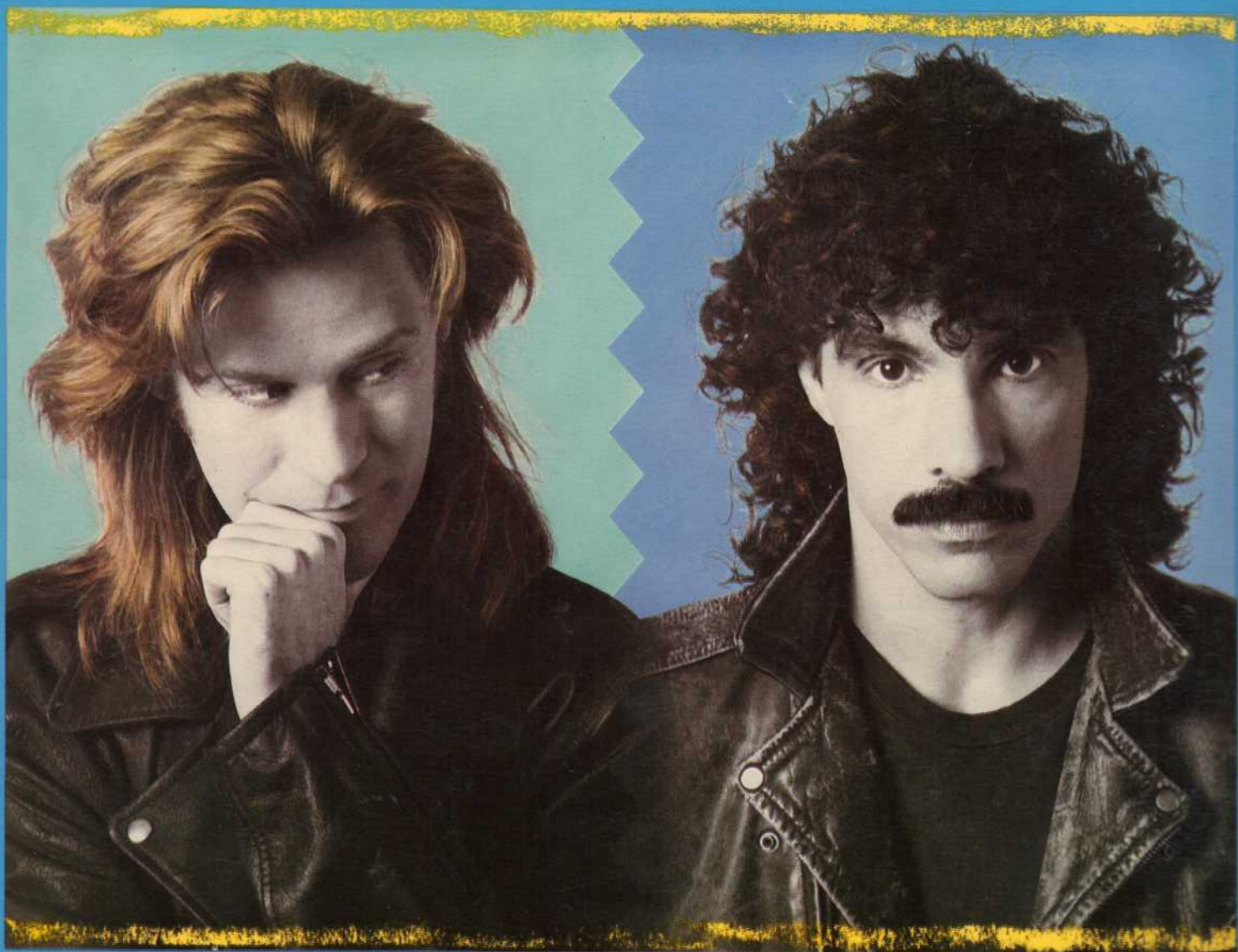


Daryl Hall John Oates  
ooh yeah!



# Daryl Hall John Oates

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downtown life / 12  
everything your heart desires / 7  
i'm in pieces / 44  
missed opportunity / 55  
talking all night / 23  
rockability / 50  
rocket to god / 28  
soul love / 39  
realove / 18  
Keep on pushin' love / 34

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ooh yeah!

Ooh Yeah is what you say when your spot gets hit  
Ooh Yeah is what you say when you crack your neck  
Ooh Yeah is what you say when you hit the long ball  
Ooh Yeah is what you say when you roll a strike  
Ooh Yeah is what you say when it's ReaLove  
Ooh Yeah is what you say when you remember  
Ooh Yeah is what you say when the sun is shining  
Ooh Yeah is what you say when the water's perfect  
Ooh Yeah is what you say when your dream is walkin' down the street  
Ooh Yeah is what you say when you understand  
Ooh Yeah is what you say when you step on the gas and it really moves  
Ooh Yeah is what you say when the love comes down  
Ooh Yeah is what you say when your horse comes in  
Ooh Yeah is what you say when the groove feels right  
Ooh Yeah is what you say when the music moves you

— Daryl Hall



ooh yeah!

The title says it all:

The natural exultation that derives from the rock and soul feeling of the music, the unabashed romanticism of its lyrical themes, the way the songs were put together. It reflects an emotion that reaches a peak, and most importantly, feels so right: ooh yeah! And after a three year hiatus of solo projects and the pursuit of separate interests, that's precisely how Daryl Hall and John Oates feel about working together again, and about their new LP. A full year in the making, the album once again reunites two artists who the New York Times calls "pop music's number one singing duo," a pair who have blended black and white musical styles and spun more crossover hits than any other group, according to Billboard's Paul Grein, with a flair that's made their audience among the most fully integrated in the history of American music.

The new LP began almost at the exact moment of their mutual parting, three years ago, after the smash LP Big Bam Boom had rocked the charts with hits like "Out of Touch" and "Method of Modern Love." During the '80s, Daryl and John had enjoyed an unbroken string of platinum LPs (Voices, Private Eyes, H2O, Rock 'n' Soul Part 1) and hit singles ("Kiss On My List," "You Make My Dreams," "Private Eyes," "I Can't Go For That (No Can Do)," "Maneater," "Family Man," "Say It Isn't So," "Adult Education") that had made them, according to RIAA figures, rock's all-time best-selling duo, with over 40 million records sold. In May of 1985, the pair conceived a show at New York City's Apollo Theater to pay tribute to the soul music that had influenced them, a United Negro College Fund Benefit featuring their childhood idols, original Temptations, Eddie Kendrick and David Ruffin (releasing a live LP, Daryl Hall and John Oates Live at the Apollo With David Ruffin and Eddie Kendrick, along with a medley single of "The Way You Do The Things You Do/My Girl").

"Playing the Apollo was returning full circle for me," explained Daryl. "When I was seventeen years old I got my first record contract from playing in a talent show at the Uptown Theater in Philadelphia, when the Temptations were on the bill. At the time, theaters like the Uptown were the only sources of opportunity for streetcorner music, and we played the show at the Apollo to give something back to the black community for all the support it has given John and me over the years..."

"But after that, my feeling was, 'What am I gonna do? Make another Hall and Oates record? I had gone all the way around the world and back to the source of our music. It was time to scatter the pattern, to stop things, to reassess and move to another phase of our creative lives.'"

John Oates concurred wholeheartedly, recognizing that Daryl's 1977 solo excursion with Robert Fripp, the Sacred Songs LP (released in 1980) was what sped their creative progress toward the Voices breakthrough. So, while Daryl went off to Paris to work with Eurythmic's Dave Stewart on his solo LP, Three Hearts In The Happy Ending Machine, John went his own way. "I was producing for different people, writing by myself, putting my studio together," he says, "kind of gearing up mentally to write and write." Oates produced an LP for the Parachute Club and co-wrote the #1 Australian hit, "Electric Blue," from the group Icehouse; in addition to co-producing a track on Kendrick and Ruffin's album.



The decision to do another Hall and Oates LP felt as obvious and right as the need to separate for "new sources of information." "We just started writing," Daryl says, "the same way as we always did. When we work together, we just deal with reality as it exists to us, our point of view at that moment of time. We have this strange ability that, even after we've been apart and get back together, we seem to be thinking about the same things. The songs developed very effortlessly, just kind of flowed together. I think we did the right thing at the right time by splitting. The result, this new album, is the most focused thing we've ever done, a richer kind of record and a more fulfilling feeling."

Unlike other Hall and Oates albums, says Daryl, "Most of the tracks were recorded in our home studios. We brought them into The Hit Factory afterwards. The way John and I work, we do a lot of back and forth advocating, talk it all out. Pretty much everything that happened is a group decision, with T-Bone Wolk, our bass player, who produced it with us; not so much in the writing but in the making of the record. It doesn't really matter whose fingers make the notes..."

"We gave ourselves more chances," John relates. "Every time there was a decision we tried a lot of different ideas and versions; that's why it took so long to finish. It's musically complex — the process we used to record runs the gamut from basic playing to the most sophisticated synthesis and sequencing — but in the end, the essence of the songs come through, they're not overwhelmed by the production or the approach to making the record."

All Hall and Oates records are a rich repository of musical influences, and this one is no different. "We used a lot of African feelings," Daryl says, "a lot of kalimba sounds, and I'd been listening to a lot of Middle Eastern music, too. Barry White, Marvin Gaye, and a lot of New York City, like Channel J in Manhattan late at night. They show the same commercials over and over again — one's that advertise sex — heavy on the Barry White sound, and I think that invaded my brain and body! He's in there, somewhere, going, 'Yeah, baby, ooh baby...'"

A fitting influence, considering the theme of so many songs. As danceable as the album is, Daryl characterizes it as a "love-making album. It's a very romantic record, more directly sexually and emotionally oriented than our other albums. I'm a sexual being, I like sex and talking about it, making love, but it's not sex at the expense of romance."

The themes resonate in Daryl Hall compositions like "Everything Your Heart Desires" and "Rocket To God": in the interplay with co-lyricist Oates ("Talking All Night," "ReaLove"); with long-time collaborators like the Allen sisters, Janna and Sara ("I'm In Pieces," "Missed Opportunity"); and with Holly Knight ("Soul Love"). The songs often playfully counterpoint each other: "Talking All Night" is about the exhilaration of being so excited with somebody that you just talk through the night, totally unaware of time. And "I'm In Pieces"? "It's kind of a sequel," Daryl laughs. "That's what happens to you after you 'talked' all night..."

But the songs aren't all romantic. The hard-driving, funky Bob Clearmountain-mixed "Downtown Life" is anything but a celebration of New York's fabled downtown scene. "It's the New Yorker's love/hate relationship with the city," says John, who like Daryl, is a long-time resident of the West Village. "The neighborhoods are changing, disappearing; there's a lot of bitterness." Adds Hall: "The second verse is autobiographical. I used to live near Lou Reed and he used to walk the dog in front of my house..."

Velvet Lou was a neighbor of mine  
Now he walks the dog in Jersey, Brother  
Yuppies in black doin' white collar crime  
Scared away the local color  
But they can't steal the night...

Likewise, Oates' anthemic "Keep On Pushin' Love," has a hard edge:

See the homeless man on a frozen stoop  
He gets the walk-on-by from the business suit  
See it happening everyday (you know) it doesn't  
Have to be that way...

Mixed by Bob Clearmountain, Chris Porter, and Mike Scott, and engineered by Mike Scott, oooh yeah! is pure Hall and Oates. You can hear it in a song like "Missed Opportunity" — the soulful streetcorner harmonies, the mid-tempo groove. "It comes from a very recognizable tradition," John says. "You hear those a cappella vocals right at the beginning and it's very direct, right in your face. You know exactly what you're going to get."

What you're going to get is, once again, perfectly expressed by the title. Words whispered late at night to a loved one; or shouted in the throes of passion. ooh yeah!

The Daryl Hall and John Oates Band: \* Daryl Hall - Vocals, Keyboards, Guitar  
\* John Oates - Vocals, Guitar  
\* Pat Buchanan - Guitar  
\* T-Bone Wolk - Bass  
\* Mark Rivera - Saxophone  
\* Tony Beard - Drums



# everything your heart desires

Music and Lyrics by  
DARYL HALL

Moderate Rock ♩ = 100

Whoa.

*mf*

Dm7 Ebmaj9 Dm7

Gm7

Dm7

Gm7

Cm7

Whoa.

Bb F

Cm7

Cm7/F F6

Verse:

Cm7 Cm7 Cm7/F F6

1. You say you can't stand to be

Cm7

tied up so close to a lov-er. — Ooh, — you feel like a

Cm7/F F6 Cm7

pris-on - er, and you wan-na find — some-one who will let you out. — Can't you see the

Cm7/F F6 Cm7

heart - beat — that you know — so well is bet-ter than some strange one you're look-ing for? —



Cm7/F F6  
 Say — you nev-er know that strange one just might — be —

Cm7  
 me, — yeah. —

E $\flat$ /F Dm7 Gm7 Chorus: Dm7  
 Can't you see — you have — ev -

Gm7 Cm7 Dm7 E $\flat$  maj9 Dm7 Gm7  
 - 'ry- thing your heart de- sires? — So why'd you want more? — If you had —

Dm7 Gm7 Cm7  
 ev - 'ry-thing your heart de- sires, — would you

*cresc.* *f*

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature (C). The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and melodic lines, with some sections marked with 'cresc.' (crescendo) and 'f' (forte). The lyrics are written below the vocal line, and the chord symbols are placed above the piano part.



B $\flat$ /F Dm7 Gm7 Dm7 Gm7

still want more? You have — ev - 'ry-thing your heart de-sires.

Cm7 Dm7 Ebmaj9 Dm7 Gm7 Dm7

Why do you want more? — If you have — ev -

1. Gm Cm7 B $\flat$  F D.S.  $\frac{3}{4}$

- 'ry-thing your heart de-sires, — would you still want more? 2. You tell me your

2. Cm7 B $\flat$  F To next strain 3.4. etc. Cm7 B $\flat$  F Repeat ad lib. and fade Dm7 Gm7

May-be — You have.



Bb/F

Cm/F

you'll con - fess. —

Just don't — be sad. —

Oh no. —

'Cause ba - by, —

want you want

is what, is what

Cm7

Bb/Eb

Dm7

Gm7

Dm7

you have. —

Gm7 Cm7

Eb Bb

F

D.S.S. ✱

Gm7

spoken:

Do you still want me?

You have —

## Verse 2:

You tell me your best friend's world seems beautiful, but don't be fooled.

It's nice work if you can get it.

What goes on behind closed doors you don't know;

Maybe she cries herself to sleep every nite.

Sorry that the heartbeat that she knows so well

Ain't what she's looking for.

Say you never know that strange heart just might be me.

(To Chorus:)

# downtown life

Lyrics by  
DARYL HALL, JOHN OATES, SARA ALLEN

Music by  
DARYL HALL, JOHN OATES, RICK IANTOSCA

Moderate funk rock ♩ = 108

Em7                      Em7sus4                      Em7

Gtr. *mf*

Em7

1. Do it down - town, — in from the out - side; —  
2. Vel - vet Lou, was a neigh - bor of mine, —

yeah, — find the scene 'n' work it broth - er. —  
now he walks the dog in Jer - sey broth - er. —

*sl.*  
Gtr.



Em9

1. Mov - in' thru sound, cit - y's like wild - life; \_\_\_\_\_ all  
 2. Yup-pies in black do-in' white col-lar crime; \_\_\_\_\_ they  
 Synth. pad

o - ver-grown 'n' liv - in' un - der - cov-er. Wound up — so —  
 scared a - way the lo - cal col-or, but they can't steal the —

Amaj7 Cmaj7  
 tight. night. } We love the down-town life, drift - in' thru the day  
 Gtr. Synth. Bkgd. vocal  
 Vibes dbl. vocals oct. higher

D6(9)

wait - in' for the night. Oh. — Oh. — Down - town life, it feels —

Am7 B7#9 1. Em9

so right; it keeps me hang - in' on.

Gtr. mf

Em7sus4 Em7

(Spoken) So lis - ten now:

2.3. Amaj7 Cmaj7

Down-town\_ life, drift - ing thru the nite,

D6/9

wait-ing for the lite *Lead vocal* Wait-ing for the lite to\_come. Down - town life, it feels\_



Cmaj7

B7#9

To Coda N.C.

so right, it keeps me hang - in' Hang - in', hang - in', hang -  
(2. on. \_\_\_\_\_)

C/E G/D G

- in', Spoken: hang - in' on. \_\_\_\_\_ Lead vocal My  
Guitar power chords

Rim shot Bs. slides

C

C9no7

C/E

G/D

G

C

ba - by knows she's got to go for this kind of life, 'cause

Gtr. 2 Power chords

D

D9no7

D

C/E

G/D

G

C

C9no7

cit-y love can't stand to see the sun - lite. Dawn pa - trol bet - ter leave me a -

Gtr. 2 Gtrs. simile



C/E G/D G C D D9no7 D C/E G/D G

lone, 'cause I can on - ly take it for\_\_ so\_\_ long.\_\_

*Gtrs. simile*

C C9no7 C/E G/D G C

Go-in' down is - n't hard\_\_ to\_\_ do. The

D D9no7 D C/E G/D G

king of clubs\_\_ and queen of hearts\_\_ fall too. She says, "If you be-lieve\_\_

*Spoken:*

C C9no7 C/E G/D G C

this is on - ly a lone - ly\_\_ time,\_\_

Bm



stay at home, - boy, the blues are lost — on — you."

Ain't it true? —

Pno. *w/ped.* *gliss.*

D.S.  $\frac{3}{4}$  al Coda

Coda

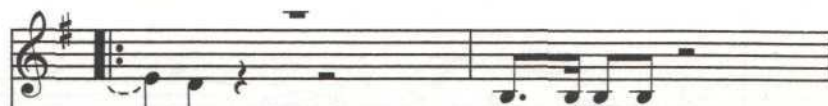
Amaj7

Em



— (Bkgd. vocal) We love the

Vibes



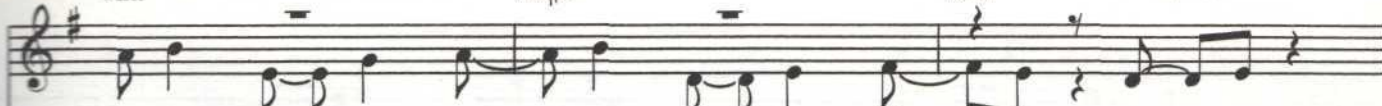
("Flanged" Vocal) Down-town life. (Bkgd. vocal)

Synth.

Am

B7#9

Em7



Down-town life, — it keeps — me hang - in on. — (Lead) Hang - in'

Gtr. Synth. Vibes

Am7

B7#9

Repeat ad lib. and fade



hang-in on. — Down - town, down-town life, — it keeps — me hang - in'.

(Gtr.) (Bkgd. vocal)



# realove

Music and Lyrics by  
DARYL HALL & JOHN OATES

Spacy feel ♩ = 126

Dsus4

D

Synth. 1

*mf* (Tune bass 4th string to D)

D9sus4/C

F

1st time only wo — wo —

Dsus4

1. One man —  
2. You mean —

says, "Look to heav - en for true love."  
to make him take it your way.

D9/C

N.C.

One child \_\_\_\_\_ so blind with the stars in her eyes;  
I know \_\_\_\_\_ his mind is in the sha-dows; \_\_\_\_\_

Dsus4

N.C.

so why \_\_\_\_\_ do you think that that could be right?  
he'll take \_\_\_\_\_ you all the way thru mid - nite.

D9/C

N.C.

She tries \_\_\_\_\_ but there ain't no way to buy sec - ond  
So sad, \_\_\_\_\_ but you can't run, but you can't fight, no,

Em

Fmaj7

Am

sight. } Oh, oh those eas - tern ways \_\_\_\_\_ on west - ern nights,  
no. }



Bm Em Fmaj7

know how I know the way. — I want to be the heart — of your —

Am Bm G

— de - sire , and it feels so right, — say. Rea - love — is a

D9sus4/C F Gmaj9

pas - sion play; — rea - love, — hey. —

N.C. D9sus4/C D9 F Gmaj9

Rea - love — is a pas - sion play, — rea - love. —

Dsus4

D

D9sus4/C

Rea - love, —

bet- ter than for -

F

Gmaj9

Dsus4

D

N.C.

ev - er;

rea - love —

D9sus4/C

D9/C

F

Gmaj9

Em

you pull us all to - geth - er, babe, all to- geth - er, ba - by. *Broadly*

Synth. II "Brass Chorus"

Fmaj7

Am

Bm

Em



Fmaj7

Am9sus4

Bm

G

D

D7

F

G

*Lead guitar freakout ad lib.**1st time (Spoken) It's a pas-sion play. 2. Rea -*

Gr. II

No bass

Synth. I

Power chords

D

D7/C

F G

love, -

oh, - oh, -

rea -

*Guitars ad lib. on fade*

Synth. I

Power chords

*Repeat and fade*

D

D7/C

F

G

love, -

oh, - oh, -

Rea -

*simile*

# talking all night

Lyrics by  
DARYL HALL & JOHN OATES

Music by  
DARYL HALL & JOHN OATES

Moderate rock ♩ = 120

B♭m9no3

D♭6

N.C.

1. Ain't it fun - ny, I'm tied to the mag - ic of your car - ess. —  
2. Heat of pas - sion; the ho - urs and min - utes don't mean so much. —

2nd time only  
mf Bass synth. solo

D♭maj7

N.C.

Ain't it love - ly how we fit to - geth - er girl.  
I know the lan - guage of love is a



You're the best. \_\_\_\_\_  
 ten - der touch, \_\_\_\_\_ yeah. \_\_\_\_\_ (Spoken) "That was one."

*Bbm* *Gb*

'N' it seems \_\_\_\_\_ like we've been talk - ing for - ev - er;  
 Speak slow - ly; make the night last for - ev - er;

Synth. 2

*Ab* *F7* *Bbm*

words and wine. 'N' we've been lost in time, oh, no. You're  
 spill the wine so you'll for - get the time! Won't you break down and

*Gb* *Ab*

touch - ing e - mo - tions I used to hide, too deep in - side. \_\_\_\_\_  
 show me e - mo - tions you used to hide, so deep in - side? \_\_\_\_\_ }

D♭6

*Bkgd. vocal* 1.2.3. Twelve for-ty-five, *Lead vocal* quar-ter to one; we're talk-in' all night; talk-ing

Synth. Gtr.

all night. One for-ty-five, quar-ter to two;

Gtr. Synth.2

To Coda

we're talk-ing all night, all night. Two for-ty-five,

Synth. Gtr. Synth.2

(Spoken) quar-ter to three; we're talk-ing all night; talk-ing all night.

Synth. Gtr. Synth. 2



Db6

Three for-ty-five, quar-ter to four; we're talk-ing all night,

Gtr.

Bbm Gb

Instrumental - tenor solo

all night..

Choked Gtr.

Synth. 2

simile

Ab F7 Bbm

Gb Ab Bbm7

Gtr.

Tenor Sax

Coda

D7b6

Two for-ty-five talk-ing all night,

Gtr. Synth. Gtr.

Play 5 times

all night.

Gtr. Gtr. Synth. 2 Synth. 2

Sev-en for-ty-five, (Spoken) quar-ter to eight! Time to get up!

## Additional Lyrics

2. Three forty-five; talking all night.
3. Four forty-five; talking all night.
4. Five forty-five; talking all night.
5. Six forty-five; talking all night.



# rocket to god

Music and Lyrics by  
DARYL HALL

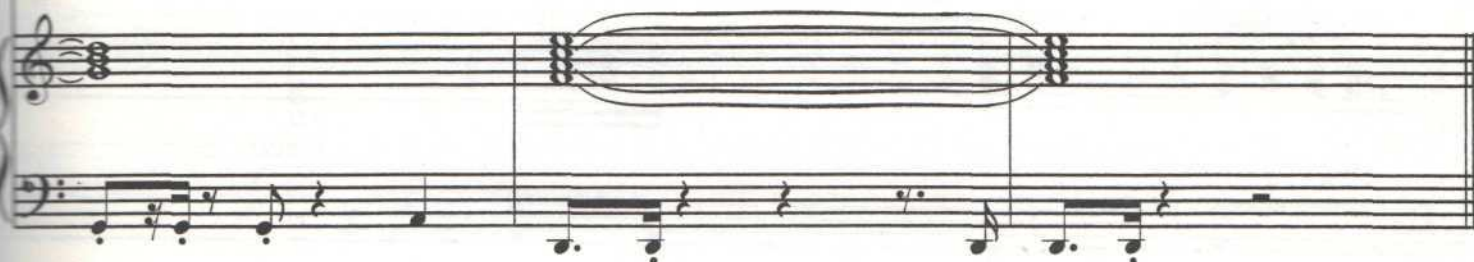
Rock, with a backbeat ♩ = 92

Chord progression: Dm7, Em7, Dm7, Fmaj7, G, Dm9, G

Instrumentation: Xylophone, Synth. *mf*, Synth. Bass, Ten. Sax. (Concert pitch), Synth.

The musical score is written for a rock band. It begins with a tempo of 92 beats per minute and a backbeat. The first system consists of three measures with chords Dm7, Em7, and Dm7. The xylophone plays a rhythmic pattern of eighth and sixteenth notes. The synth bass provides a steady accompaniment. The second system starts with Fmaj7 and G chords, featuring a tenor saxophone solo. The third system continues with Dm9 and G chords, maintaining the xylophone and synth bass accompaniment.

Dm9



Am



1. I can't live with- out \_\_\_\_\_ you, I can't let  
2. I dream too much a - bout \_\_\_\_\_ you, both the good and the



Synth. II Strgs. (pizz.)

Dm9

N.C.

Am



go, \_\_\_\_\_ oh no...  
bad,

hap-py 'n' sad. \_\_\_\_\_

Yeah, \_  
Ooh, \_

ev-ery-bod-y tells \_  
may-be I'm too



Fmaj7

N.C.



— me, "Dar-yl, walk a - way,"  
jeal-ous, but I don't real - ly care.

a-way and that ain't eas- y.





Am

They don't know the pow - er we have  
Ev - ery time you hurt me it's a scar on my

Synth. I

Dm9

to - geth - er. Can't go it a - lone. Ain't no one can tell  
heart. Ev - ery time you love.

Dm9sus4

Am

C7

me what to be lieve.  
me it's ecs - ta - sy.

Fmaj7

G

1.2. Oh, ba - by, you move my soul like a rock - et to God hey - yeah.  
3. rock - et.

Am/G

Dm9

C/G Am/G

Oh, hon - ey, I wan-na fly to your



Dm9 To Coda

arms like a rock-et.

1. N.C.

Xylophone



2. G Am/G Dm9

Oh, ba - by, you move my soul like a rock-et to God.





C/G

Am/G

Oh, hon-ey I wan-na die,

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a left hand with a half note G2, a quarter note A2, and a half note B2. The right hand has a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The system concludes with a whole note G4 in the vocal line and a whole note G4 in the piano right hand.

Dm9

die in your arms.

The second system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a left hand with a half note G2, a quarter note A2, and a half note B2. The right hand has a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The system concludes with a whole note G4 in the vocal line and a whole note G4 in the piano right hand.

N.C.

Xylophone

The third system of the musical score. The xylophone line (treble clef) begins with a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a left hand with a half note G2, a quarter note A2, and a half note B2. The right hand has a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The system concludes with a whole note G4 in the xylophone line and a whole note G4 in the piano right hand.

Dm7

Em7

I can feel you, ba - by, e-ven though you're no-where near.

The fourth system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a left hand with a half note G2, a quarter note A2, and a half note B2. The right hand has a whole rest, followed by a half note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The system concludes with a whole note G4 in the vocal line and a whole note G4 in the piano right hand.

Dm7

Fmaj7

Ain't no one can save\_\_\_ me, don't wan - na stop, I wan-na go up\_\_\_ like a

Coda N.C.

G

Am/G

like a rock-et, oh ba - by, you move my soul like a

Dm9

C/G

rock-et to God.\_\_\_\_ Hey, yeah.\_\_\_\_ Oh\_ hon - ey, I wan-na

Am/C

Dm9

N.C.

Repeat and fade

fly\_\_\_\_ to your\_\_\_\_ arms\_\_\_\_ like a



# KEEP ON PUSHIN' LOVE

Music and Lyrics by  
JOHN OATES

Spacy synth. rock ♩ = 72

N.C.

Brass

*mp*

Ostinato Fig. I - Brassy strings

*mp*

Ostinato Fig. II - Gtr.

N.C. (figs. as written)

Lit - tle girl, walk - in ' down the street; got - ta sub - way smile and a heart in beat. Say I'll work.

(Spoken)

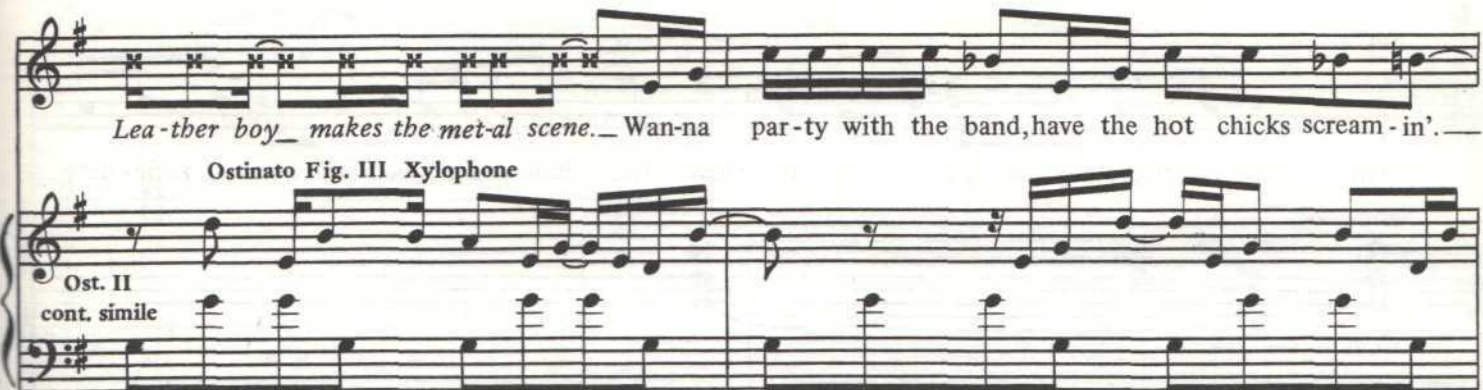
it for you dad - dy, work it for you dad - dy, work it for you dad - dy all nite.

Brass

Lea-ther boy\_ makes the met-al scene. \_ Wan-na par-ty with the band, have the hot chicks scream-in'. \_

Ostinato Fig. III Xylophone

Ost. II  
cont. simile



It's a vid-e-o dream. Watch the



preach-er-man\_ work the T. V. screen. He'll take your mo-mo-ney love and pro-mise\_ ev -

Synth.



- ery-thing. \_ Ain't no short-cut to sal-va-tion. Ev-ery

3





Em7

man wom-an, ev-ery boy and girl, \_ let your love - lite shine, make a bet-ter world. \_ Be-lieve \_

Synth. pad

Ost. II continues simile

Bass

To Coda II

Am C/D G

\_ it, peo-ple when you feel it, keep\_on push-in'. Love, oh, got to keep on-push-

Synth. pad

Ost. II Ost. III continues simile

G/B C Am7 D9sus4

in', push-in', 'cause your heart can't de-ny, can't de-ny \_ it, no \_ no. Keep\_on push-in',

G G/B

love, man wom-an, ev-ery boy and girl, \_ let your love - lite shine, make a bet-ter world. Oh, \_



C

Am7

To Coda ☉

— you know\_it's true that it's right on time if you keep\_on push-in'. (Spoken:) See the

Ost. II Gtr.

N.C.

home-less man\_ on a fro-zen stoop. He gets the walk on by\_ from the busi-ness suit.

Ost. III

See it hap-pen-ing ev-ery day, don't have to be that way. Got a

Ost. III

bomb for me, and two for\_ you.\_ I'll blow\_your scene,\_ba-by,\_



D.S.  $\frac{3}{4}$  al Coda

'n' you can blow mine, too... Ev-ery

Coda

Keep\_on push - in'

love.

Ost. II - Gtr.

G

D.S.  $\frac{3}{4}$  al Coda II

Ev-ery

Coda II

G

G/B

Love, oh, got to keep on push - in', push-in', 'cause your

Synth. pad

Ost. II, III continue simile

Repeat and fade

C

Am7

D9sus4

heart can't de-ny, can't de-ny it, no no. Keep\_on push - in'.

# Soul Love

39

Music and Lyrics by  
DARYL HALL & HOLLY KNIGHT

Funky bounce ♩=84

C7/Bb

Gm7

Synth.

mf

The first system of music is in 4/4 time. The top staff is a treble clef with a key signature of two flats (Bb and Eb). It contains a synth line with chords and single notes. The bottom staff is a bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes. The tempo is marked as 'Funky bounce' with a quarter note equal to 84 beats per minute.

C7

N.C.

The second system of music is in 4/4 time. The top staff is a treble clef with a key signature of two flats. It contains a synth line with chords and single notes. The bottom staff is a bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes. The tempo is marked as 'Funky bounce' with a quarter note equal to 84 beats per minute.

Vocals written 8va

1. I can be-lieve\_ that you love\_ me.
2. How could it be\_ that we're so\_ tight?

The way you set this soul on fire;\_—  
We got the love te-lep - a - thy.\_—

Gtr.

Tacet 1st time, play 2nd time only

The third system of music is in 4/4 time. The top staff is a treble clef with a key signature of two flats. It contains a guitar line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes. The tempo is marked as 'Funky bounce' with a quarter note equal to 84 beats per minute.



typ - i - cal talk\_ in the day - time, at nite on - ly hot de - sire.  
Some - bod - y else\_ could ex - cite\_ me, but what - cha do that's an - oth - er thing. I

I can do an - y - thing, dar - ling, 'cause you take me as I am. Oh  
pro - mise I will do you\_ right, 'cause you got what I need.

ba - by, there's some - thing a - bout\_ us\_ that makes it a per - fect blend, - yeah,  
I feel you burn - ing in - side\_ me. - I'm liv - in' in your love dream, - yeah,

I found out\_ what love means to me. -  
I know you\_ 'n' I were born to be. -

Synth

$E_b$   $C7$



C7/Bb

Gm7

Gim-me that, gim-me that nas - ty touch;

I dig it so much. \_\_\_\_\_

Gtr. simile

C7

Gm

F

{ Gim-me that, gim-me that nas - ty touch;  
 { Gim-me that, gim-me that sweet smile— you got

(Spoken): we got it, soul love. \_\_\_\_\_  
 soul love. \_\_\_\_\_ }

C7/Bb

C7

C7/Bb

C

Gm7

I'm like you 'n' you're like me; so what?

So we got it, soul love. \_\_\_\_\_

(Spoken):

C7/Bb

N.C.

Gim-me that, gim-me that nas - ty touch;

soul love, \_\_\_\_\_ soul love \_\_\_\_\_



C7

First system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure, with the lyrics "Soul love." underneath. The piano accompaniment consists of a Synth. line (treble clef) and an Accordion line (bass clef). The Synth. line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The Accordion line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure.

Second system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The piano accompaniment consists of a Synth. line (treble clef) and an Accordion line (bass clef). The Synth. line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The Accordion line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure.

Gm7

C/G

Third system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The piano accompaniment consists of a Lead Guitar line (treble clef) and an Accordion line (bass clef). The Lead Guitar line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The Accordion line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure.

Gm

Fourth system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure, with the lyrics "(2nd time only) Say, we got" underneath. The piano accompaniment consists of a Lead Guitar line (treble clef) and an Accordion line (bass clef). The Lead Guitar line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure. The Accordion line has a whole rest in the first measure, followed by a half note G4 and a half note A4 in the second measure.

7

so much soul love; Soul love, — soul love; — say, we — got

Bkgd. vocal  
Tacet

Lead vocal

so hot soul love; — soul love, — Say, we — got

C7/Bb Gm7

so much soul love; — gim-me that, gim-me that nas - ty touch, yeah.

C7/Bb Repeat and fade  
Gm F

So much soul love, — I'm like you 'n' you're like me, we got



# i'm in pieces

Lyrics by  
DARYL HALL & JANNA ALLEN

Music by  
DARYL HALL

Moderate  $\frac{12}{8}$  feel in 4  $\text{♩} = 84$   $\text{♩} = \text{trill}$

F Gm7 F

Tenor sax solo - Concert pitch

Piano Gtr.

*mf*

Gm7 Bb/C F Gm7

*simile*

F/C Gm7 Bb/C

The musical score is written for a tenor saxophone and piano. The tempo is moderate, 12/8 feel in 4, with a quarter note equal to 84 beats per minute. The key signature has one flat (Bb). The score is divided into three systems. The first system features a tenor saxophone solo with a concert pitch and a piano accompaniment consisting of a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand. The second system continues the piano accompaniment with a 'simile' marking. The third system concludes the piece with a final piano accompaniment section. Chord changes are indicated above the staff: F, Gm7, F, Gm7, Bb/C, F, Gm7, Bb/C, F/C, Gm7, Bb/C.

**F** **Am7** **Gm7** **Gm7/C** **F** **Am**

Why do I go all to piec - es when you're bree - zin' by? My de - sire makes me shy.

*mp*

**Bb** **Bb/C** **Gm** **F** **Ebmaj7** **F**

Oh, I, the words I wan-na say to you, but ba - by, I'm a - fraid to, 'cause

**Gm** **Am7** **Bbm7** **Bb/C**

I've been a fool in love o - ver 'n' o - ver a - gain. Hi - hi.

**F** **Am7** **Gm7** **Gm7/C** **F** **Am**

1. You got-ta know I'm in trou - ble and I'm all un-done, got my heart in your hand,  
 2. Got to hold back my ob - ses - sion 'cause I care too much, but it's hard to pre - tend



**Bb Bb/C Gm**

un - der - stand? - I can't cool - down my pas - sion,  
once a - gain. - Can't slow down - ev - ery heart - beat, no

**Eb Gm Am7**

can't stop the re - ac - tion; so be care - ful with a fox in love who is  
catch-in' up on lost sleep; gone so far 'n' I'm so deep

**Bbm7 Bb/C Gm Am**

o - ver his head a - gain. Hey - hey, 'cause I'm in piec - es,  
o - ver my head a - gain.

**"Choked" Gtr.**  
**f Piano**

**Gm Am Gm Bbm7**

I'm in piec - es, I'm in piec - es



o-ver you. ——— I'm in piec - es. *Lead vocal* Can't help my - self.

*Bkgd. vocal*

Piano

Gtr.

1. F/C Dm7/A Gm7 Bb/C

Girl, I can't hold out, — no I can't hold out. —

*Bkgd. vocal*

2. F Gm7 Gm7/C F

*Lead vocal* Ooh\_ ba-by, ba-by, ba-by, ba-by, ba-by.

*Bkgd. vocal* I'm in piec - es, girl, I can't hold out. —

Gm7 F/A Gm7

No, I can't hold out. Guess I'll go to piec - es now. —



Gm7 Dm7 Gm7 Dm7 Gm7  
*Lead vocal* You shat - ter my pat - tern, you let me see day - lite.

Dm7 Gm7 Bb/C  
 I'm tak - in' up hab - its just to break'em all o - ver a - gain. Hey, \_\_\_\_\_

Gm Am Gm Am  
 \_\_\_\_\_ 'cause I'm in piec - es, \_\_\_\_\_ I'm in piec - es, \_\_\_\_\_

Gm Bbm N.C.  
 I'm in piec - es \_\_\_\_\_ o - ver you. \_\_\_\_\_

Piano

*Bkgd. vocal*, I'm in piec - es, *Lead* Can't help my - self.

F/A Gm7

*Bkgd. vocal*, I'm in piec - es, *Lead* I'm in piec - es o - ver you.

F/C Dm/A Gm7 Gm7/C

*Lead vocal ad lib.*  
Girl, I can't hold out. —

F F/A Gm7 Gm7/C

Guess I'll go to piec - es now. —

F/C Dm/A Gm7 Gm7/C

*Repeat and fade*

*Repeat and fade*

*Repeat and fade*

*Repeat and fade*



# rockability

Lyrics by  
DARYL HALL, JOHN OATES, SARA ALLEN

Music by  
JOHN OATES

Moderate rock ♩ = 108

Em Gtr. *f* Am Bm7 Bells

Em9 3

1. Stan - ding on the side - line\_ wait - ing for the right time.\_ That  
2. Ooh, she's real - ly out there;\_ so knocked out I don't care.\_ That

Synth. pad *mf*

Synth. 2 + Bass

Am7 3 Bm7

girl knows her part;\_ jam - min' with my heart.\_  
Am - a - zon thing;\_ make a bod - y sing.\_

Em7 3

Did - n't wan - na be here,\_ but now that I see her,\_ I  
Ev - ery move is star time.\_ She's a leg - end in a long line;\_ I



(1.) know why I ran \_\_\_\_\_ 'n' why I'm back a - gain. \_\_\_\_\_  
 (2.) want her to be \_\_\_\_\_ ev - 'ry - thing to me. \_\_\_\_\_

C D Em

1.3. She makes me lose con - trol, 'n' I do be - lieve the girl \_\_\_\_\_  
 2. She makes me lose con trol. And when she

Bells  
 Strgs. (pizz.)

Am7 Bm Em

moves, \_\_\_\_\_ can see in - to my soul. \_\_\_\_\_ It shakes me, now. \_\_\_\_\_  
 I wan-na fall un - der her spell, \_\_\_\_\_ It breaks me down. \_\_\_\_\_

To Coda ⊕  
 C D Em7

She says she wants my love, \_\_\_\_\_ ooh, 'n' that's too much. \_\_\_\_\_  
 She knows, but she won't tell; won't tell; that I'm the one. \_\_\_\_\_ }

Soli  
 Soli



C

Em

C

(1.2.) Ooh, that news ex - cites me.

The girl's got rock - a - bil - i - ty.

Rhythm Gtr.

Strgs. (pizz.)

Am7

Bm

C

Em

Think she'll go all the way, all the way. — The

Gtr. scream

Rhythm Gtr.

Am7

Am

D

C

girl's got rock - a - bil - i - tay, ya - y, ya - y, ya - y, ya - y. Ooh, that news ex - cites me.

Gtr.

Bells

Em

C

Am7

Bm

The girl's got rock - a - bil - i - ty.

Rhythm Gtr.

Gtr.

C

Em

Think she'll go all the way, all the way. — The

Rhythm Gtr.

Am7

Am

D

Bm

girl's got rock - a - bil - i - tay, ya - y, yay. Do-in' — wrong — if I can't do —

Gtr.

Em7sus4

Em7

Am7

3

D9sus4

Em7

— her right. — Yeah, I'm mak - in' my — play an - y - way.

Bells

Em9

Instrumental - vocal tacet

Am7

Bm7

D.S.  $\frac{3}{4}$  al Coda

Screamin' guitar solo *ad lib.* (8 bars)

Synth. pad  
Bs. + pizzicato strgs. (8va)



Coda

Em7

Em7

Gtr.

Bass

"Whang bar" Fall - off

synth. portamento

long gliss.

C

Em

C

Girl's got rock.

Rhythm Gtr.

Ooh, that news ex - cites me.

Synth.

Em

C

Em

The girl's got rock.

The

C

Am7

Repeat ad lib. and fade

girl's got rock - a - bil - i - ty,



got rock - a - bil - i - ty.

Scream

# missed opportunity

Lyrics by  
DARYL HALL, JOHN OATES, SARA ALLEN

Music by  
DARYL HALL

Medium  feel, with a backbeat  =104

Vocal solo  
*mf*

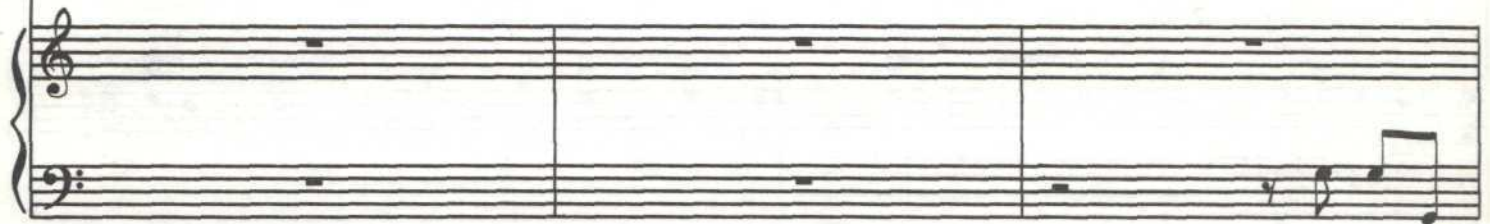


Keep on miss-in' each oth - er, our world's out of



or - der. All I see is missed op - por - tun - i - ty.

'N we —



N.C.



*Bkgd. vcl.* keep on miss-in' each oth - er, Miss - in' each oth - er, our world's out of



*Lead vocal* all I see is missed } op - por - tun - i - ty. ———  
or - der,





Verse:  
Fm9

1. Will we ev - er learn? — In trou - ble  
2. Talk but nev - er show — you're hold - in' back words lack

Gtr.

Bb9

where mean - ing will we turn? — And when you're  
some - how things you say ric - o - chet

Fm9

los miss - ing the fight who's your white knight gon-na be? —  
by a mile the words don't work for

3

C

me. — Bkgd. vocals oh — Ooh,

Gtr. Synth.



rm9

feel you drift a-way, ——— oh ba-by, you don't  
un - der - stand ——— why the world's — nas - ty girl when we're

Bb9

hear do-in' the best what I'm say-in' ——— We had a  
e - ven though we're

Fm9

chance to stay to-gether ooh ——— for-ev - er,  
walk - in' a wire ——— where there's hope there's de - sire ———

Abmaj7

but we got lost in a dream. ———  
cal - ling you back to your white knight.

Chorus:  
C

Bkgd. vocal Keep on

Gtr.



Am

miss - in' each oth - er, Miss - in' each oth - er, our world's out of

Am7 Am Dm7

or - der, all I see is missed op - por - tun (Lead) Op - por - i - ty.

Ab Bb C

tun - i - ty... And we keep on miss - in' each oth - er, miss - in' each

*Gtr. continue simile*

Am Am7 Am Dm7

oth - er our world's out of or - der. All I see is missed op - por - tun - i - ty,

Ab Bb Fm9

- tun - i - ty. —

Lead vocal ad lib.

String-y synth.

Gtr.

Play 3 times

Vocal simile

Abmaj7

Reverb. decay pp

Vocals a cappella

mf

Keep on miss - in' each oth - er, in' each oth - er our world's out of



or - der all I see is missed op - por - tun - i - ty \_\_\_\_\_ 'n' we \_\_\_\_\_

C

keep on miss - in' each oth - er

Am Am7 Am

oth - er our world's out of or - der all I see is

Dm7 Ab Bb

missed op - por - tun - i - ty \_\_\_\_\_ 'n' we \_\_\_\_\_

*Repeat and fade*



downtown life  
everything your heart desires  
i'm in pieces  
missed opportunity  
talking all night  
rockability  
rocket to god  
soul love  
realove  
Keep on pushin' love