

You'll Never Find

♩ = 115 (Disco-baby!)

7

1.

2.

A (Sing 8vb)

11

You'll nev-er find As long as you live
 You'll nev-er find It-'ll take the end of all time
 You'll nev-er find A-noth-er love like mine

S (No Repeat On D.S. - Take 2nd Ending)

14

Some-one who loves you Ten-der like I do
 Some-one to un-der-stand you like I do
 Some-one whoneeds you like I do

18

You'll nev-er find No mat-ter where you search
 You'll nev-er find The rhy- thm The rhyme
 You'll nev-er see What you've found in me

Vocals

2 22

Some-one who cares a-bout you the way I do

All the mag-ic we shared Just us two

You'll keep search-ing and search-ing your whole life through

B

26

Oh, I'm not brag - in' on my - self, ba - by

Oh, I'm not try - in' to make you stay, ba - by

Oh, I don't wish you no bet - ter, ba - by

28

But, I'm the one who loves you and there's no one else No

But I know some how some day Some way

But there's no ifs or buts or may - bies

1.

31

one else

2.

35

You are gon - na miss my lov - in' You're gon - na miss my lov - in'

37

You're gon - na miss my lov - in' You're gon - na miss my love

You're gon - na miss my lov I know you're gon - na miss my lov - in'

39

You're gon - na miss my lov-in' You're gon-na miss You're gon-na miss my love

42

Whoa You're gon - na miss my lov-in' Lat in the mid - night hou - r ba - by

45

You're gon - na miss my lov When it's cold out - side

Vocals

4 47

You're gon-na miss my lov *You're gon-na miss* *You're gon-na miss* *my* *love*

You're gon-na miss I know *I know that you are gon-na miss my love*

To Coda ⊕

50

2

D.S. al Coda

Coda ⊕

53

C

Let me tell you that *You're gon-na miss* *my lov - ing* *Yes, you will, ba - by*

56

When I'm long gone

58

Given

I know, I know, I know that you will miss *my love*

B202

You're The One That I Want

Vocals

From 'Grease'
Arr. Shaun Evans

$\text{♩} = 105$ (Pop 2-Beat/Swung)

2

(Last X - John:)

I got

A

chills They're mul-ti - ply - in' and I'm los - in' con - trol

(D.S.) filled with af-fec tion you're too shy to con - vey

12

'Cause the pow - er you're sup - ply - in'
Med - i - tate my dir - ec - tion

16

it's el - ec - tri - fy - in!
Feel your way

B

20 (Olivia:) You'd bet-ter shape up 'Cause I need a man.

(John:) I'd bet-ter shape up 'Cause you need a man.

(Olivia:) (O:) I need a man.

25 And my heart is set on you. You'd bet-ter shape

Who can keep me sat-is-fied. I'd bet-ter shape

(John:)

29 up. You'd bet-ter un-der stand To Coda ♯

up. If I'm gon-na prove

33 To my heart I must be true Ooh

(John:) (1st X) Nothin' left, noth-in' left for me to do

C

38

You're the one that I want Ooh Ooh Ooh Hon-ey The one that I want

You're the one that I want Ooh Ooh Ooh Hon-ey The one that I want

44

Ooh Ooh Ooh Hon-ey The one that I want

Ooh Ooh Ooh Hon-ey The one that I want

49

Ooh Ooh Ooh The one I need Oh, yes in - deed

Ooh Ooh Ooh The one I need Oh, yes in - deed

D

55

3

(Olivia:)

If you D.S. al Coda

59

(Olivia:)

Coda

That my faith is jus - ti - fied

61

(John:) Yes, I'm sure down deep in - side You're the one that I want

Are you sure? Yes, I'm sure down deep in - side You're the one that I want

E Open Repeat 'Till End

65

one that I want Ooh Ooh Ooh Honey The one that I want

one that I want Ooh Ooh Ooh Honey The one that I want

71

Ooh Ooh Ooh Hon - ey The one that I want

Ooh Ooh Ooh Hon - ey The one that I want

75

Ooh Ooh Ooh The one I need Oh, yes in - deed

Ooh Ooh Ooh The one I need Oh, yes in - deed

79

For Vamp

Last X

deed deed You're the one that I want

deed deed You're the one that I want

2

C

Vocals

-LIVING ON A PRAYER-

36

Musical staff for measure 36, treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of eighth and quarter notes.

Shesaywe'vegot to hold on to whatwe've got It doesn'tmake a differencif we
We'vegot to

40

Musical staff for measure 40, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes a triplet of eighth notes.

makeit or not We gobeach oth - er and that's a lot for love We'll give it a shot

D

45

Musical staff for measure 45, treble clef, key signature of one sharp (F#), 7/8 time signature. The melody features a mix of quarter and eighth notes.

Whoa we're half way there Whoa Oh Liv - in' on a prayer Take my hand we'll

50

Musical staff for measure 50, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes first and second endings.

make it I swear Whoa Oh Liv - in' on a prayer

E

55

Musical staff for measure 55, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes a 7-measure rest.

Liv - in' on a prayer Ooh We've got to

F

66

Musical staff for measure 66, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes triplets and a 3/4 time signature change.

hold on rea-dy or not You live for the fight with that all that you've got

G

70

Musical staff for measure 70, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes a 4/4 time signature change.

Whoa we're half way there Whoa Oh Liv - in' on a prayer

74

Musical staff for measure 74, treble clef, key signature of one sharp (F#), 7/8 time signature.

Take my hand and we'll make it I swear Whoa Oh Liv -

77

Musical staff for measure 77, treble clef, key signature of one sharp (F#), 7/8 time signature. Includes a 4/4 time signature change.

in' on a prayer Liv - in' on a prayer

B205

Vocals

Blue Suede Shoes

Elvis Presley
Arr. Shaun Evans

♩ = 180 (Shuffle)

(Cue)

Well, it's one for the mon-ey Two for the show Three to get rea-dy. Now

A

go cat. go But don't you Step on my blue suede shoes

You can do an-y thing but stay off of my blue suede shoes You can

B

knock me down Step on my face Slan-der my name all o-ver the place
burn my house Steal my car Drink my liq-uor from an old fruit jar

Do an-y-thing that you want to do Uh, huh Hon-ey, stay off of my shoes So don't

C

you step on my blue suede shoes

You can do an-y-thing but stay off of my blue suede

shoes Well

To Coda

Optional Repeat For Solos

D

10

For Vamp

Last X

30

You can
D.S. al Coda

Coda \oplus

E

43

shoes Well Blue, Blue, Blue suede shoes Blue, Blue, Blue

48

suede shoes Blue, Blue Blue suede shoes Blue, Blue, Blue suede You can

53

do an-y thing but stay off of my blue suede Play it a-gain, Gi-mme some, Gi-mme some, Ooh, yeah

F

57

Blue, Blue, Blue suede shoes Blue, Blue, Blue suede shoes Blue, Blue, Blue

62

suede shoes Blue, Blue Blue suede You can do an-y-thing but stay off

66

of my blue suede shoes (On Cue)

B206

Vocals

- Papa's Got A Brand New Bag -

James Brown
Arr. S. Evans

♩ = 130 (Funk)

Come here, sis -

(1. & D.S.) ter - Pa - pa's in the
(2.) ma and dig this cra - zy scene

swing - He ain't too hip
He's not too fan - cy.

'bout that new breed, babe -
but his line is pret - ty clean
(D.S.) But I can dig that new breed, babe

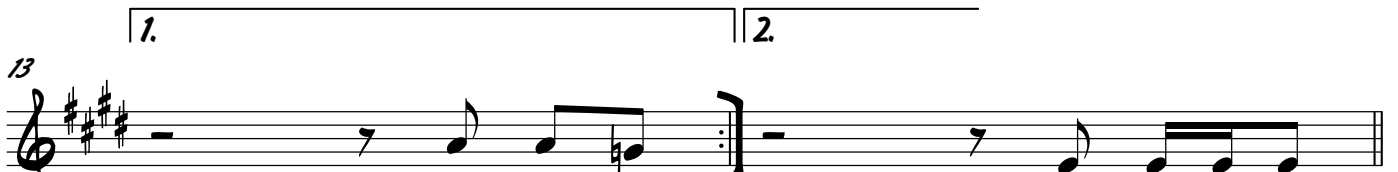
To Coda 

9



He ain't no drag — Pa-pa's got a brand new bag —
(D.S.) He's got a brand new — bag —

13



1. Come here, Ma He's do - in' the


15

B



Jerk He's do-in' the Fly Don't play him cheap 'cause you know he ain't shy

18

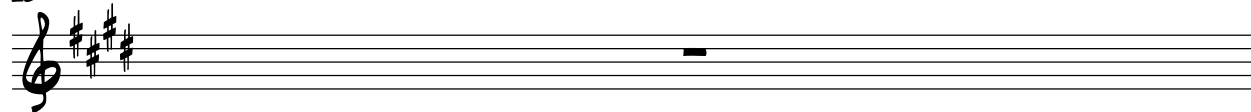


He's do-in' the mon-key — The Mashed Po - ta - toe Jump back and Jive

21




See you lat - er All - i - ga - tor — Come here, sis

23
Coda 


24 **C** *Open For Solos* *11* *For More Solos* *Last X*


 Oh, Pa -

37 **D**

 pa: He's do-in'the Jerk Pa-pa: He's do-in'the Jerk He's do-in'the

41

 Twist Just like this He's do-in'the Fly ev-eryday and ev-ery night He's the thing

45

 like the Boom-er - ang Hey! Come on

49 **E** *Open For Adlib* *For More Adlib*

 Hey, hey Come on Hey, hey

53 *Last X* **F**

 He's the thing like the Boom-er - ang

B207

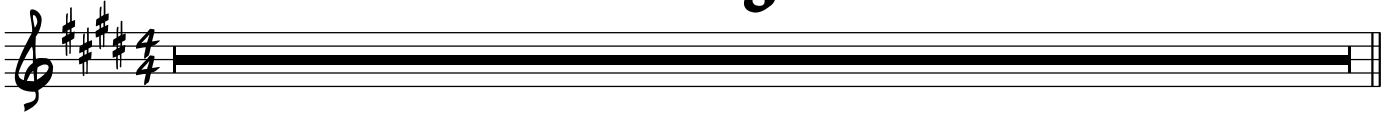
Vocals

DON'T STOP BELIEVIN'

Journey
Arr. Shaun Evans

♩ = 125 (Rock)

8



A



(1.) Just a small town girl

(2.) Just a ci - ty boy

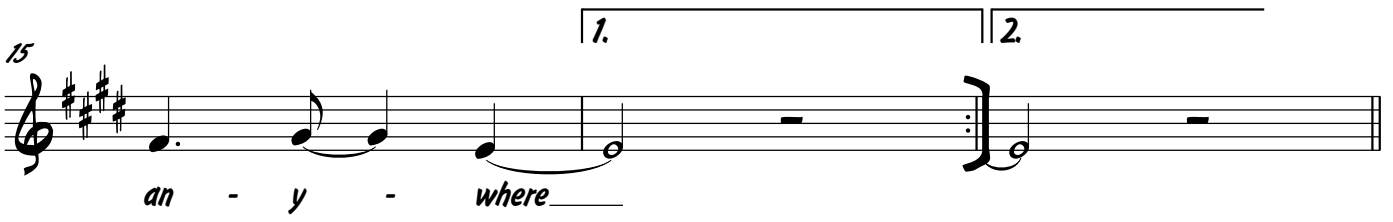


liv - in' in a lon - ely world
born and raised in south De - troit



She took the mid - night train go - in'

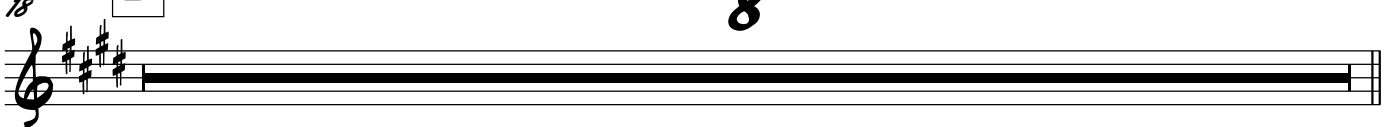
He took the mid - night train go - in'



an - y - where

B

8



26 **C**

A sing-er in a smo-ky room The smell of wine and cheap per- fume

30

For a smile they can share the night, It goes on and on and on. Come on

34 **D** $\frac{3}{4}$

Stran - gers wait - in' up and down the bou - le - vard. Their

38

sha - dows search - in' in the night

42 **E**

Street - light peo - ple liv-in' just to find e - mo - tion

46

Hid - ing some - where in the night

50 **F** **7** *To Coda* $\text{\textcircled{C}}$

DON'T STOP BELIEVIN'

Vocals

3

G

58

Work-ing hard_ to get my fill_ Ev - ery-bod - y

Some will win._ some will lose._ Some were born to

Detailed description: This system contains measures 58, 59, and 60. It features a guitar chord 'G' in a box above measure 58. The music is in G major (one sharp) and 4/4 time. Measure 58 has a repeat sign. Measures 59 and 60 contain triplets of eighth notes. The lyrics are: 'Work-ing hard_ to get my fill_ Ev - ery-bod - y' on the top line and 'Some will win._ some will lose._ Some were born to' on the bottom line.

61

wants a thrill_ Pay-in' an - y-thing to roll the dice just

sing the blues_ Oh, the mo - vie nev - er ends_ It goes

Detailed description: This system contains measures 61, 62, and 63. Measure 61 has a repeat sign. Measures 62 and 63 contain triplets of eighth notes. The lyrics are: 'wants a thrill_ Pay-in' an - y-thing to roll the dice just' on the top line and 'sing the blues_ Oh, the mo - vie nev - er ends_ It goes' on the bottom line.

64

1. 2.

one more_ time_ on and on_ and on_ D.S. al Coda

Detailed description: This system contains measures 64 and 65. Measure 64 has a first ending bracket. Measure 65 has a second ending bracket. The lyrics are: 'one more_ time_ on and on_ and on_ D.S. al Coda'.

Repeat 3Xs!

(Adlib)

68

Coda

Don't stop bel-ieve - in' Hold on to that feel-in'

Detailed description: This system contains measures 68, 69, 70, and 71. Measure 68 has a repeat sign. Measure 71 is marked 'Coda'. The lyrics are: 'Don't stop bel-ieve - in' Hold on to that feel-in'.

72

1.2.

Street - light peo - ple

Detailed description: This system contains measures 72, 73, 74, and 75. Measure 72 has a repeat sign. Measure 75 has a first ending bracket. The lyrics are: 'Street - light peo - ple'.

76

3.

Don't_ stop

Detailed description: This system contains measures 76, 77, 78, and 79. Measure 76 has a repeat sign. Measure 79 has a first ending bracket. The lyrics are: 'Don't_ stop'.

Background Vocals

DON'T STOP BELIEVIN'

Journey
Arr. Shaun Evans

♩ = 125 (Rock)

(Vocals)

8 A 7 1. 2.

18 B 8 C 8

34 D 2 2

Stran-gers wait - in' Sha-dows search-in'

42 E 2 2

Street-light peo - ple Hid - ing some- where

50 F 7 To Coda ⊕

58 G 6 1. 2.

D.S. al Coda

Repeat 3Xs!

Coda C ⁶⁸

Don't stop *bel-ieve - in'* *Street - light*

⁷³

peo - ple *peo - ple* *Don't stop*

Vocals

B208

LADIES NIGHT

KOOL & THE GANG
ARR. SHALIN EVANS

♩ = 110

4 *Sing 8vb* 2 **A** 8 **B** 3

Ooo Oh_ yeah_ Oh, what a night

20 **C**

Ooo what a night_ Girls y'all_ got one_

27 3

a night that's spe-cial ev-ery- where_ From New York_ to Hol-ly-wood

31 **D** 3 3

It's la-dies night_ and girl the feel-ing's good_ Oh, what a night_

40 **E**

Ro-man-tic la - dy_ Sin-gle ba - by_ Mmm_

44 3

so-phis-ti-ca-ted ma - ma_ Come on you dis - co_ la - deh_ Yeah_ play with

48 **F** 8 **G** 3 4

me to night ma - ma_ Oh what a night_

65 **H**

On_ disconights you mame will be seen_ You can for-fill_ all_ your_ dreams_

69

Par-ty here_ par-ty there_ © 2003 by Shaw-Whereas This is your night ba-by you've

Vocals

2 72 I

got to be there_ This is your night to - night ev - ery - thing's gon - na be al - right

Detailed description: This block contains the first line of musical notation for measures 72-74. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 72 contains the lyrics 'got to be there_'. A double bar line with repeat dots follows. Measure 73 begins with a key signature change to one flat (Bb) and contains the lyrics 'This is your night to - night ev - ery - thing's gon - na be al - right'. Measure 74 continues with the same lyrics. The melody consists of eighth and quarter notes.

75

This is your night to - night ev - ery - thing's gon - na be al - right This is your night to - night

Detailed description: This block contains the second line of musical notation for measures 75-77. It continues from the previous line with a key signature of one flat (Bb). Measure 75 contains the lyrics 'This is your night to - night ev - ery - thing's gon - na be al - right'. Measure 76 contains the lyrics 'This is your night to - night'. Measure 77 continues with the same lyrics. The melody consists of eighth and quarter notes.

78 (To Alto)

ev - ery - thing's gon - na be al - right This is your night to - night

Detailed description: This block contains the third line of musical notation for measures 78-80. It continues from the previous line with a key signature of one flat (Bb). Measure 78 contains the lyrics 'ev - ery - thing's gon - na be al - right This is your night to - night'. Measure 79 contains the lyrics 'ev - ery - thing's gon - na be al - right This is your night to - night'. Measure 80 contains the lyrics 'ev - ery - thing's gon - na be al - right This is your night to - night'. The melody consists of eighth and quarter notes. A key signature change to one sharp (F#) occurs at the end of measure 80.

80 J *Play* To Get Down On It

Detailed description: This block contains the fourth line of musical notation for measures 80-82. It starts with a treble clef and a key signature of one sharp (F#). Measure 80 contains a chord marked with a 'J' in a box and an accent (>). Measure 81 contains a chord marked with an accent (>). Measure 82 contains a chord marked with an accent (>) and a hat (^) above it. The lyrics 'To Get Down On It' are written above the staff. The staff ends with a double bar line.

B209

Twist & Shout!

THE BEATLES/RICHIE VALLENTS (TRAD.)/ARROW

ARR. SHAWN EVANS

Vocals

♩ = 130 (Rock 'N Roll)

2

Well shake it up ba -

6 **A**

- by now

Twist and shout

Come on Come on Come on Come on Come ba-by now

11

Come on and work it on out

Well work it on out
You know you twist lit-tle girl

You know you look so
You know you twist so

16

good
fine

You know you got me go-in' now
Come on and twist a lit-tle clo-ser now

Just like I knew you would
And let me know that you're

20

Well shake it up ba mine

24 **B**

4

C S

To Coda C

Ah

Ow!

33

Par - a bai - lar La Bam -

D "La Bamba"

34

- ba Par-a bai-lar La Bam - ba Se nec-es - it - a unapo-ca de grac-ia

ner-o Yo no soy mar-i - ner-o Soy cap-i - tan Soy cap - i - tan Soy cap - i - tan

39

Un - a poc - a de grac - ia pa mi pa ti y a - rri - ba arr - i - ba

Ba - ba - bam - ba Ba - ba - bam

43

y arr - i - ba'y - arr - i - ba por ti ser - e por - ti - ser - e por ti sere

ba Ba - ba - bam ba Bam - ba

1. 2.

E "Hot, Hot, Hot" (Calypso)

47

Yo no soy mar-i 0 - lay 0 - lay 0 - lay 0 - lay 0 - lay 0 - lay 0 -

F

52

lay 0 - lay Feel-in' hot, hot, hot Feel-in' hot, hot hot Feel-in'

1st X Only

G

57

My mind's on fi-re Mesoulon fi-re feel-in' hot, hot, hot Par-typeople

62

are all a-round me feel-in' hot, hot, hot Whatto do on a night like

66


this mus-ic sweet I can't res - ist We need a par - ty song A

H

71


fun - da-men-tal jam So we can rum bum bum bum Let me rum bum bum bum

I

76


0 - lay 0 - lay 0 - lay 0 - lay 0 - lay 0 - lay 0 - lay 0 - lay So we can

J

81


rum bum bum bum Let me rum bum bum bum Feel-in'

85


hot. hot. hot Feel-in' hot. hot. hot

K

89


Peo-ple in the par-ty Peo-ple in the par-ty Peo-ple in the par-ty Peo-ple in the par-ty

93


Who's hot? Who's hot? Who's hot? Who's hot?

97


All the par-ty peo-ple say they're feel-in' hot All the par-ty peo-ple say they're feel-in' hot

99


All the par-ty peo-ple say they're feel-in hot All the par-ty peo-ple say they're feel-in' hot

101 **L**

D.S. al Coda

111 **M**

Coda

Yeah shake it up ba - by now Twist and shout

115

Come on Come on Come on Come on Come on ba-by now Come on and work it on out

119

You know you twist lit-tle girl You know you twist so fine Come on and twist a lit-tle

124

clos-er now And let me know that you're mine Well shake it shake it shake it

128 **N**

ba-by now Well shake it shake it shake it ba-by now Well shake it shake it shake it

132 **O**

ba-by now Ah

VOICE

B210

ROLLIN' IN THE DEEP

ADELE
ARRANGED BY: ERIC A. MILLER

THERE'S A FI - RE STAR-TING IN MY HEART

REACH-ING A FE-VER PITCH AND IT'S BRING ING ME OUT THE DARK FIN - ALLY I CAN

SEE YOU CRY-S-TAL CLEAR GO 'HEAD AND SELL ME OUT AND I'LL LAY YOUR SHIT BARE

SEE HOW I'LL LEAVE WITH EV-ERY PIECE OF YOU DON'T UN - DER-ES-TI-MATE THE

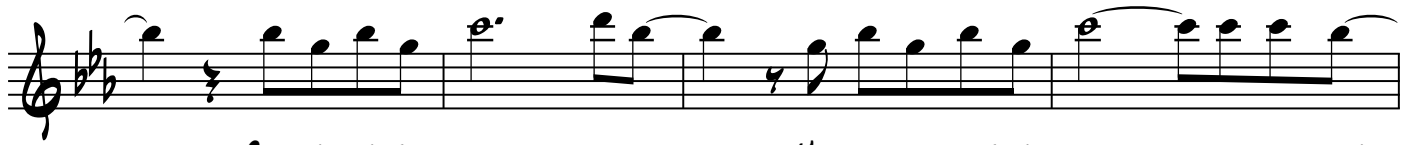
THINGS THAT I WILL DO THERE'S A FI - RE STAR-TING IN MY HEART

REACH - ING A FE-VER PITCH AND IT'S BRING ING ME OUT THE DARK THE SCARS OF

YOUR LOVE RE MIND ME OF US THEY KEEP ME THINK ING THAT WE AL MOST HAD IT ALL. THE SCARS OF

YOUR LOVE THEY LEAVE ME BREATH - LESS I CAN'T HELP FEEL ING WE COULD HAVE HAD IT ALL

ROLLIN' IN THE DEEP



ROLLING IN THE DEEP YOU HAD MY HEART IN - SIDE OF YOUR HAND



AND YOU PLAYED IT TO THE BE - AT. BA - BY I HAVE NO



STO - RY TO BE TOLD BUT I'VE HEARD THAT ONE OF YOU AND I'M GON NA MAKE YOUR HEAD BURN.



THINK OF ME IN THE DEPTH OF YOUR DE - SPAIR MA - KING A HOME DOWN THERE AS



MINE SURE WON'T BE SHARED THE SCARS OF YOUR LOVE RE - MIND ME OF US THEY KEEP ME



THINK - ING THAT WE AL - MOST HAD IT ALL. THE SCARS OF YOUR LOVE THEY LEAVE ME



BREATH - LESS I CAN'T HELP FEEL - ING WE COULD HAVE HAD IT ALL ROLLING IN THE



DEEP YOU HAD MY HEART IN - SIDE OF YOUR HAND AND YOU



PLAYED IT TO THE BE - AT. WE COULD HAVE HAD IT ALL ROLLING IN THE

ROLLIN' IN THE DEEP



DEEP _____ YOU HAD MY HEART IN - SIDE _____ OF YOUR HAND _____ AND YOU



PLAYED IT WITH A BEAT-ING. THROW YOUR _____ SOUL THROUGH EVER-Y OP-EN DOOR



COUNT YOUR _____ BLESS - INGS TO FIND WHAT YOU LOOK FOR. TURN MY _____ SOR - ROW



IN-TO TREA SURED GOLD YOU PAY ME _____ BACK IN KIND AND REAP JUST WHAT YOU SOW .



WE COULD HAVE HAD IT ALL. WE COULD HAVE HAD IT ALL. IT ALL



_____ IT ALL _____ IT ALL _____ WE COULD HAVE HAD IT



ALL _____ ROLL ING IN THE DEEP _____ YOU HAD MY HEART IN -



SIDE _____ OF YOUR HAND _____ AND YOU PLAYED IT YOU PLAYED IT YOU



PLAYED IT YOU PLAYED IT TO THE BEAT.

MICHAEL JACKSON MEDLEY

BAD/DON'T STOP TIL YOU GET ENOUGH/ THRILLER

8

VERSE

YOUR BUTT IS MINE GON NA TAKE YOU RIGHT JUST

SHOW YOUR FACE IN BROAD DAY LIGHT I'M TELLING YOU JUST HOW I FEEL GON NA

HURT YOUR MIND GON NA SHOOT TO KILL COME ON COME ON LAY IT ON ME AL RIGHT

VERSE

I'M GIVING YOU TIL THE COUNT OF THREE TO SHOW YOUR STUFF OR LET

IT BE I'M TELLING YOU JUST A WHAT YOU MIGHT I KNOW YOUR GAME WHAT

PRECHORUS

YOU'RE ABOUT WELL THEY SAY THE SKY'S THE LIM - IT TO ME THAT'S REA - LLY TRUE BUT MY

FRIEND YOU HAVE SEEN NOTH - ING JUST WAIT TIL I GET THROUGH BE - CAUSE I'M

CHORUS

BAD I'M BAD I'M REA - LLY REA - LLY BAD YOU KNOW I'M BAD I'M BAD I'M

2

MICHAEL JACKSON MEDLEY

REA-LLY REA LLY BAD YOU KNOW I'M BAD I'M BAD I'M REA-LLY REA LLY BAD AND THE

WHOLE WORLD HAS TO AN-SWER RIGHT NOW JUST TO TELL YOU ONCE A GAIN. THE

VERSE

WORD IS OUT YOU'RE DOING WRONG GON-NA LOCK YOU UP BEFORE TOO LONG YOUR

LYING EYES GON NA TAKE YOU RIGHT SO LISTEN UP DON'T MAKE A FIGHT YOUR

TALK IS CHEAP YOU'RE NOT A MAN YOU'RE THROWING STONES TO HIDE YOUR HANDS BUT THEY

PRECHORUS

SAY THE SKY'S THE LIM-IT TO ME THAT'S REA-LLY TRUE BUT MY FRIEND YOU HAVE SEEN NOTH-ING JUST

CHORUS

WAIT TIL I GET THROUGH BE-CAUSE I'M BAD I'M BAD I'M REA-LLY REA LLY BAD YOU KNOW I'M

BAD I'M BAD I'M REALLY REALLY BAD YOU KNOW I'M BAD I'M BAD I'M REALLY REALLY BAD AND THE

SOLO

WHOLE WORLD HAS TO AN-SWER RIGHT NOW JUST TO TELL YOU ONCE A-GAIN.

PRECHORUS

BUT THEY SAY THE SKY'S THE LIM-IT TO ME THAT'S REA-LLY TRUE BUT MY

MICHAEL JACKSON MEDLEY

CHORUS

FRIEND YOU HAVE SEEN NOTH - ING JUST WAIT TIL I GET THROUGH BE CAUSE I'M BAD I'M BAD I'M

REA-LLY REA LLY BAD YOU KNOW I'M BAD I'M BAD I'M REA-LLY REA LLY BAD YOU KNOW I'M

BAD I'M BAD I'M REA LLY REA LLY BAD AND THE WHOLE WORLD HAS TO AN - SWER RIGHT NOW JUST TO

CHORUS

TELL YOU ONCE A GAIN. BE-CAUSE I'M BAD I'M BAD I'M REA-LLY REA LLY BAD YOU KNOW I'M

BAD I'M BAD I'M REA LLY REA LLY BAD YOU KNOW I'M BAD I'M BAD I'M REA LLY REA LLY BAD AND THE

WHOLEWORLDHAS TO AN - SWERRIGHTNOWJUST TO TELL YOU ONCE A-GAIN.

"DON'T STOP"

VERSE

LOVE - LY IS THE FEEL - ING NOW

FEV ER TEMP ERA TURES RIS - ING NOW POW ER

IS THE FORCE THE VOW THAT MAKES IT HAP - PEN IT ASKS NO

MICHAEL JACKSON MEDLEY

QUES - TIONS ___ WHY ___ GET CLOS - ER ___ TO MY SO - DY ___ NOW ___

JUST LOVE ME ___ TIL YOU DON'T KNOW HO - W ___ KEEP ON

CHORUS

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN - OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN - OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN - OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN - OUGH

VERSE

TOUCH ME ___ AND I FEEL ON ___ FIRE ___ AIN'T NO TH - ING, ___

LIKE A LOVE DE - SIRE ___ I'M MELT - ING ___ LIKE HOT

CAN - DLE ___ WAX ___ SEN - SA - TION ___ LOVE LY WHERE WE'RE ___ AT ___

MICHAEL JACKSON MEDLEY

SO LET LOVE _____ TAKE US THROUGH THE _____ HOURS _____ I WON'T _____ BE COM

PLAIN - ING _____ 'CAUSE THIS IS LOVE _____ POW - ER _____ KEEP ON

CHORUS

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN-OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN-OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN-OUGH KEEP ON

WHERE THE FORCE DON'T STOP DON'T STOP TIL YOU GET EN-OUGH

8 4 8 3xs 8 7

"THRILLER"

VERSE

IT'S CLOSE TO MID - NIGHT AND SOMETHING E VIL'S LURKING IN THE DARK _____

UN- DER THE MOON - LIGHT YOU SEE A SIGHT THAT ALMOST STOPS YOUR HEART _____ YOU TRY TO SCREAM _____

MICHAEL JACKSON MEDLEY

— BUT TERROR TAKES THE SOUND BEFORE YOU MAKE IT — YOU START TO FREEZE —

— AS HORROR LOOKS YOU RIGHT BETWEEN THE EYES — YOU'RE PARALYZED —

CHORUS

— 'CAUSE THIS IS THRILL - ER — THRILL - ER NIGHT AND

NO ONE'S GON NA SAVE YOU FROM THE BEAST ABOUT TO STRIKE YOU KNOW IT'S THRILL-ER —

THRILL-ER NIGHT YOU'RE FIGHTING FOR YOUR LIFE INSIDE A KILLER THRILLER TO-NIGHT

VERSE

YOU HEAR THE DOOR — SLAM AND RE-AL-IZE THERE'S NO-WHERE LEFT TO RUN —

YOU FEEL THE COLD — HAND AND WONDER IF YOU'LL EVER SEE THE SUN — YOU CLOSE YOUR EYES —

— AND HOPE THAT THIS IS JUST IM - AG - IN - A - TION —

BUT ALL THE WHILE — YOU HEAR A CREA - TURE CREEP - ING UP — BE-HIND —

CHORUS

— YOU'RE OUT OF TIME — 'CAUSE IT'S A THRILL-ER — THRILL-ER NIGHT THERE

AIN'T NO SEC-OND CHANCE — AG-AINST THE THING — WITH FOR TY EYES — GIRL THRILL-ER —

THRILL-ER NIGHT YOU'RE FIGHT-ING FOR YOUR LIFE — IN-SIDE A KILL-ER THRILL ER TO-

BRIDGE

NIGHT NIGHT CREA TURES COME AND THE DEAD START TO WALK IN THE MAS-QUER ADE

THERE'S NO ES CAPING THE SAWS OF THE AL IEN DE-SIGN THIS IS THE END OF THE LINE.

VERSE

THEY'RE OUT TO GET — YOU THE DE-MONS CLOS-ING IN ON EV-ERY SIDE —

THEY WILL POSS-ESS — YOU UN-LESS YOU CHANGE THAT NUM-BER ON YOUR DIAL —

— NOW IS THE TIME — FOR YOU AND I TO CUD - OLE CLOSE TO-GETH -

- ER — ALL THROUGH THE NIGHT — I'LL SAVE YOU FROM THE TER - ROR ON THE SCREEN

CHORUS

I'LL MAKE YOU SEE

darkness falls across the land
the midnight hour is close at hand
creatures crawl in search of blood
to terrorize your neighborhood
and whom shall ever now be found
without the soul for getting down
but stand and face the hounds of hell
and rot inside a corpse's shell

the foulest stench is in the air
the funk of forty thousand years
and grisly ghouls from every tomb
are closing in to seal your doom
and though you fight to stay alive
your body starts to shiver
for no mere mortal can resist
the evil of the thriller

B212

VOCAL

CAN I STEAL A LITTLE LOVE?

FRANK SINATRA
ARRANGED BY: ERIC A. MILLER

$\text{♩} = 120$
SWING

A

3

CAN I STEAL A LIT TLE LOVE CAN I STEAL A LIT TLE

LOVE COOL ME HON-ey I'M ON FIRE TO STEAL YOUR LOVE IS MY DE-SIRE

B

HUG ME SQUEEZE ME 'TIL I'M RED 'TIL MY EYES BUG OUT MY HEAD

COO ME WOO ME TUR TLE DOVE CAN I STEAL A LIT TLE LOVE PLEASE TELL ME

C

WHY ARE YOU DRIVING ME CRA - ZY WHY DO I DIG YOU LIKE I DO IF I SHOULD

3

STEAL A LIT-TLE KISS AND YOU CAN PROVE THAT IT'S WRONG I'LL GIVE IT BACK TO YOU

D

TELL ME HON-ey WITH A SMILE I CAN WALK YOU DOWN THE AISLE

I WON'T EV-EN NEED A SHOVE CAN I STEAL A LIT TLE LOVE

CAN I STEAL A LITTLE LOVE?

E

CAN I STEAL A LIT TLE LOVE CAN I STEAL A LIT TLE LOVE COOL ME HON-EY I'M ON

FIRE TO STEAL YOUR LOVE IS MY DE - SIRE HUG ME SQUEEZE ME 'TIL I'M

F

RED 'TIL MY EYES BUG OUT MY HEAD COO ME WOO ME TUR TLE DOVE

G

CAN I GRAB A LIT TLE LOVE PLEASE TELL ME WHY ARE YOU DRIVING ME CRA - ZY AND

WHY DO I DIG YOU LIKE I DO IF I SHOULD STEAL A LIT-TLE KISS AND YOU CAN

PROVE THAT IT WAS WRONG THEN I'LL GIVE IT BACK TO YOU

H

TELL ME HON-EY WITH A SMILE I CAN WALK YOU DOWN THE AISLE I WON'T EV-EN NEED A

SHOVE CAN I STEAL A LIT-TLE LOVE CAN I STEAL A LIT-TLE

LOVE CAN I GRAB A LIT-TLE LOVE

VOICE

B214 VEHICLE

THE IDES OF MARCH
ARRANGED BY: ERIC A. MILLER

HEY _____ WELL I'M A

(A)

FRIEND - LY STRANG - ER WITH A BLACK SE-DAN WON'T YOU HOP IN SIDE MY CAR I GOT

PIC TURES GOT CAN-OY I'M A LOVE-A-BLE MAN I CAN TAKE YOU TO THE NEAR EST STAR I'M YOUR

VE-HI-CLE SA - BY I'LL TAKE YOU AN - Y-WHERE YOU WANT TO GO _____ I'M YOUR

VE-HI-CLE WO - MAN BY NOW I'M SURE YOU KNOW THAT I LOVE YOU I NEED YOU I

WANT TO GOT TO HAVE YOU CHILD GREAT GOD IN HEA - VEN YOU KNOW I LOVE YOU _____

(A1)

WELL _____ IF YOU WANT TO BE A MO - VIE STAR THEN I'LL

TAKE YOU TO HO-LLY-WOOD BUT IF YOU WANT TO STAY JUST A LIKE YOU ARE THEN I

VEHICLE



THINK YOU RE-ALLY SHOULD I'M YOUR VE-HI-CLE SA - BY I'LL TAKE YOU



AN - Y-WHERE YOU WANT TO GO I'M YOUR VE-HI-CLE WO - MAN BY NOW



I'M SURE YOU KNOW THAT I LOVE YOU I NEED YOU I WANT TO GOT TO HAVE YOU CHILD



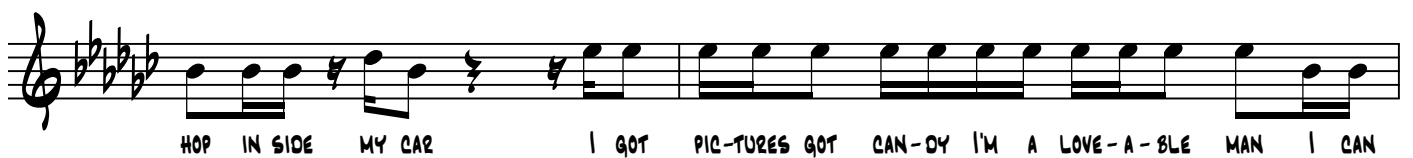
GREAT GOD IN HEA - VEN YOU KNOW I LOVE YOU

3 8 14



HEY WELL I'M A FRIEND - LY STRANG - ER WITH A BLACK SE-DAN WON'T YOU

9



HOP IN SIDE MY CAR I GOT PIC-TURES GOT CAN-DY I'M A LOVE-A-BLE MAN I CAN



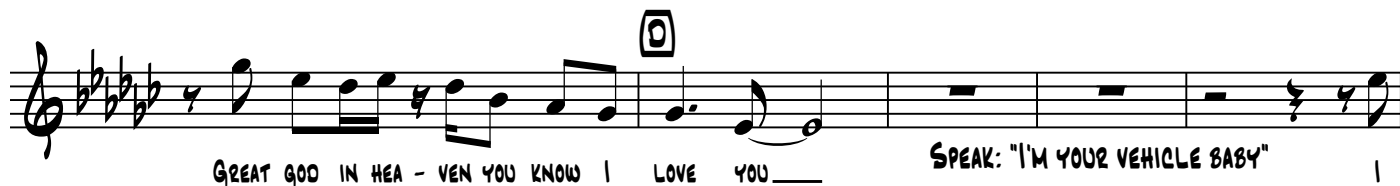
TAKE YOU TO THE NEAR EST STAR I'M YOUR VE-HI-CLE SA - BY I'LL TAKE YOU



AN - Y-WHERE YOU WANT TO GO I'M YOUR VE-HI-CLE WO - MAN BY NOW



I'M SURE YOU KNOW THAT I LOVE YOU I NEED YOU I WANT YOU I GOT TO HAVE YOU



Musical staff with lyrics: GREAT GOD IN HEA - VEN YOU KNOW I LOVE YOU. A circled 'D' is positioned above the staff. The staff continues with a rest and the instruction: SPEAK: "I'M YOUR VEHICLE BABY".



Musical staff with lyrics: LOVE YOU I NEED YOU I WANT YOU I GOT TO HAVE YOU.



Musical staff with the marking 'RUBATO' above it. The staff contains the lyrics: GREAT GOD IN HEA - VEN YOU KNOW I LOVE YOU.

B216

WHEN I'M SIXTY-FOUR

LENNON/MCCARTNEY

ARRANGED BY: ERIC A. MILLER

VOICE

♩=144
GENTLE SWING

6 A

WHEN I GET OL - DER LOS - ING MY HAIR

MA - NY YEARS FROM NOW WILL YOU STIL BE SEN - DING ME A VAL - EN - TINE

BIRTH - DAY GREE TINGS BOT - TLE OF WINE IF I'D SEEN OUT TIL QUAR TER OF THREE

WOULD YOU LOCK THE DOOR WILL YOU STILL NEED ME

B 4

WILL YOU STILL FEED ME WHEN I'M SIX - TY - FOUR

2

YOU'LL BE OL - DER TOO AND IF YOU'LL SAY THE WORD

2 C

I COULD STAY WITH YOU I COULD BE HAN - DY

MEND ING A FUSE WHEN YOUR LIGHTS HAVE GONE YOU CAN KNIT A SWEA - TER BY THE

FI - RE SIDE SUN - DAY MOR - NINGS GO FOR A RIDE DO - ING THE GAR - DEN

WHEN I'M SIXTY-FOUR

DIG GING THE WEEDS WHO COULD ASK FOR MORE? WILL YOU STILL NEED ME

WILL YOU STILL FEED ME WHEN I'M SIX-TY FOUR

□

EV-ERY SUM-MER WE CAN RENT A COT-TAGE IN THE ISLE OF WIGHT IF IT'S NOT TOO DEAR

WE SHALL SCRIMP AND SAVE GRAND-CHILDREN

ON YOUR KNEE VE-RA CHUCK AND DAVE

□

SEND ME A POST-CARD DROP ME A LINE STATING POINT OF VIEW

IN-DI-CATE PRE-CISE-LY WHAT YOU MEAN TO SAY YOURS SIN-CERE-LY WAST-ING A WAY

GIVE ME YOUR AN-SWER FILL IN A FORM MINE FOREVERMORE WILL YOU STILL NEED ME

WILL YOU STILL FEED ME WHEN I'M SIX-TY FOUR WOO!

RAINY DAY WOMEN #12 & 35

VOICE

ROBERT ZIMMERMAN
ARRANGED BY: ERIC A. MILLER

2 BARS - DRUM INTRO

12 BARS - INSTRUMENTAL

Well, they'll stone ya when you're trying to be so good

They'll stone ya just a-like they said they would

A They'll stone ya when you're tryin' to go home
Then they'll stone ya when you're there all alone

But I would not feel so all alone

Everybody must get stoned

Well, they'll stone ya when you're walkin' 'long the street

They'll stone ya when you're tryin' to keep your seat

B They'll stone ya when you're walkin' on the floor
They'll stone ya when you're walkin' to the door

But I would not feel so all alone

Everybody must get stoned

They'll stone ya when you're at the breakfast table

They'll stone ya when you are young and able

C They'll stone ya when you're tryin' to make a buck
They'll stone ya and then they'll say, "good luck"

Tell ya what, I would not feel so all alone

Everybody must get stoned

Well, they'll stone you and say that it's the end

Then they'll stone you and then they'll come back again

D They'll stone you when you're riding in your car
They'll stone you when you're playing your guitar

Yes, but I would not feel so all alone

Everybody must get stoned

E 12 BARS - OPEN FOR SOLOS

Well, they'll stone you when you walk all alone

They'll stone you when you are walking home

F They'll stone you and then say you are brave
They'll stone you when you are set down in your grave

But I would not feel so all alone

Everybody must get stoned

G 12 BARS - INSTRUMENTAL OUTRO