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**NOTE-FOR-NOTE
TRANSCRIPTIONS**

GUITAR · VOCAL

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SELECTIONS FROM THE FOREIGNER ANTHOLOGY





BLUE MORNING, BLUE DAY
COLD AS ICE
DIRTY WHITE BOY
DOUBLE VISION
FEELS LIKE THE FIRST TIME
HEAD GAMES
HOT BLOODED
I WANT TO KNOW WHAT LOVE IS
JUKE BOX HERO
LONG LONG WAY FROM HOME
NIGHT LIFE
THAT WAS YESTERDAY
URGENT
WAITING FOR A GIRL LIKE YOU

U.S. \$19.95

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BLUE MORNING, BLUE DAY

Words and Music by
Mick Jones and Lou Gramm

Moderate Rock ♩ = 120

Intro ^{*Bm} Riff A (Gtr. I) ^{B°/D} ^{Bm/F#} ^{G7} (end Riff A)

f *sl.*

7 6 7 6 7 9 10 9 10 9 10 9 8 9 8 9 10 (10)

*Chord names implied by kybd. *sl.*

^{Bm} Gtr. II ^{B°/D} ^{Bm/F#} ^{G7} (Gtr. II out) *sl.*

f *sl.*

14 13 14 13 14 16 17 16 17 16 17 16 15 16 15 16 17 16 17

(Gtr. I out)

7 6 7 6 7 9 10 9 10 9 10 9 8 9 8 9 10 8 7 10

1st, 2nd Verses
1st time Gtrs. tacet
2nd time w/Riff B (Gtr. I) (2 times)

^{F#} ^{Bm} ^A ^G

1. Out in the street;— it's six a. m.— An - oth - er sleep - less night.—
2. See additional lyrics

^{F#} ^{Bm} ^A ^G

Three cups of cof-fee, but I can't clear my head from what went down— last— night.— I

F# 3 3 Bm A 3

know we both have our own lit - tle ways, but some - how we keep it to - geth -

Riff B (Gtr. I)

2 1 2 5 2 5 4

G F# Bm

er. You hear me talk, but you don't hear what I say. I

(end Riff B)

3 2 5 2 1 2 5 2

A G F# Chorus Bm G7

guess it don't e - ven mat - ter. Blue morn - ing, blue day.

Rhy. Fig. 1

P.M.-4 P.M.-4 P.M.-4 P.M.-4

5 4 3 0 0 2 0 0 2 2 3 0 0

F#7sus4 F#7 Bm G7

Won't you see things my way? Blue morn - ing. Can't you see

(end Rhy. Fig. 1)

1/4 1/4

P.M.-4 P.M.-4

5 2 0 2 2 3 0 0

1. F#7sus4 F#7 Bm w/Riff A Bm B°/D

what your love__ has done to me?__

Gr. II

1/4

1/4

5 2 14 13 14 13 14 16 17 16 17 16 17

2. Bm/F# G7 F#7sus4 F#7 Bm

what your love__ has done__ to me.__
(what your love__ has done to me.)__

sl.

1/4

1/4

16 15 16 15 16 17 (17) 5 2 0

Guitar solo F#m F#°/A F#m/C# D7

Gr. II

1/2 1/2

1/2 1/2

9 9 7 9 7 7 11 11 10 9 14 14 15

sl.

Gr. I

2 1 2 1 2 4 5 4 5 4 5 4 3 4 3 4 5

Chorus
 w/Rhy. Fig. 1 (2 times)
 Bm

Blue morn - ing, blue day. — Won't you see — things my way? —

Blue morn - ing. Can't you see — what your love — has done to me? — (Blue morn -

Blue morn - ing. Blue morn - ing. Blue morn - ing. Blue morn - ing.

Gtr. II

Measures 10-12 of the guitar part. Measure 10: whole rest. Measure 11: eighth rest, quarter note G4, eighth note F#4 tied to G4, eighth note E4 tied to F#4, quarter note D#4, eighth note C#4 tied to D#4, quarter note B3. Measure 12: eighth rest, quarter note G4, eighth note F#4 tied to G4, eighth note E4 tied to F#4, quarter note D#4, eighth note C#4 tied to D#4, quarter note B3. The staff ends with a double bar line.

[illegible]

ing. Blue morn - ing. Blue, blue, blue day, Blue blue day.

14	12	12	10	11

Words and Music by
Mick Jones and Lou Gramm

Moderate Rock ♩ = 130 (♩ = $\overbrace{\text{♩} \text{♩}}^3$)

Intro

*Gtr. I

*Kybd. arr. for gtr.

You're as cold___ as ice.___ You're will-ing to

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)
D#msus4 D#n

D#msus4 D#m B6 B B6 B

sac - ri - fice _____ our love. _____

D#msus4 D#m D#msus4 D#m B6 B B6 B

1. You nev - er take ad - vice. — Some-day you'll — pay the price, I
2. You want par - a - dise, — but some-day you'll — pay the price, I

2nd time Gtr. II substitute Rhy. Fill 1

G#m

(Gtr. I out)

Half time feel
Chorus

F#

 $E^{\#+}$

know. }
know. }

I've seen it be - fore, — it hap - pens all the time. — You're

Gtr. II

mf

 $sl.$

Rhy. Fill 1 (Gtr. I)

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G#m B C# G#m F#

clos - ing the door, you leave the world be - hind. You're dig - ging for gold yet

1. (end half time feel)

E#m D G#m A#7

throw - ing a - way (Ah.) a for - tune in feel - ings, but some - day you'll pay.

3 3 3 3

w/Rhy. Fig. 1 D#msus4 D#m D#msus4 D#m B6 B B6 B (end Rhy. Fig. 1A)

2. (end half time feel) Guitar solo B

A#7

some - day you'll pay. (Ah.)

3 3 3 3

6 7 9 8 9 9 8 9 8 7 8 7 6 7 7 6 7 11 10 11 14 14

Ebm B

Full Full

3 3 3 3

18 14 16 14 16 14 16 14 16 9 8 9 9 8 9 8 7 8

G#m F# Gtr. III 8va A#7 C# (Gtrs. II & III out)

sl. 7 6 7 7 6 7 11 11 9 12 11 (11) 15(16)/11(12) 13(14)/10(11) 13(14)/18(19)

sl. *Gtr. III indicated to left of slashes in TAB.

Half time feel
Bridge
*D#m A#7/Eb A#7/G# D#m A#7/E#

(Cold as ice.) You know ____ that you are. (Cold (Cold as as

*Chords implied by kybd.

A#7/G# D#m A#7/E#

ice.) As cold ____ as ice ____ to me. (Cold (Cold as as as

ice.)

A#7/G# N.C.

ice.) ice.) ice.)

Gtr. II

1 2 1 4 2 2 2 1 4 2

Outro
w/Rhy. Figs. 1 & 1A (both 2 times)
D#msus4 D#m D#msus4 D#m B6 B B6 B D#msus4 D#m D#msus4 D#m

(Ooh, cold as, cold as ice.)

w/Rhy. Figs. 1 & 1A (both till end)
B6 B B6 B D#msus4 D#m D#msus4 D#m B6 B

You're as cold ____ as ice, ____

*Bkgd. Voc. continues ad lib till end.

Repeat (lead voc. ad lib) and fade
B6 B D#msus4 D#m D#msus4 D#m B6 B B6 B

cold as ice ____ I know. ____ Yes, I know. ____

DIRTY WHITE BOY

Words and Music by Mick Jones
and Lou Gramm

Drop D tuning:
6 = D 5 = G
4 = A 3 = B
2 = D 1 = E



Moderate Rock ♩ = 140

Play 4 times

Intro Gsus2 Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1) D5 D6 D5 D6 D5 Rhy. Fig. 2

f P.M. P.M. P.M. P.M.

1st Verse C5 Rhy. Fig. 3 (Gtrs. I & II) w/Rhy. Fig. 1 Gsus2

1. Hey, ba-by, if you're feel - in' down I know what's good

(end Rhy. Fig. 3) w/Rhy. Fig. 1 Gsus2 3 w/Rhy. Fig. 3 C5

for you all day Are you wor-ried what your

w/Rhy. Fig. 1 (last 2 bars only) Gsus2

friends see, and will it ruin your rep - u - ta - tion lov - in' me?

Chorus w/Rhy. Fig. 2 (3 times) D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

'Cause I'm a dirt - y white boy. Yeah, dirt - y white boy.

w/Rhy. Fill 1 D6 Csus2 w/Rhy. Fig. 1 Gsus2 3 2nd Verse w/Rhy. Fig. 3 C5

A dirt - y white boy. 2. Don't drive no big, black car,

Rhy. Fill 1 (Gtrs. I & II)

w/Rhy. Fig. 1
Gsus2

w/Rhy. Fig. 3
C5

3

don't like no Hol-ly-wood mov-ie star. You want me to

w/Rhy. Fig. 1 (last 2 bars only)
Gsus2

be true to ya, you don't give a damn what I do to ya.

Chorus
w/Rhy. Fig. 2 (5 times)
D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

I'm just a dirt-y white boy, (Dirt-y white boy.) dirt-y white boy,

D6 D5 D6 D5 D6 D5 D6 D5 w/Rhy. Fill 1 D6 Csus2 w/Rhy. Fig. 1 Gsus2

(Dirt-y white boy.) dirt-y white boy. Dirt-y white boy.

Guitar solo
w/Rhy. Fig. 3
C5

*Gtr. III

sl. sl. sl. sl. sl.

*Standard tuning

w/Rhy. Fig. 1 (last 2 bars only)
Gsus2

sl. sl. 1/2 P P

sl. sl. 1/2 P P

w/Rhy. Fig. 3
C5

sl. sl.

sl. sl.

w/Rhy. Fig. 1 (last 2 bars only)
Gsus2

Well, I'm a
(Gtr. III out)
sl.
sl.

Chorus
w/Rhy. Fig. 2 (5 times)
D5 D6 D5

dirt - y white boy, ___
(Dirt - y white boy.) ___
sl.

(Dirt - y white yeah, ___ boy.) ___
dirt - y white ___ boy. ___
A

dirt - y white ___ boy.
3. I've been in trou - ble since I

don't know when, ___ I'm in trou - ble now and I know ___ some - how ___ I'll find

Rhy. Fill 2 (Gtrs. I & II)
3

w/Rhy. Fig. 1
Gsus2

trou - ble a - gain.____

Gtr. III

A.H.

H

A.H.

H

H

3

H P

4 5 5

H

A.H. pitch: F

4 5 5 4 5 5

H

5 5 4 5 5 7 5 4 5

H P

w/Rhy. Fig. 3
C5

I'm a lon - er, but I'm nev - er a - lone.____

Ev - 'ry night I get

7 7 8 7 7 8 0

5 3

5 5 5 5 5 5 5 5

w/Rhy. Fig. 1 (last 2 bars only)
Gsus2

one step clos - er to the dan - ger zone.____

'Cause I'm a

sl.

(Gtr. III out)

*steady gliss.

sl.

5 5 5 5 5 5 5 5

3

0 0 2 0 2 0

*w/slide

Chorus

w/Rhy. Fig. 2 (5 times)

D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

dirt - y white boy,____

(Dirt - y white boy.)____

yeah,____

dirt - y white boy.____

D6 D5 D6 D5 D6 D5 D6 D5 w/Rhy. Fill 1 D6 Csus2 w/Rhy. Fig. 1 Gsus2

(Dirt-y white boy.)__ I'm a dirt - y white__ boy. Dirt - y white__ boy.

w/Rhy. Fig. 2 (5 times) D5 D6 D5 D6 D5 D6 D5 D6 D5

Come on, come on boy, (Dirt-y white boy.)__

D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

white boy. (Dirt - y white boy.)__ I'm a dirt - y white__ boy.

w/Rhy. Fill 1 D6 Csus2 w/Rhy. Fig. 1 Gsus2

A dirt - y white__ boy. Hey, I'm a

w/Rhy. Fig. 2 (5 times) D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

dirt - y white boy. (Dirt-y white boy.)__ Yeah, I'm a dirt - y white boy.

w/Rhy. Fill 3 D6 D5 D6 D5 D6 D5 D6 D5 Csus2

(Dirt-y white Oh. Dirt - y white boy. Yeah!

Rhy. Fill 3 (Gtrs. I & II)

7 5 7 5 7 5

DOUBLE VISION

Words and Music by
Mick Jones and Lou Gramm

Moderate Rock ♩ = 132

Intro N.C.(Am7)
*Gtrs. I & II

f dist. tone P.M. P.M. P.M. P.M. P.M.

**Three gtrs. arr. for two (throughout)
**For next 5 bars, all vib.'s are slight.

*Play note in parentheses 2nd time only.

1. w/Fill 1 D5 2. D5 w/Fill 2

P.M. P.M. P.M. P.M. P.M.

Fill 1 (Gtr. III)

dist. tone

Fill 2 (Gtr. III)

*Vol. knob swell

1st Verse

A5

D5

C5

G5

A5

Feel - in' down and dirt - y, feel - in' kind - a mean..

Rhy. Fig. 1

P.M.

I've been from one— to an - oth - er ex - trem.. It's

1/4 1/4 P.M.

time I had a good time.. Ain't got time to wait. I

P.M.

wan - na stick a - round till I can't see straight.——

(end Rhy. Fig. 1)

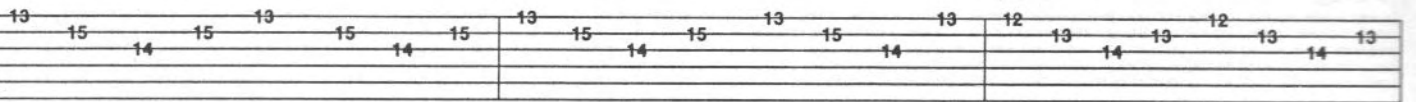
P.M.

Dm

Am

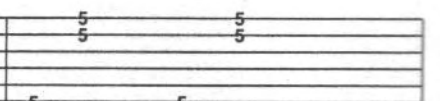


clean tone
let ring



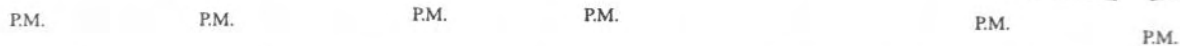
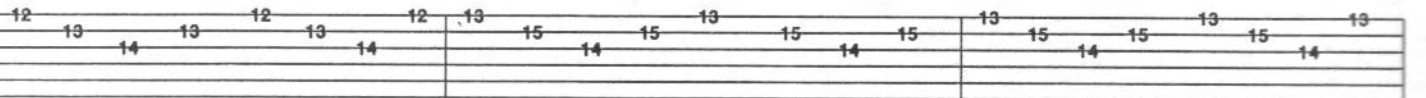
*P.M.

P.M.



*For next 11 bars, all P.M.'s are slight.

Dm



Am F C

sion. Ooh. When it gets

(end Rhy. Fig. 2) Rhy. Fig. 2A

(end Rhy. Fig. 3) Rhy. Fig. 3A

P.M. P.M. P.M. P.M.

Dm Fmaj7(no3rd) C Dm N.C.

through— to— me, it's al - ways new — to — me. My dou-ble vi - sion gets the

(Gtr. IV out)
(end Rhy. Fig. 2A)

(end Rhy. Fig. 3A)

P.M. P.M. P.M. P.M.

(Am7)

best of me. _____

Gtrs. I & II

sl. *P.M.* *P.M.* *P.M.* *sl.* *P.M.*

sl. *P.M.* *P.M.* *sl.* *P.M.*

0 5 (5) 5 5 5 5 0

*For next 4 bars, all vib.'s are slight.

sl. *P.M.* *P.M.* *P.M.* *sl.* *sl.*

w/Fill 3 D5

sl. *sl.*

0 5 (5) 5 5 5 5 0

2nd Verse
w/Rhy. Fig. 1

A5 D5 C5 G5 A5

Nev - er do more than I, I real - ly need. My

Gtr. III

0 5 5 5 5

Fill 3 (Gtr. III)

sl. *sl.*

0 5 5 5 5

mind is rac - in', but my bod - y's in the lead. _____

N.C. A5 To - night's the night I'm gon - na

Gtr. III

Gtr. V

(Gtr. V out)

D5 C5 G5 A5 push it to the lim - it. I'll — live

Gtr. III

N.C. Am all of — my years in a sin - gle min - ute. _____

(Gtr. III out)

Chorus
w/Rhy. Figs. 2 (1st 6 bars only) & 3

Dm Am

Fill my eyes with that dou - ble vi - sion.

Dm w/Rhy. Fill 1 Am Gtr. I substitute Rhy. Fill 2

No dis - guise for that dou - ble vi - sion.

w/Rhy. Figs. 2A & 3A

F C Dm

Ooh. When it gets through to me,

Fmaj7(no3rd) C Dm N.C.

it's al - ways new to me. My dou - ble vi - sion al - ways

(Am7)

seems to get the best of me, the best of me.

Gtr. II sl. Gtrs. I & II sl. P.M. P.M. P.M. sl. P.M.

Gtr. I sl.

* 10/7 9/6 8/5 7/3 12 12 5 5 (5) 5 5 5 5 0 0 0 0

sl. *Gtr. II to left of slashes. *For next 8 bars, all vib.'s are slight.

Rhy. Fill 1 (Gtr. IV)

let ring

12 13 14 13 12 13 14 12 13 12 13 12 14

Rhy. Fill 2 (Gtr. I)

5 7 8 7

D5 N.C.(Am7)

*w/Fill 1

Yeah, _____ hey.

P.M. P.M. P.M. P.M. P.M.

sl. sl. sl. sl. sl.

(5) (5) (5) (5) (5)

*w/slight variations ad lib in 2nd bar

w/Fill 4
N.C.

P.M. P.M. P.M. P.M. P.M.

sl. sl. sl. sl. sl.

(5) (5) (5) (5) (5)

sl.

Outro
w/Rhy. Figs. 2 (1st 6 bars only) and 3
Dm
*Bkgd. Voc. Fig. 1

Am

Ooh, _____ ooh, _____ dou - ble vi - sion.
dou - ble vi - sion.)

*Refers to cue notes only.

w/Bkgd. Voc. Fig. 1 (3 times)

(end Bkgd. Voc. Fig. 1) Dm

w/Rhy. Fill 1

Am

I need _____ my dou - ble vi - sion.

Fill 4 (Gtr. III)

(Gtr. III out)

sl. sl. sl.

7 7 7 7 6 5 3 5

sl. sl. sl.

w/Rhy. Fig. 2 (1st 6 bars only)
w/Rhy. Fig. 3 (last 4 bars only) (2 times)
Dm

It takes me out of my head.

Tak - in' me out of my head. I get my dou - ble vi -
(Ooh, dou - ble vi -

w/Rhy. Fill 1
Am
Gtr. I substitute Rhy. Fill 2
*w/Rhy. Figs. 2 (till end) & 3 and Fill 5
w/Bkgd. Voc. Fig. 1 (till end)
Dm
sion. sion.) Woh. See - in'

Am
Dm
dou - ble, dou - ble. Oh.

Am
Gtr. I substitute Rhy. Fill 2
w/Rhy. Fig. 3 (last 4 bars only) (2 times) and Fill 5
Dm
Oh, my dou - ble vi - sion.

Begin fade
Am
w/Fill 5A
Dm
Yeah.

Am
Gtr. I substitute Rhy. Fill 2
Fade out
I get dou - ble vi - sion.

Fill 5 (Gtr. III)

Fill 5A (Gtr. III)

FEELS LIKE THE FIRST TIME

Words and Music by
Mick Jones

Moderate Rock ♩ = 112

Intro N.C. Gtr. I & II G F/G

f H *dist. tone* *T *sl.* *let ring*

H *T *sl.*

*Unless otherwise indicated, fret 6th stg. w/thumb (till double bar only).

A5/G w/Rhy. Fill 1 G N.C. G Gtr. I & II

let ring *let ring*

sl.

*Don't fret w/thumb.

F/G A5/G w/Rhy. Fill 1 G N.C. Gtr. I

let ring

let ring

let ring

H *T *sl.*

H *Don't fret w/thumb.

Rhy. Fill 1 (Gtr. II)

.....

H T

H T

*G

(Gtrs. I & II out)
(end Rhy. Fill 2)

Am/G

G

D/A

A

D/A

(2nd time Gtr. III out)

w/fingers

*Kybds. arr for gtr. (throughout)

G F/G A5/G

It feels— like the first— time,— it feels— like the

sl. let ring4 let ring ---4 let ring

G N.C. 2nd Verse w/Rhy. Fig. 1 and Rhy. Fill 2 G F/G

ver - y first time.— I have wait - ed a life - time,

(end Rhy. Fig. 3) Gtrs. IV & V

H P.M. clean tone w/flanger

w/Rhy. Fill 3 Am/G G w/Rhy. Fill 2

spent my time so— fool - ish - ly. But now— that I've

Gtr. IV Gtrs. IV & V

H P P.M.

Rhy. Fill 3 (Gtr. V)

P.M.

Bridge
w/Riff A (2 times)
N.C.(Em)

(D) (C) (B)

And it feels like the first— time, like it nev - er did be -

Gtrs. I & II

sl.

*Gtr. IV

Gtrs. I & II

sl.

*Dist. tone

(Em) (D) (C) (B)

fore. Feels like the first— time, like we've o - pened— up the

(cont. on lower staff)

1/2 P

1/2 P

11 7 (11) (11) 9 (9) 5 (9) 3 2 11 12

(Em) (D) (C)

door. Feels like the first— time, like it

8va.....

Gtr. III

17 19 20 17 17 19 20 17 17 19 20 19 17 19 20 17 19 20 17

(Gtr. IV)

1/2 P

(Gtrs. I & II)

1/2 P

14 7 (14) (14) 12 (12) 5 3

(B)

C5

G5

nev - er will a - gain,

nev - er a -

8va.....

(Gtr. III out)

17 17 16 16 17 16 19 16

20

20

(Gtr. IV out)

sl.

*Slowly fade in w/gtr.'s vol. knob.

Chorus

*w/Rhy. Fig. 3 (1st 7 bars only)

G5

F/G

A5/G

gain. —

(Feels — like the first

It feels — like the first — time. — feels — like the

*1st chord is struck, not tied.

G

N.C.

G

ver - y first

Don't time. you know — it feels, —

Feels — like the

F/G

A5/G

first oh, — it time, — feels like the first — time. — feels — like the

G

N.C.(G7)

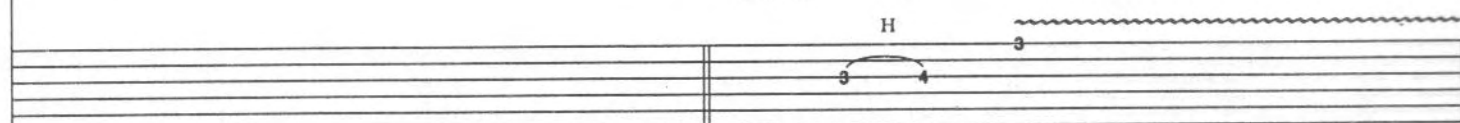


ver - y first time.)

Gtr. V



dist. tone



Gtrs. I & II

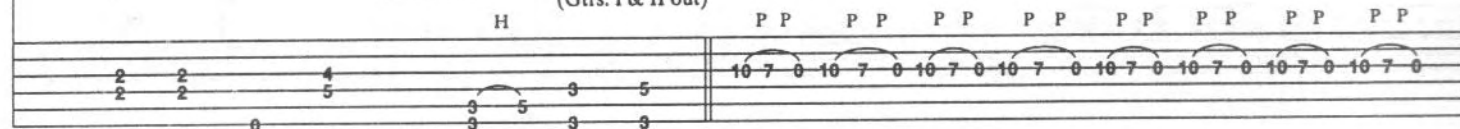
Gtr. IV

Gtr. IV



Gtrs. I & II

(Gtrs. I & II out)

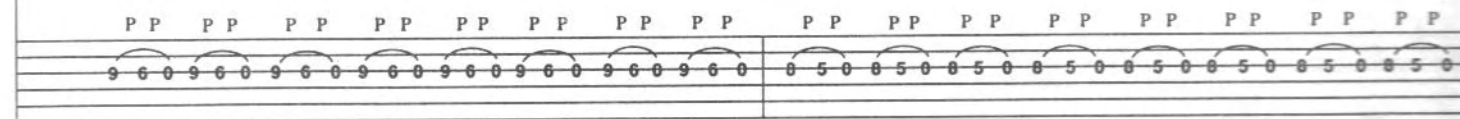
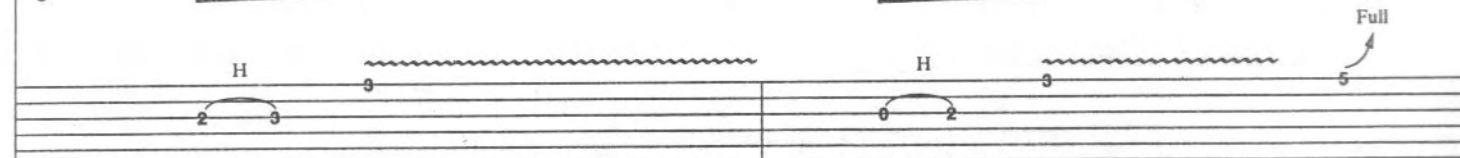
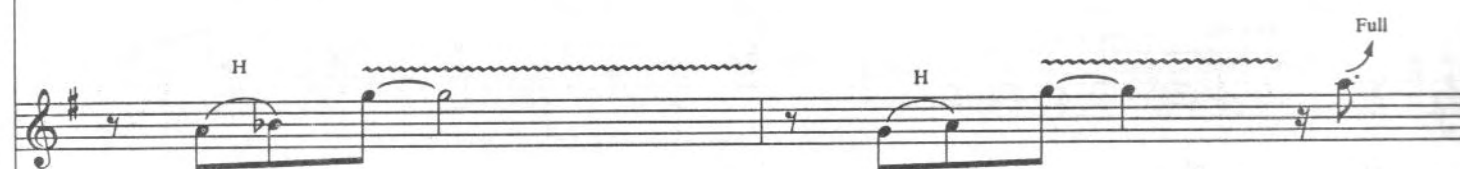


(A/G)

(Cm/G)



Won't— you o - pen up the door?



Chorus/Outro
*w/Rhy. Fig. 3
G5

(G)

Yeah.

Feels like the

Full

sl.

(Gtr. V out)

Full

sl.

3 6 3 2 2 2/4 5

*1st chord is struck, not tied.

(Gtr. IV out)

P P P P P P P P P P

6 6 6 6

P P P P P P P P P P

6 5 0 6 5 0 6 5 0 7 4 0 7 4 0 7 4 0 7 4 0

F/G A5/G G N.C. G

first time, it feels like the ver - y first time. It feels like the

F/G A5/G G N.C.

first time, it feels like the ver - y first time.

w/Rhy. Fig. 3 (last 4 bars only) (1½ times)

G Begin fade F/G A5/G

And it feels like the first time, it feels like the

G N.C. G F/G Fade out

ver - y first time. Oh, it feels... (Feels like the first time...) —

HEAD GAMES

Words and Music by Mick Jones
and Lou Gramm

Moderate Rock ♩ = 110

D/A A G/A D/A A 1. G/A 2. G/A (end Riff A) (Gtr. II out)

Riff A (Gtr. II)

8va Full Full Full Full Full P

Intro

f Full Full Full Full P

17 17 17 17 17 17 17 17(17)15 17(17)15

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

f

3 4 0 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses

G#5 E F# G#m E

1. Day - light, al - right. I don't know, I don't

2. See additional lyrics

Gtr. I

* 4

*1st time gtr. tacet till Pre-chorus.

F# G#m E F# G#m

know if it's real. Been a long night and some-thing ain't right. You won't

2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E F# Pre-chorus G#m E

show, you won't show how you feel. No time

Rhy. Fig. 2

F# G#m E F# F#sus4 F#

ev - er seems right to talk a - bout the rea - sons why you and I fight. It's

G#m E F# G#m E 3

high time to draw the line, put an end to this game be -

F# F#5 Chorus G#5 F#/G#

fore it's too late. Head games, (end Rhy. Fig. 2) Rhy. Fig. 3

1. it's you and me, ba - by. Head
2. that's all I get from you.

P.M.-1 P.M.-1 P.M.-1

G#m C#5/G# F#5 G#5
 games, and I can't take it an - y-more. Head games, I
 (end Rhy. Fig. 3)
 P.M. P.M.

F#/G# G#m N.C.

don't wan - na play no head games. 2. I

P.M.:-1

3 3 4 4 4 6 6 3 2 3 2

2.
C#5/G#

F#5 G#5 F#/G#

take it an - y - more. Head games, — don't wan - na play no head

Rhy. Fill 1

P.M. --- 4

G#m
 games.____
 N.C.
 (end Rhy. Fill 1)
 4 4
 6 6
 3 2 3 2 3 2 3
 3 3 3 3 3 3 3

w/Rhy. Fig. 1
w/Riff A
D/A A G/A D/A A G/A



Pre-chorus
w/Rhy. Fig. 2

G#m E F# G#m E

So near and so far a - way. We pass each oth - er by 'cause we don't

F# F#sus4 F# G#m E F# G#m

know what to say. It's so clear, I'm sor - ry to say, but

Chorus
w/Rhy. Fig. 3 (2 3/4 times)
G#5

E F# F#5

if you wan - na win you got - ta learn how to play head games, al - ways

F#/G# G#m C#5/G# F#5

you and me ba - by. Head games, till I can't take it an - y - more. Head

G#5 F#/G# G#m

games, in - stead of mak - ing love. Head games,

w/Rhy. Fill 1
C#5/G# F#5 G#5 F#/G#

oh. Head games, al - ways you and me ba - by. Head

G#m w/Rhy. Fill 1 (1st 2 bars only)
C#5/G# F#5 G#5

games, till I can't take it an - y - more. No more head games. In -

w/Rhy. Fig. 3 (last 3 bars only)
F#/G# G#m C#5/G# F#5

stead of mak - ing love we play head games. Head

(Repeat (w/lead voc. ad lib) and fade)

2. I day dream for hours it seems,
I keep thinking of you, yeah, thinking of you.
These daydreams, what do they mean?
They keep haunting me. Are they warning me?

2nd Pre-chorus:

Daylight turns into night.
We try and find the answer but it's nowhere in sight.
It's always the same, and you know who's to blame.
You know what I'm saying, still we keep on playing head games. (To Chorus)

HOT BLOODED

Words and Music by
Mick Jones and Lou Gramm

Moderate Rock $\text{♩} = 119$

Intro G5
*Gtrs. I & II

mf
P.M.

*Gtr. I is two gtrs. arr. for one.

N.C. Gsus4 G C Csus4 N.C. Gsus4 G C Csus4

Well, - I'm

Rhy. Fig. 1 (Gtr. I).....

w/pick and fingers
P.M. 4

Rhy. Fig. 1A (Gtr. II)

P.M.

3rd time w/Fills 5 (2 times) & 6

2nd time Gtr. II substitute Rhy. Fill 2

To Coda 1st, 2nd Verses
2nd time substitute Rhy. Fig. 2
⊕ G5

Gtr. I

*Gtrs. I & II

w/pick

*Arr. for one gtr. (till end of Verse). **T = thumb

Fill 5 (Gtr. VI)

Fill 6 (Gtr. V)

Rhy. Fill 2 (Gtr. II)

Rhy. Fill 2 (Gtr. II)

P.M. 4

H

3 3 3 3 3 3 0 2 0

H

1. You don't have to read my mind—
2. See additional lyrics

[illegible]

w/Rhy. Fig. 2 (5½ times)
G5

2nd time w/Fill 3
G5

Fsus2 C Fsus2 C

have in mind. Hon-ey, you ought to know. Now, you

move so— fine. Let me lay it on the line.— I

G5 F#sus2 C G5

wan - na know what you're do - in' af - ter the show. —

Fill 3 (Gtr. V)

1/2 1/2 1/2 1/2 1/2 Full

semi.-harm.-----P

1/2 1/2 1/2 Full

2 0 2 2 0 2 2 0 3 0 3

P

sl. 1/2 (Gtr. V out) H

sl. (15) 1/2 H

14 12 12 3 4

2nd time w/Fill 4
F#sus2

C5

Pre-chorus

C5 D5

C5 D5

E5

C5

Now it's up to you. —

We can make a se - cret

Rhy. Fill 1 (Gtrs. I & II) Rhy. Fig. 3



w/Fill 1

D5

C5

D5

E5

C5

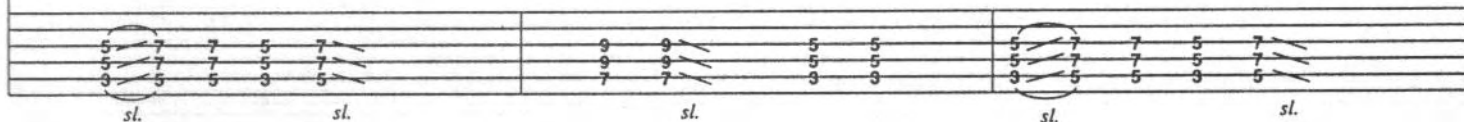
D5

C5

D5

ren - dez - vous. —

Just me and you. —



Fill 1 (*Gtr. III)

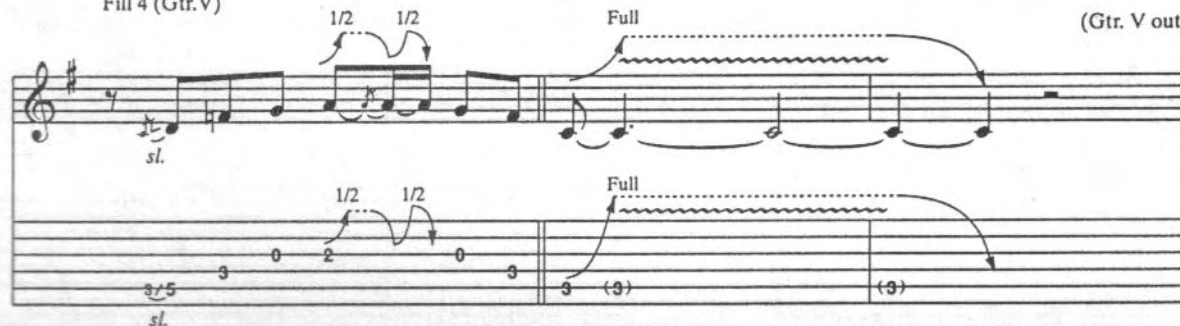
(Gtr. III out)



*Kybd. arr. for gtr.

Fill 4 (Gtr. V)

(Gtr. V out)



F5

C5

D5

C5 D5

N.C.

2nd time D.S. al Coda

8

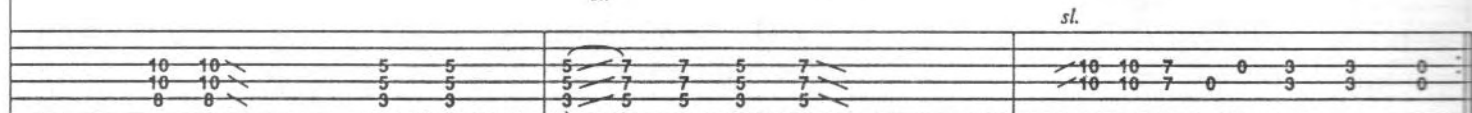


I'll show you lov - in' like— you— nev - er knew.—

That's why I'm



Gtrs. I, II & IV

(Gtr. IV cont. in Fill 2)
(end Rhy. Fig. 3)

sl.

sl.

sl.

Guitar solo
w/Rhy. Fig. 2 (7 1/4 times)

G5

Fsus2

C

G5

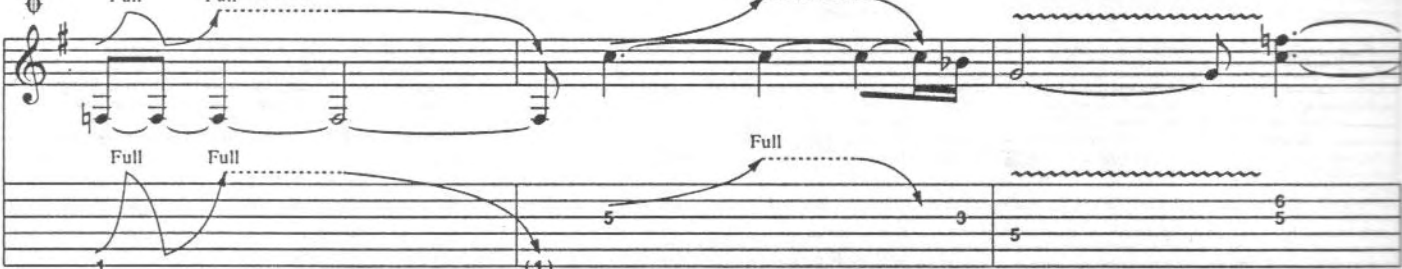
Coda

Gtr. V

Full

Full

Full



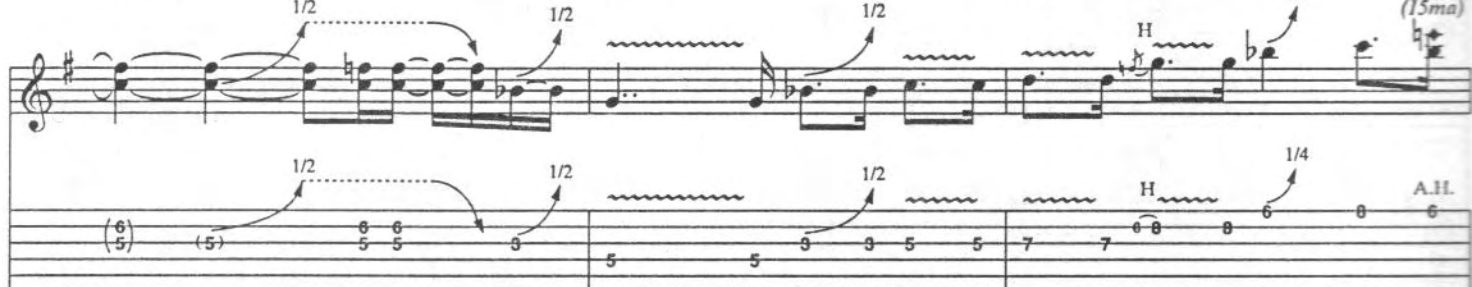
Fsus2

C

G5

Fsus2

C

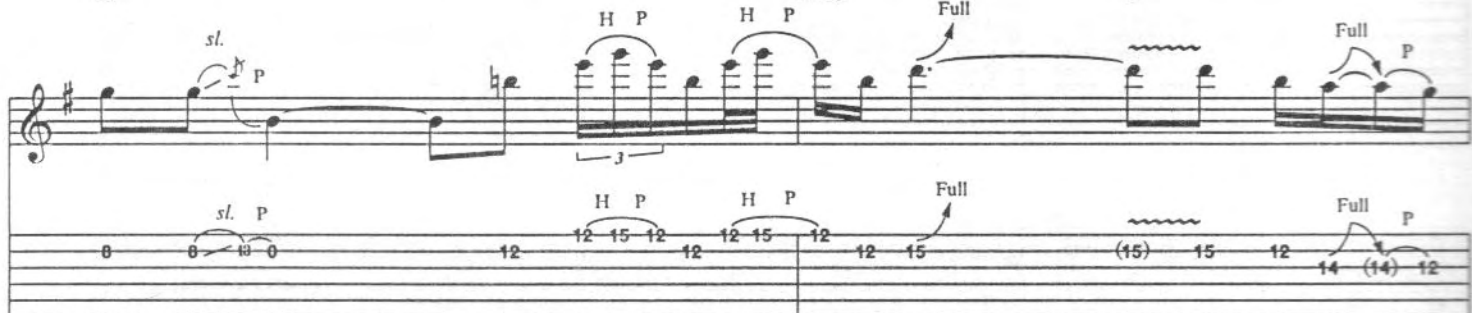
A.H.
(15ma)

A.H. pitch: F#

G5

Fsus2

C



G5

Fsus2

C



G5 F#sus2 1/2 C

sl. sl. Full Full

12 13 12 12 12 5 15 15 15 15 13 15 12 12

12 14 12 5 15 15 15 15 13 15 12 12

bkwds. rake

G5 F#sus2 C G5 2 1/2 Harm. sl.

1/2 2 2 1/2

14 12 19 16 0 15 12 15 (15) 12 24 24 12

sl. sl. sl. sl. bkwds. rake..... Harm. sl.

w/Rhy. Fill 1 F#sus2 C5 Pre-Chorus w/Rhy. Fig. 3 C5 D5 C5 D5 F5 C5

Now it's up to you. Can we make a se - cret

tr 1/2 Full P tr 1/2 Full P

0 (2) 2 (2) 0 9 (9) 9 (9) 9 (9)

D5 C5 D5 w/Fill 1 E5 C5 D5 C5 D5

ren - dez - vous? Oh. Be - fore we do,

Full Full

9 (9) 9 (9)

F5 C5 D5 C5 D5 N.C.

you'll have to get a - way— from you know who.— Well, I'm

1/2 1/2 1/2 1/2

sl. sl. sl. sl.

5 5 3 3 3 5 5 7 5 7 6 7 7 (7) 0 18 18 15 0 15 15 17 15

sl. P P

Chorus
w/Rhy. Figs. 1 & 1A (both 3 times) and Fill 2 w/Fill 5 (2 times)

N.C. Gsus4 G C Csus4 N.C. Gsus4 G

hot blood - ed. Check it and see. I got a fe - ver of a

17 (17) (17) 10 12 10 12

C Csus4 N.C. Gsus4 G C Csus4

hun - dred and three. — Come on ba - by, do you do more than dance?

(Gtr. V out)

(12)
(12)

(12)
(12)

N.C. Dsus4 D Dsus4 D

I'm hot blood - ed.

Rhy. Fill 3 (Gtr. I) (end Rhy. Fill 3)

Rhy. Fill 3A (Gtr. II) (end Rhy. Fill 3A)

8 8 7 8 8 7 7

7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5/5 5 5 5 6

Outro
w/Rhy. Figs. 1 & 1A (both 3 times)
and Fill 5 (last bar only)

N.C. Gsus4 G w/Fill 7 C Csus4 N.C. Gsus4 G

(Hot blood - ed. Ev - er - y night. Hot blood - ed. You're

Gtr. II substitute Rhy. Fill 2 C Csus4 N.C. Gsus4 G C Csus4

look - ing so tight. Hot blood - ed. Now you're driv - ing me wild.

w/Rhy. Fills 3 & 3A N.C. Dsus4 D w/Fill 8 Dsus4 D Begin fade w/Rhy. Figs. 1 & 1A (both 3 times) N.C. Gsus4 G

Hot blood - ed. I'm so hot for you, child. Hot blood - ed. I'm a

w/Fill 5 (2 times) C Csus4 N.C. Gsus4 G C Csus4

lit - tle bit high. You're a lit - tle bit shy.

N.C. Gsus4 G C Csus4 w/Rhy. Fills 3 & 3A N.C. Dsus4 D

Hot blood - ed. You're mak - ing me sing Hot blood - ed. for your

w/Fill 5 Dsus4 D w/Rhy. Figs. 1 & 1A N.C. Gsus4 G C Csus4 Fade out

sweet, sweet thing. Hot blood - ed. You hear ! what I

Fill 7 (Gtr. VI) (Gtr. VI out)

12 (12) (12) 13 14 H 0 2 H

Fill 8 (Gtr. VI) (Gtr. VI out) 1/2

2 3 4 2

Additional Lyrics

2. If it feels all right,
Maybe you can stay all night.
Should I leave you my key?
But you've got to give me a sign.
Come on, girl, some kind of sign.
Tell me, are you hot, mama?
You sure look that way to me.

2nd Pre-chorus:
Are you old enough?
Will you be ready when I call your bluff?
Is my timing right?
Did you save your love for me tonight?
Yeah, I'm ... (To Chorus)

JUKE BOX HERO

Words and Music by Mick Jones
and Lou Gramm

Moderate Rock ♩ = 88

Intro N.C.(E5)

Stand-ing in the rain__

*Riff A

P.M.

P.M.

sl.

sl.

*Bass synth. arr. for gtr.

1st Verse
w/Riff A (8 times)

*N.C.(E5)

with his head hung low. Could - n't get a tick - et, it was a sold out

*Chords implied by kybd.

(D) show. (E) Heard the roar of the crowd, he could pic - ture the scene__

(D) Put his ear to the wall, (E) then like a dis - tant

(D) scream, E5 he heard one gui - tar. D It just blew him a - way. He saw stars in his

Gtrs. I & II

*Reverse echo.

(end double time feel) 2nd Verse
w/Riff A (4 times)
w/Fill 1
N.C.(E)

E5 D

eyes, and the ver-y next day bought a beat up six - string in a sec-ond hand

pick slide

(D) (E)

store. Did - n't know how to play it, but he knew _____ for

Double time feel

(D) E5 D

sure, that one gui - tar _____ felt good in his hands. Did-n't take

Rhy. Fill 1 (Gtrs. I & II) Rhy. Fig. 1 (end Rhy. Fig. 1)

*Reverse echo.

E5 D

long to un - der - stand. _____ Just one gui - tar _____

Rhy. Fig. 1A (end Rhy. Fig. 1A)

Fill 1 (Gtr. III) (Gtr. III out)

w/slide steady gliss.

10 (5)

Pre-chorus
B5



rock - in',
(Rock - in'.)

ain't nev - er gon - na stop.

Got - ta keep on

Rhy. Fig. 2 (Gtrs. I & II)



rock - in', some day gon-na make it to the top. And be a juke box he - ro.

(Rock - in'.) (end double time feel) Chorus w/Fill 2 (2 times) E5 G5

(end Rhy. Fig. 2) Rhy. Fig. 3 (Got

Fill 2 (Gtr. III)

The musical notation for 'Fill 2 (Gtr. III)' consists of two staves. The top staff is a single five-line staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: a quarter rest, followed by an eighth note G4, an eighth note A4, a quarter note B4, a quarter rest, an eighth note G4, an eighth note A4, and a quarter note B4. This is followed by three measures, each containing a double bar line with a slash through it, indicating a repeat or a specific guitar effect. The bottom staff is a six-line staff, likely representing a guitar fretboard. It contains six circles (fingering or fret numbers) on the first line: 0, 0, 0, 0, 0, 0. This is followed by three measures, each containing a double bar line with a slash through it, indicating a repeat or a specific guitar effect.

D5 E5 G5 N.C.(D) (Em)

stars in his eyes.) He's a juke box he - ro. He took one gui - tar.

H P H P 3 1/2

E5 G5 D5 E5

Juke box he - ro. (Stars in his eyes.) Juke box he -

G5 N.C.(D) E5

Stars ro, in he'll come a - live eyes.) to - night.

(Gtrs. I & II out)
(end Rhy. Fig. 3)

H P H P 3

w/Riff A (4 times)
N.C.(E)
Gtr. III

(D)

mf P.M.

(E) (D)

In a town with-out a

Riff B (end Riff B)

7 0 7 0 0 7 0 7 0 0 7 0 7 0 5 7 0 7 0 5 0 7 0 5 0 7 0 5 0 7 0 5 0

3rd Verse
w/Riffs A (4 times) & B (2 times)
N.C.(E)

(D) (E)

name, in a heav-y down - pour, thought he cast his own shad-ow by the back - stage

Double time feel

w/Rhy. Fill 1
(D)

w/Rhy. Fig. 1
E5

door, Like a trip through the past to that day in the rain. And that one gui - tar

w/Rhy. Fig. 1A
E5

D

Pre-chorus
w/Rhy. Fig. 2
B5

B7sus4

made his whole life change. Now he needs to keep a - rock-in', he just can't
(Rock - in'.)

B5

B7sus4

B5

B7sus4

B5

(end double time feel)

stop. Got-ta keep on rock - in', that boy has got to stay on top, and be a
(Rock - in'.)

Chorus
w/Rhy. Fig. 3
w/Fill 2 (2 times)
E5

G5

D5

E5

G5

juke box he - ro. (Got stars in his eyes.) He's a juke box he - ro. (Got

N.C.(D)

(Em)

E5

G5

D5

E5

stars in his eyes.) Yeah, juke box he - ro. (Stars in his eyes.) With that one gui - tar

G5

N.C.(D)

E5

Stars in he'll come a - live, come a - live to - night.
his eyes.)

Rhy. Fig. 4 (Gtrs. I & II) (end Rhy. Fig. 4)

Double time feel

Guitar solo

w/Rhy. Fig. 4

N.C.(E5)

Gtr. III

D N.C.(E5) D

N.C.(E5) N.C. N.C.(E5) N.C.

Rhy. Fig. 4A (Gtrs. I & II)

(end Rhy. Fig. 4A)

w/Rhy. Fig. 4

N.C.(E5)

D

N.C.(E5)

D

w/Rhy. Fig. 4A

N.C.(E5)

N.C.

N.C.(E5)

N.C.

w/Rhy. Fig. 4

N.C.(E5)

D

N.C.(E5)

D

Pre-chorus
w/Rhy. Fig. 2
B5

B7sus4

B5

B7sus4

B5

B7sus4

(end double time feel)

Chorus
w/Rhy. Fig. 3 (1st 3 bars only)
w/Fill 2 (2 times)
E5

B5

G5

D5 E5 G5 w/Rhy. Fill 2 N.C.(D) (Em)

stars in his eyes.) He's a juke box he - ro (Got stars in his eyes.) It took one gui-tar

w/Rhy. Fig. 3 (1st 3 bars only) E5 G5 D5 E5

(Juke box he - ro.) to put stars in his eyes. Now he's just a

(Stars in his eyes.)

Outro w/Rhy. Fig. 3 (1st 3 bars only) w/Fill 2 w/Bkgd. Voc. Fig. 1 E5 G5

juke box he - ro. (Ah.) Juke box he - ro. (Ah.)

D5 E5 G5 w/Rhy. Fill 2 N.C.(D) (Em)

Juke box he - ro, he's got stars in his eyes.

E5 G5 D N.C.

Stars in his eyes. Stars in his eyes.

Gtrs. I & II

2 4 4 4 2 0 2 0

Rhy. Fill 2 (Gtrs. I & II)

3 1/2 1/2

H P H P

0 2 0 4 2 0 2 4 4 4 2 0 0

Bkgd. Voc. Fig. 1

Star. Star. Star. Star. Star.

LONG LONG WAY FROM HOME

Words and Music by
Mick Jones, Lou Gramm and Ian McDonald



Moderate Rock ♩ = 126

Intro

Gtr. II (elec.)

Gtr. I (acous.)

mf

w/fingers let ring

D

(cont. in notation)

D5

(Gtr. I out) Gtr. II

1

C5

D5

sl.

5

C5

D5

1st Verse

D5

1. It was a Mon-day, a day_ like

9

an - y oth - er day; I left a small town for the Ap - ple in de - cay. It was my

13

des - ti - ny, it's what we need - ed to do. They were tell - ing me,

We

17

D5 C5 B♭5 A5 D5

2nd, 3rd Verses

I'm tell-ing you... 2. I was in - side look-ing out - side. The

let ring-~ let ring-~ let ring----~

* w/variations ad lib on D.S.

19

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Moderato' and the time signature is 4/4. The lyrics are: 'mil - lions of fac - es, but still I'm a - lone. Wait - ing, hours of'. The score includes a C5 chord marking above the first measure and a D5 chord marking above the fifth measure. The melody consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line.

५३

wait - ing. { I could Pay - ing a pen - ance, } I was long - ing for home. —

feel the ten - sion,

C5 D5

26

Chorus F5 C5 F5 G5 A5

I'm look - ing out for the two of us.

To Coda

29

Bb5 F5 G5 A(b6)

I hope we'll be here — when they're through with us.

let ring

33

D5 C5 D5

37 40

3. I was in -

Coda

The Coda section is written for a four-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics "And I hope we'll be here when they're through with us." The piano accompaniment provides harmonic support with chords and moving lines. The section concludes with a Coda symbol.

And I hope we'll be here when they're through with us.

A5

Saxophone solo
Bb5

I'm com - ing home. _____

Gtr. III (Saxophone arr. for gtr.)

8va

H H

3

H H

11 13 15 13

Gtr. II

14 15 14 15 0 0

D5

B65

The musical score consists of three staves. The top staff is a treble clef melody in D major, starting with a half note G4, followed by a quarter rest, then eighth notes A4-G4-F#4-E4-D4-C#4-B3-A3, and ending with a half note G3. The middle staff is a bass clef accompaniment part with fingerings 15, 13, 13-12, 15, 13-11, 14-14-14, 14, and 12-14-12-14-12-14. It includes dynamic markings 'P' and articulation marks like slurs and accents. The bottom staff is another bass clef accompaniment part with fingerings 7, 7, 7, 7, 6, 7, 6, 7, 7, 7, 6, 7, 6, 7, 8, 8, 10, 8, 8, 10, and 8.

G5

A(b6)

(Gtr. III out)

[illegible]

D5

C5

D5

The Rose Tree

G A B A G F# E D B A G F# E D C B A D

C5

Bb5 A5

DS

Mon -

Outro

day, sad, sad Mon-day. She's wait-ing for me, but I'm a long, long way from home.

C5 Bb5 A5 D5

Sad, sad Mon - day. She's wait - ing for me, but I'm a

D5 C5

P

long, long way from home. Sad, sad Mon - day. Oh, she's

Bb5 A5 D5

wait - ing for me, but I'm a long, long way from home.

C5 Bb5 A5 Bb5 A5 G5 F5 D

rit.

NIGHT LIFE

Words and Music by
Mick Jones and Lou Gramm

Moderate Rock ♩ = 136

N.C.(A5)
Gtrs. I & II

(D5)

Play 3 times (A5)

(A5)

Intro

 f *sl.*

1st, 2nd Verses

A5

1. Wake up in time__ to see the sun_____ go - ing down. _
2. See additional lyrics

2. See additional lyrics

N.C.

A5

Turn on the six o'clock news, see what's

H

Н

N.C. A5

hap - pen-ing in___ this___ town. I , take a

N.C.

walk down to the cor - ner.

A5

I meet those bad girls___ hang-ing a-round that were do - ing what they ought - a.

N.C. A5 Pre-chorus F#5 E5 D5

Ooh___ yeah,___ I get

w/Fill 1

caught up in the ac - tion. Got - ta find the main at - trac - tion now.

Got - ta get some sat - is - fac - tion. You bet - ter

take me to the heart of that night life.

Chorus
N.C.(A5)

Rhy. Fig. 1

sl.

(D5)

1. Look - ing for some
2. Lit - tle bit of

Fill 1 (Gtr. III)

Fill 2 (Gtr. III)

w/Rhy. Fig. 2

life. night life, full of bright

Gtr. III

Harm.

Harm.

(D5) (E5)

lights and noise. Time to sep-a-rate the men from the boys.

sl.

sl.

Guitar solo

A5 Gtr. III

E5 D5 C5 D5 N.C. A5 E5

Full P Full Full Full Full

Full P Full Full Full Full

Gtrs. I & II

sl.

sl.

sl.

sl.

(A5) (D5) (A5)

Full

P H P P

17 14 17 16 14 16 14 17 16 16 15 16 15 14 13 12 14 0 15 15 17 17

sl.

5 0 2 0 0 0 0 4 5 4 7 0 2 0 5 2 0 0 0 0 0

(D5) (E5) (Gtr. III out)

Full Full Full Full Full Full

15 15 15 17 17 17 17 17 17 17 17 15 17

sl.

sl.

5 4 7 0 2 12 9 0 11 12 11 12 9 12 11 9

(Gtr. II out)

Bridge

A5 D5 A5

(Night life. We ain't talk-in' 'bout no high life cab-a - ret. Night I need life. some-thing, just

Gtr. I

2 2 7 7 7 7 2 2 0 0 0 0 0 0 0 0 2

D5 A5 D

some-thing to put me a - way. Yeah, all that ne - on and noise.

Gtr. II

Gtr. I

E5 D5 C5 B5 Chorus A5

Time to sep - a - rate the men from the boys. (Night life.) It can get

*Gtrs. I & II

*Two gtrs. arr. for one (next 10 meas.)

D A5 D

kind - a rough. We'll see who's stand - in' when the sun comes up.

Night life.

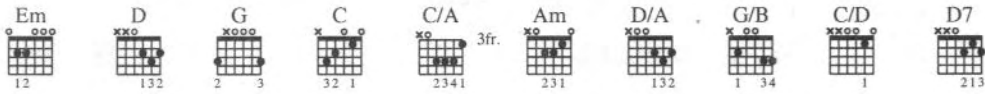
A5 D E5

Night life. Yes, the sky - scrap - ers. Read a - bout the night life in to - mor -

Night life.)

I WANT TO KNOW WHAT LOVE IS

Words and Music by
Mick Jones



Tune Down 1/2 Step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately slow ♩ = 80

Em D G C Em (end Rhy. Fig. 1)

Rhy. Fig. 1 ♩

(*Gtr. I) Intro *mf*

*Kybd. and acous. gtr. arr. for gtr.

1st Verse
w/Rhy. Fig. 1 (2 times)

Em D G C Em

1. I've got-ta take a lit - tle time, ___ a lit-tle time to think ___ things o - ver.

D G C

I bet-ter read be - tween the lines, ___ in case I need it when I'm old -

Em D Em

er. ___

2nd, 3rd Verses

Em D G C

2. Now, this moun - tain I ___ must climb ___ feels like the world up-on my shoul -
3. I'm gon-na take a lit - tle time, ___ a lit - tle time ___ to look a -

Em D G

ders. Through the clouds I see love shine. It keeps me
round me. I've got ___ no - where - left to hide. It looks like

C Em

warm as life grows cold - er. In my
love has fi - n'ly found me. In my

Pre-chorus
C/A Am D/A Am C/A Am

life } there's been heart-ache and pain. I don't know if I can
life }

D/A Am C/A Am D/A Am

face it a - gain. Can't stop now. I've trav - eled so far to

C G/B Am G C/D Chorus
G Em D

change this lone - ly life. I want to know what love is.

(end Rhy. Fig. 2) w/Rhy. Fig. 2
Am Em D G Em D

I want you to show me. I want to feel what love is.

Am Em |1. D D7 Em |2. D

I know you can show me. me.

Outro
w/Rhy. Fig. 2 (1 1/4 times)
G Em D Am Em

I wan-na know what love is. I want you to show

D G Em D

me. I wan-na feel what love is.

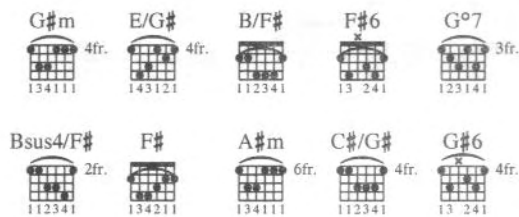
Am Em D Gtr. I

I know you can show me.

Repeat (voc. ad lib) and fade

THAT WAS YESTERDAY

Words and Music by Mick Jones
and Lou Gramm



Moderate Rock ♩ = 98

Intro

Rhy. Fig. 1 (*Gtr. I) (Kybd. & gtr. effects) Riff A (*Gtr. II)

G#m E/G# B/F#

f *P*

*Kybds. arr. for gtr.

(end Rhy. Fig. 1) w/Rhy. Fig. 1

F#6 G#m E/G# B/F# F#6

(Gtr. II out) (end Riff A)

1st Verse

w/Rhy. Fig. 1 (2 times)

G#m E/G# B/F#

1. I thought I knew you well, but all this time I could

F#6 G#m E/G# B/F#

nev - er tell. I let you get a - way. Haunts 'me ev - 'ry night and

F#6 G°7 G#m E/G# B/F# Bsus4/F# B/F# F#6 F#

Gtr. I

ev - 'ry day.

2nd, 3rd Verses

§ w/Rhy. Fig. 1 (2 times)

G#m

E/G#

B/F#



2. You _____ were the on - ly one, _____ the on - ly friend _____ that I
3. See additional lyrics

F#6

G#m

E/G#



count - ed on. _____ How could I watch you walk a - way? I'd _____ give

B/F#

F#6

Pre-chorus
Rhy.
Fig. 2
(Gtr. I)
A#m



an - y - thing _____ to have _____ you _____ here to - day. _____ But now _____ I stand a -

(end Rhy. Fig. 2)

F#

C#/G#

G#6

w/Rhy. Fig. 2
A#m



love with _____ my _____ pride, _____ and dream _____ that you're

F#

C#/G#

G#6



still _____ by _____ my _____ side. _____ But that _____ was

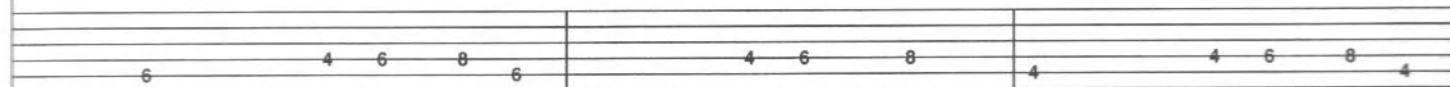
Chorus

N.C.(D#m)

(D#m/C#)



yes - ter - day. _____ I had the world _____ in _____ my hands. _____



(C#add4)

But it's not the end of my world, its just a slight change

(D#m)

of plans. That was yes - ter-day, but to - day life

(A#m) (C#add4)

goes on. No more hid - ing in yes - ter - day,

To Coda

'cause yes - ter - day's gone. Ooh. (cont. in slashes)

*(D#5) *(C#5)

*Chords implied by bass.

*w/Riff A
G[°]7

Gr. I

G[♯]m

E/G[♯]

B/F[♯]

F[♯]6

*Omit 1st note of Riff A.

w/Rhy. Fig. 1

G[♯]m

E/G[♯]

B/F[♯]

F[♯]6

D.S. al Coda

Coda

(D[♯]m)

gone. _____

Good - bye yes - ter-day,

(A[♯]m)

now it's o - ver and done. _____

Still I hope some - where

(C#add4) (D#5) (C#5)

deep in your heart_____ yes - ter - day will live on,_____

Gtr. I G°7 G#m

ooh._____

(cont. in slashes) Gtr. II

Additional Lyrics

3. Love, my love, I gave it all.
Thought I saw the light when I heard you call.
Life that we both could share
Has deserted me, left me in despair.

2nd Pre-chorus:

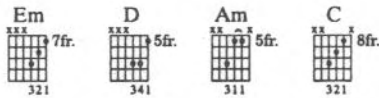
But now I stand alone with my pride,
Fighting back the tears I never let myself cry.

2nd Chorus:

But that was yesterday,
Love was torn from my hands.
But it's not the end of my world,
Just a little hard to understand.
That was yesterday,
But today life goes on.
You won't find me in yesterday's world.
Now yesterday's gone. (To Coda)

URGENT

Words and Music by
Mick Jones



Moderate Rock ♩ = 115

Intro

Gtr. I

N.C.

(cont. on lower staff)

mf
clean tone w/*delay

*Play upstem part with delay time = ♩ (single repeat at approx. 261 msec.).
Downstem part shows notes produced by delay.

N.C.(E5)

Riff A1 (Gtr. II)

(C)

w/distortion

Riff A (*Gtr. I)

*w/delay as before. Downstem part is omitted for ease of reading.

(A5)

(7)

1st Verse
w/Riff A (3 times)

N.C.(E5)

(E5)

You're not shy. You get a -

(end Riff A1)

(Gtr. II out)

(7)

(7)

(7)

(end Riff A)

let ring.....

0 0 7 7 5 5 5 7 0 0 7 7 5 5 5 5

(C)

(A5)

round. You wan - na fly. Don't want your feet on the ground. You stay up. You won't - come

(E5)

down. You wan - na live. You wan - na move to the sound. Got

(C)

fire. in your veins, burn - in' hot, but you don't

(A5)

feel the pain. Your de - sire is in - sane. You can't

(E5)

w/Riff A1

stop un - til you do it a - gain. Now some - times I won - der as I

(C)

look in your eyes, may - be you're think - in' of some oth - er guy. But I

(A5)

(E5)

know, yes I know how to treat you right. That's why you call me in the mid -

Chorus

Rhy. Fig. 1 (*Gtr. III)

(Gtr. I out)

clean tone

Em D

dle of the night. — You say it's ur - gent,

Fill 1 (Gtr. II)

(Gtr. II out)

Gtr. IV

H

mp

dist. tone w/echo

(7)

0 5 7 5

H

*Gtr. and synth. arr. for one gtr.

Am C (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (4 times)

Em D Am C

so ur - gent, so - o - o

let ring ---- 4

7 7

Em D Am C Em D

ur - gent, *(ur - gent, ur - gent.) Just you wait and see — how ur - gent — our love —

(Gtr. IV out)

let ring -- 4

7 7

*Echo repeats

Am C Em D Am C (Gtr. III out)

can be. — It's ur - gent, *(ur - gent, ur - gent, ur - gent, ur - gent, ur - gent, ur - gent.)

**Gtr. V

H P H P H P H

H P H P H P H

7 7 7 10 7 10

*Echo repeats

**Sax arr. for gtr.

2nd Verse
w/Riff A (2 times)

N.C.(E5) N.C.(E5)

You play tricks on my

Gtr. II Gtr. II (Gtr. II out)

*Gtr. I

7 0 7 7 5 5 5 5 (7) 0 7 7 5 5 5 7 (7)

*w/delay as before

(C)

mind. You're ev - 'ry - where, but you're so hard to find. You're not

(A5) (E5)

warm or sen - ti - men - tal. You're so ex - treme. You can be

w/Riff A1

so tem - per - 'men - tal. But I'm not look - in' for a love that - 'll last. I know -

(C) (A5)

— what I need, — and I need it fast. Yeah, there's one thing in com - mon that we —

(E5) w/Fill 1 (Gtrs. I & II out)

— both share, that's a need — for each oth - er an - y - time, — an - y - where. It gets so

Chorus
w/Rhy. Figs. 1 (10 times) & 2 (3 times)

Em D Am C Em D

ur - gent, so ur - gent.

Rhy. Fig. 2 (Gtr. IV)

H H

7 7 8 8 9 9

Am C Em D Am C

You know it's ur - gent. I wan - na tell you it's the

Em D Am C Em D

same — for me. — (Ooh, ooh.) — So - o - o ur - gent, *(ur - gent, ur - gent.) Just you

*Echo repeats

Am C Em D Am C (Gtr. IV out)

wait and see — how ur - gent — my love — can be. — It's ur - gent,

Em D Am C Em D

*(ur - gent, ur - gent, ur - gent, ur - gent, ur - gent, ur - gent.)

Gtr. V

7 9 7 7 9 7 10 7 7 9 8 10 7 9 7 7

*Echo repeats

Am C Em D Am C

7 10 7 8 8 7 9 9 7 7 9 7 7 9 10 7 8 10

Em D Am C (Gtr. III out) (Gtr. V out)

H P H P H P H P H P H P H P H P H

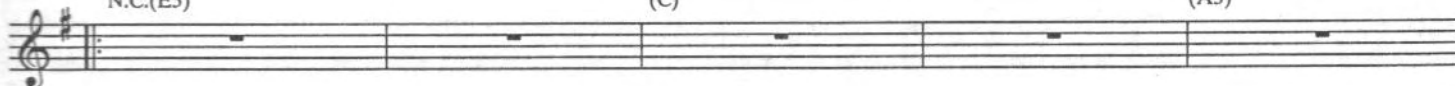
7 9 7 7 9 7 8 7 8 7 8 7 8 7 8 7 8 7 8

Sax solo
w/Riffs A & A1

N.C.(E5)

(C)

(A5)

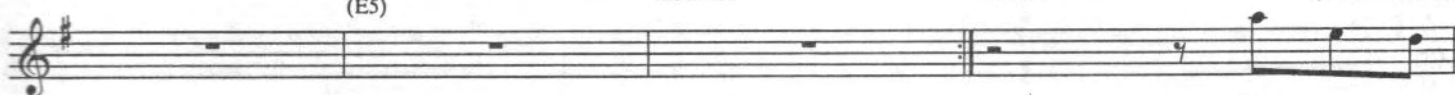


(E5)

1.
w/Fill 1A

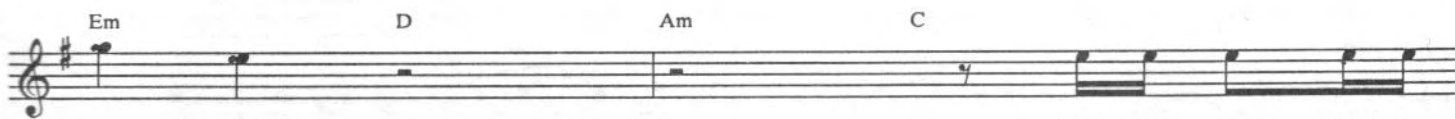
2.
w/Fill 1

(Gtrs. I & II out)



You say it's

Chorus/Outro
w/Rhy. Figs. 1 (till end) & 2 (3/4 times)



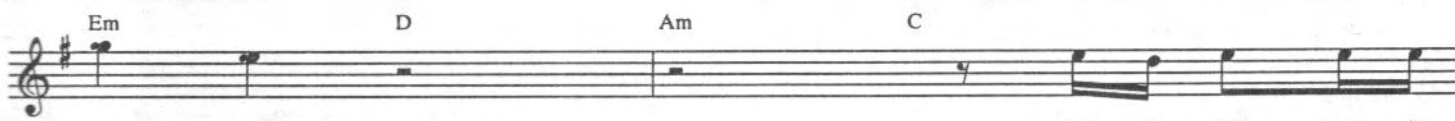
ur - gent.

Make it fast, make it



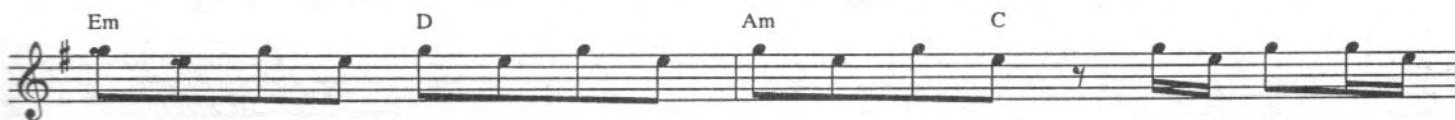
ur - gent.

Do it quick, do it



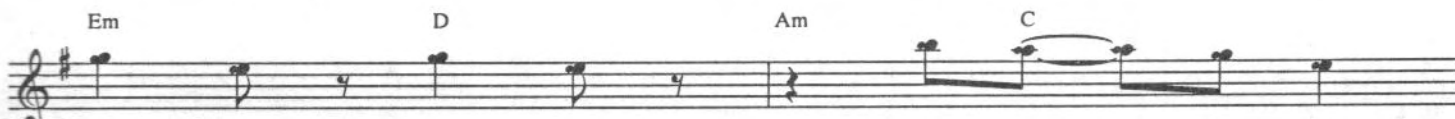
ur - gent.

Got - ta rush, make it



ur - gent, *(ur - gent, ur - gent, ur - gent, ur - gent, ur - gent.)
*Echo repeats

Want it quick, make it



ur - gent, ur - gent.

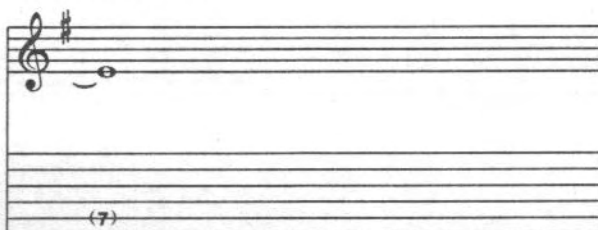
E - mer - gen - cy.



Ur - gent, ur - gent.

E - mer - gen - cy.

Fill 1A (Gtr. II)



(7)

w/Rhy. Fill 1
Am C

Em D

Ur - gent, (Ur - gent, ur - gent. ur - gent. E - mer - gen - cy.

Em D Am C

Ur - gent, Ur - gent, ur - gent. ur - gent.) E - mer - gen - cy.

Em D Am C

So ur - gent. E - mer -

Em D Am C Em D

gen - cy. Ooh, ooh.

Begin fade
Am C Em D

(Ooh, ooh. Ooh, ooh.

Am C Em D

Ooh, ooh. Ooh, ooh.)

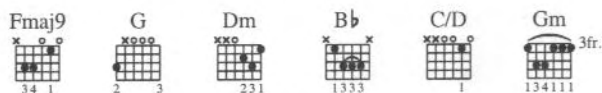
Am C Em D Am C *Fade out*

It's ur - gent.

Rhy. Fill 1 (Gtr. IV) (Gtr. IV out)

WAITING FOR A GIRL LIKE YOU

Words and Music by
Mick Jones and Lou Gramm



*Capo 1st fret

Moderately ♩ = 102

Intro Kybd. (approx. 14 sec.) fade in *mf*

Am **Rhy. Fig. 1 (Gtr. I) G/A (end Rhy. Fig. 1) w/Rhy. Fig. 1 Am ***Riff A (Gtr. II) 8va----- G/A (Gtr. II out) (end Riff A)

*Music sounds a half step higher than indicated. TAB numbers are indicated relative to capo.

**Kybd. arr. for gtr.

***Kybd. arr. for gtr.

1st Verse

Am G/A Am G/A

So _____ long, _____ I've been look - ing too hard, _____ I've been wait -

Gtr. I loco

Am G/A

ing _____ too long. _____ Some-times I don't _____ know what _____ I will find. _____

Am G/A Em7 Dad29

I on - ly know it's a mat - ter of time, when you love some - one,

Em7 D Em7 D

when you love some - one. It feels so right, so warm.

Rhy. Fig. 2

Em7 D E7

and true, I need to know if you feel it too.

(cont. in slashes)
(end Rhy. Fig. 2)

Pre-chorus
Fmaj9 G Fmaj9 G

Rhy. Fig. 3 (Gtr. 1)

May - be I'm wrong. Won't you tell me if I'm com - ing on too strong? This

Fmaj9 G Fmaj9 G

heart of mine has been hurt be - fore, this time I wan - na be sure. I've been wait -

Chorus
Dm
Rhy.
Fig. 4

ing for a girl like you to come in - to my life. (Ooh, ah.)

(end Rhy. Fig. 4)

I've been wait - ing for a girl like you, (Wait - ing for a

lov - ing will sur - vive. I've been wait - ing (I've been wait - ing, for girl.)

some - one new to make me feel a - live. Yeah, wait - ooh, ah.)

w/Rhy. Fig. 4 (1st 3 bars only)

ing for a girl like you to come in - to my life. (Wait - ing for a girl.)

Gm

⑥ 3fr. G ⑥ 4fr. G#

Gr. I

w/Rhy. Fig. 1 & Riff A (both 2 times)
Am G/A

Am

G/A

der - stood, it's more than a touch or a word we say.

2nd Verse

w/Rhy. Fig. 1 (4 times)

Am

You're so good. When we make love it's un -

Am

G/A

der - stood, it's more than a touch or a word we say.

Am G/A w/Rhy. Fig. 2 Em7 D

On - ly in dreams_ could it be_ this way_ When you_ love some - one,

Em7 D E7

yeah, a - real - ly_ love_ some - one.

Pre-chorus w/Rhy. Fig. 3 Fmaj9 G Fmaj9

Now I know it's right_ from the mo - ment I wake up till deep_

G Fmaj9 G

_ in the night_ There's no - where on earth that I'd rath - er be_ than hold -

Fmaj9 G D.S. al Coda

ing you_ ten - der - ly_ I've been wait -

w/Rhy. Fig. 4 (1st 3 bars only) Coda Dm

ing_ (Wait - ing.)_ for a girl like you_ (Wait - ing for to a

Bb w/Fill 1 Gm Gtr. I

come in - to_ my life._

girl.)

Outro w/Rhy. Fig. 1 & Riff A w/Voc. ad lib Am G/A Repeat and fade

Fill 1

fade in w/echo rpts.

8	6	8	6	8	6	8	6	8	6	8	6	8	6	8	6
9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7
10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8