

# Bryan Adams Rock Score.

Six of his hit songs, including  
'(Everything I Do) I Do It For You', scored for small groups.  
Complete with lyrics.

0:45  
1:38

F#m                    A                    E                    B                    F#m                    A

Voice

run to you,  
run to you,

I'm gon-na run to you,  
yeah, I'm gon-na run to you,

Guitar 4 doubles

Guitar 3  
(Electric)

Guitar 3  
Tablature

string pad

mellow organ

Keyboard 2

Keyboard 3

Bass

Bass  
Tablature

Percussion 1

Drums



# Bryan Adams Rock Score.

**CAN'T STOP THIS THING WE STARTED 44**  
**(EVERYTHING I DO) I DO IT FOR YOU 74**  
**IT'S ONLY LOVE 34**  
**KIDS WANNA ROCK 61**  
**RUN TO YOU 24**  
**SUMMER OF '69 5**

**NOTATION AND TABLATURE EXPLAINED 2**  
**KEY TO PERCUSSION NOTATION 4**

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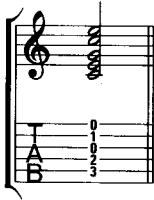
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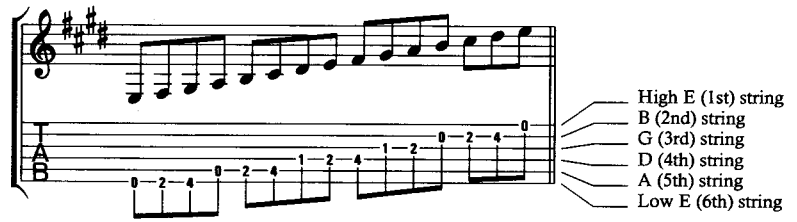
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# Notation and Tablature Explained

Open C chord



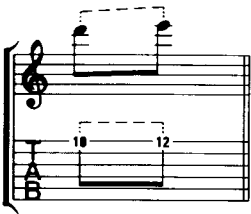
Scale of E major



High E (1st string)  
B (2nd string)  
G (3rd string)  
D (4th string)  
A (5th string)  
Low E (6th string)

## Bent Notes:

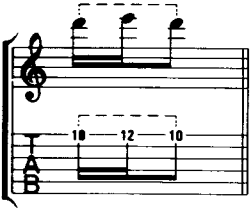
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol  $\overset{\curvearrowright}{\text{note}}$ . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following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



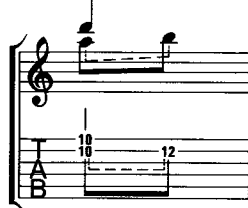
**Example 1:**  
Play the D, bend up one tone (two half-steps) to E.



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



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



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

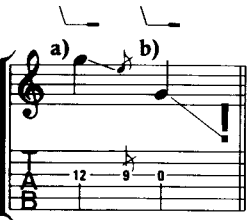


**Example 3:**  
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

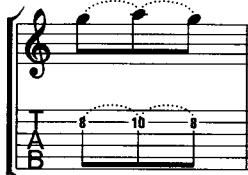


**Example 6:**  
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

Additional guitaristic techniques have been notated as follows:



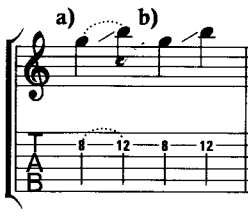
**Tremolo Bar:**  
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.  
a) Play the G; use the bar to drop the pitch to E.  
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



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



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



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

a) ⊕ b) ⊖

**Slide Guitar:**

a) Play using slide.  
b) Play without slide.

**Vibrato:**

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

**Natural Harmonics:**

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

**Tapping:**

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

**Pinch Harmonics:**

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

**Pick Scratch:**

Scrape the pick down the strings – this works best on the wound strings.

**Quarter-tones:**

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

**Repeated Chords:**

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

**Special Tunings:**

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

D • • • • •

Tune the low E (6th) string down one tone (two half-steps) to D.

**Chord naming:**

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.

C Cm C5 Csus4 Csus4<sub>2</sub> Cdim5 C<sub>aug</sub>5 C6 Cm6 Cmaj7 C7 C7<sub>aug</sub>5 C7<sub>dim</sub>5 Cm7 Cm7<sub>dim</sub>5 Cdim Cmaj9 C9 Cm9 C7<sub>b</sub>9 C7<sub>#</sub>9 Cadd9 C/B<sub>b</sub>

Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:

[E]

# Key to Percussion Notation

closed hi-hat  
open hi-hat  
crash cymbal  
ride cymbal  
cowbell  
low-tom  
med-tom  
high-tom  
electric snare  
rim-shot  
snare drum  
bass drum

## Specific percussion techniques:

Cymbal muted by hand.

Flam: two hits in rapid succession.

Hit with both sticks at the same time.

Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

Small noteheads indicate de-emphasised hits.

# SUMMER OF '69

Words & Music by Bryan Adams & Jim Vallance.



(♩ = 138)

D

Score for "Summer of '69" featuring multiple instruments and a vocal line.

**Voice:** I got my first real six... string,

**Guitar 5 (Electric):** double tracked throughout

**Bass:** D . . .

**Bass Tablature:** -2 . . .

**Percussion:** Tambourine, Low Tom, Tambourine

**Drums:** [Drum notation]

**A** **D** **A**

Vx. bought it at the five and dime, played it 'til my fin - gers\_ bled, was the sum-mer of

Gtr. 5

Gtr. 5 Tab.

**D** **Asus2**

Vx. six - ty - nine. Me\_ and some guys from school had a band and we tried real hard.

Gtr. 2 **Guitar 3 doubles**

Gtr. 2 Tab.

Gtr. 5

Gtr. 5 Tab.

Perc. **Tambourine**

Dr.

**D** **Asus2**

Vx. Jim-my quit, Jo - dy got mar - ried, I should-a known we'd ne - ver get\_ far.

Gtr. 2

Gtr. 2 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

0:31

Bm

A

D

G

Bm

Vx. Oh, when I look back now, that sum - mer seemed to last for - ev - er, and - if I

Gr. 2

Gr. 2 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Per.

Dr.

A

D

G

Bm

A

Vx. had the choice, yeah I'd al-ways wan - na be there. Those were the best days of - my -

Gr. 2

Gr. 2 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Per.

Dr.





A

Vx. *mf* *Heh!*

Gr. 2 *8va*

Gr. 2 Tab

Gr. 3

Gr. 3 Tab

Gr. 5

Gr. 5 Tab

Bs.

Bs. Tab

Perc.

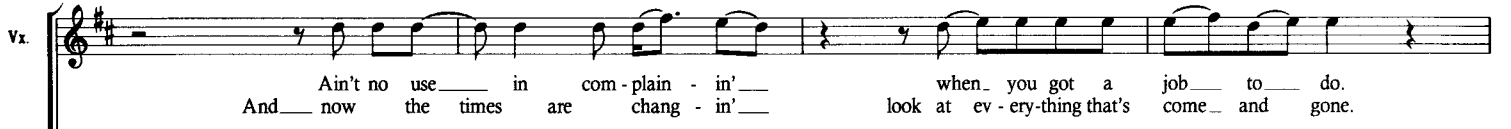
Dr.

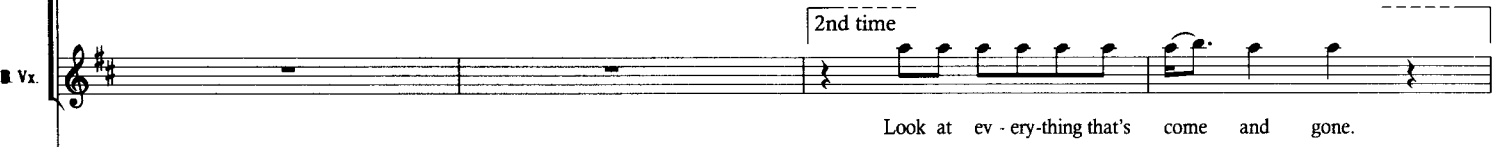
0:56

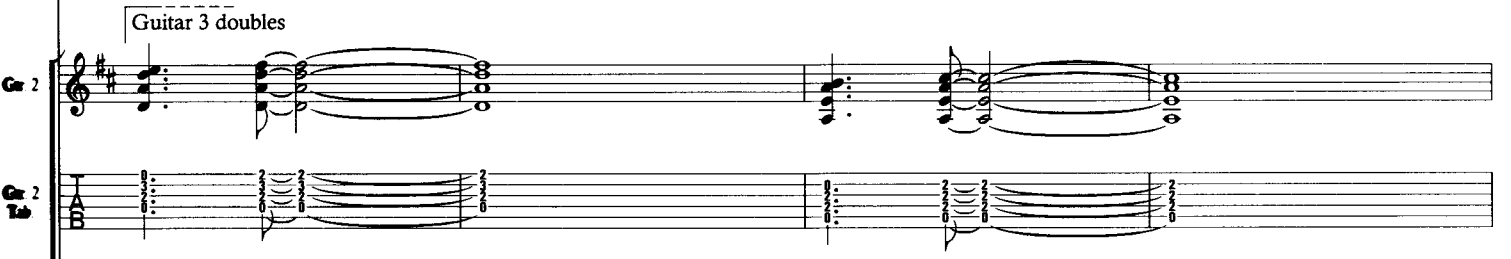
2:08

D

A

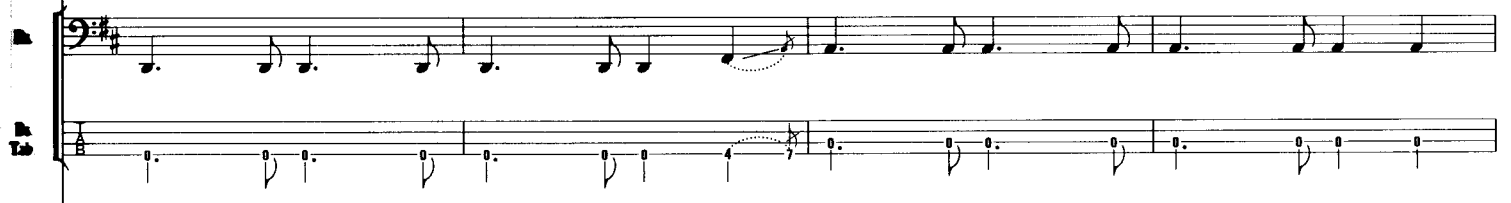
Vx. 

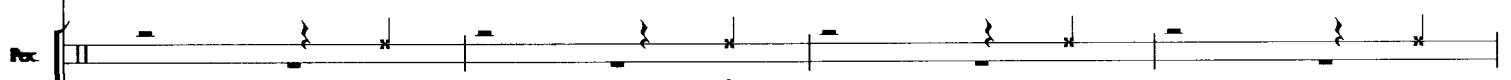
B Vx. 

Guitar 3 doubles 

P 5 

2nd time spiky synth. 





Dr. 

**D** **A**

Vx. Spent my eve-nin's down at the drive - in, and that's when I met you yeah!  
 Some-times when I play that old six - string I think a - bout you, won - der what went wrong.

B. Vx. 2nd time I think a - bout you, won - der what went wrong.

Gr. 2

Gr. 2 Tab.

Gr. 5

Gr. 5 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

1:09  
2:22

Bm

A

D

G

Bm

Vx. Stand - in' on your ma-ma's porch you told me that you'd wait for ev - er, oh, and when you  
Stand - ing on your ma-ma's porch you told me that it lasts for ev - er, oh, and when you

B. Vx. Stand - in' on your ma-ma's porch you told me that you'd wait for ev - er, oh, and when you  
Stand - in' on your ma-ma's porch you told me that it lasts for ev - er, oh, and when you

Ger 2

Ger 4 2nd time

Ger 5

Org 1 organ

Bs.

Perc.

Dr.

A D G Bm A

Vx.  
held my hand held my hand I knew that it was now\_ or ne - ver. Those were the best days of my  
held my hand held my hand I knew that it was now\_ or ne - ver. I knew that it was now\_ or ne - ver. Those were the best days of my

B Vx.  
held my hand held my hand I knew that it was now\_ or ne - ver. Those were the best days of my  
held my hand held my hand I knew that it was now\_ or ne - ver. I knew that it was now\_ or ne - ver. Those were the best days of my

1st time

Gr 2

Gr 2 Tab

Gr 4

Gr 4 Tab

Gr 5

Gr 5 Tab

Kbd 1

Bs

Bs Tab

Perc.

Dr.

1:27  
2:39

D

A

life. life. Oh yeah, back in the sum-mer of  
life. Oh yeah, back in the sum-mer of

8va

12 15 14 14 15 14 15 15 14 14 15 14 12 14 14 12 14 14 14 14 15 14 14 14 14 12 14

0 3 2 2 3 2 3 3 2 2 3 2 0 2 2 0 2 2 2 2 2 2 3 2 2 2 2 2 0 2 2

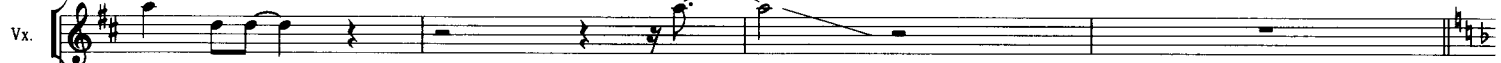
2nd time

Dr.

Detailed description: This is a page of a musical score for a rock band. It features a vocal line at the top with lyrics: "life. life. Oh yeah, back in the sum-mer of / life. Oh yeah, back in the sum-mer of". The score includes parts for two guitars (Gr. 2 and Gr. 3), a fourth guitar (Gr. 4), a fifth guitar (Gr. 5), bass (Bs.), and drums (Dr.). The guitar parts include standard notation and guitar tablature with fret numbers. The bass part has a "2nd time" marking. The drum part shows a steady rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4. The page is numbered 13 at the bottom right.

D

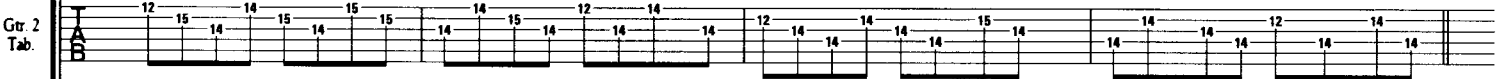
2nd time to Coda ⊕

Vx. 


six - ty - nine, oh!  
 six - ty - nine, uh huh.

(8va)

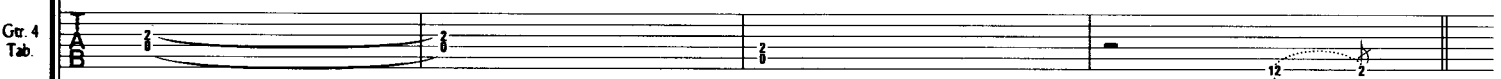
Gr. 2 

Gr. 2 Tab 

Gr. 3 

Gr. 3 Tab 

Gr. 4 

Gr. 4 Tab 

Gr. 5 

Gr. 5 Tab 

Kbd. 2 

Bs. 

Bs. Tab 

Perc. 

Dr. 

1:40

**Vx.** Man\_ we were kill - in' time,\_\_\_ we were\_ young and rest - less, we need - ed to un-wind,

**B. Vx.** we were\_ young and rest - less, we need - ed to un-wind,

**Gtr. 4**

**TR 4**

**G 5**

**EP 5**

**E 1**

**B**

**EP**

**R**

**Dr.**

Chords: F, B $\flat$ , C, B $\flat$ /D



F B $\flat$  C

Vx. I guess no-thin' can last for ev - er, for ev - er, no.

B. Vx.

Gr. 4

Gr. 4 Tab

Gr. 5

Gr. 5 Tab

Kbd. 1

Bs.

Bs. Tab

Perc.

Dr.

Detailed description of the musical score: The score is arranged in a standard multi-staff format. The vocal line (Vx.) is in the top staff, with lyrics 'I guess no-thin' can last for ev - er, for ev - er, no.' and three chords indicated above: F, B $\flat$ , and C. The bass vocal line (B. Vx.) is empty. The guitar section consists of two parts: Gr. 4 (Guitar 4) and Gr. 5 (Guitar 5), each with a standard musical staff and a corresponding guitar tablature (Tab) staff. The keyboard part (Kbd. 1) is shown in a single staff. The bass line (Bs.) is in a single staff with a corresponding bass guitar tablature (Bs. Tab) staff. The percussion (Perc.) and drums (Dr.) are shown in two separate staves at the bottom of the page.

1:54

D

A

Vx.

Yeah!

8va  
Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

D

A

*D.º al Coda*

Vx.

Gtr. 2 *(8va)*

Gtr. 2 Tab

Gtr. 3

Gtr. 3 Tab

Gtr. 4

Gtr. 4 Tab

Gtr. 5

Gtr. 5 Tab

Kbd. 2

Bs.

Bs. Tab

Perc.

Dr.

**CODA**  
A

Vx. It was the sum-mer of six - ty - nine, oh, yeah!

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr. Low Tom

Vx. *D* Me and my ba - by in six - ty - nine, - *A* oh,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 *(8va)*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

D *fade*  
A

oh! It was the sum-mer, the

*(8va)* *8va*

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Ed. 1

Ed. 2

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *D* *A*  
sum-mer, the sum-mer of six - ty - nine, - hey,

(8va)

Gtr. 1

Gtr. 1 Tab. 17 19 20 20 19 19 19 19 20 19 19 19 19 17 17

(8va)

Gtr. 2

Gtr. 2 Tab. 14 14 14 12 14 14 12 15 14 15 15 15 14 15 14 12 14 12 14 14 14 14 15 14

Gtr. 3

Gtr. 3 Tab. 2 2 2 2 0 2 2 2 0 3 2 2 3 2 3 3 2 2 3 2 0 2 2 2 0 2 2 2 2 3 2

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 10 12 12 12 4

Perc.

Dr.

D

A

Vx. hey, hey!

(8va)

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.





# RUN TO YOU

Words & Music by Bryan Adams & Jim Vallance.

(♩ = 124)

[F#]

Score for "Run to You" featuring multiple instruments:

- Voice
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric) - Capo 2
- Guitar 3 Tablature
- Guitar 4 (Electric) - Capo 2
- Guitar 4 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Percussion 1 - Tambourine
- Percussion 2 - Castanets Claves
- Percussion 3 - Snare
- Drums

Tempo: (♩ = 124)  
Key: [F#]  
Time Signature: 4/4

Annotations: Capo 2 (for Guitars 3 and 4), reverse decay and reverb. (for Snare)

0:08  
1:01

feedback

Gr. 1

Gr. 1 Tab.

Guitar 4 doubles

Gr. 3

Gr. 3 Tab.

2nd time

Kbd. 3

Bs.

Bs. Tab.

Dr.

Vc.

She says her love for me... could ne-ver die,  
She's got a heart of gold she'd ne-ver let me down,

2nd time

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

2nd time

bell

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx. but that - 'd change if she ev - er found out a - bout you and I.  
but you're the one that al - ways turns me on, you keep me com - in' round.

Gtr. 1

Gtr. 1 Tab. 11

Gtr. 3

Gtr. 3 Tab. 2 0 2 0 3 2 5 5 0 2 0 3 2 5 5 0 2 0 3 2 5 5

Kbd. 1 2nd time 8va echo

Bs.

Bs. Tab. 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

Perc. 1

Dr.

0:30  
1:23

Vx. Oh, but her love is cold. Would - n't hurt her if she did - n't know, 'cause  
I know her love is true, but it's so damn ea - sy mak - ing love to you,

Gtr. 1 2nd time 8va 17 19 18

Gtr. 1 Tab. 17 19 18

Gtr. 3

Gtr. 3 Tab. 2 0 2 0 3 2 5 5 0 2 0 3 2 5 5 0 2 0 3 2 5 5

Kbd. 1

Kbd. 3 string pad

Bs.

Bs. Tab. 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

Perc. 1

Dr.

**D** **E** **Esus4/C#** **C#m7**

Vt. when it gets too much, I need to feel your touch. I'm gon-na  
 I got my mind made up, I need to feel your touch. I'm gon-na

Gr. 3

Gr. 3 Tab

Gr. 4

Gr. 4 Tab

Kbd. 1

Kbd. 3

Bs.

Bs. Tab

Perc. 1

Dr.

Guitar 2 doubles ad lib.

0:45  
1:38

**F#m** **A** **E** **B** **F#m** **A** **E** **B**

Vt. run to you, I'm gon-na run to you, 'cause when the  
 run to you, yeah, I'm gon-na run to you, 'cause when the

Gr. 3

Gr. 3 Tab

Kbd. 2 string pad

Kbd. 3 mellow organ

Bs.

Bs. Tab

Perc. 1

Dr.

Guitar 4 doubles

**1.**

**F#m A E B F#m A E**

Vx. feel - in's right - I'm gon - na run all night, I'm gon - na run to you.  
 feel - in's right - I'm gon - na stay all night, I'm gon - na

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.

**2.**

**F#m A E B F#m A E B**

Vx. run to you. Yeah, I'm gon - na run to you, oh, when the

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.

Chords: F#m A E B F#m A E F#

Vx: feel-in's right. I'm gon-na run all night, I'm gon-na run to you. reverb.

Gr 1

Gr 1 Tab

Gr 3

Gr 3 Tab

Kd 2

Kd 3

Ba

Ba Tab

Pc 1

Dr

Chords: E/G# E D

Vx: When the feel-in's right now,

Gr 1

Gr 1 Tab

Gr 3

Gr 3 Tab

Ba

Ba Tab

Pc 1

Pc 2: Claves, Castanets

Dr

E F# E/G#

Vx. oh.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 1

pluck pad

Bs.

Bs. Tab.

Perc. 1

Perc. 2

Dr.

Detailed description of the musical score: The score is for a rock band in E major (one sharp) and 4/4 time. It consists of 16 measures. The vocal line (Vx.) has a melodic line starting in measure 2 with the lyrics 'oh.' and a long note in measure 3. The guitar parts (Gr. 1, 2, 3) feature a mix of standard notation and tablature. Gr. 1 and Gr. 2 have triplets and slurs. Gr. 3 has sustained notes. The keyboard part (Kbd. 1) has a 'pluck pad' effect in measures 2-4. The bass part (Bs.) has a simple line with notes on the 7th, 6th, 4th, 2nd, and 4th frets. Percussion 1 (Perc. 1) has a simple pattern of eighth notes. Percussion 2 (Perc. 2) has a pattern of eighth notes with triplets. The drum part (Dr.) has a consistent pattern of eighth notes.

E

D

C#m7

This musical score is arranged in a system with the following parts from top to bottom:

- Vx.**: Violin part, mostly rests.
- Gtr. 1**: Electric guitar 1, featuring a melodic line with triplets and a *feedback* effect in the final measure.
- Gtr. 1 Tab.**: Tablature for guitar 1, showing fret numbers and triplet markings.
- Gtr. 2**: Electric guitar 2, playing a similar melodic line to guitar 1.
- Gtr. 2 Tab.**: Tablature for guitar 2.
- Gtr. 3**: Electric guitar 3, playing a sustained bass line.
- Gtr. 3 Tab.**: Tablature for guitar 3.
- Kbd. 1**: Keyboard 1, playing a melodic accompaniment with triplets.
- Bs.**: Bass line, providing a steady accompaniment.
- Bs. Tab.**: Bass tablature.
- Perc. 1**: Percussion 1, playing a simple rhythmic pattern.
- Perc. 2**: Percussion 2, playing a more complex rhythmic pattern with triplets.
- Dr.**: Drums, playing a complex rhythmic pattern.



F#m      A      E      B      F#m      A      E      B

Vx. Oh, \_\_\_\_\_ I'm gon - na

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1 *8va*

Bs.

Bs. Tab.

Dr.

2:43

Vx. *F#m A E B F#m A E B*  
 run to you, yeah, I'm gon-na run to you. 'cause when the

Gtr. 3  
 Gtr. 3 Tab.  
 Kbd. 1  
 Kbd. 2  
 Kbd. 3  
 Bs.  
 Bs. Tab.  
 Perc. 1  
 Dr.

*Guitar 4 doubles*

*mellow organ*

Vx. *F#m A E B F#m A E B* *repeat ad lib. to fade*  
 feel-in's right I'm gon-na stay all night I'm gon-na run to you. Oh, I'm gon-na

Gtr. 3  
 Gtr. 3 Tab.  
 Kbd. 2  
 Kbd. 3  
 Bs.  
 Bs. Tab.  
 Perc. 1  
 Dr.

*strings repeat last 6 bars*



# IT'S ONLY LOVE

Words & Music by Bryan Adams & Jim Vallance.

(♩ = 100)

Dm6sus2 Csus2

Amsus4 B $\flat$

F

Dmadd9 Cadd9

Male Voice

Yo!

Female Voice

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Organ

Bass

Bass Tablature

Drums

Amadd4 Bb F Dmadd9 8va Cadd9 Amadd4 Bb

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles sim. ad lib. throughout

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F Dm9sus2 Csus2 Am9sus4 Bb

Vx.

When the feeling is end-ed there ain't no use pre-tend-ing, don't you

Gtr. 1 (8va)

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F Dmsus2 Csus2 Amsus4 Bb  
 Vx. 5  
 wor-ry, oh it's on-ly love. When your world has been shat-tered ain't noth-in' else mat-ters, it ain't

Gtr. 2  
 Gtr. 2 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

F Dmadd9 Cadd9 Amadd4 Bb  
 Vx. 5  
 o-ver, oh, it's on-ly love, and that's all. Yeah!

Gtr. 1  
 Gtr. 1 Tab.  
 Gtr. 2  
 Gtr. 2 Tab.  
 Org.  
 Bs.  
 Bs. Tab.  
 Dr.

0:57

F

Dmadd9

Cadd9

Amadd4

Bb

Vx. ♀

Yeah! When your heart has been bro - ken, hard words have been spo - ken, it ain't ea -

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F

Dmadd9

Cadd9

Amadd9

Bb

Vx. ♀

- sy, but it's on - ly love. And if your life ain't worth liv - in', and you're rea - dy to give in — just re - mem -

Gr. 2

Gr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:16

F

Dmadd9

Cadd9

Amadd4

Bb

Vocal ad lib.

Vx. ♀

-ber that it's on-ly love (love).

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F

Dmadd9

Cadd9

Amadd4

Bb

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.





1:56

Dm9sus2 Csus2 Am9sus4 Bb F

Vx. 3  
o - ver and o - ver and o - ver a - gain.

Vx. 2  
o - ver and o - ver and o - ver a - gain.

Gr. 2

Gr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Dmadd9 Cadd9 Vocal ad lib. Amadd4 Bb F

Vx. 3

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Dmadd9 Cadd9 Amadd4 Bb F

Vx. ♂

Vx. ♀

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

When your world is

When your world is

2:25

Dmsus2 Csus2 Amsus4 Bb F

Vx. ♂

Vx. ♀

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Dr.

shat-tered and noth-in' else mat-ters, it ain't o - ver, it's on - ly love. — If your

shat-tered and noth-in' else mat-ters, it ain't o - ver, it's on - ly love. — If your

8va

Dmsus2    Csus2    Amsus4    Bb    F

Vx. 5  
 life ain't worth liv-in', and you're ready to give in, just re-mem-ber that it's on-ly love. Yeah! That's all.

Vx. 4  
 life ain't worth liv-in', that it's on-ly love. Yeah!

Gtr. 1  
 Tab. 12

Gtr. 2  
 Tab.

Bs.  
 Tab.

Dr.

2:44  
 Dmadd9    Cadd9    Amadd4    Bb    F    *Vocal ad lib.*

Vx. 5

Gtr. 1  
 Tab.

Gtr. 2  
 Tab.

Org.

Bs.  
 Tab.

Dr.

Chords: Dmadd9, Cadd9, Amadd4, Bb, F

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chords: Dmadd9, Cadd9, Amadd4, Bb, F

Vx. ♂

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Yeah, \_\_\_\_\_ ea - sy ba - by. It's on - ly love \_\_\_\_\_ and that's all.

It's on - ly love.

# CAN'T STOP THIS THING WE STARTED

Words & Music by Bryan Adams & Robert John 'Mutt' Lange.

(♩ = 110)  
[D]

Voice

Yeah! \_\_\_\_\_

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

double tracked throughout

Guitar 3 Tablature

Guitar 4 (Electric)

double tracked throughout

Guitar 4 Tablature

Organ

Bass

Bass Tablature

Drums

E

Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

D

E

Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

A

Vx. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. 

Gtr. 4 

Gtr. 4 Tab. 

Org. 

Bs. 

Bs. Tab. 

Dr. 

Vx. **D** **E**  
way, your way. It's such a

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. **D** **E**  
strong way, let's make it our way. Now ba - by,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.



Vx. I can't stop this thing we start - ed, you got-ta know it's right,

B. Vx. can't stop this thing we start - ed,

Gr. 2 double tracked throughout

Gr. 3

Gr. 4

Org.

Bs.

Bs. Tab.

Dr.

D F#m D A D

Vx. I can't stop this course we've plot - ted. Yeah.

B. Vx. can't stop this course we've plot - ted,

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

E F#m D A D

1:12  
2:24

Vx. *E* *F#m* *A*  
This thing called love we got it, no place for the broken-hearted,

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. *D* *E* *D*  
I can't stop this thing we started, no way, I'm go-in'

B. Vx.  
can't stop this thing we started,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

E

1.

2. E

Vx. your way! Yeah, That's where I'm goin'!

Gr. 3

Gr. 3 Tab

Gr. 4

Gr. 4 Tab

Org.

Bs.

Bs. Tab

Dr.

2:46

Bb

F

Vx. Oh, why take it slow, I got-ta know.

B. Vx. Oh, slow, know.

Gr. 4

Gr. 4 Tab

Org.

Bs.

Bs. Tab

Dr.

Vx. *Bb* Hey, there's no - thing\_ can stop — this *A*

B. Vx.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. *D* *E* *F#m* *A*  
 thing that\_ we got, no!

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chord progression: D, E, *8va*, F#m, A

Gr. 1

Gr. 1 Tab

Gr. 4

Gr. 4 Tab

Org

Bs

Bs Tab

Dr.

3:20

Chord progression: D, E, F#m, D

Vx.

B. Vx.

Gr. 1

Gr. 1 Tab

Gr. 2

Gr. 2 Tab

Gr. 4

Gr. 4 Tab

Org

Bs

Bs Tab

Dr.

Oh yeah, I can't stop this thing we start - ed, yeah, you got-ta know

can't stop this thing we start - ed,

*(8va)*

Vx. *A* *D* *E* *F#m* *D*  
 it's right, I can't stop this course we've plot - ted, oh,

B. Vx.  
 can't stop this course we've plot - ted,

Gtr. 1 *8va*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. A B<sup>b</sup> C F  
 — yeah! — This thing called love we got it, —  
 B. Vx. — This thing called love we got it, —  
 (8va)  
 Gtr. 1  
 Gtr. 1 Tab.  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Org.  
 Bs.  
 Bs. Tab.  
 Dr.

ain't no place for\_ the bro - ken - heart - ed, I can't stop it, I can't stop it.

I can't stop it, I can't stop it.

*8va*

Org.

Bs.

Dr.

The image shows a musical score for a song. It includes vocal lines for a voice (Vx.) and a baritone voice (B. Vx.), and instrumental parts for guitar (Gtr. 1, Gtr. 2, Gtr. 4), organ (Org.), bass (Bs.), and drums (Dr.). The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "ain't no place for\_ the bro - ken - heart - ed, I can't stop it, I can't stop it." and "I can't stop it, I can't stop it." The guitar parts include standard notation and tablature. The organ part features chords and a melodic line. The bass part has a rhythmic pattern. The drum part has a steady beat.



Chord progression: D, E, F#m, D, A, D

Vx. Can't stop this thing we start - ed, you got-ta know — it's al - right,

B. Vx. Can't stop this thing we start - ed,

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. E F#m D A D

can't stop this course we've plot - ted, oh yeah, oh yeah, yeah!

B. Vx. can't stop this course we've plot - ted,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

The image shows a musical score for a rock band. It includes parts for two vocalists (Vx. and B. Vx.), two guitarists (Gtr. 1 and Gtr. 2), a fourth guitarist (Gtr. 4), an organist (Org.), a bassist (Bs.), and a drummer (Dr.). The key signature is D major (two sharps). The lyrics are: "can't stop this course we've plot - ted, oh yeah, oh yeah, yeah!". The guitar parts feature various techniques like bends and double stops. The bass part has a driving eighth-note pattern. The drum part provides a steady backbeat.

4:06

*fade*

E

F#m

D

A

D

Vx.  
Can't stop it, can't stop it, I can't stop it, yeah, yeah!

B. Vx.  
Can't stop this, can't stop it,

Gtr. 1  
14. 14. 12-10-12 12. 12. 12-9-12-14 14. 14. (12-14) 12 12.

Gtr. 2  
Gtr. 2 Tab.

Gtr. 4  
Gtr. 4 Tab.

Org.

Bs.  
Bs. Tab.

Dr.





# KIDS WANNA ROCK

Words & Music by Bryan Adams & Jim Vallance.



(♩ = 160)  
[E]

Score for "Kids Wanna Rock" in E major, 4/4 time, tempo 160. The score includes parts for Voice, Backing Vocals, Guitar 1 (Electric), Guitar 1 Tablature, Guitar 2 (Electric), Guitar 2 Tablature, Guitar 3 (Electric), Guitar 3 Tablature, Organ, Bass, Bass Tablature, and Drums. The guitar 2 part features a prominent rock riff.

Gr. 1  
Gr. 1 Tab  
Gr. 2  
Gr. 2 Tab  
Gr. 3  
Gr. 3 Tab  
Bs.  
Bs. Tab  
Dr.

Vx.  
Gr. 1  
Gr. 1 Tab  
Gr. 2  
Gr. 2 Tab  
Gr. 3  
Gr. 3 Tab  
Bs.  
Bs. Tab  
Dr.

Tuned

Vx. — on the ra - di - o, sound - ed like a dis - co, must - ta

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. turned the dial — for a cou - ple of miles, but I could - n't find no rock 'n' roll. This com -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

A [E]



**B** **[E]**

Vx. *- pu-ter-ized crap ain't get-tin' me off, ev-ery-where I go the kids wan-na rock.*

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

**[0:38]**

Vx.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Lon -

Vx.   
 - don to L. A., talk - in' bout the New Wave, for a

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.   
 cou-ple of bucks you get a weird hair - cut, and waste your life a - way. A -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

A [E]

**B** **[E]**

Vx. - round the world or a - round the block, ev - ery-where I go the kids wan - na rock, hey!

Gtr 2

Gtr 2 Tab

Gtr 3

Gtr 3 Tab

Bs.

Bs. Tab

Dr.

**1.02**

**G** **A**

Vx. Get me my D. J., I got some-thin' he's got - ta play,

Gtr 1

Gtr 1 Tab

Guitar 3 doubles

Gtr 2

Gtr 2 Tab

Org.

Bs.

Bs. Tab

Dr.

**C**

Vx. I wan-na hear it I can't wait, so turn it up, turn it up,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:17 **C**

Vx. yeah, oh! —

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

**A** [E]

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:28

**C** A

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

8va <sup>B</sup>

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:40 [E]

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Hi-hat overdubbed

Gtr. 1 *(8va)* *violining* *3* *3* *3*  
 Gtr. 1 Tab. 17 *3* *3* *3*  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Gtr. 1 *3* *3*  
 Gtr. 1 Tab. *3* *3*  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Vx. *Hey!*

B. Vx. *Hey!*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2:04

Vx. *Yeah! Kick down the bar-ri-cades, lis-*

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.



A

Vx. *ten what the kids say, from time to time people change their minds, but the*

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Bs.

Bs. Tab

Dr.

B

Vx. *music is here to stay. I've seen it all from the bottom to the top, everywhere I go the*

B Vx.

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Gtr. 3

Gtr. 3 Tab

Bs.

Bs. Tab

Dr.

[E]

[E]

8 [E]

Vx. kids wan-na rock. A - round the world or a - round the block, ev-ery-where I go the kids wan-na rock. Yeah!

B. Vx. kids wan-na rock. the kids wan-na rock.

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

B [E] rit.

Vx. Ev - ery-where I go — the kids wan - na rock.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

# (EVERYTHING I DO) I DO IT FOR YOU

Words & Music by Bryan Adams, Michael Kamen & Robert John 'Mutt' Lange.

(♩ = 66)  
D<sup>b</sup>

A<sup>b</sup>D<sup>b</sup>

G<sup>b</sup>D<sup>b</sup>

A<sup>b</sup>D<sup>b</sup>

Score for the song "(Everything I Do) I Do It for You". The score is in 4/4 time with a tempo of 66 beats per minute. The key signature is D minor (three flats). The instruments and parts include:

- Voice
- Backing Vocals
- Electric Guitar 1
- Electric Guitar 2
- Electric Guitar 3
- Electric Guitar 4 (reverb, chorus)
- Electric Guitar 4 (Tablature)
- Electric Guitar 5 (reverb, chorus)
- Electric Guitar 5 (Tablature)
- Acoustic Guitar
- Keyboard 1
- Keyboard 2
- Keyboard 3 (soft pad)
- Organ
- Piano
- Bass
- Bass (Tablature)
- Cymbal
- Tambourine
- Percussion
- Drums

The score shows the first four measures of the piece. The guitar parts (4 and 5) feature a chorus of notes with reverb. The piano part has a rhythmic melody in the right hand and a bass line in the left hand. The bass part is a simple line of notes. The percussion parts are currently blank.

0:15

Db

Ab/Db

Gb/Db

Vx. Look in - to my eyes, \_\_\_\_\_ you will see \_\_\_\_\_ what you mean to \_\_\_\_\_

Pno.

Bs.

Bs. Tab.

Ab/Db

Db

Ab/Db

Vx. me. Search your heart, \_\_\_\_\_ search your soul, \_\_\_\_\_ and when you

Pno.

Bs.

Bs. Tab.

Gb/Db

Db/Ab

Ab

0:44

Ebm

Db/F

Vx. find me there you'll search \_\_\_\_\_ no more. Don't tell me it's not worth try - in' \_\_\_\_\_

Kbd. 2 rich strings

Pno.

Bs.

Bs. Tab.

Ebm/Gb

Db/F

Ebm

Db/F

Ebm/Gb

Vx.

for, \_\_\_\_\_ you can't tell me it's not worth dy - in' \_\_\_\_\_ for. \_\_\_\_\_ You know it's true,

Kbd 2

Pno.

Db/Ab

Ab

Dbadd9

Vx.

ev-ery-thing I \_\_\_\_\_ do, \_\_\_\_\_ I do it for \_\_\_\_\_ you.

Guitar 5 doubles

*fade in*

*sim.*

Elec  
Gtr 4

Elec  
Gtr 4  
Tab

Kbd 2

high synth.

soft pad

Kbd 3

Pno.

Bs.

Bs.  
Tab

5

5

4

11

4

Db

A<sup>b</sup>/D<sup>b</sup>

G<sup>b</sup>

Vx.

Look in - to your heart, \_\_\_\_\_ you will find \_\_\_\_\_ there's no - thin' there to hide...

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

echo repeat =

Tambourine

Vx. *Ab* *Db* *Ab/Db*  
 Take me as I am, take my life, I would

Elec. Gtr. 3  
 Elec. Gtr. 4  
 Elec. Gtr. 5  
 Kbd. 3  
 Org.  
 Pno.  
 Bs.  
 Perc.  
 Dr.

This page of a musical score contains the following elements:

- Vocal Line (Vx.):** The top staff shows a vocal melody in a key with three flats (B-flat major/D-flat minor). The lyrics are "Take me as I am, take my life, I would". Chord markings *Ab*, *Db*, and *Ab/Db* are placed above the first, second, and third measures respectively.
- Electric Guitars (Elec. Gtr.):** There are three staves for electric guitar. Gtr. 3 and Gtr. 5 play sustained chords. Gtr. 4 has a more active line with some tremolos and bends. Tablature (Tab.) is provided for each guitar staff.
- Keyboard (Kbd. 3):** The keyboard part features a melodic line with an *8va* (octave up) marking in the first and third measures.
- Organ (Org.):** The organ part consists of a simple harmonic accompaniment.
- Piano (Pno.):** The piano part has a complex accompaniment with chords and moving lines in both the treble and bass clefs.
- Bass (Bs.):** The bass line provides a steady rhythmic and harmonic foundation.
- Drums (Dr.):** The drum part shows a consistent rhythmic pattern, likely a rock or blues-influenced groove.

Vx. *g<sup>b</sup>* *d<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>m* *d<sup>b</sup>*  
 give\_ it all, I would sac - ri - fice. Don't tell me it's not worth fight - in' \_

Elec. Gtr. 1  
 Elec. Gtr. 1 Tab.  
 Elec. Gtr. 3  
 Elec. Gtr. 3 Tab.  
 Elec. Gtr. 4  
 Elec. Gtr. 4 Tab.  
 Elec. Gtr. 5  
 Elec. Gtr. 5 Tab.  
 Ac. Gtr.  
 Ac. Gtr. Tab.  
 Kbd. 2  
 Kbd. 3  
 Org.  
 Pno.  
 Bs.  
 Bs. Tab.  
 Perc.  
 Dr.

1:42  
*fade in*  
 double tracked throughout  
*8va*



Ebm Db/Eb Ebm Db Ebm  
 for, I can't help it, there's no - thin' I want more. You know it's true,

Vx.  
 Elec. Gtr. 1  
 Elec. Gtr. 1 Tab.  
 Elec. Gtr. 3  
 Elec. Gtr. 3 Tab.  
 Elec. Gtr. 4 *sim.*  
 Elec. Gtr. 4 Tab.  
 Ac. Gtr.  
 Ac. Gtr. Tab.  
 Pno.  
 Bs.  
 Bs. Tab.  
 Perc.  
 Dr.

Vx. Db Ab Db Dbus4  
 ev-ery-thing I do, I do it for you, oh

Elec. Gtr. 3  
 Elec. Gtr. 3 Tab.

Guitar 5 doubles

Elec. Gtr. 4  
 Elec. Gtr. 4 Tab.

Ac. Gtr.  
 Ac. Gtr. Tab.

Kbd. 2  
 Kbd. 3 *8va*

Pno.

Bs.  
 Bs. Tab.

Perc.  
 Dr.

db

cb

fb

Vx. - yeah. There's no love like your love, and no

B. Vx. no love like your love, and no

double tracked throughout

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 1 metal pluck *8va*

Kbd. 2

Kbd. 3 *(8va)*

Org.

Pno.

Bs.

Bs. Tab.

Cymbal

Perc.

Dr.

c<sup>b</sup>

g<sup>b</sup>

d<sup>b</sup>

Vx. oth - er could give more love. There's no - where un - less

B. Vx. oth - er could give more love. There's no - where un - less

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

(8va)

Kbd. 1

Kbd. 2

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx <sup>Ab</sup> you're there all the time, <sup>Eb</sup> all the way, <sup>Ab sus4</sup> yeah.

B Vx you're there all the time, all the way, yeah.

Elec Gr 2

Elec Gr 2 Tab

Elec Gr 3

Elec Gr 3 Tab

Ac Gr

Ac Gr Tab

Kbd 1 <sup>(8va)</sup>

Kbd 2

Org

Perc

Bx Tab

Perc Cymbal

Dr

gb

db

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Look in-to your heart, - babe,

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Org.

Pno.

Bs.

Bs. Tab.

Dr.

yeah...

Db

3:14

Ebm

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Dr.

Ab Ebm Ab

Vx. for, I can't help it, there's no - thin' I want more. Yeah, I would

B. Vx. Yeah, I would

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Kbd. 3

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a standard multi-staff format. At the top, the key signature changes from A-flat major to E-flat major and back to A-flat major. The vocal line (Vx.) is in the top staff, with lyrics underneath. The backing vocal line (B. Vx.) is in the second staff. The electric guitar parts are divided into four staves (Elec. Gtr. 1-4), each with a corresponding tab staff. The keyboard part (Kbd. 3) is in the sixth staff. The piano part (Pno.) is in the seventh staff. The bass part (Bs.) is in the eighth staff, with a corresponding tab staff (Bs. Tab.) below it. The drum part (Dr.) is in the bottom staff.



Db

Ab

Gb

Vx. fight for you, I'd lie for you, walk the wire for you, yeah I'd

B. Vx. fight for you, I'd lie for you, walk the wire for you,

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Dr.

Vx. *Gbm* *3 4 7* *D♭A♭*  
 die for you. You know it's true, ev - ery - thing I

Elec. Gtr. 2  
 Elec. Gtr. 2 Tab.  
 Elec. Gtr. 3  
 Elec. Gtr. 3 Tab.  
 Kbd. 3  
 Org.  
 Pno.  
 Bs.  
 Bs. Tab.  
 Dr.

Vx. *A♭* *G♭* *E♭m* *rit.* *D♭*  
 do, oh, I do it for you.

Kbd. 2  
 Kbd. 3  
 Pno.

4:08

a tempo  
g<sup>b</sup>

Db

Vx. *Ev-ery-thing I do, — dar-ling,*

Elec. Gtr. 4 *fade in*

Elec. Gtr. 4 Tab.

Elec. Gtr. 5 *fade in* *sim.*

Elec. Gtr. 5 Tab.

Kbd. 3

Org. *drawbars in (mellow)*

Pno.

Bs.

Bs. Tab.

Perc. *Tambourine*

Dr.

Vx. *we will see it through, we will see*

Elec. Gtr. 4 *sim.*

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *db* *gb* *vocal continues ad lib.*  
 it through, oh\_ yeah, yeah!

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 10-11-10-10-11-11-4

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Org. drawbars out

Pno.

Bs.

Bs. Tab. 4 4 4 4 5 7 4 6 11 11 4 11 11 4 3 3 3 3 6 4

Perc.

Dr.

db

This musical score is arranged in a standard multi-staff format. At the top, a key signature of three flats (B-flat major or D-flat minor) is indicated. The instruments and their parts are as follows:

- Vx.**: Violin part with a whole note chord in the first measure and rests in the second and third measures.
- Elec. Gtr. 2, 4, 5**: Electric guitar parts for staves 2, 4, and 5, each featuring a sustained chord in the first measure.
- Elec. Gtr. 2 Tab., 4 Tab., 5 Tab.**: Tablature parts for the electric guitars, showing fret numbers for the chords.
- Ac. Gtr.**: Acoustic guitar part with a steady eighth-note chord progression.
- Ac. Gtr. Tab.**: Tablature for the acoustic guitar.
- Kbd. 2**: Keyboard part with a sustained chord in the first measure.
- Org.**: Organ part with a sustained chord in the first measure.
- Pno.**: Piano part with a complex melodic line in the right hand and a bass line in the left hand.
- Bs.**: Bass part with a melodic line.
- Bs. Tab.**: Bass tablature.
- Dr.**: Drum part with a consistent rhythmic pattern.

g<sup>b</sup>

d<sup>b</sup>

Vx.

Elec. Gr. 1

Elec. Gr. 1 Tab

Elec. Gr. 2

Elec. Gr. 2 Tab

Guitar 5 doubles

Elec. Gr. 4

Elec. Gr. 4 Tab

Ac. Gr.

Ac. Gr. Tab

Kbd. 2

Org.

Pno

Bs.

Bs. Tab

Dr.

Vocal ad lib. to end

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2 repeat last 8 bars to end

Elec. Gtr. 2 Tab.

Elec. Gtr. 4 repeat last 8 bars to end

Elec. Gtr. 4 Tab.

Ac. Gtr. repeat last 8 bars to end

Ac. Gtr. Tab.

Kbd. 2 repeat last 8 bars to end

Org. repeat last 8 bars to end

Pno. repeat last 8 bars ad lib. to end

Bs. repeat last 8 bars ad lib. to end

Bs. Tab.

Dr. drums continue ad lib. to end

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

5:21

db

gb



Elec. Gtr. 1

Elec. Gtr. 1 Tab.

db

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

gb

8va

db

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

5:50

(8va)

gb

db

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

fade

gb

(8va)

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

(8va)

db

gb

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

db

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