slowly with a beat' and the dynamic is 'mf'. The score includes a vocal line with lyrics and guitar chord diagrams for Eb, Cm, Fm7, and Bb7. Triplet markings (3) are used throughout the piano accompaniment.

Lyrics:
 Earth an - gel, earth an - gel, Will you be mine, - My dar - ling, dear, -
 Love you all the time. - I'm just a fool, - A fool in love with
 you. - Earth an - gel, earth an - gel,

Chord Diagrams:
 Eb: 3-7-9-10-12-13 (3)
 Cm: 3-5-7-8-10-12 (3)
 Fm7: 2-4-5-6-7-8 (3)
 Bb7: 2-4-5-7-9-10 (3)

Fm7

Bb7

Eb

Cm

Fm7

Bb7

The one I a - dore, —

Love you for - ev - er and ev - er - more. —

I'm just a fool, —

A fool in love with you. —

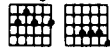
I fell for you, —

And I knew the

vi - sion of your love's love - li - ness, —

I hope and I pray. —

E_b **C_m** **F₉** **B₇ B_{b7}**



That some day I'll be the vi - sion of your hap - pi - ness. Earth

E_b **C_m** **F_{m7}** **B_{b7}** **E_b** **C_m**



an - gel, (earth an - gel, Please be mine, My dar - ling, dear,

F_{m7} **B_{b7}** **E_b** **C_m** **F_{m7}** **B_{b7}**



Love you all the time. I'm just a fool, A fool in love with

1 **E_b** **C_{dim}** **F_{m7}** **B_{b7}** **2** **E_b** **F_{m7}** **E_b**



you. Earth you.