

BACK **TO THE FUTURE**

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(The Wallflower)
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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

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 - er and hard - er, than a
make you sad. - Next time you feel - it, it might

F/G

Cm7

F



bad girl's dream. _____
 make you mad. _____

Make a bad one good,
 But you'll be glad, mm, _____
 ba -

F/G

Cm7

F



_____ make a wrong one right.
 by when you've found

Pow - er of love _____ that keep you
 that's the pow - er makes the

F/G

C

C/E



home at night.
 world go 'round.

You don't need mon - ey,
 And it don't take mon - ey,

F

F/G

F/B

C

C/E

F

F/G

F/B



don't take fame.
 don't take fame.

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

Musical notation for piano accompaniment, including treble and bass clefs with notes and rests.

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 1 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

G/D



Cm7



F7



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

Ab



Eb/G



Fm9



But you'll know what to do when it gets

Eb/G



Ab



hold of you.

And with a lit - tle

Gsus



G7



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 Am Em7 Am Em7

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. self. I got some strange in - for - ma - tion.
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**

Play 3 times

Oh _____ Oh _____

mf

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

Play 4 times

Oh uh uh uh Oh _____ 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

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes. The bass staff has a few notes, including a triplet of eighth notes. A dynamic marking *f* is present in the second measure.

The second system continues the piece. The treble staff features a long fermata over a chord. The bass staff has a series of eighth notes. A dynamic marking *fp* is placed between the staves.

The third system is characterized by numerous triplet markings in both the treble and bass staves. A dynamic marking *mf* is located at the beginning of the system.

The fourth system continues with triplet markings. A dynamic marking *p sub.* is present in the final measure of the system.

The fifth system features dynamic markings *f* and *p sub.* in both staves. An *8va* marking is located at the bottom of the page, indicating an octave shift for the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes in the first measure and a half note in the second measure. The bass clef staff contains a bass line with a triplet of eighth notes in the first measure and a half note in the second measure.

Second system of musical notation. The treble clef staff features a continuous eighth-note melody with accents. The bass clef staff features a continuous eighth-note bass line. The dynamic marking *pp* is present at the beginning.

Third system of musical notation. The treble clef staff contains a melodic line with two triplet markings over eighth notes. The bass clef staff contains a steady eighth-note bass line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *cresc. poco a poco* marking. The bass clef staff contains a bass line with a *mf* marking. The system includes a time signature change from 3/4 to 3/4.

Fifth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes.

Musical notation system 1, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a melodic line. The bass staff provides a harmonic accompaniment. A mezzo-forte (*mf*) dynamic is indicated in the second measure. A triplet of eighth notes is marked in the final measure of the system.

Musical notation system 2, featuring a treble and bass staff. The treble staff starts with a *cresc.* (crescendo) marking and contains several triplet markings. A forte (*f*) dynamic is present in the second measure. The system concludes with a *loco* marking in the bass staff.

Musical notation system 3, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a fermata over a chord. The bass staff features a rhythmic accompaniment of eighth notes with accents.

Musical notation system 4, featuring a treble and bass staff. The treble staff contains several triplet markings and a mezzo-forte (*mf*) dynamic. The bass staff continues with the rhythmic accompaniment.

Musical notation system 5, featuring a treble and bass staff. The treble staff includes a forte (*f*) dynamic and a fermata. The bass staff concludes with a final chord and a fermata.

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a melodic line of eighth notes. The bass staff starts with a whole note chord, then has a quarter rest, followed by 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 rhythmic pattern of eighth notes. A dynamic marking of *fp* is present in the latter part of the system.

The third system shows a dynamic progression from *p* (piano) to *f* (forte). It includes a *cresc.* (crescendo) marking and a triplet in the treble staff. The bass staff continues with eighth-note patterns.

The fourth system is characterized by multiple triplet markings in the treble staff, creating a complex rhythmic texture. The bass staff provides a steady accompaniment.

The fifth system features a dynamic marking of *fmp* (fortissimo mezzo-piano) and continues with multiple triplet markings in the treble staff. The bass staff maintains its rhythmic accompaniment.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and a dynamic marking of *f* (forte) in the final measure. The lower staff (bass clef) provides a harmonic accompaniment. A *cresc.* (crescendo) marking is placed between the two staves in the third measure.

The second system continues the piece. The upper staff (treble clef) features a melodic line with a dynamic marking of *p* (piano) at the beginning and *f* (forte) towards the end. The lower staff (bass clef) has a bass line with a triplet marking in the third measure.

The third system shows the continuation of the musical theme. The upper staff (treble clef) has a *p* (piano) dynamic at the start and *f* (forte) later. The lower staff (bass clef) includes a triplet marking. An *8va -* marking is present below the bass staff in the first measure, indicating an octave shift.

The fourth system continues with the piano and bass staves. The upper staff (treble clef) starts with a *p* (piano) dynamic. The lower staff (bass clef) has a triplet marking in the fourth measure. An *8va -* marking is present below the bass staff in the first measure.

The fifth system concludes the piece. The upper staff (treble clef) features a melodic line with a dynamic marking of *f* (forte) and *ff* (fortissimo) later. The lower staff (bass clef) has a triplet marking in the second measure and another in the fifth measure. The system ends with a double bar line.

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

F

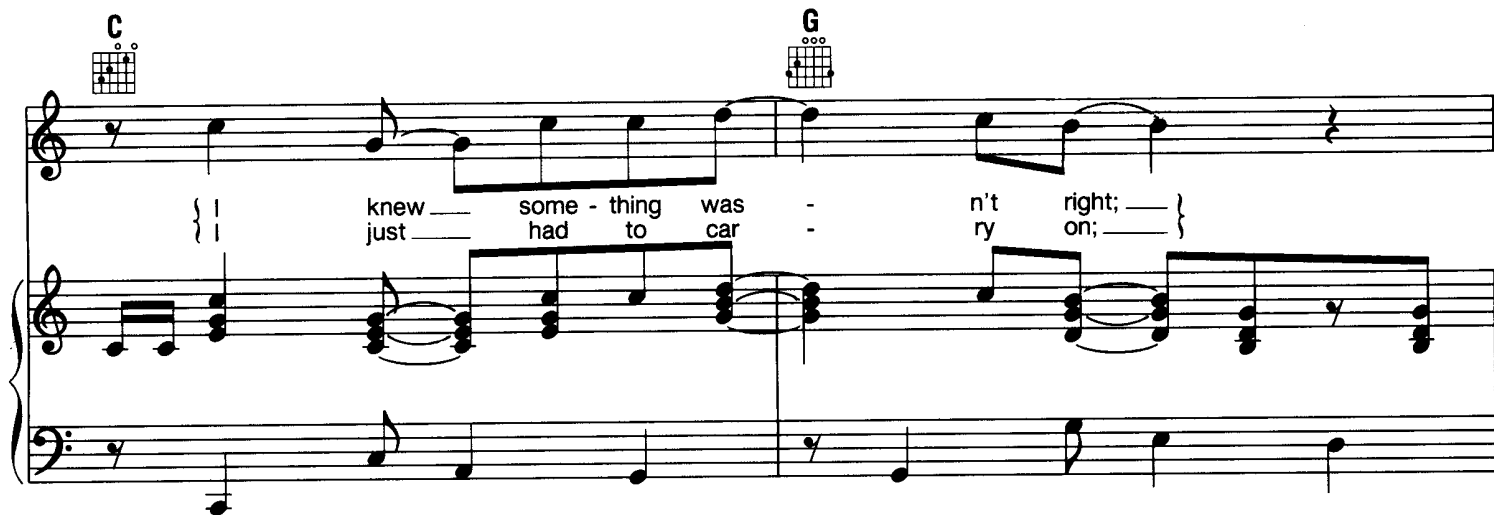
G




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



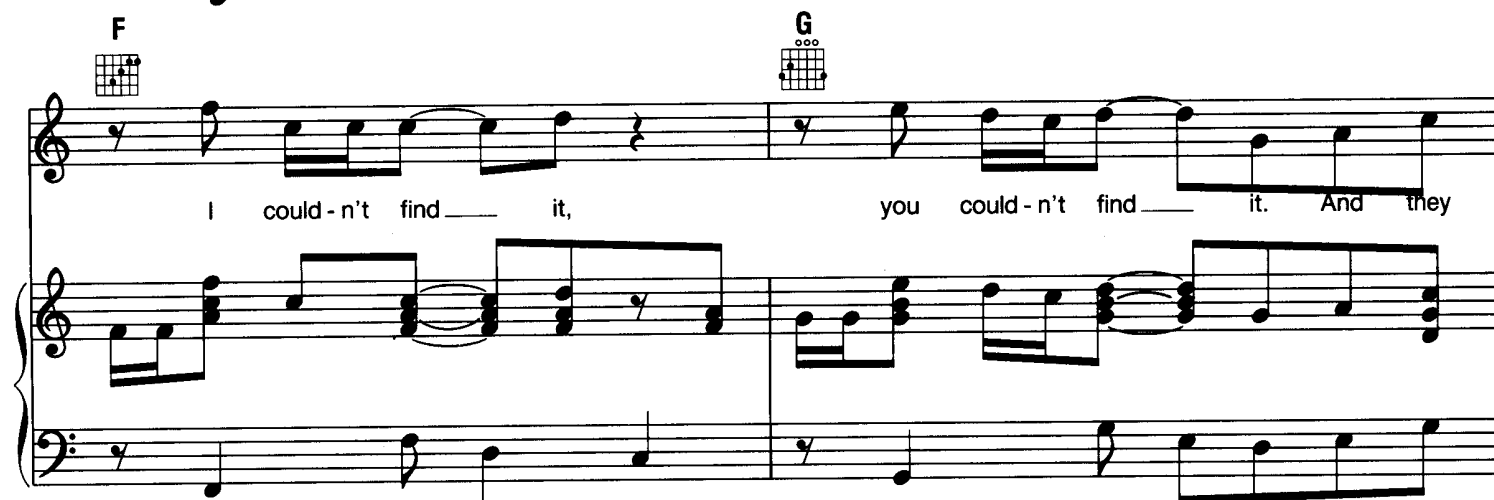
C  **G** 




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



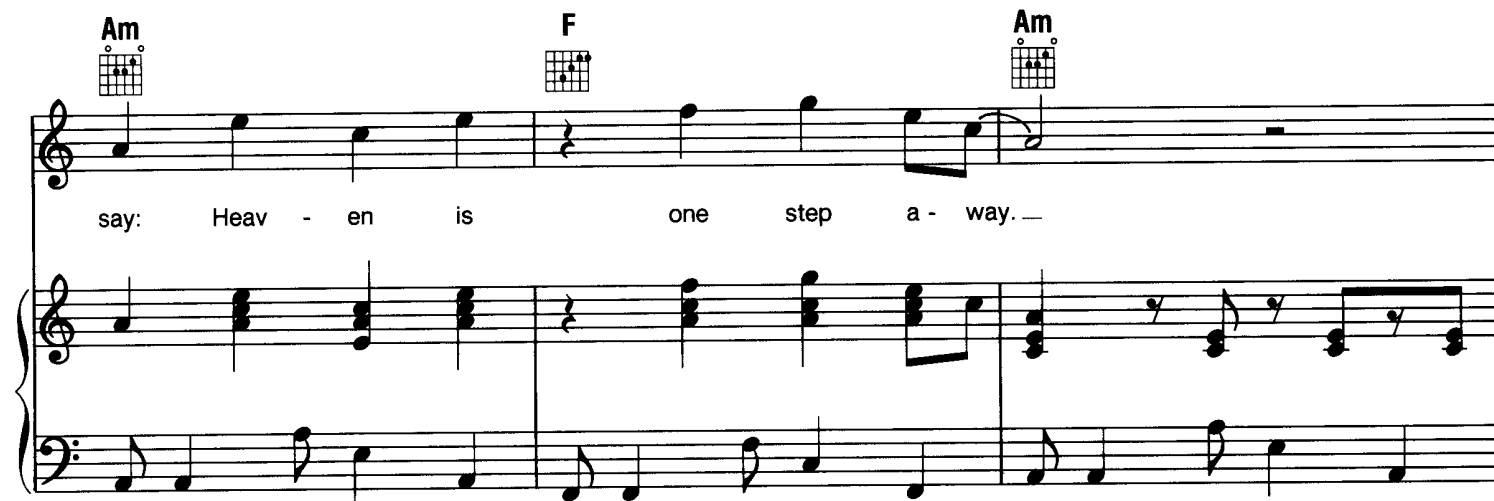
F  **G** 





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



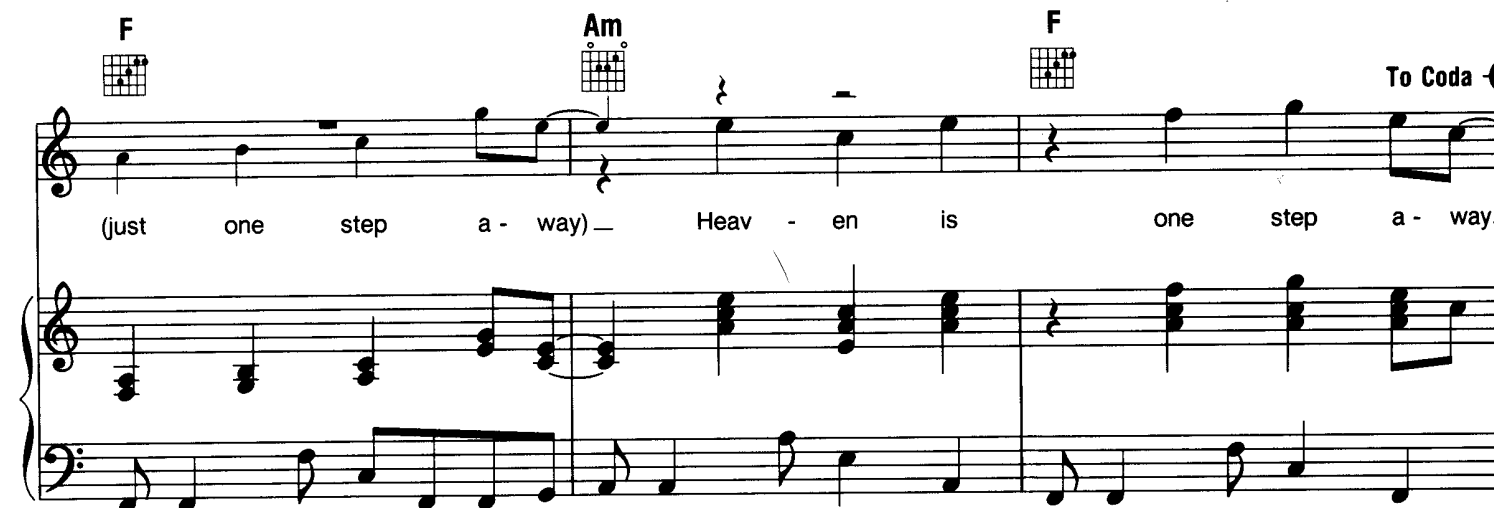
Am  **F**  **Am** 

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. ___

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for Am and F are shown above the vocal line.

Am **F**

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

This system contains the next two lines of music, following the same format as the first system with vocal melody, piano accompaniment, and chord diagrams.

G **G7**

Who is that man hold - ing your hand? ___

This system contains the third and fourth lines of music, continuing the vocal melody and piano accompaniment with G and G7 chord diagrams.

C **G** **F**

This system contains the final two lines of music on the page. It features piano accompaniment with triplets in both the right and left hands, and chord diagrams for C, G, and F.

G6



G9



C



Musical notation for the first system, including treble and bass clefs, piano accompaniment, and guitar chord diagrams.

G



F



G



D.S. al Coda

Musical notation for the second system, including treble and bass clefs, piano accompaniment, and guitar chord diagrams.

CODA



Am



F



Am



(just one step a-way) — Heav - en is

Musical notation for the third system, including treble and bass clefs, piano accompaniment, and guitar chord diagrams.

F



Am



F



Repeat and Fade

one step a-way. —

(just one step a-way) —

Musical notation for the fourth system, including treble and bass clefs, piano accompaniment, and guitar chord diagrams.

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 fif - ties,

or nine - teen nine - ty - nine? —

D



C



G/B



F/A



G/A



G



All I want - ed to do

F



C/E



Dm7



G



F



C/E



Dm7



was play my gui - tar and sing. —

So

D



C/D



take me a - way, —

I don't mind, —

G/D



B♭maj7



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



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



Please don't drive



and eat — Don't wan - na be



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

C/D



G/D



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



2-



back in _____ time. _____ Got - ta get

D



C



G/B





F/A

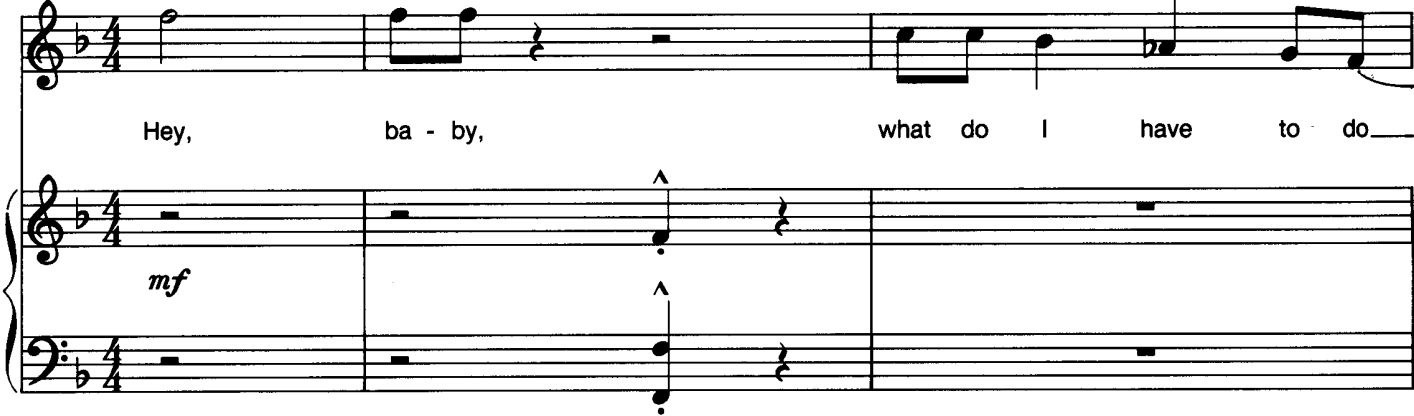


DANCE WITH ME HENRY

(The Wallflower)

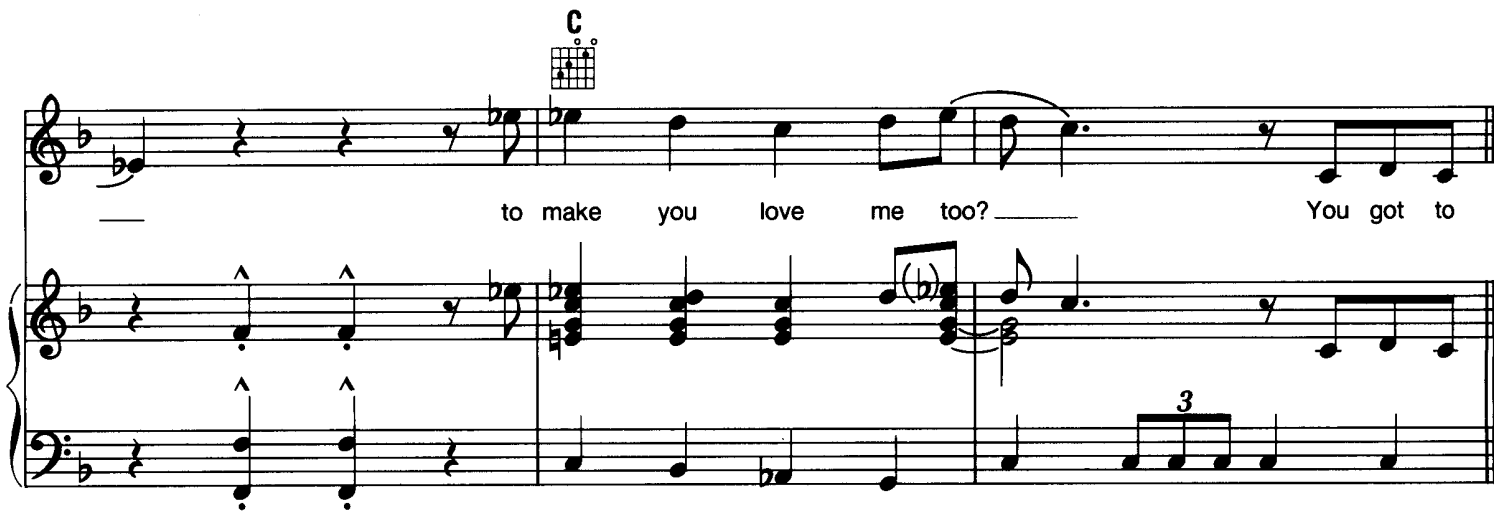
Words and Music by ETTA JAMES,
JOHNNY OTIS and HANK BALLARD

Moderately  played as 





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


mf



to make you love me too? You got to


C 

(b) 

3 



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

F 

Bb



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

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

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

F



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

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

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

C



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

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

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

F



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

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

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

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, key signature of two flats, and a melody line.

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

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

F



Musical staff with treble clef, key signature of two flats, and a melody line.

feel that boo - gie beat. Get the lead out

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

C



F



Musical staff with treble clef, key signature of two flats, and a melody line.

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

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

Bb



Musical staff with treble clef, key signature of two flats, and a melody line.

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

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

F

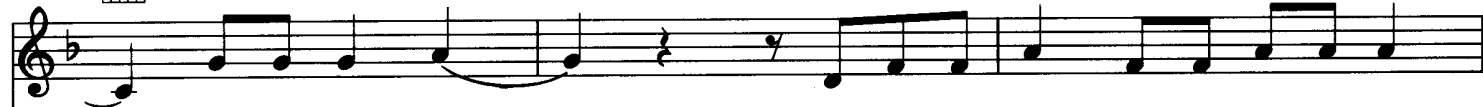


Roll ___ with me, Hen - ry.

Roll ___



C



___ with me, Hen - ry. ___

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

F



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



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



Bb



Musical staff with notes and lyrics: wan - na ro - man - cin',

(O. K. sug - you ar) bet - ter

Musical staff with notes and lyrics: learn some danc - in'. Roll with me, Hen - ry.

F



Musical staff with notes and lyrics: learn some danc - in'. Roll with me, Hen - ry.

C



Musical staff with notes and lyrics: You bet - ter roll it while the roll - in' is

F



Musical staff with notes and lyrics: on. Roll on, roll on, roll on.

D.S. and Fade

Musical staff with notes and lyrics: on. Roll on, roll on, roll on.

NIGHT TRAIN

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

Slow Blues Tempo

Bb



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

Bb13



Eb7



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

Bb



Bb13



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; —

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 \flat 7



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

B \flat 6



D.C. al Coda

lis - tened.

CODA

B \flat 6



It's

B \flat



E \flat m



B \flat 7



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

E_b **E_b9**

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

B_b7 **E_b**

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

E_b7 **B_b** **F13** **D.C. al Fine**

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

JOHNNY B. GOODE

Words and Music by
CHUCK BERRY

Piano introduction in 4/4 time, featuring a driving bass line and a melodic line in the right hand.

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; Oi' 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 — lights A - say - in'

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

mf

F6



F7



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

Bb9



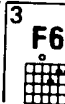
F6



C7



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



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 arranged in a system of six staves. The first two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Slowly with a beat' and the dynamic is 'mf'. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The piano part features several triplet figures. The third and fourth staves are the vocal melody, with the vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: '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,'. The fifth and sixth staves are the piano accompaniment, continuing the triplet patterns. Below the piano part, guitar chord diagrams are provided for Eb, Cm, Fm7, Bb7, and Eb. Each diagram shows a 6-string guitar fretboard with a '3' above it, indicating a triplet. The chords are: Eb (3), Cm (3), Fm7, Bb7, Eb (3), Cm (3), Fm7, Bb7, Eb (3), Cm (3), Eb (3), Cm (3), Fm7, Bb7, Eb (3), Cm (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.