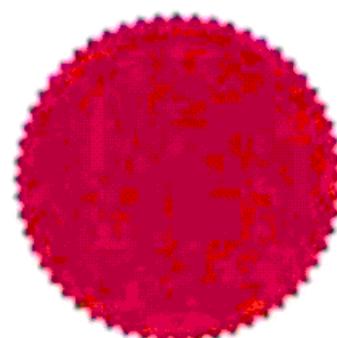


A black and white photograph of Bryan Ferry, wearing a dark suit and white shirt, looking slightly to his left.

BRYAN

FERRY



THE

ULTIMATE

COLLECTION

with Roxy Music

BRYAN

FERRY

THE

ULTIMATE

COLLECTION

BRYAN

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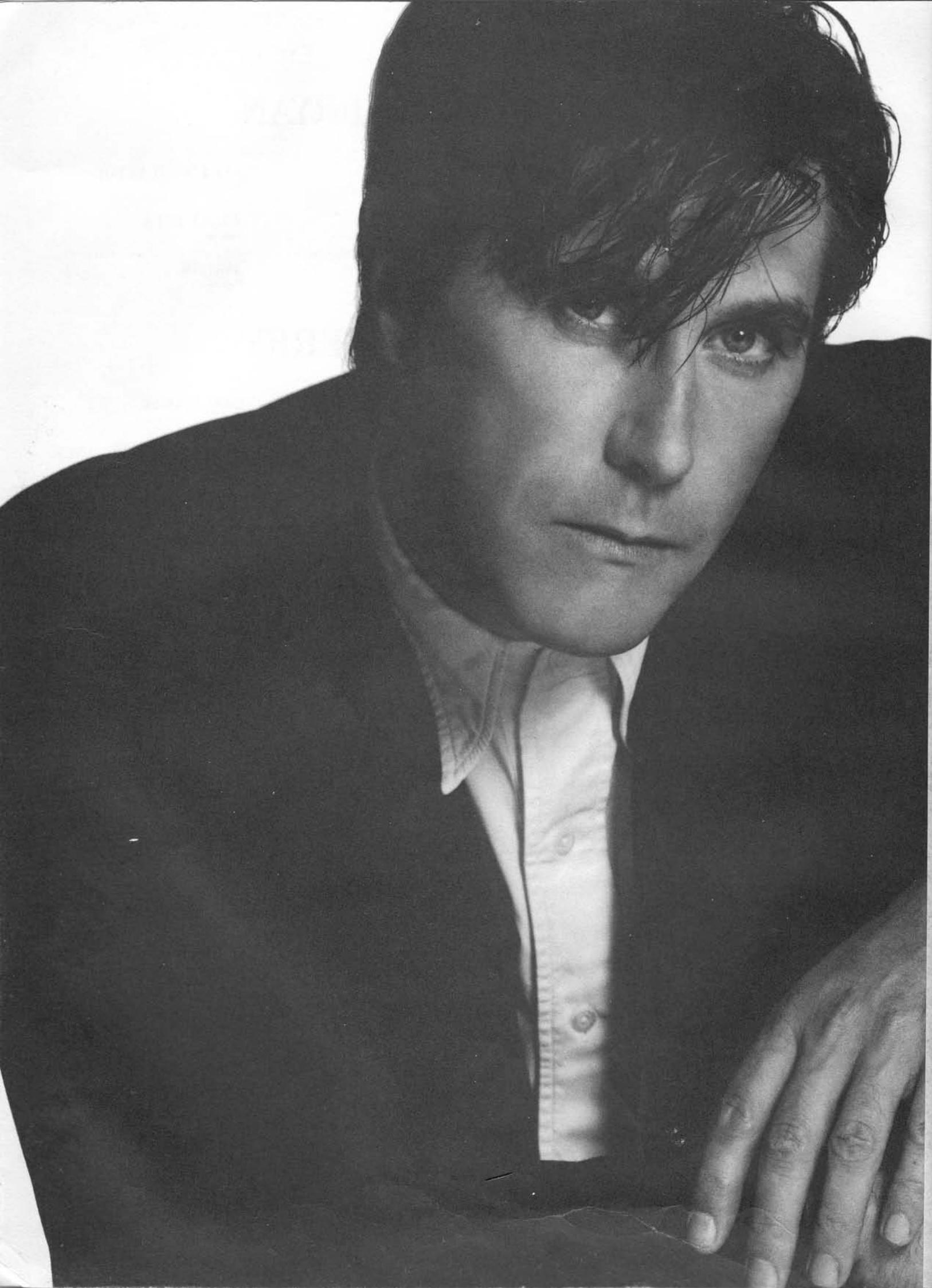
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LET'S STICK TOGETHER

Words & Music by Wilbert Harrison

Medium beat

Musical score for the first section of the song. The key signature is G major (one sharp). The time signature is 4/4. The melody consists of eighth-note patterns. The bass line provides harmonic support. The section ends with a G chord.

Musical score for the second section of the song. The key signature changes to C major (no sharps or flats). The time signature remains 4/4. The melody continues with eighth-note patterns. The bass line provides harmonic support. The section ends with a C7 chord.

Musical score for the third section of the song. The key signature changes to G major (one sharp). The time signature remains 4/4. The melody continues with eighth-note patterns. The bass line provides harmonic support. The section ends with a D11 chord.

Musical score for the final section of the song. The key signature changes to C major (no sharps or flats). The time signature remains 4/4. The melody continues with eighth-note patterns. The bass line provides harmonic support. The section ends with a D7 chord.

And now the

mar - riage vow — is ve - ry sa - cred, the man has

G

put us to - geth - er now you ought to make it stick to -

- geth - er. Come on, come on — and stick to -

C7

- geth - er — You know we

G

made a vow — to leave one an - oth - er nev -
 D7
 C7
 - er . . .
 1-2 Last
 2. But now you
 G D7 G

2. Now you never miss your water till your well is dry
 Come on now baby give our love a try
 And let's stick together c'mon c'mon let's stick together
 You know we made a vow to leave one another never

3. Then if you're stuck for a while consider our child
 How can it be happy without it s ma and pa
 Let's stick together c'mon c'mon let's stick together
 You know we made a vow to leave one another never.

THE 'IN' CROWD

Words & Music by Billy Page

Slow rock beat

The musical score consists of four staves. The top staff is for the piano, showing a 'mf' dynamic and a slow rock beat. The second staff is for the bass. The third staff is for the guitar, with chords F, Eb, and F indicated above the staff. The fourth staff is for the vocal part, which includes lyrics and guitar chords (Eb, F, Eb). The vocal part starts with "I'm in with the 'In' crowd," followed by "I go where the 'In'" and "know ev -'ry lat -". It then continues with "crowd goes." and "est dance." followed by "When you're in with the 'In'" and "crowd". The vocal part concludes with "How to have fun! And we work out!" and "and I know what the 'In' crowd knows." The lyrics end with "It's eas - y to find ro - mance" and "An -y time_ At a spot_".

How to have fun! F
And we work out!

— of the year, — don't you hear?
— where the beat's real - ly hot.

Dress - in' fine,
If it's square.

A7

— mak - in' time, — We breeze up and down — the street.
— we ain't there. — We make ev - 'ry min - ute count.

Dm

G7

We get re - spect from the peo - ple we meet,
Our share is al - ways the big - gest a - mount.

They — make way -
Oth - er guys.

C

Eb

— day or night.. — They know the "In" crowd is out of sight.
— im - i-tate us, But the o - rig - in - al's still the great - est.

F E_b

We got our own way of walk-

F E_b F E_b

in', _____

Got our own way of talk - in'. _____

F E_b B_b

An-y time_ of the year,..don't you hear?.

Got -ta have fun! —

A7

Spend-in' cash,.. talk-in' trash...

Girl, I'll show you a real-

Dm

— good time.— Come on with me and leave your trou-bles be - hind.—

G7

I — don't care — where you've been,— You ain't been no - where till

E♭

you been in — with the "In" crowd.—

F

E♭ F E♭ F

E♭ F E♭ F

B♭: B♭: B♭: B♭:

DANCE AWAY

Words & Music by Bryan Ferry

Moderately

Chords shown above the staff:

- B♭ (Bass)
- B♭/A♭ (Bass)
- Gm7 (G minor 7)
- Fsus4 (F suspended 4th)

Chords shown above the staff:

- E♭ (E flat)
- Cm (C minor) 3 fr.

Lyrics:

Yes - ter - day, —
Lone - li - ness —
Now I know —

well, it seemed so — cool.
is a crowd ed — room
I must walk the — line —

Chords shown above the staff:

- A♭ (A flat) 4 fr.
- B♭ (B flat)

Lyrics:

When I walked you home, —
full of o - pen hearts —
un - til I find —
kissed turned good - night, —
an o - pen stone; —
pen door, —

A♭ 4fr.

B♭

E♭

I said, "It's love." You said, "All right." It's fun - ny how -
all to - geth - er, all a lone. All at once -
off the street on - to the floor. There was I, —

Cm 3fr.

A♭ 4fr.

I could nev - er_ cry____ un - til to - night, - and
my whole world had_ changed. Now I'm in the dark, - but
man-y times a __ fool. I hope and pray, - but

B♭

A♭ 4fr.

B♭

you passed off the not too by____ hand in hand with an - oth - er guy.
wall.____ Let the strobe light ____ up them all.
much.. Out of reach is out of touch..

A \flat 4fr.

B \flat

F

You're dressed to kill,
I close my eyes
All the way
and guess who's
and dance till
is far e -
dy - ing?
dawn.
nough. }
Dance a-way the heart -

Dm

B \flat

C

ache;
dance a - way_ the tears._

F

Dm

B \flat

To Coda \oplus

Dance a-way the heart - ache;
dance a - way_ the tears._

1. *C*

B \flat

—
Dance a - way.—

2. *C*

B \flat

—

ANGEL EYES

Words & Music by Bryan Ferry & Andy Mackay

The musical score consists of five staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of C major. The second staff shows a vocal part with a treble clef and a bass clef, with lyrics "Ooh" appearing twice. The third staff shows a piano part with a treble clef and a bass clef. The fourth staff shows a vocal part with a treble clef and a bass clef, with lyrics "ooh" appearing twice. The fifth staff shows a piano part with a treble clef and a bass clef. Chord symbols (C, Bb, C) are placed above specific notes in each staff, indicating harmonic progressions.

F Ab Eb F





ooh _____

Ab Bb



C Bb




Oh an - gel eyes _____

2nd time & D.%

C Bb




- - - - -

C Bb



Am I de - ceived - or did you
 You ne - ver close - who's got the
 on the wing and op en

C Bb



C

sigh?
time?
wide.

For all I know_

No mat - ter I can wait now_

B_b

F

A_b

E_b

To Coda ♫

you let__ your love light_

un - til__ your love light_

how high__ the moon_

shine_ on
shine_ on
down_ on

C

B

me.
me.

F

G

A_b

B_b

A musical score for three staves. The top staff shows a treble clef, a key signature of one sharp (F#), and three vertical bar lines representing measures. Above each bar line is a chord diagram: F (three vertical lines), G (three vertical lines with the top one dashed), and A-flat (four vertical lines with the top one dashed). The middle staff shows a treble clef and a bass clef, with a brace grouping them. It has two measures of music. The first measure contains a dotted half note followed by a sixteenth-note grace followed by a eighth-note. The second measure contains a dotted half note followed by a sixteenth-note grace followed by a eighth-note. The bottom staff shows a bass clef and a treble clef, with a brace grouping them. It has two measures of music. The first measure contains four eighth notes. The second measure contains four eighth notes.

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a common time signature. It features a dynamic marking of F above a guitar chord diagram (two vertical columns of three squares each) and a section heading "CODA". The bottom staff is for the guitar, indicated by a bass clef. It shows a measure starting with a quarter note followed by a fermata, followed by four measures of silence indicated by a dash. The word "me." is written below the staff.

A musical score consisting of two staves. The top staff is in treble clef and contains four measures of music. Each measure begins with a quarter note followed by a fermata, with a dash indicating the note continues. The bottom staff is in bass clef and contains four measures of music. Each measure consists of a continuous eighth note pattern.

The musical score consists of two staves. The top staff shows a guitar chord diagram for 'F' major. The bottom staff is a vocal melody in G clef, B-flat key signature, with lyrics 'An - gel,' and 'an - gel eyes.' The score ends with a 'To Fade' instruction.

A musical score consisting of two staves. The top staff is in treble clef and contains four measures of music. Each measure begins with a vertical bar line, followed by a cluster of three eighth notes, another vertical bar line, and a dash indicating a repeat. The bottom staff is in bass clef and also contains four measures. Each measure begins with a vertical bar line, followed by a cluster of six eighth notes, another vertical bar line, and a dash indicating a repeat.

HE'LL HAVE TO GO

Words & Music by Joe Allison & Audrey Allison

Moderately

The musical score consists of six staves of music. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat. The second staff is for the right hand of the piano, showing chords F, Bb, and F. The third staff is for the left hand of the piano. The fourth staff is for the vocal part, with lyrics: "sweet lips a lit - tle clo - ser to the phone". The fifth staff is for the right hand of the piano. The sixth staff is for the vocal part, with lyrics: "Let's pre - tend that we're to - geth - er all a - lone". The seventh staff is for the right hand of the piano. The eighth staff is for the vocal part, with lyrics: "I'll tell the man to turn the juke - box way down low". The ninth staff is for the right hand of the piano. Chords indicated above the piano staves include Gm7/C, C, F, F7, and Bb.

A musical score for a vocal and piano piece. The vocal part is in treble clef, and the piano part is in bass clef. Chords indicated above the vocal line include F, C7, F, B♭, F, Gm7/C, C7, F, F7, and B♭. The lyrics are:

And you can tell your friend there with you he'll have to go
Whisper to me tell me do you love me true
Or is he hold-ing you the way I do?
Tho' love is blind make up your mind I've got to know

C7

Should I hang up — or will you tell him he'll have to go. —

F

You can't say the words I want to hear while you're with an - oth - er

man If you want me answer "Yes" or "No" dar-ling I will un-der -

stand Put your sweet lips a lit - tle clo - ser to the phone —

—

Gm7/C



Let's pre - tend that we're to - geth - er all a - lone

C7

F

F7

Bb

I'll tell the man to turn the juke - box way down low

F

C7

And you can tell your friend there with you he'll have to

1

F

Bb

F

C7

2

F

Bb

F

go.

Put your

go.

TOKYO JOE

Words & Music by Bryan Ferry

1. My girl Fri-day she no square,— She like the lo-tus blos-som in her hair;
(Joe) she not home,— She cut the ice down the dan-ger zone;

Dm

Be-bop re-cords and some-thing new— Some-times bor-rowed, but she's nev-er blue—
Wat-er-tight dress-es —she don't care— A tri-fle ris-qué; a tart, no sir.

2nd time ♫ take Coda

Oh no — not To-ky-o

Oh no —

A Am A G E7 A7

12

Joe. 2. Past mid-night sounds like To-ky-o Joe. 3. Geish-a girl show you

Dm E7 A7 Dm C F

she a - dore you Two | or - i - en - tal eyes im - plore you Femme! fa - tale or
 Dm G C F Dm G Dm

in - gen - ue? She ve - ry cun - ning, fien - dish clev - er Geish - a girl suf - fer
 G C F Dm G C F

ma - ny times a fool. Say - on - ar - a moon
 Dm G Dm G

When all the world's a stage, oh where are you?
 E7 A tacet Dm

4. To - ky - o Rose on the ra - di - o — Or Diz -'n Bird put - tin'
 E7 A7 Dm

on — the moan — Tap - pin' out tel - ex - es to Tu - pel - o —
 Dear John — doh ra — me fah so? — Let's go

D.S. (with repeats), take CODA 2nd time

call for To - ky - o

A Am A

CODA

Ah so —

Am A

that's To - ky - o Joe —

G E7 A7 D

5 Walkin' tall down the Danger Zone
 She hokey-kokey till the cows come home
 Big shot - from the hip - neon cool
 Say, when you've been around, what's left to do?
 Don't know? Ask Tokyo Joe

6 So inscrutable her reply
 "Ask me no question and me tell no lie"
 GI boys howlin' out for more
 VIP's purrin' "je t'adore"
 Ah so that's Tokyo Joe.

ALL I WANT IS YOU

Words & Music by Bryan Ferry

Musical score for the first section of the song. The key signature is F# major (three sharps). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "F#" are written below the bass staff.

Some-bod-y told me, just the o-ther day,— that you're leav-ing me, we're thru'—
B A E F#

Musical score for the second section of the song. The lyrics "Some-bod-y told me, just the o-ther day,— that you're leav-ing me, we're thru'" are written below the melody line. The chords B, A, E, and F# are indicated below the bass staff.

Well, if you knew how it hurt me so— Then you'd change your mind, I'm sure;—
B A E F#

Musical score for the third section of the song. The lyrics "Well, if you knew how it hurt me so— Then you'd change your mind, I'm sure;" are written below the melody line. The chords B, A, E, and F# are indicated below the bass staff.

1. Don't want to hear what's go-ing on,— I don't care what's new;
2. Don't want to know a-bout one night stands,— cut price sou-ven-irs;
B A E F#

Musical score for the fourth section of the song. The lyrics "1. Don't want to hear what's go-ing on,— I don't care what's new;" and "2. Don't want to know a-bout one night stands,— cut price sou-ven-irs;" are written below the melody line. The chords B, A, E, and F# are indicated below the bass staff.

Don't want to know a - bout an - y - thing 'cos all I want is you.
 All I want is the real - thing and a night that lasts for years.

B A E B7 E

Go - ing out with the o - ther girls - was al - ways such a bore,
 If you ev - er change - your mind, - I've a cer - tain cure:

C#m G# C#m B

But since I fell in love - with you - I need you more and more.
 An old re - frain, it lin - gers on, 'L'a - mour, tou - jours, l'a - mour'.

C#m E F#

3. Don't want to learn a - bout e - ti - quette from glos - sy ma - ga - zines;

F# B A E

— Why should I try to talk cor - rect like they do in o - ther scenes?

F# B A E

— Say no more a - bout im - age - ry,— you're start - ing to con - fuse;—

F# B A E F#

Just make an of - fer of more ro - mance, of course I can't re - fuse.—

B A E B7 E

All I want is you.— Oo, oo—I'm all cracked up on you.—

E B7 E E E

JEALOUS GUY

Words & Music by John Lennon

The sheet music consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. Chords indicated above the guitar staff include G, Em, D, D7, Em, G (repeated 4 times), Em, D, D7, Em, Em6, D, Em, and C. The tempo is marked as 80.

1. I was dreaming of the past _____
2. I was feel-ing in - se-cure _____
3. (Whistle)-----
4. I was trying to catch your eyes _____

and my heart-was beat-ing fast _____
you might not love-me a ny more _____
thought that you was trying to hide _____

I be-gan _ to lose-con-trol
I was shiv_ er-ing_ in-side
I was swal-low-ing my pain

I be-gan _ to lose _ con - trol
I was shiv_ er-ing _ in - side
I was swal-low-ing my pain

G 000 Dm 0 C 000 D7sus4 0 G 000 Dm 0

I did-n't mean to hurt— you I'm sorry that — I

B♭ 0 G 000 Em 0 0000 G6 0 0000

made you cry—— Oh no I did-n't mean — to hurt — you

1.2.3. G 000 4. G 000

I'm just a jea-lous guy — I'm just a jea-lous guy — watch out

C 000 G 000 C 000 G 000

I'm just a jea-lous guy.. look out — babe— I'm just a jea-lous guy —

THE PRICE OF LOVE

Words & Music by Don & Phil Everly

Moderato

VERSE
C

Wine is sweet and gin is bit - ter Drink all you can— but you won't for - get her

A musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are in treble, alto, and bass clef respectively. The lyrics "You talk too much, you" are written below the vocal parts. The piano accompaniment is shown in the bass and middle staves, featuring eighth-note patterns.

C7



laugh too loud You see her face in ev - 'ry crowd



CHORUS

F

C

That's the price of love, the price of love A debt you pay with

tears and pain The price of love, the price of love It costs you more when

C7

F

G7

you're to blame

you're to blame

1

you're to blame

you're to blame

2

you're to blame

you're to blame

2. Kiss one girl – kiss another
Kiss them all but you won't recover
You're dancing slow, you're dancing fast
You're happy now, but that won't last

DON'T STOP THE DANCE

Words & Music by Ferry/Davies

A musical score for a piano/vocal/guitar arrangement. It features a treble clef staff and a bass clef staff. Above the staff, three chord boxes are shown: Em (E minor), Dm (D minor), and Am (A minor). The music consists of four measures. The first measure starts with a piano chord (Em) and a bass note. The second measure begins with a piano chord (Dm) and a bass note. The third measure begins with a piano chord (Am) and a bass note. The fourth measure begins with a piano chord (Am) and a bass note.

A musical score for a piano/vocal/guitar arrangement. It features a treble clef staff and a bass clef staff. Above the staff, three chord boxes are shown: Em (E minor), Dm (D minor), and Am (A minor). The lyrics are: Ma - ma — says. truth is all that mat - ters, —
Ma - ma — says love is all that mat - ters, —
Ma - ma — says on - ly stor - my wea - ther, —

The music consists of four measures. The first measure starts with a piano chord (Em) and a bass note. The second measure begins with a piano chord (Dm) and a bass note. The third measure begins with a piano chord (Am) and a bass note. The fourth measure begins with a piano chord (Am) and a bass note.

A musical score for a piano/vocal/guitar arrangement. It features a treble clef staff and a bass clef staff. Above the staff, two chord boxes are shown: Em (E minor) and Dm (D minor). The lyrics are: ly - ing and de - ceiv - ing is a
beau - ty should be - deep - er than in your the
don't know why there's no sun in the

The music consists of four measures. The first measure starts with a piano chord (Em) and a bass note. The second measure begins with a piano chord (Dm) and a bass note. The third measure begins with a piano chord (Em) and a bass note. The fourth measure begins with a piano chord (Dm) and a bass note.

Am

sin. —
skin. —
sky.

Em

Drift - ing through a
Liv - ing for the mo - ment
Foot - steps in the

Music staff: Treble clef, 4/4 time. Notes: G, A, B, C, D, E, F#.

Bass staff: Notes: D, E, F#.

Dm

Am

world that's torn and tat - tered,
dark lips and lash - es,
come to - geth - er,

Music staff: Treble clef, 4/4 time. Notes: G, A, B, C, D, E, F#.

Bass staff: Notes: D, E, F#.

Em

Dm

Am

ev - 'ry thought I have don't mean a thing. — }
will I ev - er find my way a - gain. — }
got to keep on mov - ing or I'll die. — }

Music staff: Treble clef, 4/4 time. Notes: G, A, B, C, D, E, F#.

Bass staff: Notes: D, E, F#.



To Coda ♦

Don't stop,—

don't stop the dance—



don't,
(no more music)

don't stop the dance—

♦ CODA



1.

2.

D.C. al Coda

Don't stop,—



don't stop the dance—



1 2

2. Lay -in' in my —

D_b A_b D_b B_b

1 2 D. S. al Coda

3. Truckin' by the

G E_b A_b F A_b

\oplus CODA

Oh what a way to go! — 4. Day to day you live old fash-ioned

E_b7 A_b7 D_b A_b D_b

hi - toned, fan - cy free 3 A dou-ble take, an im - age split-tin'

A_b D_b

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a vocal line with eighth-note patterns and rests, corresponding to the lyrics "tai-lored— to a T.— While his - tor - y is tell - in' you —". The bottom staff is in bass clef, B-flat key signature, and common time. It provides harmonic support with sustained notes and chords. The lyrics "Ab" and "F7" are written below the bass staff, indicating chord changes.

A musical score for a vocal performance with piano accompaniment. The vocal part is in soprano clef, B-flat major, and common time. The lyrics are: "the same old thing" and "this is to-mor-row call-in'". The piano part provides harmonic support with chords in G-flat, E-flat, and D-flat major. The score includes three staves: vocal, piano treble, and piano bass.

let's stick a new oar in. — This is to - mor - row call - in'

Musical score for 'The Old Rugged Cross' in G major, 2/4 time. The lyrics '(y'all 'n') come on in.' are written below the staff.

A musical score for piano in 2/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is E-flat major (one sharp). The score consists of six measures. Measures 1-3 show a melodic line with eighth-note patterns and harmonic changes from E-flat 7th to A-flat 7th, then to D-flat. Measures 4-6 show a continuous eighth-note pattern in the bass staff, with the melody continuing in the top staff. Measure 6 concludes with a fermata over the bass notes.

SLAVE TO LOVE

Words & Music by Bryan Ferry

The sheet music consists of six staves of musical notation. The top staff shows a vocal line in G clef and a guitar part in F#m chord. The second staff shows a vocal line in G clef and a guitar part in A chord. The third staff shows a vocal line in G clef and a guitar part in D/B chord. The fourth staff shows a vocal line in G clef and a guitar part in D/A chord. The fifth staff shows a vocal line with lyrics and a guitar part in D chord. The sixth staff shows a vocal line with lyrics and a guitar part in D/B and D/G chords.

F#m

A

1.2.3.

D

D/B

D/G

D/A

Tell her You're I'll run be wait - ing
The storm - ning with me break - ing

in the us - ual place, - with the tired -
don't touch - the ground, - we're the rest -
or so - it seems, - we're too young.



- and wea - ry
- less heart - ed
to rea - son
and there's
not the
too grown
no chained
up es - cape.
and bound.
to dream.



To need — sky man you've got —
The Now spring a wo burn - ing a sea —
spring is is turn - ing your face —



— to know — how the strong — get weak —
of flame — though your world — is chang - ing
to mine — I can hear — your laugh - ter



CHORUS



(% only)

Slave — to love —
and the rich — get the poor. —
I will be — same. —
I can see — your smile. —

(La la —)



la la — la la —) Slave to love —



HELP ME

Words & Music by Bryan Ferry & Nile Rodgers

Moderately

Bm

Bm Gmaj7 Em F#

I'm a stran - ger far _ from home, won't you help _ me? Got-ta find

Bm Gmaj7 Em add9 F# Bm Gmaj7

— where I — be-long — I don't wan-na be — a - lone, — won't you help

Em 0 000 F# Bm Gmaj7 000 Em 0 000 Em add9 0 000 F#

— me? Got - ta find — the way— to home.— I'm a stran-

Bm Gmaj7 000 Em Bm Gmaj7 000

ger far— from home, won't you help— me? Got-ta find— where I — be-long,— help—

Em add9 0 000 Bm Gmaj7 000 Em

me.— I don't wan-na be — a-lone,— help— me. Got-ta find

Bm Gmaj7 000 Em add9 0 000 Bm

— the way— to home,— help — me. I'm a prison-er to the night,

G
Em
F#

— life — is hell — in the light of the day, — but where do I —

Bm
G
Em

— hide — from my-self. — The sha-dow clo-ses in, — there's no-where I — can run —

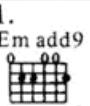
F#
G
A

— to. There's a pow - er in love, — there's a dan - ger in love, — but I need

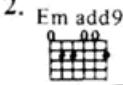
F#
Bm
Gmaj7

— love to help me find a way. — I'm a stran - ger far_ from home, won't you help

F#
Bm
Gmaj7

Em Bm Gmaj7 1.


— me? Got-ta find — where I — be-long, — help me. —

2. Em add9 Bm Gmaj7 Em


me — 'Cause I don't wan-na be — a - lone, — don't wan - na be, got-ta find.

Bm Gmaj7 Em add9 G A


— a way — to home, — help me. — Bricks without a mor-tar,

D E Em F#m Bm A


tear - ing me a - part, — it turns up to down, — the night time — in-to day; —

G A D E Em F#m
 wake me in __ the morn-ing tell me from the heart, __ that I need love to help me find a way.

 E F# Bm Gmaj7 Em

 Bm Gmaj7 1. Em add9 2. Em add9 D.S. (2^o bar) to Fade

 I'm a stran-

VERSE 2:

I'm a victim of the night
 Sold my soul, is it never gonna pay?
 I beg you now, save me from myself
 Time is closing in
 There's no one I can turn to
 There's a power in love
 There's a danger in love
 But I need love to help me find a way.

AVALON

Words & Music by Bryan Ferry

The sheet music consists of six staves of musical notation. The top staff shows a vocal line in G major. The second staff shows a guitar line in C major. The third staff shows a bass line in C major. The fourth staff begins with a vocal line in F major, followed by a bridge section in C major (labeled '3' above the staff) with lyrics: "Now the party's over, I'm out so of Where the sam - ba takes you". The fifth staff continues in C major with lyrics: "tir no - ed. where Then I see you com - ing and the back - ground's fad - ing". The sixth staff begins in B-flat major with lyrics: "out of no - where. Much com - mun - ic - at - ion out of fo - cus. Yes the pic - ture's chang - ing When you boss - a nov - a". The bottom staff shows a bass line in C major.

C G C G

Danc - ing,

C G C G

danc - ing.

Danc - ing.

C G

danc - ing.

D.S.

\oplus CODA F 10 up stems
20 down stems

(Solo)

F C B \flat C

Av - al - on.

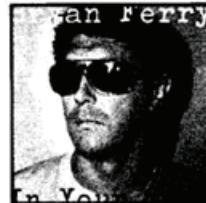
to FADE

ROXY MUSIC
Roxy Music 1972



VIVA!
Roxy Music 1976

THESE FOOLISH THINGS
Bryan Ferry 1973



IN YOUR MIND
Bryan Ferry 1977

FOR YOUR PLEASURE
Roxy Music 1973



THE BRIDE STRIPPED BARE
Bryan Ferry 1978

STRANDED
Roxy Music 1973



MANIFESTO
Roxy Music 1979

ANOTHER TIME ANOTHER PLACE
Bryan Ferry 1974



FLESH & BLOOD
Roxy Music 1980

COUNTRY LIFE
Roxy Music 1974



AVALON
Roxy Music 1982

SIREN
Roxy Music 1975



THE HIGH ROAD
Roxy Music 1983

LET'S STICK TOGETHER
Bryan Ferry 1976



BOYS & GIRLS
Bryan Ferry 1985

BRYAN

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MUSIC

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