

BRIGHTON ROCK

Words and Music by
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Medium Rock

$J = 70$



Hap - py lit - tle day,
Jen - ny, will you stay,



Jim - my went a - way,
tar - ry with me, pray,

met his lit - tle Jen - ny on a
noth - ing 'ere need come be - tween us, tell me,



pub - lic hol - i - day.
love, what do you say?"

A hap - py pair they made, so
"Oh, no, I must a - way to my

B E B E

dec - o - rous - ly laid, 'neath the gay il - lum - i - na - tions all a -
 - mum in dis - ar - ray, if my moth - er should dis - cov - er how I

F#7 A



-long the prom - i - nade. It's so good to know there's still a lit - tle
 spent my hol - i - day. It would be of small a - vail to talk of

E B/D# C#m G#/B# C#m B 1. E

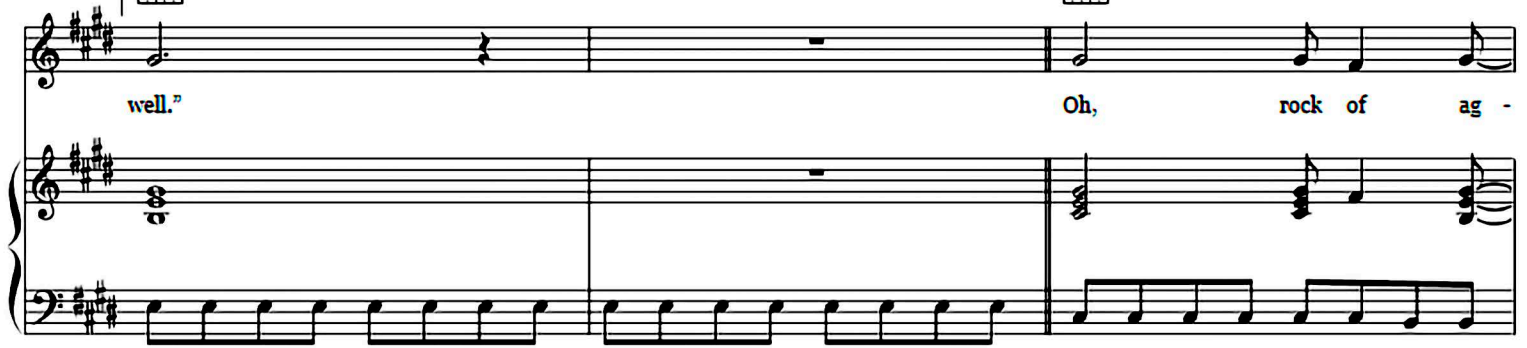
mag - ic in the air. I'll weave my spell.
 mag - ic in the air, I'll say fare





C# F# C# F#

2.

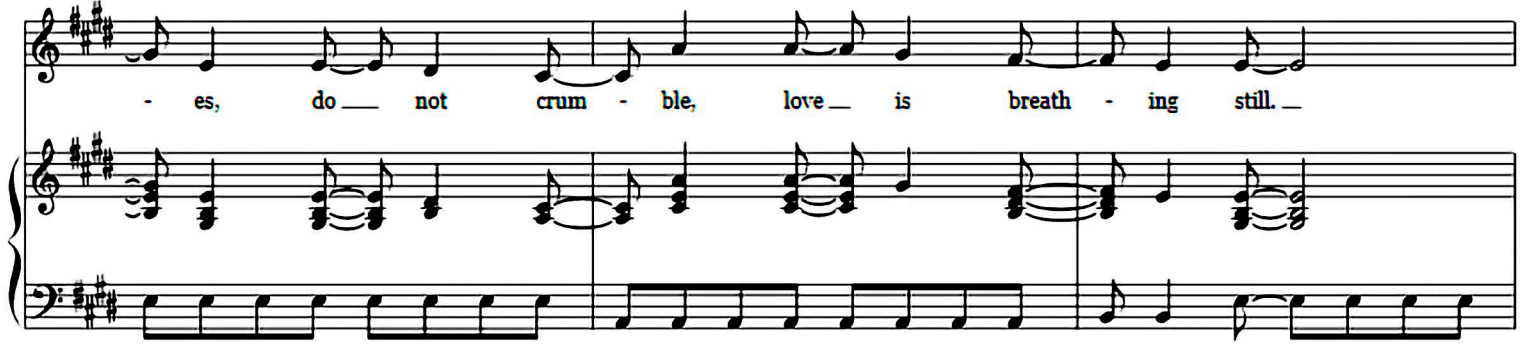
E  C#m 




well. Oh, rock of ag -




E  A  B  E 


- es, do not crum - ble, love is breath - ing still.




C#m  F#7  B7 

Oh la - dy moon, shine down a lit - tle peo - ple mag -



A 

- ic if you will.



E A E

The first system of music features a piano accompaniment with a treble and bass clef. Above the staff, guitar chord diagrams are provided for E, A, and E. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.

A G

The second system continues the piano accompaniment. It includes guitar chord diagrams for A and G. The treble clef melody features a long note in the final measure, while the bass clef continues with eighth notes.

C# F# C# F#

The third system of music includes guitar chord diagrams for C# and F#. The piano accompaniment continues with a consistent eighth-note bass line and a treble clef melody of eighth and quarter notes.

B E B E

Jen - ny pines a - way, writes a let - ter ev - 'ry day, "We must

The fourth system introduces the vocal line in the treble clef. The lyrics are: "Jen - ny pines a - way, writes a let - ter ev - 'ry day, 'We must". The piano accompaniment continues with the same eighth-note bass line and treble clef accompaniment.

B E F#7 B E

ev - er be to - geth - er, noth - ing can my love e - rase." "Oh no, I'm com - pro - mised. I

The fifth system continues the vocal line with the lyrics: "ev - er be to - geth - er, noth - ing can my love e - rase." "Oh no, I'm com - pro - mised. I". The piano accompaniment remains consistent throughout.

B E B E F#7

must a - pol - o - gize, if my la - dy should dis - cov - er how I spent my hol - i - days."

This system contains the first five measures of the piece. It features a vocal line in treble clef with lyrics and a piano accompaniment in treble and bass clefs. Above the vocal line, five guitar chord diagrams are provided for the notes B, E, B, E, and F#7. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

A B E

This system contains measures 6 through 8. It features a piano accompaniment in treble and bass clefs. Above the first two measures, three guitar chord diagrams are provided for the notes A, B, and E. The piano accompaniment continues with a consistent bass line and treble accompaniment.

A B E7(9)

This system contains measures 9 through 11. It features a piano accompaniment in treble and bass clefs. Above the first three measures, three guitar chord diagrams are provided for the notes A, B, and E7(9). The piano accompaniment concludes with a final chord in the treble and a sustained bass note.