

100 Greatest Love Songs

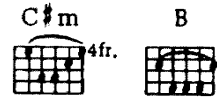
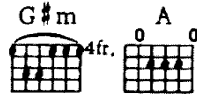
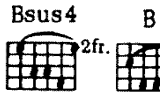
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ALISON

Words and Music by
ELVIS COSTELLO

Moderately



mf

3



Oh, it's so



fun - ny to be see - ing you af - ter so long, girl. And with the
Well, I see you got a hus - band now. Did he

A 0 0

G#m7 4fr. C#m 4fr. B

way you look, I un - der - stand that you are not im - pressed.
 leave your pret - ty fin - gers ly - ing in the wed - ding cake?

A 0 0

G#m7 4fr. C#m 4fr.

But I heard you let that lit - tle friend of mine —
 You used to hold him right in your hand. — I'll bet

D B7sus4 2fr. B7

take off your par - ty dress. —
 he took all he could take. —

A 0 0

G#m7 4fr. C#m 4fr. B

I'm not gon - na get too sen - ti - men - tal like those
 Some - times I wish that I could stop you from talk - ing when I

0 A 0

G#m7 4fr. C#m 4fr. B

oth - er stick - y val - en - tines, —
hear the sil - ly things that you say. —

0 A 0

G#m7 4fr. C#m 4fr.

'cause I don't know if you — are lov - ing some - bod - y. I
I think some - bod - y bet - ter put out the big light, 'cause I

D

B7sus4 2fr. B7

on - ly know — it is - n't mine. — }
can't stand to — see you this way. — }

A 0 E 0 0 0 A 0 B G#m 4fr.

Al i - son, — I know — this world — is kill -

G#7/D#

C#m

B

A

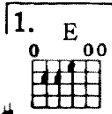


ing you. — Oh, — Al — i — son, —



my aim — is true. —

3



1. E 00

2. E 00 A 0

Repeat and fade



My aim — is true.

ALL CRIED OUT

Words and Music by BRIAN GEORGE, CURTIS BEDEAU,
GERARD CHARLES, LUCIEN GEORGE,
PAUL GEORGE and HUGH CLARKE

Moderately slow Ballad

N.C.

Female: All a-lone on a Sun-day morn-ing, out-side I see the rain is fall-
Male: Nev-er want-ed to see things your way. I had to go a-stray. Oh, why

ing. whoa.
was I such a fool, la-dy, oh yes.

Original key: D-flat major. This edition has been transposed up one half-step to be more playable.

D A/C#

In - side I'm slow - ly dy - ing, but the rain will hide my cry -
 Now I see that the grass is green - er. Is it too late for me to find

A/B Bm7 A7

ing. my cry - ing. cry ing. And
 way - home? How could I be so wrong? *Female:* Leav - ing me all a -

G/A G

you, lone. don't you know my tears will burn the pil -
 Don't you know my tears will cause an in - fer -



A G

low? no? Set this place on fire 'cause I'm
 Ro - mance of ten fades. Why should

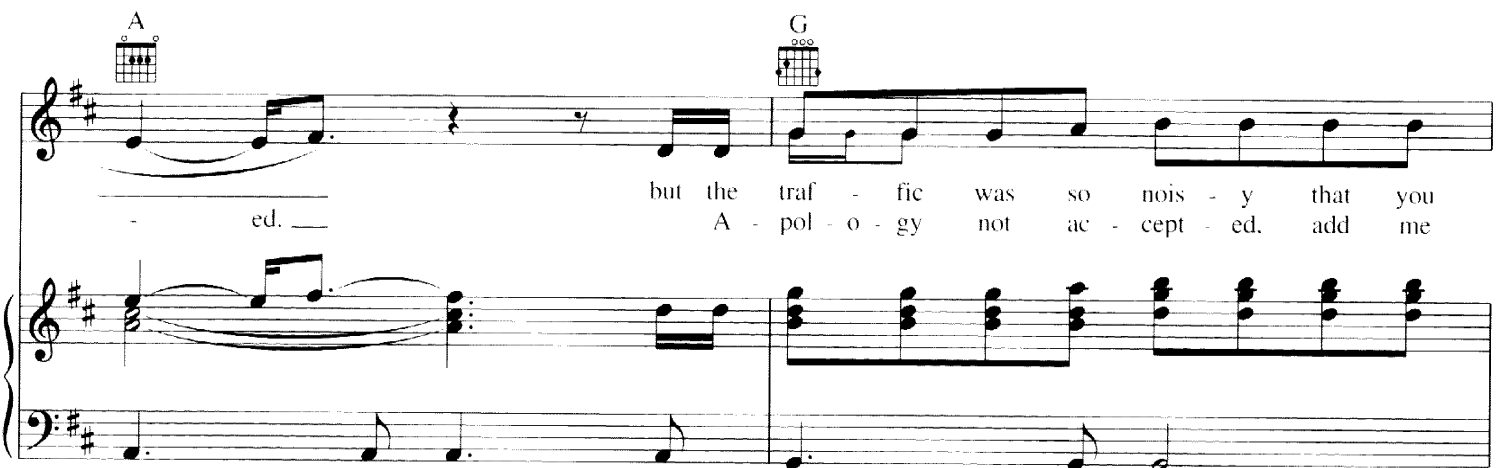
A  G 



tired — of your lie. — All I need-ed was a sim - ple hel - lo. —
I — take the blame? — You were the one who left me ne - glect -



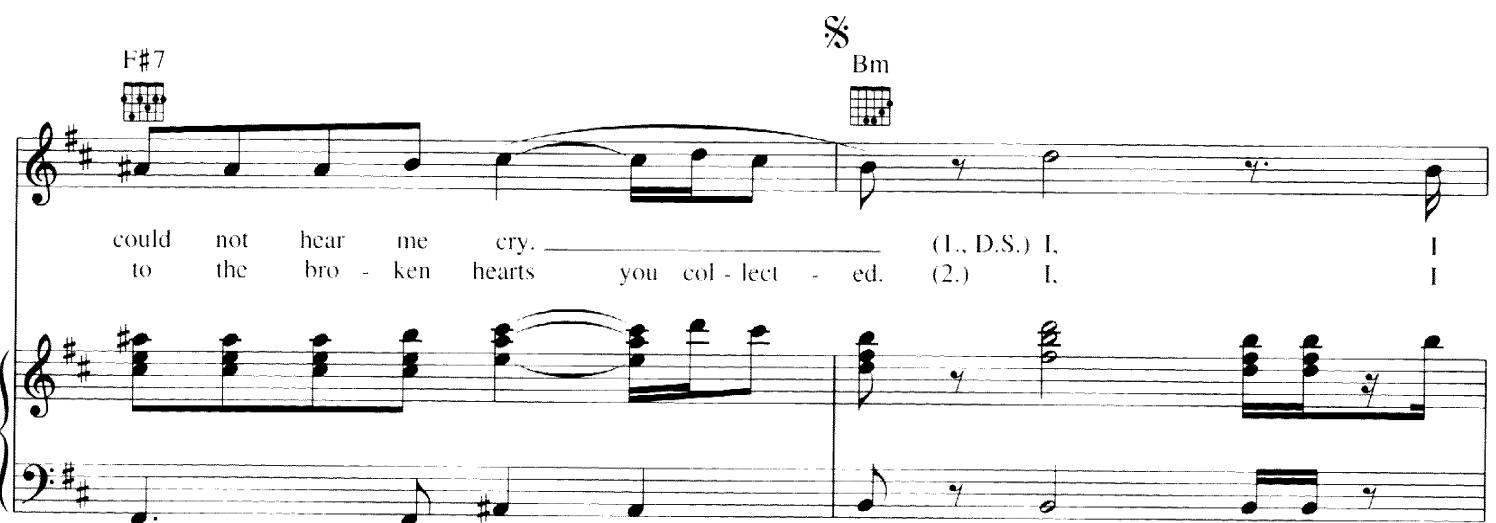
A  G 

ed. — but the traf - fic was so nois - y that you
A - pol - o - gy not ac - cept - ed. add me



F#7  § Bm 

could not hear me cry. — (1., D.S.) 1. 1
to the bro - ken hearts you col - lect - ed. (2.) 1. 1



A  F#m7  G 

gave you my love — in vain. — My bod - y nev - er knew such pleas - ure, my
gave you all — of me. — How was I to know



F#7 Bm

heart nev - er knew such pain. And you, you
 you would a - wak - en so eas - i - ly? And I, I

A F#m7 G To Coda ⊕

leave me so con - fused. } Now I'm all cried out
 don't know what to do. }

Asus D A/C#

o - ver you.

A/B Bm7 Gsus2/A A7 F#7sus F#7 F#7sus F#7 D.S. al Coda

CODA A7sus

G

now I'm all cried out

A

Bb maj7

o - ver you.

C

D

Male: Please for - give me.

N.C.

Repeat and Fade

Spoken: Please forgive me, lady.

ALL OUT OF LOVE

Words and Music by GRAHAM RUSSELL
and CLIVE DAVIS

Moderately

C

G/B

F/A

mf

1 F G

2 F F/G G C

Musical notation for the first system of the piano accompaniment, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The first system consists of two measures, with a repeat sign after the first measure. The second system consists of three measures, with a repeat sign after the first measure. The third system consists of two measures, with a repeat sign after the first measure. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F/C C

I'm ly - ing a - lone ... with my head on the phone ...
want you to come ... back and car - ry me home ... a -

Musical notation for the second system of the piano accompaniment, including lyrics. The first system consists of two measures, with a repeat sign after the first measure. The second system consists of three measures, with a repeat sign after the first measure. The third system consists of two measures, with a repeat sign after the first measure. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F/C C F/C




think - ing of you ... 'til it hurts. ... I know you hurt, too, ... but what
way from these long ... lone - ly nights. ... I'm reach - ing for you. ... Are you

Musical notation for the third system of the piano accompaniment, including lyrics. The first system consists of two measures, with a repeat sign after the first measure. The second system consists of three measures, with a repeat sign after the first measure. The third system consists of two measures, with a repeat sign after the first measure. The tempo is marked 'Moderately' and the dynamic is 'mf'.

G/B  F/A  Fmaj7  G7sus 




else can we do, — tor - ment-ed and torn — a - part. — I
 feel - ing it too? — Does the feel - ing seem oh — so right? — And



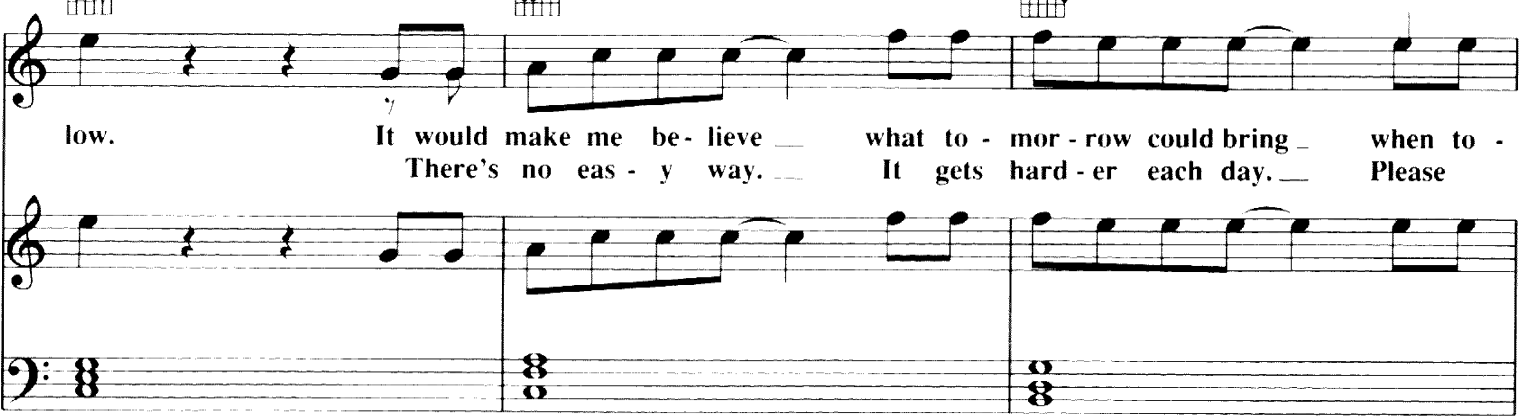
F/C  C  F/C 





wish I could car - ry your smile — in my heart — for times when my life — seems so
 what would you say — if I called on you now — and said that I can't — hold on?



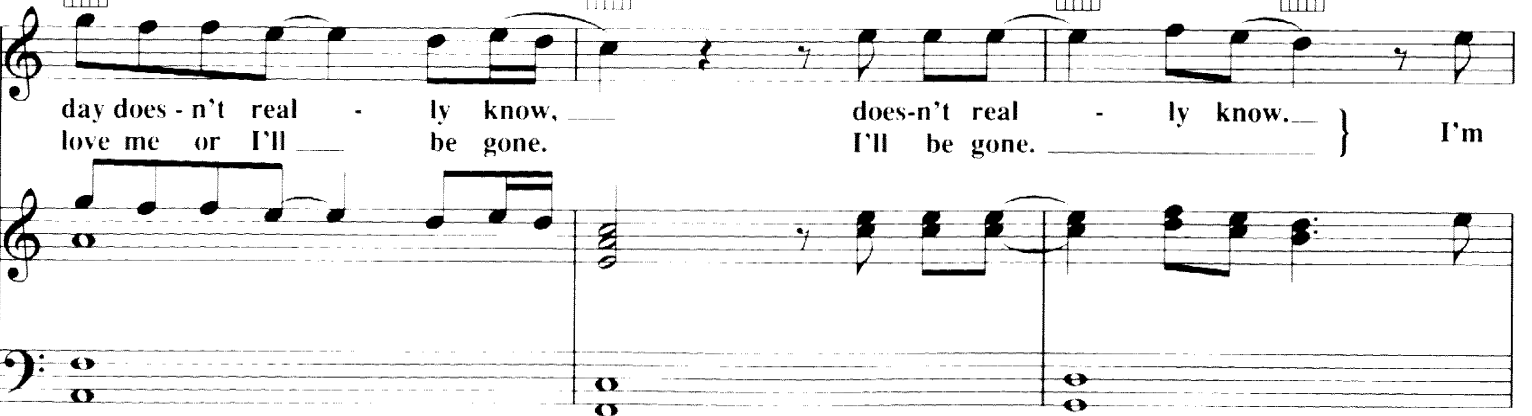
C  F/C  G/B 

low. It would make me be - lieve — what to - mor - row could bring — when to -
 There's no eas - y way. — It gets hard - er each day. — Please



F/A  Fmaj7  G7sus  G 

day does - n't real - ly know, — does-n't real - ly know. — } I'm
 love me or I'll — be gone. I'll be gone. — }



C G/B F/A

all out of love. I'm so lost with- out you. I know you were right be - liev -

F G C G/B

- ing for so long. I'm all out of love. What am I with - out you? I

F/A F G C

can't be too late to say that I was so wrong.

1 2 G/B Am

I Oo.

Em F Em Dm

What are you think - ing of? —

What are you think - ing of? —

Am Em F Em

What are you think - ing of? —

Dm F G/A G/B

What are you think - ing of? —

C G/B

I'm all out of love ... I'm so lost with - out ... you. I

F/A

F

G

C

know you were right — be - liev - ing for so long. I'm all out of love. — What

G/B

1, 2
F/A

F

G

am I with-out — you? I can't be too late. — I know — I was so — wrong. I'm

3 F/A

F

G

C

can't be too late — to say — that I was — so { wrong.
I'm all out of love. — I'm

G/B

F/A

F

G

C

so lost with-out — you. I know you were right. —

ALONE

Words and Music by BILLY STEINBERG
and TOM KELLY

Moderate Rock

Bm G(add2) A A/G Bm G(add2) A F#7/A#

mp

Bm G(add2) A A/G Bm G(add2)

I hear the tick - ing of — the clock; I'm ly - ing here, the room's pitch dark.
You don't know how long I — have want - ed to touch your lips and hold you — tight.

A F#/A# Bm G(add2) A A/G

I won - der where you are — to - night, no an - swer on your
You don't know how long I — have wait - ed and I was gon - na

Bm G(add2) A F#7/A# G D/F#

tel - e - phone, — And the night goes by so ver - y slow, —
tell you to - night. But the se - cret — is still my own, —

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

oh, I hope that it won't end though, a - lone.
and my love for you is still un - known, a - lone.

Piano accompaniment for the first system, including treble and bass staves.



To Coda ⊕



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

'Til now I

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

al - ways got by on my own. I nev - er real - ly cared un - til I met you.

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

And now it chills me to the bone. How do I get you a - lone? -

Piano accompaniment for the fourth system, including treble and bass staves.

D G/B C D

How do I get you a - lone? —

D.S. al Coda F#m

CODA Em C G D

Em C G D Em C

Oh, oh, oh. 'Til now I

G D Em C G D

al - ways got by on my own, I nev - er real - ly cared un - til I met you.

Em C G D G/B C

And now it chills me to the bone. How do I get — you a - lone? —

This system contains the first system of music. It features guitar chords (Em, C, G, D, G/B, C) written above the vocal line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is shown in grand staff notation (treble and bass clefs).

D G/B C D

How do I get — you a - lone? —

This system contains the second system of music. It features guitar chords (D, G/B, C, D) written above the vocal line. The vocal line continues with the lyrics "How do I get — you a - lone? —". The piano accompaniment continues in grand staff notation.

Em C G D Em C G D

Guitar solo ad lib.

This system contains the third system of music. It features guitar chords (Em, C, G, D, Em, C, G, D) written above the staff. The vocal line is silent, and the section is labeled "Guitar solo ad lib.". The piano accompaniment continues in grand staff notation.

C G/B Am7 G D/F# D/E D D/C

This system contains the fourth system of music. It features guitar chords (C, G/B, Am7, G, D/F#, D/E, D, D/C) written above the staff. The vocal line is silent. The piano accompaniment continues in grand staff notation.



How do I get — you a - lone? — How do I get — you a - lone, —

The first system of music features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#).



a - lone, — a -

The second system continues the vocal line and piano accompaniment. The piano part features a right-hand melody with a long slur over several notes and a left-hand bass line.



lone? —

The third system shows the vocal line and piano accompaniment. The piano part includes a right-hand melody with a slur and a left-hand bass line. A fermata is placed over the final note of the piano part.



mp

The fourth system shows the piano accompaniment in grand staff. The right hand has a melody starting with a *mp* dynamic marking. The left hand has a bass line. The system concludes with a double bar line.

ALWAYS

Written by JONATHAN LEWIS,
DAVID LEWIS and WAYNE LEWIS

Moderately slow

G D/G Dm/G C Am7

Am7/D

G D/G Dm/G C


Am7 Am7/D G G D/G

Male: Girl, you are to me
Come with me, my sweet:

Dm/G C Am7 Am7/D G






Female:

all that a wom-an should be, and I ded-i-cate my life to you al-ways. A
let's go make a fam-i-ly. And they will bring us joy for al-ways. Oh,

G  D/G  Dm/G  C 

love like yours is rare; _____ It must have been sent from up a - bove. And I
 boy, I love you so; _____ I can't find e - nough ways to let you know. But you



Am7  Am7/D  G  Cmaj7  Bm7 








know you'll stay this way for al - ways.) *Both:* And we both know that our
 can be sure I'm yours for al - ways.) *(D.S.) Instrumental*



Cmaj7  Bm7  Am7  Bm7  Cm7  Abmaj9 

love will grow. And for - ev - er it will be you and



Am7/D  D  C/E D/F#  G  D/G  Dm/G  C 

me. _____ } *Instrumental ends* Ooh, you're like the sun, _____ chas - ing all of the rain a - way.



Am7 Am7/D G G D/G

When you come a - round, _ you bring bright - er days. _ You're the per - fect one _ for me, _

Dm/G C To Coda Am7 G

_ and you for - ev - er will be. And I will love you so for al - ways.

2 Am7/D G D.S. al Coda CODA Am7/D G G D/G

al - ways. al - ways. Ooh, _

Dm/G C Am7 Repeat and Fade Am7/D G Optional Ending Am7/D G

ooh, _ I will love you so for al - ways. _ - ways. _

ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON,
MARK JAMES and JOHNNY CHRISTOPHER

Slow Ballad

F



C7



F



C/E



Dm



F/C



May-be I did - n't treat you ...
May-be I did - n't hold you ...

quite as good — as I
all those lone - ly, lone-ly

Bb



C/E



should have.
times, —

May - be I did - n't love you —
and I guess I nev - er told you —

Dm



F/C



G/B



Bb



quite as of - ten as I could have. —
I'm so hap - py that you're mine. —

(1.,3.) Lit - tle things I should have
(2.) If I made you feel —

F/A Bb F/A Gm Bb/F Bb/D

said and done, I just nev - er took the time.
 sec - ond best. girl, I'm sor - ry I was blind.

C7 Dm7 C7/E F To Coda Bb C7

You were al - ways on my mind. You were al - ways on my

1 F Bb C7 2 F Bb C7 F C/E Dm F/C

mind. mind. Tell me,

Bb F/A Gm C7 F C/E

tell me that your sweet love... has-n't died. Give

Dm F/C Bb F/A Gm C

me. give me one more chance to keep you sat - is - fied, sat - is -

F D.S.al Coda

fied.

CODA Bb

You are al - ways on my

C7 F C/E Dm F/C

mind.

Bb Am Gm7 C7 F

You are al - ways on my mind.

rit.

AT LAST

Lyric by MACK GORDON
Music by HARRY WARREN

Slowly and freely

Chord diagrams: F, F7/A, Bb, Bdim7, F/C, F7/Eb, D7b9

Tempo: *mp*

Time signature: 4/4

Measure 3 contains a triplet of eighth notes.

With pedal

Slowly, in four

Chord diagrams: Db7, C9, F, Dm7, Gm7, C7#5(#9)

Tempo: *mp*

Time signature: 4/4

Measure 12 is marked with a double bar line and a new time signature of 12/8.

Vocal lyrics: At last, my love _____ has come a-

Chord diagrams: F, Dm7, Gm7, Cm7, C7, F, Dm7

Tempo: *mp*

Time signature: 12/8

Vocal lyrics: long. — My lone - ly days — are o - ver.

Chord diagrams: Gm7, C7, F, F7/Eb, D7b9

Tempo: *mp*

Time signature: 12/8

Vocal lyrics: and life is like — a song. —

Measure 15 contains a four-measure rest.



far a - way from the
 I can see them un - der
 Wish I could buy one out of



cit - y.
 the pine.
 sea - son.

But don't hes - i - tate.



'cause your love won't



wait. Ooh ba - by. I love your way

Am7

C

G

D



ev - 'ry day.

Wan-na tell you I love_ your way_

Am7

C

G

D



ev - 'ry day_

Wan-na be with you night_ and day_

Am7

C

To Coda

G

D/F#



Em7

Cmaj9

Bm7

Am7

D7sus



2

G D/F# Em7 Cmaj7

This system contains the first two measures of the piece. The guitar part features chords G, D/F#, Em7, and Cmaj7. The piano accompaniment consists of chords and moving lines in both the treble and bass staves.

F9 G D/F#

This system contains the next two measures. The guitar part features chords F9, G, and D/F#. The piano accompaniment continues with chords and moving lines.

Em7 Cmaj7

This system contains the next two measures. The guitar part features chords Em7 and Cmaj7. The piano accompaniment includes triplets in the treble staff.

F9 Bm7 E7

But don't hes - i - tate... 'cause your

This system contains the next two measures. The guitar part features chords F9, Bm7, and E7. The vocal line begins with the lyrics "But don't hes - i - tate... 'cause your".

Am7 D7

love ... won't ... wait...

D.S. al Coda

This system contains the final two measures. The guitar part features chords Am7 and D7. The vocal line ends with the lyrics "love ... won't ... wait...". The instruction "D.S. al Coda" is present at the end of the system.

CODA



Ooh ba-by, I love your way ev-ry day.



Wan-na tell you I love your way. Ooh.



Wan-na be with you night and day.



3

BABE

Words and Music by
DENNIS DeYOUNG

Freely

N.C.

mp

Moderately slow

D6

Em7

D6

A7sus A7sus/E

3tr

3tr

A7/E

D6

Em7

Db7 Gm7/C C9 F Dm7

Oh, ——— yeah, ——— yeah, ——— At — last.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: Db7, Gm7/C, C9, F, and Dm7. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

Gm7 C7#5(#9) F Dm7 Gm7 Cm7 C7

the skies — a - bove — are blue. — My heart — was wrapped up

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are seven guitar chord diagrams: Gm7, C7#5(#9), F, Dm7, Gm7, Cm7, and C7. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

F Dm7 Gm7 C7 Fmaj9 Bb13#11

in clo - ver the night I ——— looked at you.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are six guitar chord diagrams: F, Dm7, Gm7, C7, Fmaj9, and Bb13#11. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

Fmaj9 Gm7(add4) C7 Fmaj9 F6

I found a dream that I could speak to, ——— a dream that

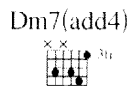
Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: Fmaj9, Gm7(add4), C7, Fmaj9, and F6. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.



Dm7(add4)



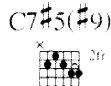
I can call my own. I found a thrill to press my



cheek to, a thrill that I have nev - er



known. Oh, yeah, yeah. You smiled, you smiled,



oh, and then the spell was cast,

Gm7 Cm7 C7 F Dm7

and here we are in heav - en,

rit.

Freely

Gm7 N.C. C9 N.C.

for you are mine at last.

F F7 Bb Bdim7 F/C F7/Eb D7b9

a tempo

Freely

Db7 C9 Bb(add 2)/F F(add 9)

BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Moderately




Shad - ows grow - so long be - fore my
Moon ap - pears - to shine and light the
I can see - the sun - set in your



eyes and they're mov - ing a -
sky with the help of some
eyes, brown and grey and



cross the page... Sud - den - ly... the day... turns in - to night...
fire - fly... Won - der how... they have... the pow'r to shine...
blue be - sides... Clouds are stalk - ing is - lands in the sun...

A7sus



A7



D6



near.

My train is go - ing.

I see it in__ your eyes.



Em7



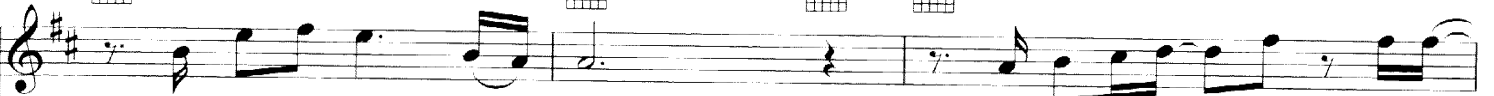
A7sus



A7



Bm7



The love be - neath your _ tears.

But I'll be lone - ly with-out _



Gmaj7



A



Gmaj7



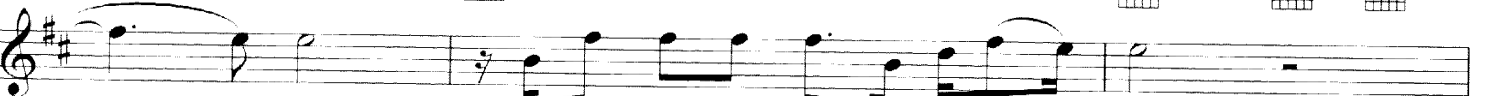
A



G/A



A



you

and I'll need your love to see me__ through.



D6



Em7



A7sus



So please be - lieve _ me,

my heart is in _ your hand _

and I'll be miss - ing





you. 'Cause you know it's you ___ babe ___ when-



ev - er I ___ get wear - y and I've had e - nough. ___ Feel like giv - ing up. ___ You know it's



you ___ babe ___ giv - ing me ___ the cour - age and the strength I need. ___





Please be - lieve ___ that it's true, babe I love you. ___


Em7



D6






To Coda 


A7sus


A7


Bb


C/Bb


Bb


C/Bb





D/A


Dsus/A



D/A



Dsus/A


Bb



C/Bb





Bb


C/Bb


G/A


A


G/A


A


D.S. al Coda



CODA

D6



Babe, I'm leav - in'. I'll say it once a - gain -

Em7



A7sus



A7



D6



and some-how try to smile. I know the feel-ing we're

Em7



A7sus



A7



try - ing to for - get if on - ly for a - while.

Bm7



Gmaj7







A



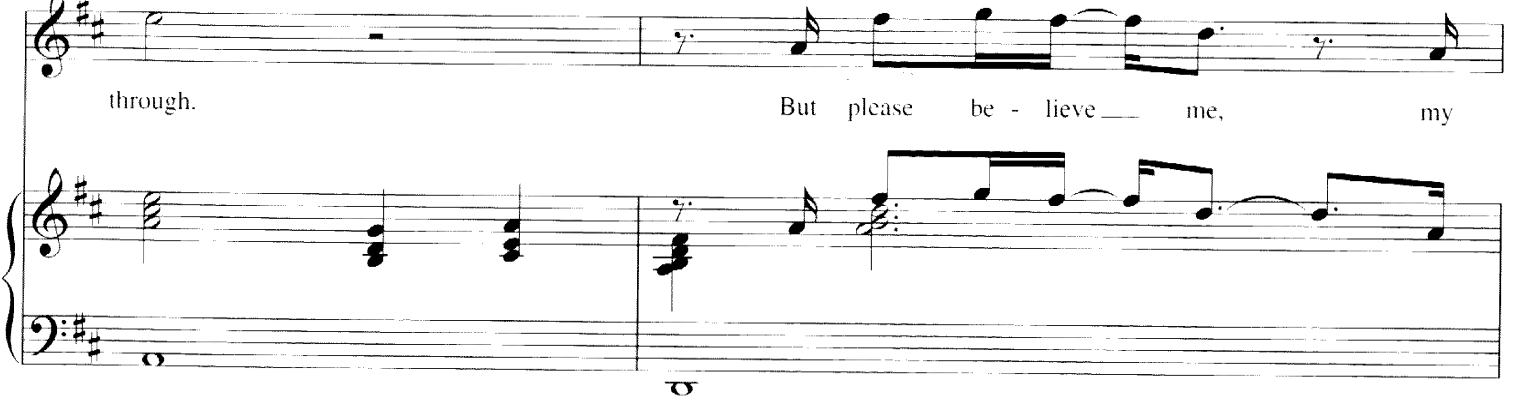
Gmaj7






'Cause I'll be lone - ly with-out you and I'll need your love to see me

A  G/A  A  D6 




through. But please be - lieve — me, my



Em7  A7sus  D6 





heart is in — your hands — 'cause I'll be miss - ing you.



Em7  D6  Em7 

Babe I love you. — Babe I love you, —



D6  A7sus  A7  D6 

ooh. — ooh — babe.



BACK AT ONE

Words and Music by
BRIAN MCKNIGHT

Slowly

B(add2)



G#m7



It's un - de - ni - a - ble that we should be — to - geth - er.
It's so in - cred - i - ble, the way things work — them - selves — out.

E(add2)



C#m7



D#m7



E



F#



It's un - be - liev - a - ble how I used to say — that I'd — fall nev - er.
And all e - mo - tion - al, once you know what — it's all — a - bout, — hey.

B(add2)



G#m7



The ba - sis is need — to know. If you don't know just how — I feel, — then
And un - de - sir - a - ble, for us to be — a - part. —

Amaj7

E(add2)/G#

C#m7/E#

let me show — you now — that I'm — for real. — If
Nev - er would — have made. it ver - y far. — 'cause you

Amaj7

E(add2)/G#

C#m7/F#

all things — in time, — time will — re - veal. — Yeah, —)
know you've got the keys — to — my heart. — 'Cause)

B

G#m7

F#sus

one, you're like a dream come true. Two, just wan - na be with you.

E(add2)

C#m7

D#m7

E

F#

Three, girl, it's plain to see that you're the on - ly one — for me. — And

B

G#m7

F#sus

four, re - peat steps one through three.

Five, make you fall in love with me. If

E(add2)

1 C#m7

C#m7/F#

ev - er I — be - lieve — my work — is done, —

then I'll start — back — at one. —

B

2 C#m7

C#m7/F#

E

Yeah.

then I'll start — back — at one. —

Say

B/D#

E(add2)

— fare - well — to the dark — of night; I see the com - ing of — the sun. — I —

B/D#



G#sus



G#7#5



feel like a lit - tle child whose life has just be - gun. You

C#m7



D#m7



G#m7



came and breathed new life in - to this lone - ly heart of mine. You

C#m7



C#m7/F#



Dm7/G G/B



N.C.

threw out the life - line, just in the nick of time.

C



Am7



Gsus



One, you're like a dream come true. Two, just wan - na be with you.

F(add2)



C/E



Dm7



Em7



F



G



Three, girl, it's plain to see that you're the on - ly one — for me. — And

C



Am7



Gsus



four, re - peat steps one through three. Five, make you fall in love with me. If

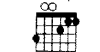
F(add2)



Dm7



Dm7/G



ev - er I — be - lieve — my work — is done, — then I'll start — back — at one. —

C



F



Am11



Dm11



Dm7/G



Amaj9



rit.

BECAUSE YOU LOVED ME

from UP CLOSE AND PERSONAL

Words and Music by
DIANE WARREN

Slowly

D



For all those times you stood by me, for all the
wings and made me fly. You touched my

mf

G



Bm7



truth that you made me see, for all the joy you brought to my life, for all the
hand, I could touch the sky. I lost my faith, you gave it back to me. You said no

Asus



F#m7



wrong that you made right, for ev - 'ry dream you made come true, for all the
star was out of reach. You stood by me and I stood tall. I had your

Original key: D major. This edition has been transposed up one half-step to be more playable.

Gmaj7

Em7/A

love I found in you, I'll be for - ev - er thank - ful, ba - by.
love, I had it all. I'm grate - ful for each day you gave me.

C6

Bm7

Em7

You're the one who held me up, nev - er let me fall.
May - be I don't know that much, but I know this much is true.

Gm7

Em7/A

You're the one who saw me through, through it all. } You were my
I was blessed be - cause I was loved by you. } }

D

G

strength when I was weak. You were my voice when I could - n't speak. You were my

Bm7 Asus A

eyes when I could - n't see. You saw _ the best there was _ in me, lift - ed _ me _

F#m7 Gmaj9 Cmaj7

up when I could - n't reach. You gave _ me faith 'cause you _ be - lieved. _ I'm

Em7/A To Coda D Em7/A

ev - ry - thing _ I am be - cause _ you loved _ me. You gave _ me

2 D F#7/A# Bm7

loved _ me. You were al - ways there _ for me, the ten - der wind _ that car - ried _ me, a

F#7/A#

Bm7

light in the dark. shin - ing your love in - to my life. You've

Em7

D/F#

been my in - spi - ra - tion. Through the lies you were the truth. My

Em7/A

D.S. al Coda

world is a bet - ter place be - cause of you. You were my

CODA

D

F#m7/B


E

loved me. You were my strength when I was weak. You were my

A  C#m7 




voice when I could - n't speak. You were my eyes when I could - n't see. You saw the



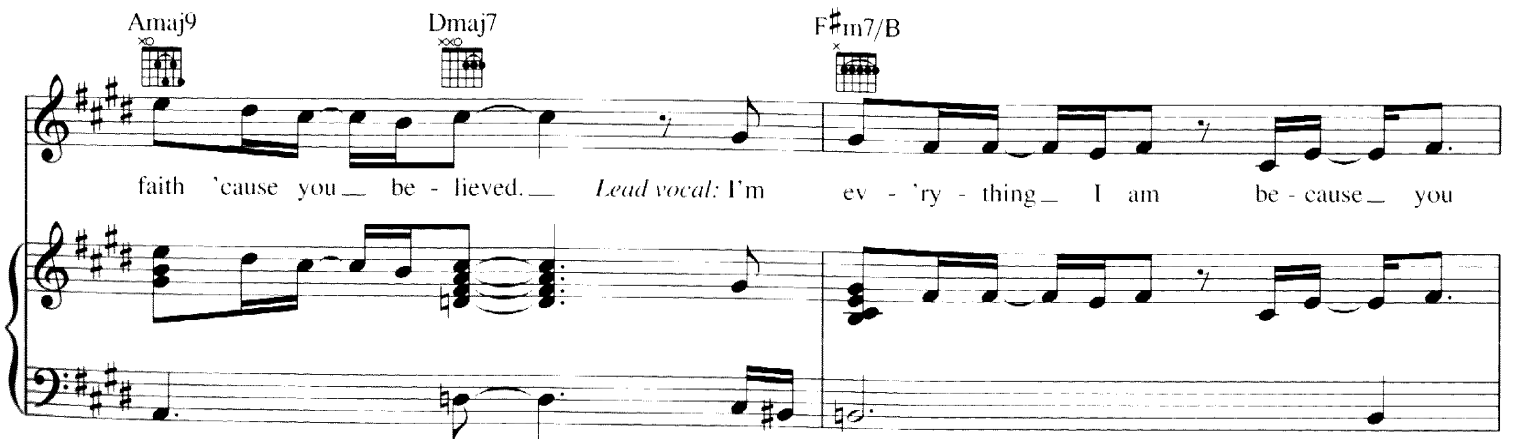
Bsus  G#m7 

best there was in me, lift - ed me up when I could - n't reach. You gave me



Amaj9  Dmaj7  F#m7/B 

faith 'cause you be - lieved. *Lead vocal:* I'm ev - 'ry - thing I am be - cause you



E  F#m7/B  E 

loved me. I'm ev - 'ry - thing I am be - cause you loved me.























BEST OF MY LOVE

Words and Music by MAURICE WHITE
and AL MCKAY









With moderate movement

G9sus  

Does - n't take — much to make — me — hap - py and make — me — smile — with glee. —

Nev - er, nev - er will I feel — dis - cour - aged 'cause our love's — no mys - ter - y. —

F C/E Dm7 C F C/E

Dem - on - strat - ing love _____ and af - fec - tion that you give _____ so _____ o -

Dm7 C F C/E Dm7 C

- pen - ly. _____ I like the way you make me feel a - bout you ba - by,

F C/E Dm7 C F C/E

want the whole _____ wide world _____ to see. _____ Oh, _____ oh, _____ you've got the

Dm7 C F C/E Dm7 C

best of my love. _____ Oh, _____ oh, _____ you've got the best of my love. _____ Oh, _____

F C/E Dm7 C F C/E

oh, — you've got the best of my love. — Oh, — oh, — you've got the

Dm7 C To Coda $\text{\textcircled{C}}$ F C/E Dm7 C

best of my love. Flow - in' in and out of chang - es, —

F C/E Dm7 C F C/E

the kind — that come a - round each day. — My life — has a bet - ter

Dm7 C F C/E Dm7 C D.S. al Coda

mean - ing. love ... has kissed me in a beau - ti - ful way. — Oh, —

CODA

F C/E Dm7 C

Dem - on - strat - ing — sweet love and af - fec - tion

F C/E Dm7 C F C/E

that you give — so — o - pen - ly, yeah. — The way I feel a - bout you

Dm7 C F C/E Dm7 C

ba - by, can't ex - plain it, want the whole — wide — world — to see.

Repeat and Fade

F C/E Dm7 C F C/E Dm7 C

Oh, oh, — oh, — oh, — oh, — oh, — you've got the best of my love.

BETH

Words and Music by PETER CRISS, BOB EZRIN
and STAN PENRIDGE

Rock Ballad, with feeling

Musical notation for the first system of "Beth". It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The music is marked *mf*. Above the staff, four guitar chord diagrams are provided: C, F/C, G/C, and C. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff contains a simple bass line with quarter notes.

Musical notation for the second system of "Beth". It includes the vocal line with lyrics and piano accompaniment. Above the vocal staff, eight guitar chord diagrams are provided: F/C, G/C, C, Dm/C, Cmaj7, C/B, Am, and G. The lyrics are: "Beth, I hear you call - in', but I can't come home right now. You say you feel - so emp - ty, that our house just ain't a home." The piano accompaniment continues with a similar melodic and bass line as the first system.

Musical notation for the third system of "Beth". It includes the vocal line with lyrics and piano accompaniment. Above the vocal staff, five guitar chord diagrams are provided: F, G/F, C/E, Esus, and E7. The lyrics are: "Me and the boys - are play - in' and we just can't find the sound. I'm al - ways some - where else and you're al - ways there a - lone." The piano accompaniment continues with a similar melodic and bass line.

Am G F Em

Just a few more hours, _____ and I'll be right home to you. _____ I

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for Am, G, F, and Em are shown above the staff.

D7 F F/G Am G

think I hear them call - in'. _____ Oh, Beth, what can _____ I do? _____

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for D7, F, F/G, Am, and G are shown above the staff.

1 F F/G C G7sus/C 2 F F/G C

Beth, what can _____ I do? _____ Beth, what can _____ I do? _____

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for F, F/G, C, G7sus/C, and C are shown above the staff. A first ending bracket is present over the first two lines.

F/C G/C C

This system contains the final two lines of music. The top line is a single note in the vocal line. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for F/C, G/C, and C are shown above the staff.

F/C Esus E7 Am G F Esus E7

This system contains the first two measures of the piece. The guitar part features chords F/C, Esus, E7, Am, G, F, Esus, and E7. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

D7 F G Am G F F/G C G7sus/C

This system contains the next two measures. The guitar part features chords D7, F, G, Am, G, F, F/G, C, and G7sus/C. The piano accompaniment continues with the eighth-note pattern, with some chords being held in the right hand.

C Dm/C Cmaj7 C/B Am G

Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause

This system contains the third and fourth measures. The guitar part features chords C, Dm/C, Cmaj7, C/B, Am, and G. The piano accompaniment continues with the eighth-note pattern. A vocal line is introduced in the treble clef, with lyrics: "Beth, I know — you're lone - ly, and I hope you'll be all right, — 'cause".

F F/G G7sus C

me and the boys — will be play - in' all night.

rit. *a tempo*

This system contains the fifth and sixth measures. The guitar part features chords F, F/G, G7sus, and C. The piano accompaniment continues with the eighth-note pattern. The vocal line continues with lyrics: "me and the boys — will be play - in' all night." The tempo marking *rit.* (ritardando) is placed under the fifth measure, and *a tempo* is placed under the sixth measure.

F/C G/C C F/C G/C C

rit. 3

This system contains the seventh and eighth measures. The guitar part features chords F/C, G/C, C, F/C, G/C, and C. The piano accompaniment continues with the eighth-note pattern. The vocal line continues with lyrics: "me and the boys — will be play - in' all night." The tempo marking *rit.* is placed under the seventh measure, and a triplet of eighth notes is marked with a "3" over it in the eighth measure.

BREATHE

Words and Music by HOLLY LAMAR
and STEPHANIE BENTLEY

Moderately fast

Am7 G/B C(add9)

mf

G/B Am7 G/B

C(add9) Am7 G/B

I can feel the mag - ic float - ing in —

C G/B Am7

the air. Be - ing — with you —

G/B C

gets me that way.

Am7 G/B C G/B

I watch the sun - light dance a - cross your face and I

Am7 D

nev - er been this swept a - way.

Am7 G/B

All my thoughts just seem to set - tle on
In a way I know my heart is wak -

C G/B Am7(add4)

the breeze when I'm ly - in' wrapped -
ing up as all the walls

G/B C C(add9) Am7

up in your arms. The whole world just
come tum - bling down. Clos - er than I've

G/B C G/B Am7

fades a - way, the on - ly thing I hear
ev - er felt be - fore, and I know and you know is the
there's no

Dsus D

beat - ing of your heart, }
need for words right now. } 'Cause I can feel you

G Am7 C

breathe, it's wash - ing o - ver me, and sud - den - ly I'm melt - ing in - to you.

D G Am7

There's noth - ing left to prove, ba - by, all we need is just — to be —

C D G

caught up in the touch, the slow and stead - y

Am7 C G/B

rush. Ba - by, is - n't that the way — that love's — sup - posed —

Am7

Am7(add4)

C/D

D7

To Coda ⊕

to be?

I can feel you

C

G/B

Am7

D

breathe.

Just

G

Am7

C

D

breathe.

G

Am7

C

D

1

2

D

D.S. al Coda

Caught up in the

CODA

C

G/B

breathe.

Am7

D

G

Am7

C

Just breathe.

G/B

Am7

G/B

C

I can feel the mag - ic float - ing in the air.

G/B

Am7

G/B

C(add2)

Be - in' with you gets me that way.

rit.

BY YOUR SIDE

Words by SADE ADU
 Music by SADE ADU,
 STUART MATTHEWMAN, ANDREW HALE
 and PAUL SPENCER DENMAN

Moderately



mp



You think I'd — leave your side —






— ba - by?

You — know me bet - ter than that. —

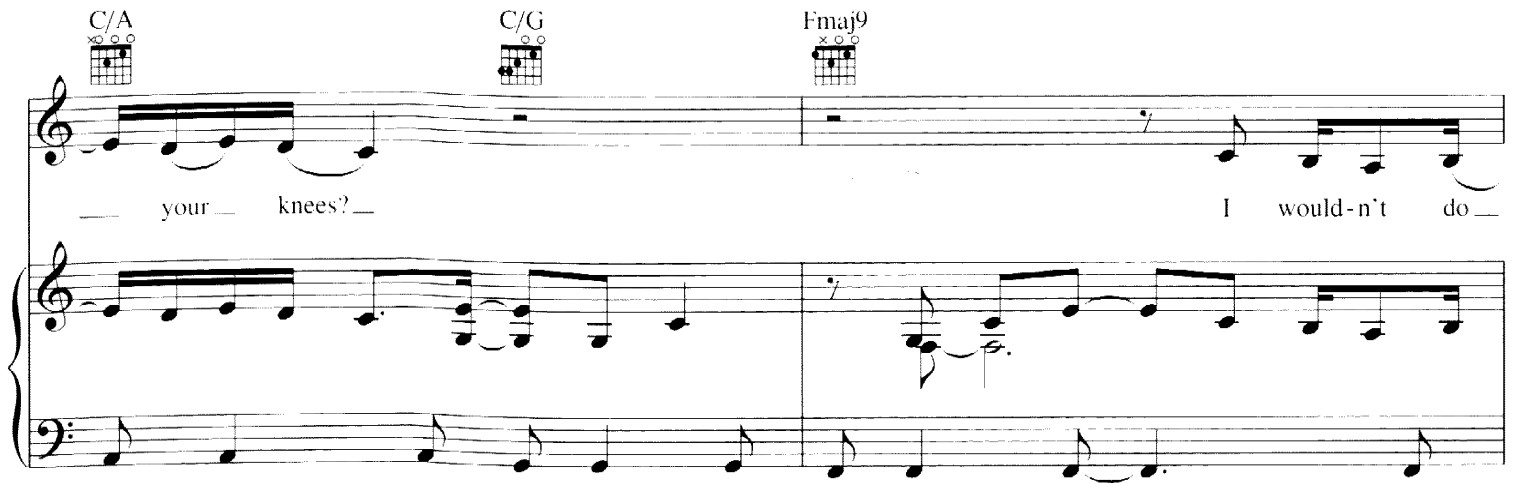





Think I'd leave you down — when you're down on —

Original key: B major. This edition has been transposed up one half-step to be more playable.

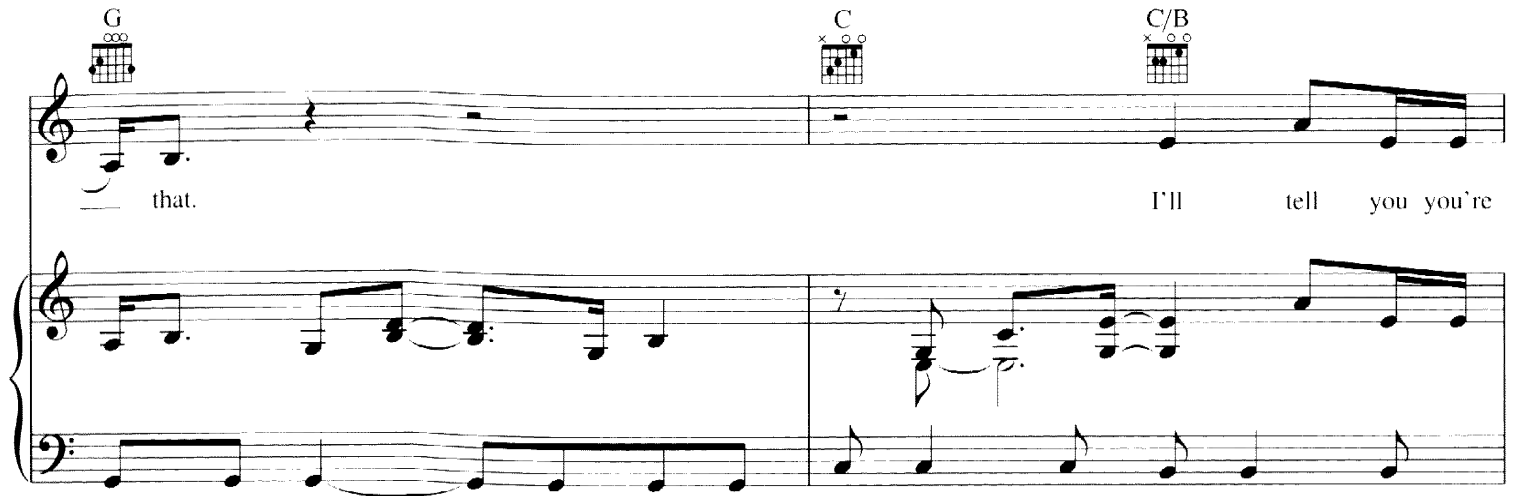
C/A  C/G  Fmaj9 




— your — knees? — I would-n't do —



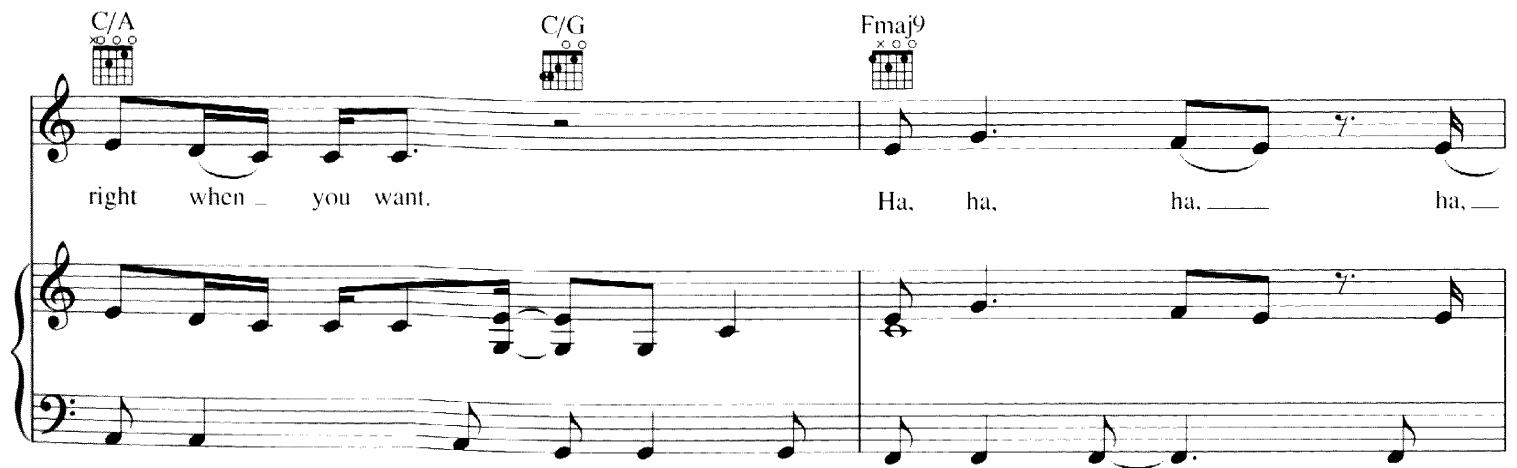
G  C  C/B 




— that. I'll tell you you're



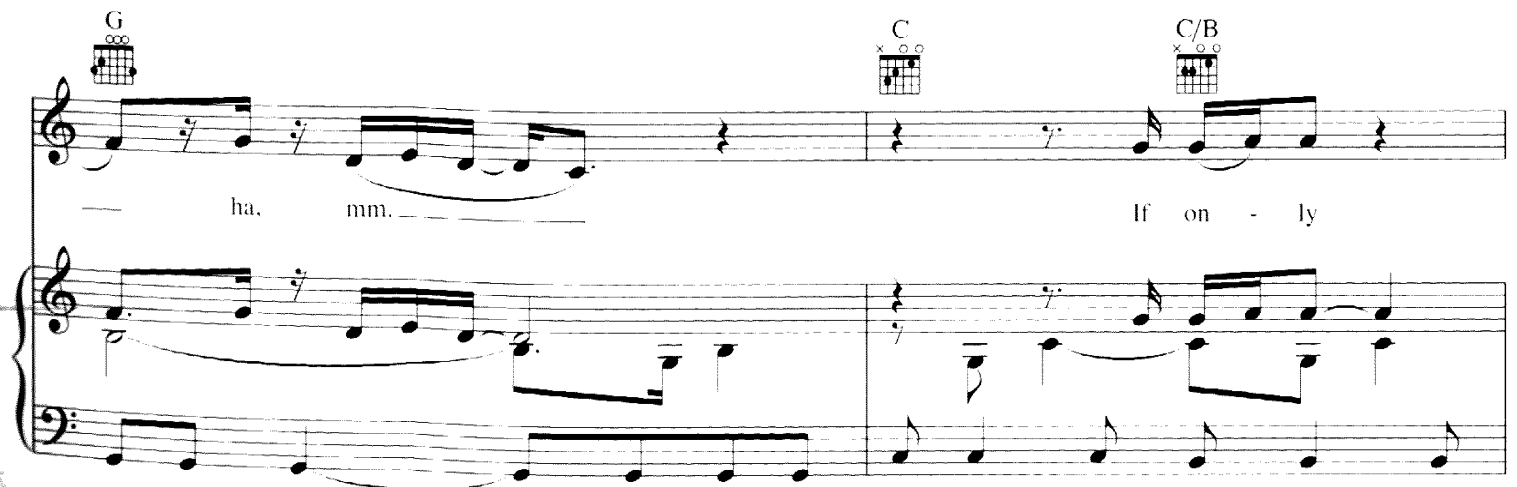
C/A  C/G  Fmaj9 

right when — you want. Ha, ha, ha, — ha, —



G  C  C/B 

— ha, mm. — If on - ly





you could see — in — to me. —

To Coda



Oh, when you're cold, — I'll be —



— there. — Hold you — tight — to — me.



When you're on the out - side, ba - by, and you can't — get in, — I will show —

Fmaj9 G

— you you're so much bet - ter than you know. —

C C/B C/A C/G

When you're lost — and you're a - lone, — and you can't get back a - gain, — I will find

Fmaj9 G

— you, dar - ling, and I'll bring you — home. —

F G

And if you want — to cry, — I am here — to dry.

C C/B C/A C/G

— your — eyes... And in no

F Fm

time you'll be fine.

D.S. al Coda

CODA C C/B C/A C/G

Oh, when you're cold, ... I'll be

Fmaj9 G

— there. Hold you tight to me.

C C/B C/A C/G

Oh, when you're low, I'll be

Fmaj9 G

there by your side, ba - by.

C C/B C/A C/G

Fmaj9 G

Optional Ending

C

Repeat and Fade

CARELESS WHISPER

Words and Music by GEORGE MICHAEL
and ANDREW RIDGELEY

Moderately

The musical score is written in G minor, 4/4 time, and is marked 'Moderately'. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The vocal line is in the treble clef and includes the following lyrics:

I feel so un - sure
Time can nev - er mend
To - night the mu - sic seems so loud, I

as I take your hand and lead you
the care - less whis - per
wish that we could lose this crowd,
may - be it's bet - ter this way, if we'd

Chord diagrams are provided for the following chords: Dm, Gm7, Am7, Bbmaj7, Am7, Dm, Gm7, Am7, Bbmaj7, Am7, Gm7, Am7, Bbmaj7.

Am7 Dm

to the dance floor; as the mu - sic dies_
of a good friend; to the heart and mind_
hurt each oth-er with the things we want to say. We could have been so good to-geth - er, we

Gm7 Am7 Bbmaj7

some-thing in your eyes_
ig-nor-ance is kind_
could have lived this dance for ev - er, but now calls to mind a sil - ver screen_ and
there's no com - fort in the truth_
who's gon - na dance with

Am7 Dm

you're pain me. its is sad all good - bye. you'll find. Please dance. I'm nev - er gon - na dance a - gain,

Gm7 Am7 Bbmaj7 Am7

guil - ty feet have got no rhy - thm, though it's ea - sy to pre - tend, I know you're not a fool. I

Dm Gm7 Am7 Bbmaj7

should have known bet-ter than to cheat a friend, and waste a chance that I've been gi-ven, so I'm nev-er gon-na

To Coda ♦

Am7 Dm Gm7 Am7 Bbmaj7

dance a-gain_ the way I dance with you. _____

Am7 Am7 D.%. at Coda

⊕ CODA

way I dance with you, oh. _____

way I dance with you. _____

Dm Gm7 Am7 Bbmaj7 Am7

Ad lib. to fade

CRAZY FOR YOU

from VISION QUEST

Words and Music by JOHN BETTIS
and JON LIND

Moderately

Esus2 Asus2 Bsus Esus2

Asus2 A/B Esus2

Sway - in' room as the
Try - in' hard to con -

Asus2 Bsus Esus2 Asus2 Bsus

mu - sic starts, _
trol my heart, _
Strang - ers mak - in' the most _ of the dark. _
I walk o - ver to where _ you _ are. _

Esus2 Asus2 Bsus Esus2

Two by two their bod - ies be - come one. —
 Eye to eye, we need no words at all. —

Asus2 A/B Esus2 Asus2 Bsus

I see you through the smok - y air. —
 Slow - ly now we be - gin to move. —

Esus2 Asus2 Bsus Esus2

Can't you feel the weight of my stare? — You're so close, but still —
 Ev - 'ry breath I'm deep - er in - to you. — Soon we two are stand -

Asus2 G#7/B# Cm B/C# Cm G/A A/B

— a world — a - way. — What I'm dy - in' to say is that I'm)
 — in' still — in time. If you read my — mind, you'll see I'm)

Esus2



Esus2/G#



C#m7



era - zy for_ you.

Touch_ me once_ and you'll know it's true._

D6/E



Amaj9



Esus2/G#



I nev - er want-ed an - y - one like this._

It's all brand_ new._ You'll

F#m7



A/B



Esus2



feel it in my kiss._

I'm era - zy for you, _

Asus2



Bsus



Esus2



Asus2



A/B



era - zy for_ _ _ you. _ _ _

2/4

4/4

2/4

4/4

2/4

4/4

2

F#m7

C#m7

F#m7b5/C

feel it in my kiss. — You'll feel it in my kiss be - cause I'm

E/B

F#m7/A

G#7

C#m7sus

C#m7

era - zy for — you. — Touch — me once — and you'll know it's true. —

D6/E

Amaj9

Esus2/G#

I nev - er want - ed an - y - one like this. — It's all brand - new. — You'll

F#m7

A/B

Esus2

feel it in my kiss. — I'm cra - zy for you. —

Asus2

Bsus

Esus2

Asus2

Bsus



cra - zy for you.

cra - zy for you.

Esus2

Asus2

Bsus

Esus2



cra - zy for you.

Asus2

A/B

Esus2

Asus2

Bsus



It's all brand new.

I'm cra - zy for you.

Esus2

Repeat and Fade

Asus2

Bsus

Optional Ending

Asus2

A/B

E



And you know it's true. I'm cra - zy, cra - zy for you.

DON'T SPEAK

Words and Music by ERIC STEFANI
and GWEN STEFANI

Moderately

Cm



mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a sequence of chords: Cm, Fm, Bb, Cm, Fm, Bb, Cm, Fm, Bb, Cm. The left hand plays a simple bass line with a half note in the first measure and a whole note in the second measure.

Gm



Fm



Bb



Gm



You and me,

we used to be to- geth - er,

ev-'ry day to- geth - er. al -

Fm



Bb



Cm



Gm



Fm



Bb



ways.

I real-ly feel _____ that I'm los - ing my best friend. I

Gm



Cm



Fm



Bb



Cm



Gm



can't be-lieve this could be the end.

It looks as though you're
As we die, both

Fm Bb Eb Bb

let - ting go, — and if it's real, — well, I — don't want — to know. —
 you and I. — with my head in — my hands — I sit — and cry. —

C Fm Bbm

Don't speak, I know — just what — you're say -

Eb C7 Bbm C7

ing, so — please stop — ex - plain - ing. Don't tell me 'cause — it hurts. —

Fm Bbm7 C7 Fm Bbm

No, no, — no, — Don't speak, I know what you're think -

E \flat

C7

B \flat m

C7

To Coda ⊕

ing. I don't need your rea - sons. Don't tell me 'cause it hurts.

Fm

D \flat

E \flat

Cm

Our mem - o - ries.

D.S. al Coda

Gm

Fm

B \flat

Gm

Fm

B \flat

they can be in-vit - ing, but some are al-to-geth - er might - y fright - 'ning.

CODA
⊕

Fm

D \flat

A \flat /C

It's all end - ing, I got - ta

Cb
Gb/Bb
A
A(b5)/D#
Ab

stop pre - tend - ing who we are.

Cm
Gm
Fm
Bb

Instrumental solo

Play 3 times

Solo ends You and me,

Fm
Bb
Fm
Bb

I can see us dy - ing... Are we?

Fm Bbm Eb C7

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Bbm C7 Fm Bbm7 C7

- ing. Don't tell me 'cause it hurts, No, no, don't

Fm Bbm Eb C7

— speak, I know what you're think - ing, and I don't need your rea -

Bbm C7 Fm Bbm7 C7

Repeat and Fade

- sons. Don't tell me 'cause it hurts, Don't tell me 'cause it hurts.

ENDLESS LOVE

from ENDLESS LOVE

Words and Music by
LIONEL RICHIE

Moderately slow

B \flat



mp

B \flat



E \flat



My
Two

love,
hearts,

there's on - ly you in my life,
two hearts that beat as one;

E \flat /F



Fsus



F



B \flat



the on - ly thing that's right,
our lives have just be - gun.

My
For -

E \flat



first
ev -

love,
er,

you're ev - 'ry breath that I take,
I'll hold you close in my arms.

Eb/F Fsus F Bb F/A

you're ev - 'ry step I make. — And
I can't re - sist your charms. — And

Ebmaj7 Eb/F F Bb F/A

I, love, I'll be a fool I want to share all my
I'll be a fool I want to share all my

Gm Dm/F Eb Eb/F F

love you, I'm with you; sure; no one else
you know I don't

Bb Bb9 Ebmaj7

will do. — And your eyes, —
mind. — 'Cause you, —



they tell me how much you care. Oh,
 you mean the world to me. Oh,



yes, you will al ways be
 I know I've found in you



my end - less love.
 my end - less



love.



Musical notation system 1: Treble clef with a whole rest; Grand staff with piano accompaniment including triplets and sixteenth notes.



Musical notation system 2: Treble clef with a whole rest; Grand staff with piano accompaniment.



Musical notation system 3: Treble clef with a whole rest; Grand staff with piano accompaniment.



Musical notation system 4: Treble clef with vocal line "Oh, and love,"; Grand staff with piano accompaniment including dynamics *cresc.* and *mf*.



I'll be that fool

for you. I'm



sure: -

you know I don't mind.



And yes,

you'll be that



on ly one.

No one can de - ny -

Dm7



Ebmaj7



Dm7



this love I have in - side. I'll

Ebmaj7



Dm7



Cm7



give it all to you,

my love, my love,

Eb/F



Bb



my end - less love.

Eb



Eb/F



Fsus



F



Eb/Bb



Bb



rit.

ETERNAL FLAME

Words and Music by BILLY STEINBERG,
TOM KELLY and SUSANNA HOFFS

Moderately steady beat

G Gsus G Gsus

mf

Detailed description: This block shows the piano introduction in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line. Chord diagrams for G and Gsus are provided above the staff.

G Em7 C D

Close your eyes, — give me your hand, — dar - ling.
I be - lieve — it's meant to be, — dar - ling.

Detailed description: This block contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, Em7, C, and D are shown above the vocal staff.

G Em7 C D

Do you feel — my heart beat — ing? Do you un - der - stand? —
I watch you when — you are sleep - ing. You be - long with me. —

Detailed description: This block contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, Em7, C, and D are shown above the vocal staff.

Em7 B7 Em7 A7

Do you feel the same — or am I on - ly

To Coda

Detailed description: This block contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Em7, B7, Em7, and A7 are shown above the vocal staff. The section ends with a Coda symbol.

Original key: F# major. This edition has been transposed up one half-step to be more playable.

1

D Bm Am7

dream - in'? Is this burn - ing an e - ter - nal flame?

2

D Bm7 Am7

dream - ing? Or is this burn - ing an e - ter - nal flame?

D Dm G/D D

Say my name, - the sun shines through the rain, - a whole

F G C G/B Am7

life so lone - ly, you come and ease - the pain. - - - -

D Bm7 F/C C

I don't wan - na lose this feel - ing.

1 Dsus D Em B7 Em A7

oh.

D Bm7 Am7

2 D

ah.

D.S. al Coda

CODA

D

Bm7

Am7

dream - ing? Or is this burn - ing

G

Em

an e - ter - nal flame?

C

D

G

Em

Oh, oh.

C

D

G

rit.

EVERY ROSE HAS ITS THORN

Words and Music by BRET MICHAELS, C.C. DeVILLE,
BOBBY DALL and RIKKI ROCKET

Moderately

G C(add9)

mf

We both lie si - lent - ly still _ in the dead of the night. _ Al - though we

G C(add9)

both lie close to - geth - er, _ we feel miles a - part _ in - side. _ Was it

G C(add9) G C(add9)

some - thing I said or some - thing I did? Did my words not come out right? _ Though I

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part uses a consistent rhythmic pattern of quarter notes in the right hand and a mix of quarter and eighth notes in the left hand. The vocal line is a simple melody that follows the lyrics. Chord diagrams for G and C(add9) are provided above the staff. The dynamic marking *mf* is present at the beginning. The lyrics are: "We both lie si - lent - ly still _ in the dead of the night. _ Al - though we both lie close to - geth - er, _ we feel miles a - part _ in - side. _ Was it some - thing I said or some - thing I did? Did my words not come out right? _ Though I".

D C

tried not to hurt you, — though I tried. But I guess that's why — they say,

G C(add9) G

ev - 'ry rose has its thorn, just like ev - 'ry night has its

C(add9) G D C G

dawn. ————— Just like ev - 'ry cow - boy — sings his sad, sad — song,

C G

ev - 'ry rose has its thorn. *yea it does*

C(add9)

G

C(add9)

The first system of music features a treble clef staff with a key signature of one sharp (F#). Above the staff, three guitar chord diagrams are shown: C(add9), G, and C(add9). The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a melodic line with a sixteenth-note triplet and a sixteenth-note pair, while the left hand provides a steady bass line.

I

G

C(add9)

The second system of music continues the melody and piano accompaniment. The lyrics are: "lis - ten to our favo - rite song play - ing on the ra - di - o, — hear the". The piano accompaniment features a sixteenth-note triplet in the right hand.

G

C(add9)

The third system of music continues the melody and piano accompaniment. The lyrics are: "D. J. say love's a game of ea - sy come and ea - sy go. — But I". The piano accompaniment features a sixteenth-note triplet in the right hand.

G

C(add9)

G

C(add9)

The fourth system of music concludes the melody and piano accompaniment. The lyrics are: "won - der does — he know, has he ev - er felt — like this? And I". The piano accompaniment features a sixteenth-note triplet in the right hand.

D C G

know that you'd be here rightnow if I could-'ve let you know some-how. I guess ev - 'ry rose has its

C(add9) G C(add9)

thorn, just like ev - 'ry night has its dawn. Just like

G D C G

ev - 'ry cow-boy — sings his sad, sad — song, ev - 'ry rose has its

C(add9) Em D C G

thorn. Though it's been a - while — now I can still feel so much pain. —

Em



D



C



G



Like the knife that cuts — you, the wound heals, but the scar, that scar re - mains.

C(add9)



G



C(add9)



G



I know I could have saved our love that night _ if I'd

C(add9)



G



known what to say. —

In - stead of mak - ing love — we both

C(add9)



G



C(add9)



made our sepa - rate ways. —

Now I hear you've found some - bod - y new — and

G C D

that I nev-er meant that much to you. To hear that tears me up in - side and to

C G C(add9)

see you cuts me like a knife. I guess ev - 'ry rose has its thorn, just like

G C(add9) G D

ev - 'ry night has its dawn. Just like ev - 'ry cow-boy sings his

C(add9) G C(add9) D G

sad, sad song, ev - 'ry rose has its thorn.

(Everything I Do) I DO IT FOR YOU

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by BRYAN ADAMS,
ROBERT JOHN LANGE and MICHAEL KAMEN

Slowly
Guitar (Capo 1) → C

Piano → D \flat

Gsus/C

A \flat sus/D \flat

F/C

G \flat /D \flat

mp

Gsus/C

A \flat sus/D \flat

C

D \flat

Look in - to my eyes, —
Look in - to your heart, —

Csus2

D \flat sus2

G/C

A \flat /D \flat

F

G \flat

Gsus

A \flat sus

G

A \flat

you will see — what you mean to — me. Search your
you will find — there's noth - ing there to — hide. Take me as I

C

D \flat

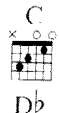
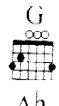
Csus2

D \flat sus2

G/C

A \flat /D \flat

heart, — search your soul, — and when you
am, — take my life, — I would



G \flat

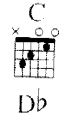
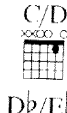
D \flat /A \flat

A \flat

E \flat m

D \flat

find me there you'll search no more. Don't tell me it's not worth fight - ing
give it all I would sac - ri - fice. Don't tell me it's not worth fight - ing



E \flat m

D \flat /E \flat

E \flat m

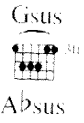
D \flat

for. You can't tell me. it's not worth dy - ing
for. I can't help it. there's noth - ing I want

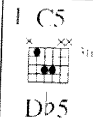


D \flat

for.) You know it's true. ev - 'ry - thing I
more.)



A \flat 5sus



D \flat 5

do. I do it for you.

2

C Db Csus Dbsus C Db Bb Cb

— you. There's no love like

Eb Fb Bb Cb

your love. and no oth - er could give

F Gb C Db

more love. There's no way. un - less

G Ab D Eb

you're there all the time. all the



Ab



Ab sus

F(add2)



Gb(add2)

way. — yeah. —



Db

F(add2)



Gb(add2)



Db

Dm



Ebm



Ab



Ab sus





Ab


Oh, you can't tell me it's not worth try - ing for. I can't


Dm

 Ebm

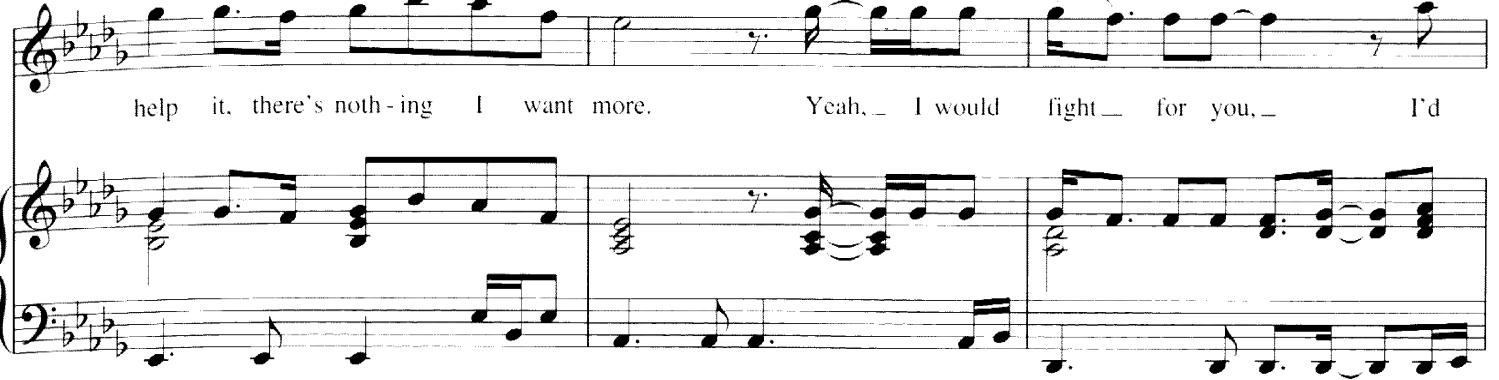
G

 Ab


C

 Db




Csus

 Dbsus

C

 Db

help it, there's noth - ing I want more. Yeah, I would fight for you, I'd



G

 Ab


Gsus

 G

 Absus

 Ab

F

 Gb

lie for you, walk the mile for you, yeah, I'd



Fm

 Gbm

C/G


 Db/Ab


die for you. You know it's true, ev - 'ry - thing I



Gsus


 Absus

G

 Ab

F

 Gb

F6

 Gb6

C

 Db

do, oh, oh, I do it for you.



FAITHFULLY

Words and Music by
JONATHAN CAIN

Slow Rock

mf

B

G#m

B/F#

E

B

G#m

B

E

B

High - way.

run in - to the mid - night sun.
life un - der the big top world:

Wheels go 'round and 'round; you're on my mind.
we all need the clowns to make us smile.

Rest - less hearts - sleep a -
Through space and time al - ways an -

G#m E

lone to - night, - send - in' all my love - a - long the
oth - er - - show. - Won - d'ring where I am; lost with -

B/F# F# E G#m

wire. - - - They say that the road ain't no - - - place to start a fam -
out you. - - - And be - ing a - part ain't eas - y on this

B Emaj7 G#m

- ly. Right down the line it's been you and me. -
love af-fair; two stran-gers learn to fall - in love - a - gain. -

B

E

And lov - in' a mu - sic man_ ain't al - ways what it's
I get the joy_ of re - dis -

B

F#

D#m

s'pposed to be.)
cov - 'ring you.) Oh girl, you stand_ by

F#

C#m

me. I'm for - ev - er yours.

E

B

faith - ful - ly.

mp

G#m

B/F#

Musical notation for the first system, including guitar chords G#m and B/F#.

1

E

2

E

Cir - eus

Musical notation for the second system, including guitar chords E and E, and the lyrics "Cir - eus".

B

G#m

1. Oh,
2.-5. (Vocal ad lib.)

oh.

Musical notation for the third system, including guitar chords B and G#m, and the lyrics "Oh," and "oh.".

B/F#

1-4

E

5

E

oh.

Musical notation for the fourth system, including guitar chords B/F#, E, and E, and the lyrics "oh.".

FALLIN'

Words and Music by
ALICIA KEYS

Freely N.C.

I keep on fall - in' in _____ (Vocal ad lib.) and

mf

Detailed description: This system shows the beginning of the song. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 12/8. The tempo/style is marked 'Freely'. The vocal line starts with 'I keep on fall - in' followed by a long note with a fermata and the instruction '(Vocal ad lib.)', and then 'and'. The piano accompaniment starts with a middle-forte (*mf*) dynamic. The bass line is mostly silent in this section.

Moderate Blues tempo

Em Bm7 Em Bm7

out of love with - a you. Some - times - I

Detailed description: This system continues the piano accompaniment. The tempo is marked 'Moderate Blues tempo'. The guitar part is indicated by chord diagrams for Em and Bm7. The vocal line continues with 'out of love with - a you. Some - times - I'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em Bm7 Em Bm7

love you some - times you make me blue. Some - times I feel

Detailed description: This system continues the piano accompaniment. The guitar part is indicated by chord diagrams for Em and Bm7. The vocal line continues with 'love you some - times you make me blue. Some - times I feel'. The piano accompaniment maintains the same rhythmic pattern as the previous system.

Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

Detailed description: This system contains the first two measures of the song. The guitar part is in the key of D major, with chords Em and Bm7 alternating. The vocal line starts with the lyrics 'good. At times I feel used. Lov - ing you'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Em Bm7 Em Bm7

dar - ling — makes me so con - fused. I — keep — on

Detailed description: This system contains the next two measures. The guitar chords remain Em and Bm7. The lyrics are 'dar - ling — makes me so con - fused. I — keep — on'. The piano accompaniment continues with the same rhythmic pattern, including a fermata over the word 'ling'.

Em Bm7 Em Bm7

fall - in' in and out — of love with - a you. I —

Detailed description: This system contains the next two measures. The guitar chords are Em and Bm7. The lyrics are 'fall - in' in and out — of love with - a you. I —'. The piano accompaniment features a more active right-hand melody with eighth-note runs.

Em Bm7 Em Bm7

nev - er loved some - one — the way that I love a - you. Oh, oh.

Detailed description: This system contains the final two measures of the page. The guitar chords are Em and Bm7. The lyrics are 'nev - er loved some - one — the way that I love a - you. Oh, oh.'. The piano accompaniment concludes with a final chord in the right hand.



1

nev - er felt this - a



way.

How do you give me so much



pleas - ure and cause me so much pain? Yeah... yeah... Just when I



think I'm tak - ing more than would a fool. I start

Em Bm7 Em Bm7

fall in' back in love with you I keep on

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'fall', followed by a quarter note 'in'', a quarter note 'back', a quarter note 'in', a quarter note 'love', a quarter note 'with', a quarter note 'you', a half note 'I', a quarter note 'keep', and a quarter note 'on'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some sixteenth-note runs.

Em Bm7 Em Bm7

fall in' in and out of love with - a you. I

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'fall', a quarter note 'in'', a quarter note 'in', a quarter note 'and', a quarter note 'out', a quarter note 'of', a quarter note 'love', a quarter note 'with - a', a quarter note 'you.', a half note 'I'. The piano accompaniment maintains the same rhythmic pattern as the first system.

Em Bm7 Em Em/B B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'nev - er', a quarter note 'loved', a quarter note 'some - one', a quarter note 'the', a quarter note 'way', a quarter note 'that', a quarter note 'I', a quarter note 'love', a quarter note 'a - you.', a half note 'Oh', a quarter note 'ba - by.'. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

Em Bm7 Em Bm7

I. I. I. I'm fall in'...

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'I.', a quarter note 'I.', a quarter note 'I.', a quarter note 'I'm', a half note 'fall', and a quarter note 'in'...'. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

Em Bm7 Em Bm7

I, I, I, I'm fall in.

Em Bm7

Fall

Em Bm7 Em Bm7

fall fall.

Em Bm7 Em Bm7

I keep on fall in in and out of

Em Bm7 Em Bm7

love with - a you. I nev - er loved some - one the way that

This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The guitar chords are Em and Bm7, alternating every two measures.

Em Bm7 Em Bm7

I love a - you. I'm fall - in' in and out of

This system contains the next two measures. The vocal line continues with the lyrics "I love a - you. I'm fall - in' in and out of". The piano accompaniment and bass line continue with the same rhythmic pattern.

Em Bm7 Em Bm7

love with a - you. I nev - er loved some - one the way that

This system contains the next two measures, which are a repeat of the first system. The lyrics are "love with a - you. I nev - er loved some - one the way that".

Em Bm7 Em Bm7

I love a - you. I'm fall - in' in and out of

This system contains the final two measures, which are a repeat of the second system. The lyrics are "I love a - you. I'm fall - in' in and out of".

Em Bm7 Em Bm7

love with a - you. I nev - er loved some - one the way that

This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "love with a - you. I nev - er loved some - one the way that". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. Chord diagrams for Em and Bm7 are provided above the vocal line.

Em Em/B N.C. Bm7

I love a - you. What?

This system continues the musical piece. The vocal line has a treble clef and the lyrics "I love a - you. What?". The piano accompaniment continues with a treble and bass clef. Chord diagrams for Em, Em/B, N.C. (Natural Chord), and Bm7 are shown above the vocal line.

Em Bm7 Em Bm7

This system is primarily piano accompaniment. It features a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord diagrams for Em and Bm7 are placed above the staff.

Em Bm7 Em

This system concludes the piece with piano accompaniment. It features a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord diagrams for Em and Bm7 are placed above the staff.



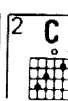
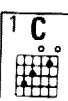
And the moon _____ and the stars _____
 Like the trem _____ bling heart _____
 And I knew _____ our joy _____ were the
 of a
 would



To Coda



gifts _____ you _____ gave _____
 cap _____ tive _____ bird _____
 fill _____ the _____ earth _____ to _____ the dark _____
 that _____ was there _____



and the end of the _____ skies.
 at my com _____ mand,

D.S. al Coda

CODA



my love.

and last



till the end of time, my love.



The first time ev - er I saw



your face, your face,



your face, your face.

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by
EWAN MacCOLL

Slowly

Dm7 **Em/B** **Fmaj7** **Dm7** **C**

Bb

C

mp

Dm

G7

The first time _____ ev-er |
 The first time _____ ev-er |
 The first time _____ ev-er |

C

Am

saw your face,
 kissed your mouth,
 lay with you

I thought the sun _____
 I felt the earth _____
 and felt your heart _____

Em

F

rose in your eyes,
 move in my hand,
 so close to mine,

G



G7



And the moon _____ and the stars _____ were the
 Like the trem _____ bling heart _____ of a
 And I knew _____ our joy _____ would

C



To Coda

Bb



gifts _____ you _____ gave _____ to _____ the dark _____
 cap _____ tive _____ bird _____ that _____ was there _____
 fill _____ the _____ earth _____

1 C



2 C



and the end of the _____ skies. _____
 at my com _____ mand,

D.S. al Coda

CODA

C



Bb



my love.

and last



till the end _____ of time, — my love. —



The first time _____ ev - er I saw _____



your face, — your face, —



your face, — your face.

FLY ME TO THE MOON

(In Other Words)

featured in the Motion Picture ONCE AROUND

Words and Music by
BART HOWARD

Bossa Nova

The musical score is written for guitar and piano. It features a Bossa Nova tempo and is in the key of B-flat major (two flats). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic bass line. The guitar part is indicated by chord diagrams and fret numbers.

System 1: The piano part begins with a *mf* dynamic. The vocal line starts with the lyrics "Fly me to the moon, and let me play a-mong the stars;". The guitar chords are Cm7, Fm7, and Bb7.

System 2: The piano part continues with the lyrics "Let me see what spring is like on". The guitar chords are Ebmaj7, Ab, and Dm7-5.

System 3: The piano part continues with the lyrics "Ju-pi-ter and Mars. In oth-er words,". The guitar chords are G7-9, Cm, C7, Fm7, and Ab/Bb.

System 4: This system contains the final piano accompaniment for the piece, which concludes with a final chord of Ab/Bb.

Am7-5



Bb7+5



Gm7



C7



hold my hand! In

Fm7



Ab/Bb



Bb7+5



Abdim



Eb6



Dm7



G7-9



oth - er words, dar - ling kiss me!

Cm7



Fm7



Bb7



Ebmaj7



Fill my heart with song, and let me sing for - ev - er more;

Ab



Dm7-5



G7-9



Cm



C7



You are all I long for all I wor - ship and a - dore. In

Fm7



Ab/Bb



D7-9



1 Gm7-5



C9



Cmaj7



oth - er words, _

please _ be

true! _____

In

Fm7



Ab/Bb



Bb9



Eb(add9)



oth - er words, _

I _____ love

you.

2 Gm7-5



C7(#9)



Fm7



Ab/Bb



true! _____

In

oth - er words, _

Bb9



Bb7-9



Eb6



Guitar Tacet

I _____ love

you! _____

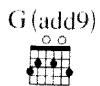
HERE AND NOW

Words and Music by TERRY STEELE
and DAVID ELLIOT

Slowly



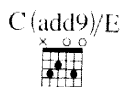
mf



One look in your eyes, and there I see



just what you mean to me. Here in my heart, I believe



your love is all I ever need.

G (add9)/B B7/D# Em7 G/B Cmaj9

Hold - ing you close — through the night, ——— I need — you. ———

C/D G (add9)

Yeah. ——— I look in — your —
I look in — your —

F#m7b5 B7b9 Em7 D

eyes, and there I see ——— what
eyes, and there I see

C (add9) C/D G (add9)

hap - pi - ness real ly means. ——— The love that — we
all that a love ——— should real - ly be. And I need — you

F#m7b5 B7b9 Cmaj7 G/B

share more and makes life each so sweet. To -

C(add9)/E Cm6/Eb G/D C(add9)

geth - er we'll al ways be.
Noth - ing can take your love a - way.

G(add9)/B B7/D# Em7 G/B

This pledge of love feels so right, and ooh, I need
More that I dare to dream. I need

Cmaj9 F#m7b5 A/B

you. Yeah. Here and now,
you.

Cmaj9 D/C D/F# G G/B

I prom - ise to love faith - ful - ly.

Cmaj9 F#m7b5 A/B Cmaj9

You're all I need. Here and now.

D/C D/F# G G/B Cmaj9

vow to be one with thee.

To Coda

C/D G G/B C C/D

Your love is all I need. Stay.

HERO

Words and Music by ENRIQUE IGLESIAS,
PAUL BARRY and MARK TAYLOR

Moderately



Spoken: *Let me be your hero.*

The first system of the score is in 4/4 time and G major. It begins with a guitar part in the treble clef, showing a G5 chord (x00032) and an Em7 chord (022000). The vocal line is a single note on a whole rest. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

Csus2



Dsus



Would you

The second system continues the piece. The guitar part shows a Csus2 chord (x02000) and a Dsus chord (xx0232). The vocal line has a whole rest followed by a quarter note on a whole rest. The piano accompaniment continues with the same melodic and bass lines.

G5



dance if I asked you to dance? — Would you

The third system concludes the piece. The guitar part shows a G5 chord (x00032) and an Em7 chord (022000). The vocal line has a whole rest followed by a quarter note on a whole rest. The piano accompaniment continues with the same melodic and bass lines.

Csus2



Dsus



run and nev - er look back? Would you

G5



Em7



cry if you saw me cry - ing? Would you

Csus2



Dsus



G5



save my soul to - night? Would you

G5



Em7



trem - ble swear if I touched your lips? Would you
 that you'll al - ways be mine? Would you

G Dsus Csus2 D/F#

I can kiss a - way the pain.

This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G, Dsus, Csus2, and D/F#.

G D Csus2 D/F# To Coda

I will stand by you for - ev - er.

This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G, D, Csus2, and D/F#. A 'To Coda' symbol is present at the end of the system.

G D C(add2)

You can take my breath a - way.

This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for G, D, and C(add2).

1 2 3

Would you

This system contains the fourth line of music, including first and second endings. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and first/second ending brackets.

Oh, I just want to hold you.

I just want to hold you. oh yeah. Am I in too deep?

G(add2)

Em7

Have I lost my mind? Well, I don't

Csus2

Dsus

G5

D.S. al Coda

care you're here to - night.

CODA

G

D

C(add2)

C/E

D

You can take my breath a - way.

D

Csus2

C/E

D/F#

I can be your he - ro ba - by.

G Dsus Csus2 C/E D/F#

I can kiss — a — way — the pain. — And I will

This system contains the first line of music. It features a vocal line in treble clef with lyrics "I can kiss — a — way — the pain. — And I will". The guitar chords are G, Dsus, Csus2, C/E, and D/F#. The piano accompaniment is shown in grand staff (treble and bass clefs).

G D Csus2 C/E D/F#

stand by you for - ev - er. —

This system contains the second line of music. The vocal line continues with "stand by you for - ev - er. —". The guitar chords are G, D, Csus2, C/E, and D/F#. The piano accompaniment continues in grand staff.

G D Csus2

You can take my breath a - way. —

This system contains the third line of music. The vocal line continues with "You can take my breath a - way. —". The guitar chords are G, D, and Csus2. The piano accompaniment continues in grand staff.

G D Csus2

I can be your he - ro. —

This system contains the fourth line of music. The vocal line concludes with "I can be your he - ro. —". The guitar chords are G, D, and Csus2. The piano accompaniment continues in grand staff.

HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately

Chords: Eb, Ebmaj7, Abmaj7

mf

Chords: Ab/Bb, Eb, Gm7, Fm7, C7



I know your eyes in the morn - ing sun. — I feel you touch —
I be - lieve in you. — You know the door —

Chords: Fm7, G7, Ab/Bb, Eb, Gm7

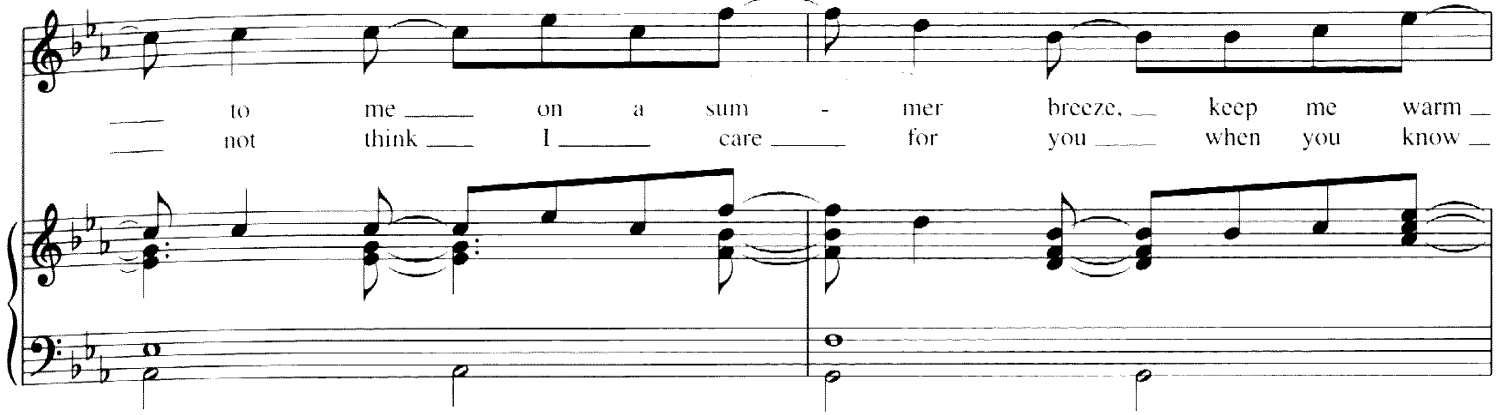
— me in the pour - ing rain. — And the mo - ment that you wan - der far —
— to my ver - y soul. — You're the light — in my deep - est, dark -



Chords: Cm7, Fm7, Ab/Bb

— from me. — I wan - na feel you in my arms a - gain. — And you come —
— est hour: — you're my sav - ior when I fall. — And you may —


Abmaj7  Gm7 




to me on a sum mer breeze, keep me warm
 not think I care for you when you know




Fm7  Db9 




in your love, then you soft ly leave. } And it's
 down in - side that I real ly do. }




Gm7  Ab/Bb  Eb  §

me you need to show; how deep is your love? How deep



Ebmaj7  Abmaj7  Abm6 

is your love? I real - ly mean to learn. 'Cause we're



E_b **B_bm/D_b** **C7**

liv - ing in a world of fools, — break - ing us down when they all —

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat). The first line of music features a vocal melody with lyrics 'liv - ing in a world of fools, — break - ing us down when they all —'. A triplet of eighth notes is marked with a '3' above it. Chord diagrams for E_b, B_bm/D_b, and C7 are provided above the staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Fm7 **A_bm6**

— should let us be. — We be - long — to you — and me.

Detailed description: This system contains the second two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The second line of music features a vocal melody with lyrics '— should let us be. — We be - long — to you — and me.'. A triplet of eighth notes is marked with a '3' above it. Chord diagrams for Fm7 and A_bm6 are provided above the staff. The piano accompaniment continues with chords and a bass line.

E_b **Gm7** **A_b/B_b** **D.S. and Fade**

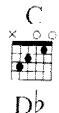
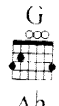
How deep —

Detailed description: This system contains the third two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The third line of music features a vocal melody with lyrics 'How deep —'. Chord diagrams for E_b, Gm7, and A_b/B_b are provided above the staff. The piano accompaniment continues with chords and a bass line. The system ends with the instruction 'D.S. and Fade'.

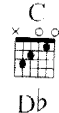
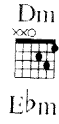
Optional Ending **E_b** **E_b maj7** **E_b**

— is your love? — How deep — is your — love?

Detailed description: This system contains the optional ending, consisting of two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first line of music features a vocal melody with lyrics '— is your love? — How deep — is your — love?'. Chord diagrams for E_b, E_b maj7, and E_b are provided above the staff. The piano accompaniment continues with chords and a bass line.



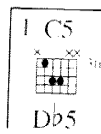
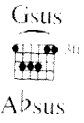
find me there you'll search no more. Don't tell me it's not worth fight - ing
give it all I would sac - ri - fice. Don't tell me it's not worth fight - ing



for. for. You can't tell me. it's not worth dy - ing
I can't help it. there's noth - ing I want



for.) more.) You know it's true. ev - 'ry - thing I



do. I do it for you.

2

C Db Csus Dbsus C Db Bb Cb

— you. There's no love like

Eb Fb Bb Cb

your love. and no oth - er could give

F Gb C Db

more love. There's no way. un - less

G Ab D Eb

you're there all the time. all the



Ab



Ab sus

F(add2)



Gb(add2)

way. — yeah. —



Db

F(add2)



Gb(add2)



Db

Dm



Ebm



Ab



Ab sus





Ab


Oh, you can't tell me it's not worth try - ing for. I can't


Dm

 Ebm

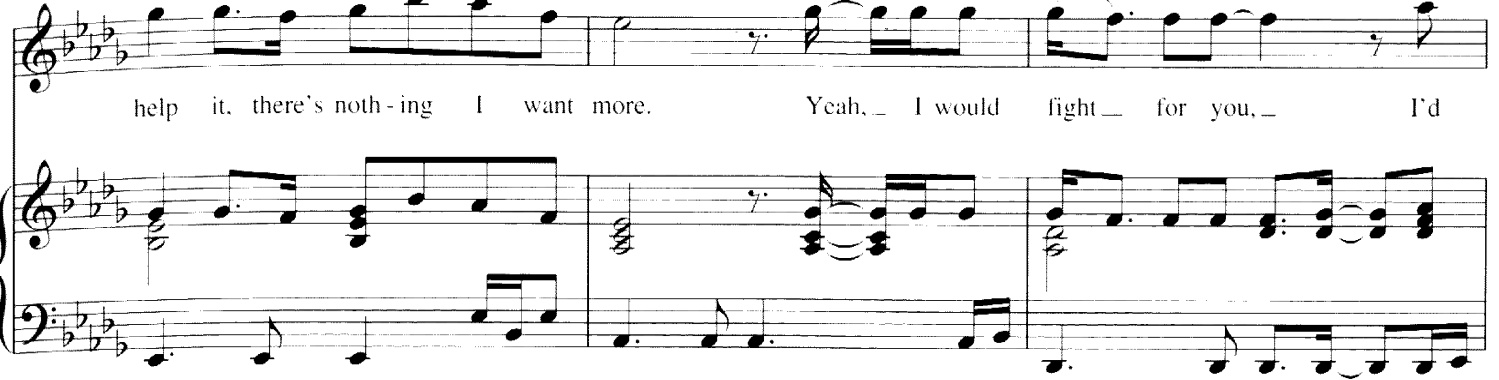
G

 Ab


C

 Db




Csus

 Dbsus

C

 Db

help it, there's noth - ing I want more. Yeah, I would fight for you, I'd



G

 Ab


Gsus

 G

 Absus

 Ab


F

 Gb

lie for you, walk the mile for you, yeah, I'd



Fm

 Gbm


C/G

 Db/Ab


die for you. You know it's true, ev - 'ry - thing I



Gsus

 Absus

G

 Ab

F

 Gb

F6

 Gb6

C

 Db

do, oh, oh, I do it for you.



HOW DO I LIVE

Words and Music by
DIANE WARREN

Moderately slow

System 1: Chords: D, A, G. Dynamics: *mf*.

System 2: Chords: A7sus, D, B7sus. Lyrics: How do I

System 3: Chords: E, B/D#. Lyrics: get through the night with-out you? If I had to there'd be no sun in my sky. There would be no

System 4: Chords: F#m7, Bsus. Lyrics: live with-out you. what kind of life would that be? Oh, I. love in my life. There'd be no world left for me. And I.

E



B/D#



I need you in my arms, need you to hold. You're my
ba - by, I don't know what I would do. I'd be

A



G#m7



C#m7



world, my heart, my soul. If you ev - er leave,
lost if I lost you. If you ev - er leave,

F#m7



G#m7



C#m7



ba - by, you would take a - way ev - 'ry - thing - good in my life.
ba - by, you would take a - way ev - 'ry - thing -

Dmaj9



A/B



G#m7



C#m7



With - out you, real in my life.

A7sus



D



A



G



F#m



And tell me now: How do I live with - out you? I want to know.

D



A



G



F#m



Bm



Em7



How do I breathe with - out you if you ev - er go? How do I ev - er,

F#m7



G



A7sus



To Coda

ev - er sur - vive? How do I, how do I, oh, how do I

D



F#m



Em7



Bm



F#m7



B7sus



live?

If

G#m7 C#m7 F#m7

you ev - er leave. ————— ba - by, you would take a - way ev - 'ry - thing. —

G#m7 C#m7 F#m7

Need you with me. ————— Ba - by, 'cause you know that you're ev - 'ry - thing —

G#m7 C#m7 A7sus

good in my life. ————— And tell me — now: —

D.S. al Coda

CODA

D A G F#m

live?
(Sing 1st time only)

Optional Ending
D

Repeat and Fade

I CAN'T MAKE YOU LOVE ME

Words and Music by MIKE REID
and ALLEN SHAMBLIN

Moderately slow

Guitar → C
(capo 3rd fret)



Piano → Eb

Gm9

Eb

Bb/D



Gm7

Cm7

Eb

Gm7

Eb

Bb/D



Cm7

Eb

Gm7

Eb

Turn down the lights, turn down the bed,



Bb/D

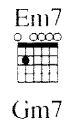
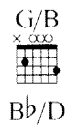
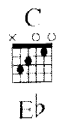
Gm7

Cm7

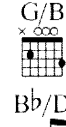
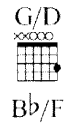
Eb

Gm7

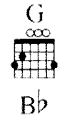
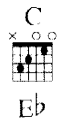
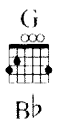
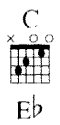
turn down these voices inside my head. Lay down with me,



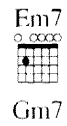
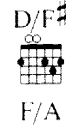
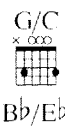
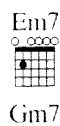
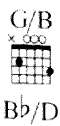
tell me no — lies. — Just hold me close, — don't pa - tron - ize. —



Don't pa - tron - ize — me. — 'Cause I can't



make you love me — if you — don't. — You can't make your heart — feel —



some - thing it won't. — Here in the dark — in these fi - nal hours. — I will

G/C D/F# Em7 Am7
Bb/Eb F/A Gm7 Cm7

lay down my heart _____ and I'll feel the pow - er. _____ But you won't, _____ no, _____

G/D D C G G/C
Bb/F F Eb Bb Bb/Eb

you _____ won't. _____ 'Cause I can't make you love me _____ if you

C Em9 C G/B Am7
Eb Gm9 Eb Bb/D Cm7

don't.

To Coda ⊕

C Em7 C G/B
Eb Gm7 Eb Bb/D

I'll close my _____ eyes, _____ then I won't see _____ the love you don't feel _____ when



Em7



Am7



C



Em7



C

you're hold - in' me. _____ Morn - in' will come _____ and I'll do what's right. _____ Just



G/B



Em7



Am7

give me till then _____ to give up _____ this fight. _____ And I will give up this fight. _____



G/D



D



G/B

D.S. al Coda



G/B

'Cause I can't

CODA



C



Fmaj9

I DON'T WANT TO MISS A THING

from the Touchstone Picture ARMAGEDDON

Words and Music by
DIANE WARREN

Slowly ♩ = 68

B7sus A/C# Esus B7sus A/C# Esus

mf

B7sus A/C# Esus B7sus A/C# Esus




I could

D A/C# Bm7 G D/F#

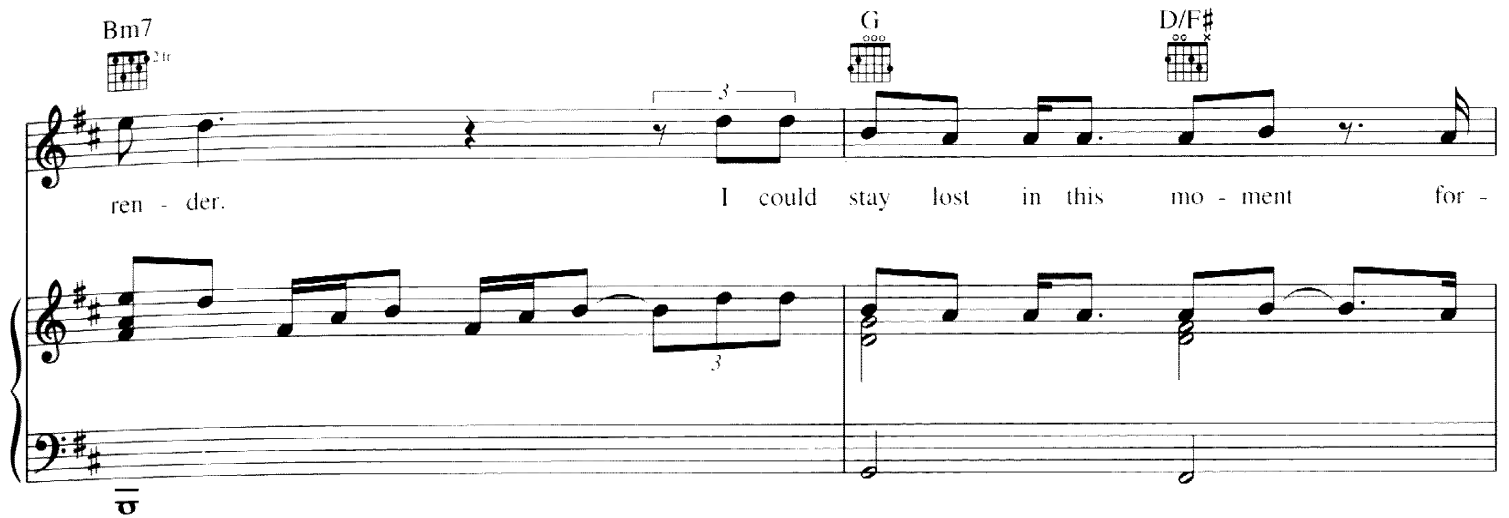
stay a - wake _ just to hear you breath - ing, watch you smile while you are sleep - ing, _ while you're




Em7 D A/C#

far a - way _ and dream - ing. I could spend my life _ in this sweet sur -

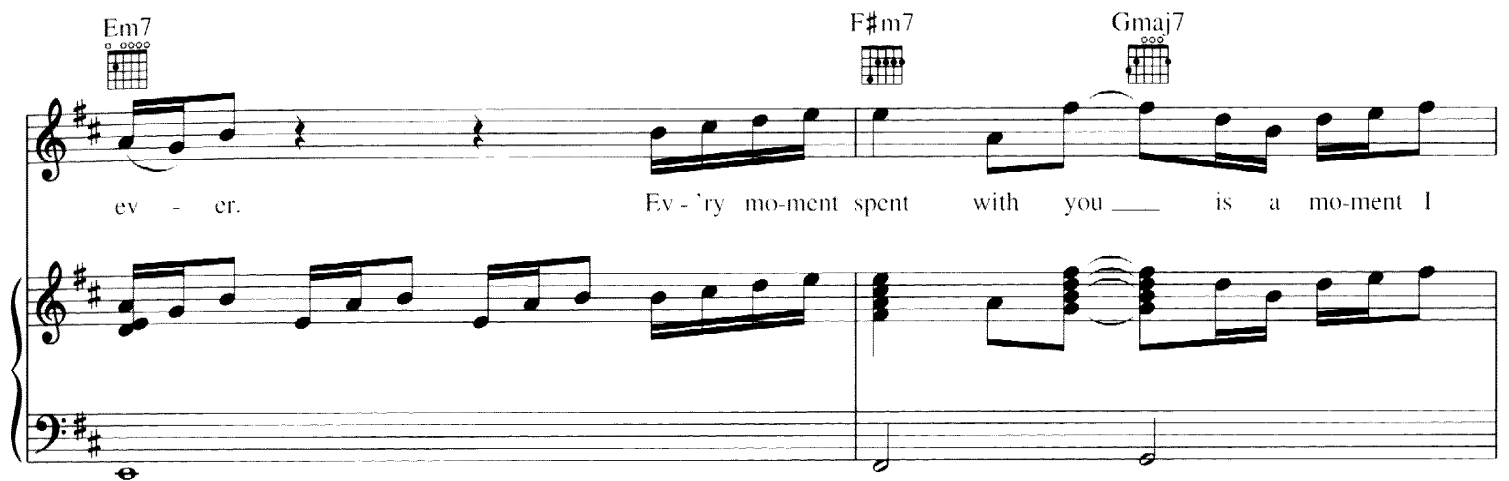
Bm7  2fr  




ren - der. I could stay lost in this mo - ment for -



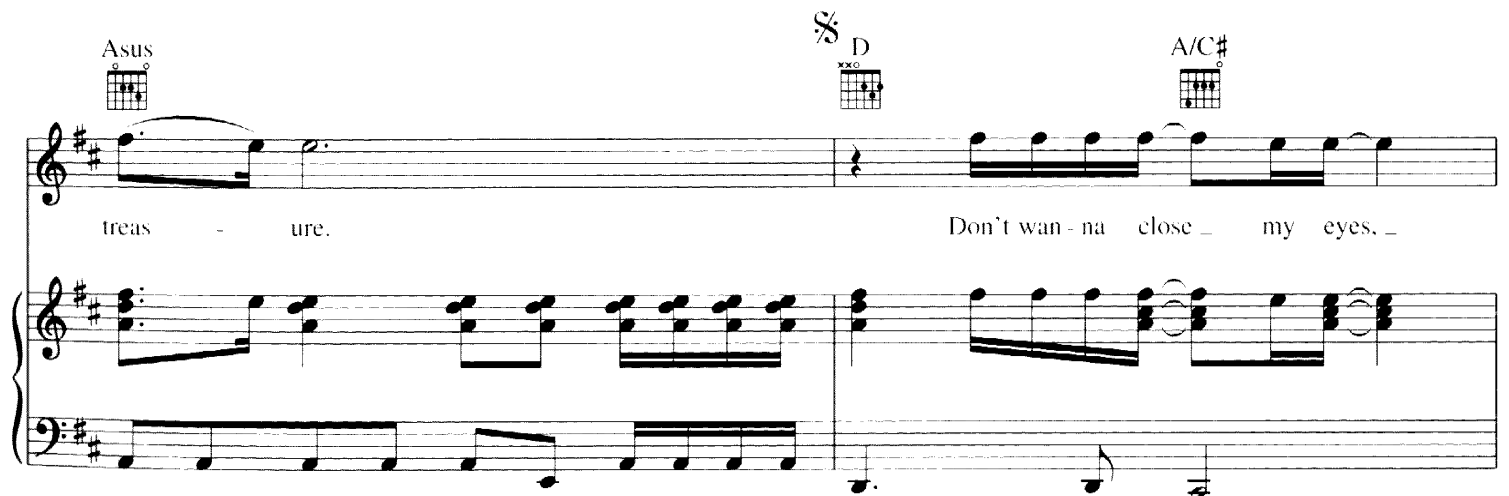
Em7  F#m7  Gmaj7 

ev - er. Ev - 'ry mo - ment spent with you — is a mo - ment I



Asus   A/C# 




treas - ure. Don't wan - na close — my eyes. —



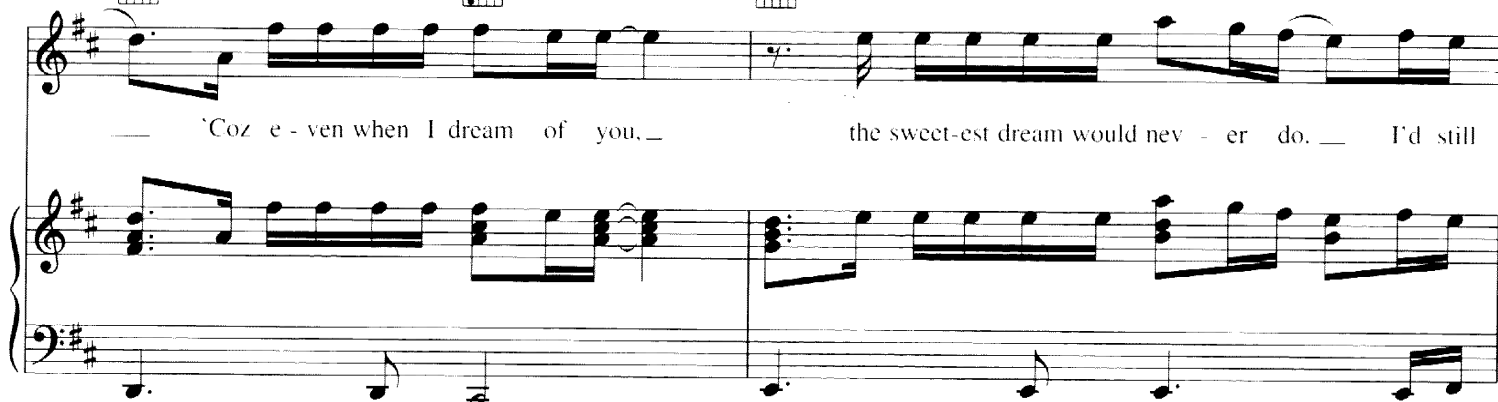
Em7  G  A 

don't wan - na fall — a - sleep. 'coz I'd miss you, ba - by, and I don't wan - na miss a thing. —







D  A/C#  Em7 

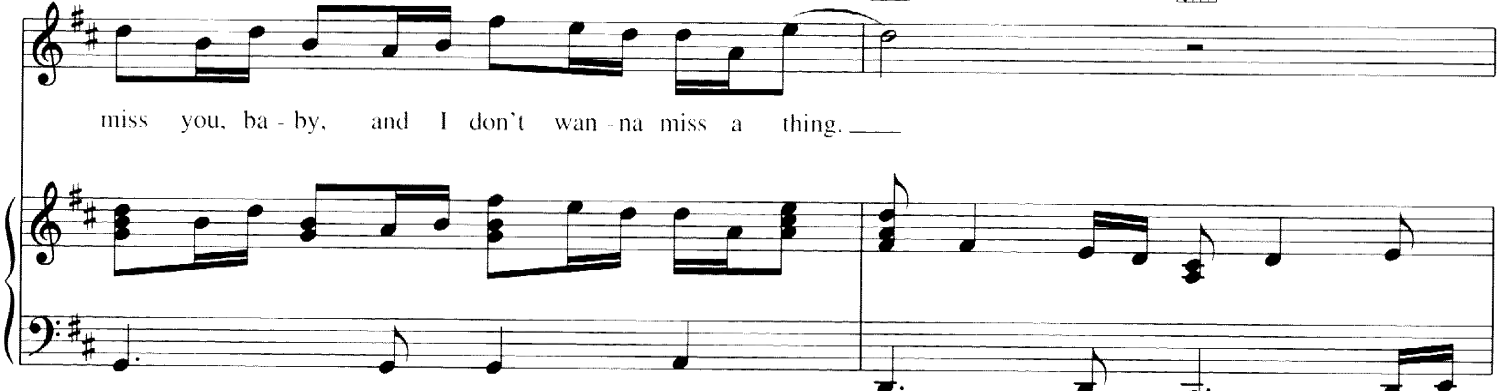
'Coz e - ven when I dream of you, — the sweet-est dream would nev - er do. — I'd still






To Coda ⊕

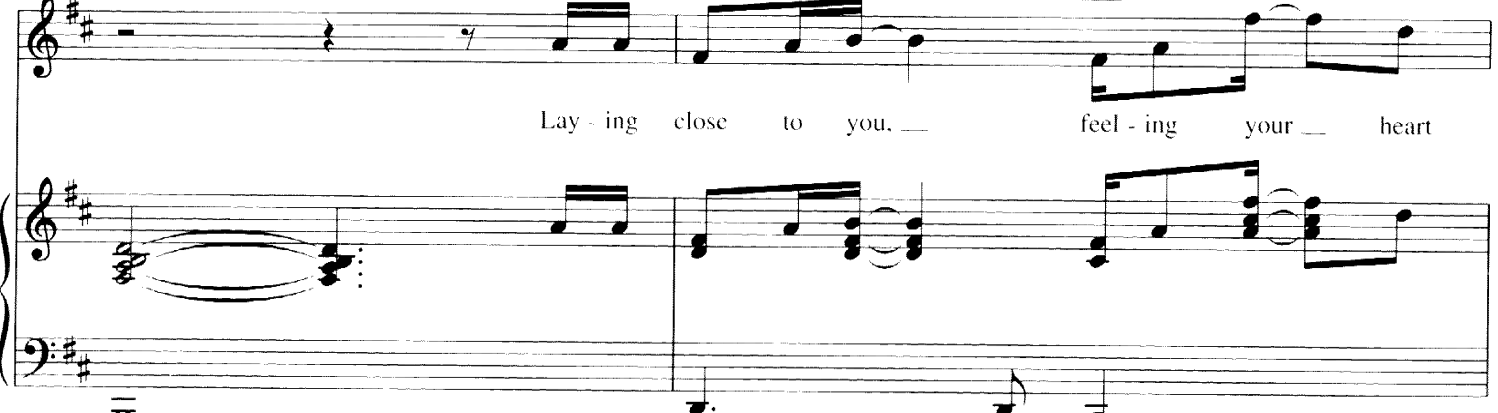
G  A  D  A/C# 




miss you, ba - by, and I don't wan - na miss a thing. —



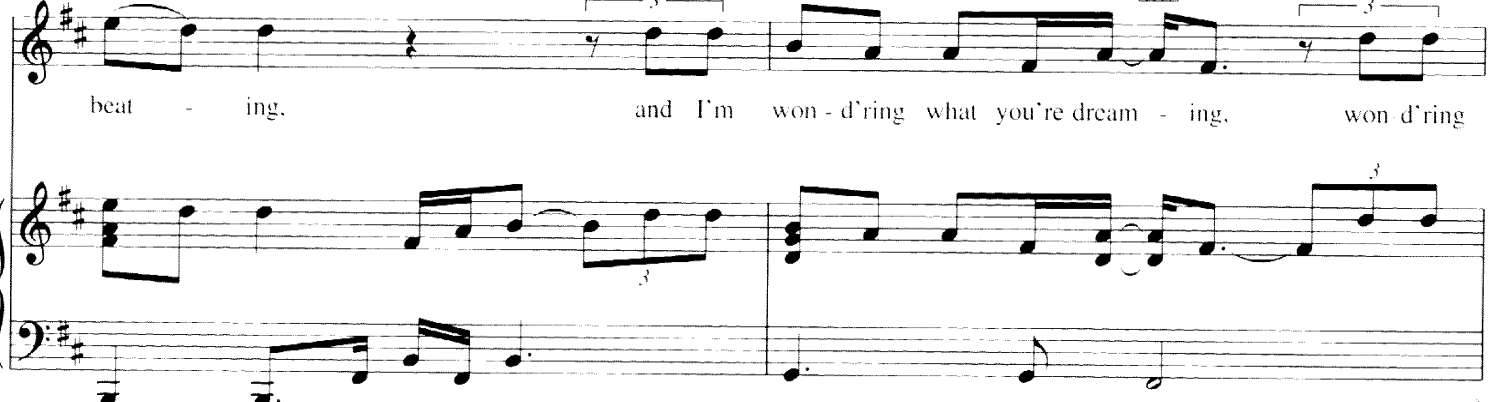
Bm7  D  A/C# 

Lay - ing close to you, — feel - ing your — heart



Bm7  G  D/F# 

beat - ing, and I'm won - d'ring what you're dream - ing, won d'ring



Bb F/A

be with you. _ right here _ with you. _ just like this. I just wan-na

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords Bb and F/A are indicated above the vocal line.

C G/B

hold _ you close. _ feel your heart so close to mine. _ and just

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords C and G/B are indicated above the vocal line.

Dm7 Asus

stay here in _ this mo-ment for all the rest of time. _

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords Dm7 and Asus are indicated above the vocal line.

A D A/C#

Ba - by, ba - by. _ Don't wan-na close _ my eyes. _

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords A, D, and A/C# are indicated above the vocal line.

Em7 G A

don't wan-na fall — a - sleep, 'coz I'd miss you, ba-by, and I don't wan-na miss a thing.

D A/C# Em7

'Coz e - ven when I dream of you, — the sweet-est dream would nev - er do. — I'd still

G A D A/C#

miss you, ba-by, and I don't wan-na miss a thing. — Don't wan na close — my eyes. —

Em7 G A

don't wan-na fall — a - sleep, 'coz I'd miss you, ba-by, and I don't wan-na miss a thing.

Bm7



A/C#



Em7



'Coz e - ven when I dream of you, — the sweet-est dream would nev - er do. — I'd still

G



A



D



A/C#



miss you, ba - by, and I don't wan - na miss a thing. —

Em7



G



A



D



A/C#



Em7



G



A



Repeat ad lib. and Fade

I GOT YOU BABE

Words and Music by
SONNY BONO

Slow rock tempo

F Bb F C7

They

F Bb F Bb Eb

say we're young and we don't know, we won't find out till we

C Gm7 C7 F Bb

grow, Well I don't know if all that's true, 'Cause

F Bb Eb C Gm7 C7

you got me, and ba - by, I got you,

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a guitar line with chord diagrams for F, Bb, Eb, C, Gm7, and C7, and a piano accompaniment with a bass line and a treble line.

F Bb F Bb

babe, I got you, babe. I got

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The guitar line shows chords F, Bb, F, and Bb. The piano accompaniment continues with a consistent bass line and treble accompaniment.

F Bb F Bb

you, babe. They say our love won't pay the rent. Be -

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics. The guitar line shows chords F, Bb, F, and Bb. The piano accompaniment continues with a consistent bass line and treble accompaniment.

F Eb C Gm7 C7

fore it's earned our mon-ey's all been spent. _____ I

F Bb F Eb

guess that's so, we don't have a pot, But at least I'm sure of all the things we

C Gm7 C7 F Bb

got, babe, I got

F Bb F

you, babe I got you, babe. I got

Gm

Gm7

C7

C7

Gm7

C7

flow - ers

in the

Spring,

I got

you,

to wear my

ring,

And when I'm

sad,

you're

a clown,

And if I get

scared

you're al-ways a - round.

So

Gm

Gm7

C7

C7

Gm7

C7

F

Gm7

F

C7

C#7

F# B F# E

Let them say your hair's too long, 'cause I don't care, with you I can't do

wrong. Then put your lit - tle hand in mine,

There ain't no hill or moun - tain we can't climb,

F# B F# B Repeat and Fade

babe, I got you, babe. I got

I HONESTLY LOVE YOU

Words and Music by PETER ALLEN
and JEFF BARRY

Moderately slow

Cdim7/Bb



Bb



Cdim7/Bb



Bb



Cdim7/Bb



mp

8va *loco*

Bb



Cdim7/Bb



F7



Bb



rit.

Bb



F/Bb



May - be I hang a - round here a lit - tle more than I should; we
You don't have to an - swer; I see it in your eyes.

a tempo

Ab/Bb



Eb



both know I got some - where else - to go. But
May - be it was bet - ter left - un - said. But

Bb/F

C9

I got some - thin' to tell you that I nev - er thought I would, but
 this is pure and sim - ple and you must re - a - lize that it's

Eb

Bb/D

Cm7

F

I be - lieve you real - ly ought to know.
 com - in' from my heart and not my head.

Bb

F/Bb

Eb/Bb

Bb

I love you, I hon - est - ly love you.

F/Bb

Eb/Bb

2

Bb

— you.

F/B \flat A \flat /B \flat B \flat E \flat F/E \flat

I'm not tryin' to make you feel un -

Dm7 Gm7 Cm7 F B \flat Dsus/A D7

com - f' ta - ble. I'm not tryin' to make you an - y - thing at all. But this

Gm7 B \flat /F F/E \flat E \flat

feel - ing does - n't come a - long ev - 'ry day, and you

B \flat /D Cm7 Cm7/F

should - n't blow the chance when you've got the chance to say

Bb F/Bb Eb/Bb

I love you. (Spoken:) I love you.

Eb m/Bb Bb F#

I hon-est - ly love__ you.

cresc.

B F#/B

If we both__ were born__ in an - oth - er place and time, this

mf

A/B E B/F#

mo - ment might be end - ing in a kiss. But there you are with yours__ and

C#7 F B/D#

here I am with mine, — so I guess we'll just — be leav - ing it — at

C#m7 F# B F#/B E/B

this. — I love you. I hon-est - ly love

dim. *mp*

B F#/B E/B B

— you. I hon-est - ly love you.

F#/B E/B B

rit. *Sva*

I JUST WANT TO BE YOUR EVERYTHING

Words and Music by
BARRY GIBB

Slowly, with a beat

mf

Bm7

Chord diagram for Bm7:

For so long, — you and me been find - ing each oth - er

Amaj7 **Bm7**

for so long. — And the feel - ing that I feel — for you is

Dmaj7 **A** **F#m**

more — than strong, girl. Take it from me. If you

Bm7



E9



give a lit - tle more than you're ask - ing for, your love — will turn the key. Dar - ling

Bm7



mine, — I would wait for ev - er for those

Amaj7



Bm7



lips of wine. — Build my world a - round — you, dar - ling.

Dmaj7



A



F#m



This love will shine, — girl. Watch it and see. If you

Bm7



E9



give a lit - tle more than you're ask - ing for, your love — will turn the key.

Dmaj7



E7



I — just want to be — your ev - 'ry -

Amaj7



F#7



thing. —

O - pen up the heav - en in your

Bm7



E7sus



E7



heart, and let me be

the things you are to me

and not some

3

3

Amaj7



A+



pup - pet on a string.

Dmaj7



E7



Oh, if I stay here with-out you, dar - ling,

Amaj7



F#



I will die. I want you lay - ing in the love-

Bm7



E7sus



E7



I have to bring. I'd do an - y - thing to be your

A



A+



Bm7



ev - 'ry - thing.

F#7



G



E7



Fmaj7



Bm7-5/F



Fmaj7



G9



G11



A11



Guitar Tacet

Dar - ling, for so

Bm7



long, —

you and me been find - ing each oth - er

Amaj7



for so long. —

Bm7



And the feel - ing that I feel — for you is

Dmaj7



more — than strong, girl.

A



F#m



Watch it and see.

If you

Bm7



give a lit - tle more than you're ask - ing for, your love — will turn the key.

E9



D.S. and Fade

I MELT WITH YOU

Words and Music by RICHARD IAN BROWN,
MICHAEL FRANCIS CONROY, ROBERT JAMES GREY,
GARY FRANCES McDOWELL and STEPHEN JAMES WALKER

Driving Rock

C

F(add2)

mf

With pedal

C

F(add2)

C

Mov - ing for -
Dream of bet -

F

- wards, us - ing all my breath;
- ter lives, the kind which nev - er hate.

C F

Trapped in a state of i - mag - i - nar - y grace. —

Mak - ing love to you was nev - er sec - ond best. —

C

I saw the world — crash - ing all —
I made a pil - grim - age — to save —

F C

— a - round — your face, — nev - er real - ly know -
— this hu - man's race, — nev - er com - pre - hend -

F

— ing it — was al - ways mesh and lace. —)
— ing the — race had — long gone by. —)

C

F

mf

I'll stop the world — and melt — with you. —

C

(1.,2.,4.) You've seen the dif - frence and it's
(3.) I've seen some chang - es, but it's



F

C

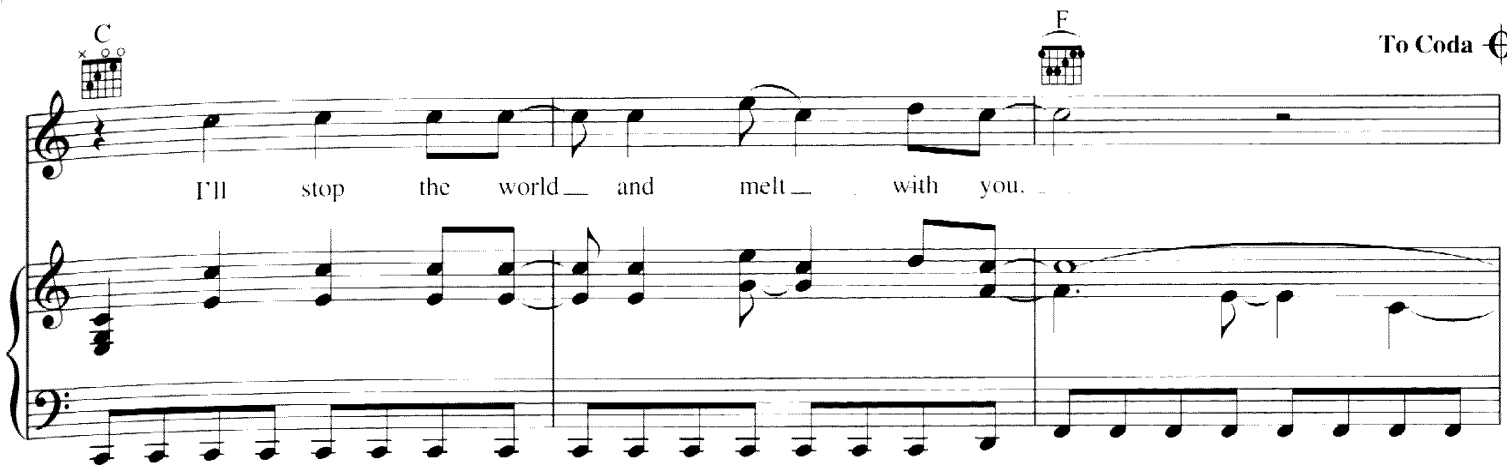
get - ting bet - ter all the time. —)
get - ting bet - ter all the time. —) There's noth - ing you —


F

— and I — won't do. —

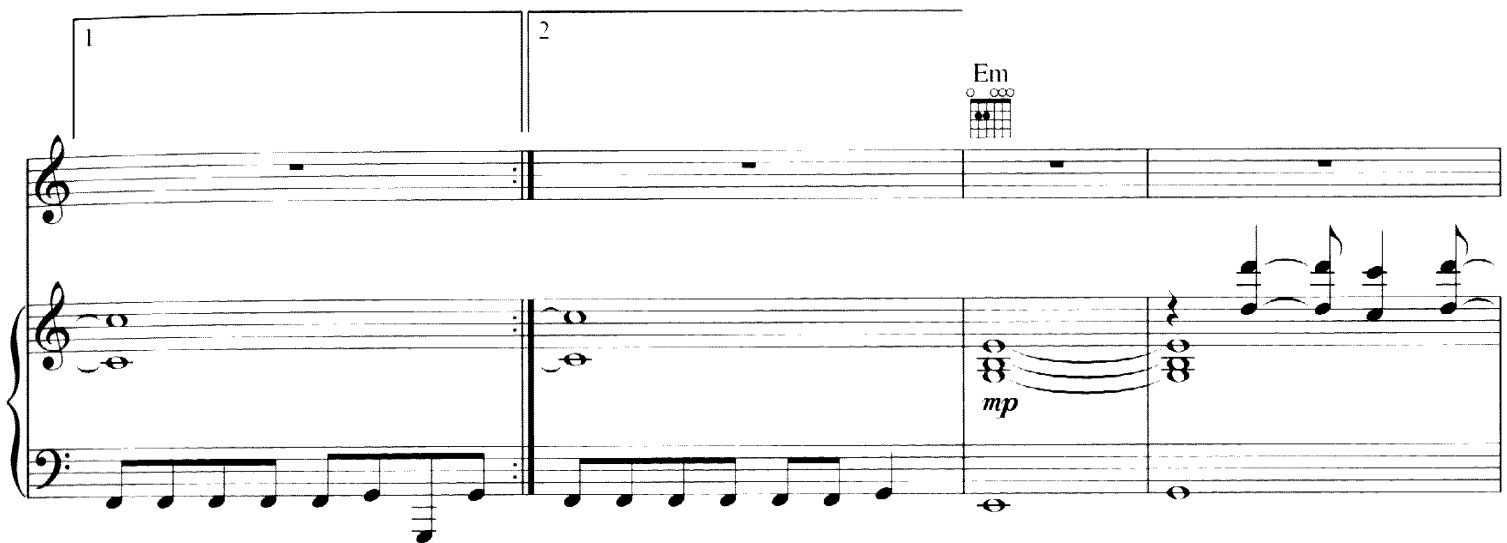
C  F 

I'll stop the world and melt with you.

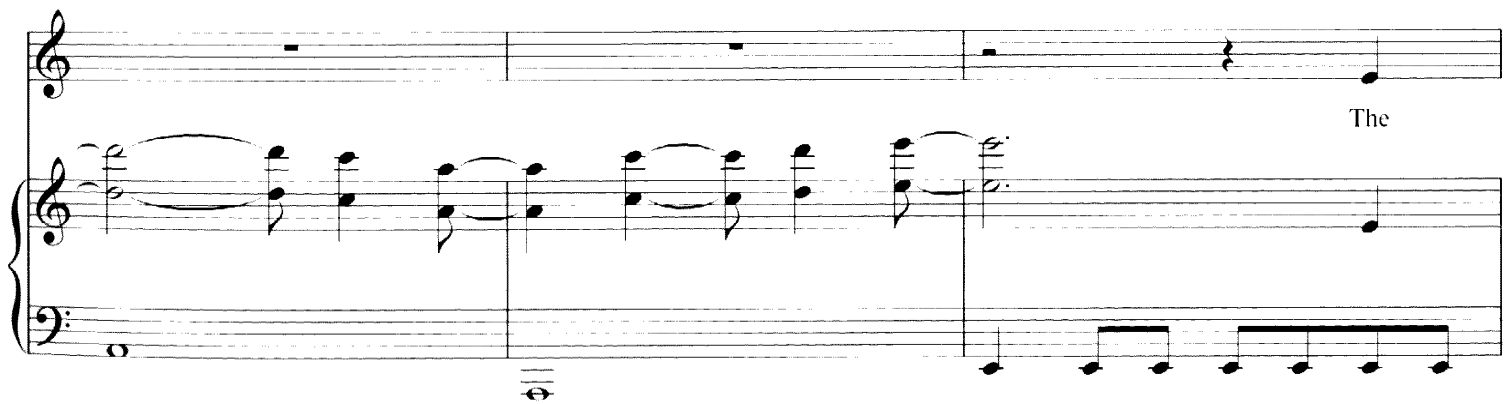


1 2 

mp



The




1


fu - ture's o - pen wide.


cresc.



C  F(add2) 

mf

C 

F(add2)  D.S. ²
(take 2nd endings)

NC. *Mm.* *Mm.*

p

Mm. Mm.

CODA

(Let's stop the world.) - I'll stop the world - and melt - with you.

(Let's stop the world.) - I'll stop the world - and melt - with you.

Repeat and Fade

Optional Ending

(Let's stop the world.) -

I NEED LOVE

Words and Music by JAMES TODD SMITH,
 DWAYNE SIMON, BOBBY ERVING,
 DARRYL PIERCE and STEVEN ETTINGER

Moderately slow groove

When I'm a -

lone in my room. some-times I stare at the wall, and in the back of my mind - I hear my con-science call, tell - ing

me I need a girl who's as sweet as a dove, For the first time in my life, I see I need love. There I 1.-4. (see rap lyrics)

F G Em

Dm Em G F G Em Dm Em G F

This system contains the first six measures of music. Above the staff, guitar chord diagrams are provided for Dm, Em, G, F, G, Em, Dm, Em, G, and F. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

G Em Dm Em G F G Em Dm Em G F

This system contains the next six measures of music. Above the staff, guitar chord diagrams are provided for G, Em, Dm, Em, G, F, G, Em, Dm, Em, G, and F. The piano accompaniment continues with chords in the treble and a bass line in the bass.

F Em Dm C F Em

This system contains the next six measures of music. Above the staff, guitar chord diagrams are provided for F, Em, Dm, C, F, and Em. The piano accompaniment continues with chords in the treble and a bass line in the bass.

Dm C C F G Em

1-3 4

Spoken: Girl, listen to me.

This system contains the final six measures of music. Above the staff, guitar chord diagrams are provided for Dm, C, C, F, G, and Em. The piano accompaniment continues with chords in the treble and a bass line in the bass. A spoken instruction is placed below the staff: *Spoken: Girl, listen to me.*

Dm

Em

G

F

When I be sittin' in my room all alone, starin' at the wall, fantasies, they go through my mind,

G

Em

Dm

Em

G

F

and I've come to realize that I need true love. And if you wanna give it to me, girl, make yourself seen.

F

G

Em

Dm

I'll be waiting. I love you.

Repeat and Fade

Optional Ending

Em

G

F

Rap Lyrics

1. There I was, giggling about the games
 That I had played with many hearts, and I'm not sayin' no more names.
 Then the thought occurred, teardrops made my eyes burn
 As I said to myself, "Look what you've done to her."
 I can feel it inside; I can't explain how it feels,
 All I know is that I'll never dish another raw deal,
 Playin' make-believe, pretending that I'm true,
 Holding in my laugh as I say that I love you.
 Saying, "Amor," kissing you on the ear,
 Whispering, "I love you" and, "I'll always be here."
 Although I often reminisce, I can't believe that I found
 A desire for true love floatin' around
 Inside my soul. Because my soul is cold,
 One half of me deserves to be this way till I'm old.
 But the other half needs affection and joy,
 And the warmth that is created by a girl and a boy.
 I need love. I need love.

2. Romance, sheer delight, how sweet!
 I gotta find me a girl to make my life complete.
 You could scratch my back; we'll get cozy and huddle.
 I'll lay down my jacket so you can walk over a puddle.
 I'd give you a rose, pull out your chair before we eat,
 Kiss you on the cheek and say, "Ooh, girl, you're so sweet."
 It's deja vu whenever I'm with you;
 I could go on forever tellin' you what I'd do.
 But where you at? You're neither here nor there.
 I swear I can't find you anywhere.
 Damn sure ain't in my closet, or under my rug.
 This love search is really makin' me bug.
 And if you know who you are, why don't you make yourself seen?
 Take a chance with my love, and you'll find out what I mean.
 Fantasies can run, but they can't hide.
 And when I find you, I'm gonna pour all my love inside.
 I need love. I need love.

3. I wanna kiss you, hold you, never scold you, just love you,
 Suck on your neck, caress you and rub you,
 Grind, moan, and never be alone.
 If you're not standin' next to me, you're on the phone.
 Can't you hear it in my voice? I need love bad.
 I got money, but love's somethin' I've never had.
 I need your ruby red lips, sweet face and all.
 I love you more than a man who's ten feet tall.
 I watch the sun rise in your eyes.
 We're so in love, when we hug, we become paralyzed.
 Our bodies explode in ecstasy unreal.
 You're as soft as a pillow and I'm hard as steel.
 It's like a dreamland; I can't lie, I never been there.
 Maybe this is an experience that me and you can share.
 Clean and unsoiled, yet sweaty and wet.
 I swear to you, this is somethin' I'll never forget.
 I need love. I need love.

4. See what I mean? I've changed; I'm no longer
 A playboy on the run, I need somethin' that's stronger.
 Friendship, trust, honor, respect, admiration;
 This whole experience has been such a revelation.
 It's taught me love and how to be a real man,
 To always be considerate and do all I can,
 Protect you; you're my lady and you mean so much.
 My body tingles all over from the slightest touch
 Of your hand, and understand, I'll be frozen in time
 Till we meet face to face and you tell me your mind.
 If I find you, girl, I swear I'll be a good man;
 I'm not gonna leave it in destiny's hands.
 I can't sit and wait for my princess to arrive;
 I've gotta struggle and fight to keep my dream alive.
 I'll search the whole world for that special girl;
 When I finally find you, watch our love unfurl.
 I need love. I need love.

I THINK I LOVE YOU

featured in the Television Series THE PARTRIDGE FAMILY

Words and Music by
TONY ROMEO

Moderately steady
no chord

Bah bah bah bah bah bah bah bah bah bah bah

mf

Dm

bah. I'm sleep - ing and right in the mid - dle of a
morn - ing I woke up with this

A/C#

good dream I call out once I wake up from some - thing that keeps
feel - ing I did - n't know how to deal with. And so I just de -

G/B

Gm/B \flat 

knock - ing at my brain. Be - fore I go in - sane I hold my
 cid - ed to my - self I'd hide it to my - self and

1 D/A



C/G



pil - low to my head and spring up in my bed scream - ing

G



D



out the words I dread. I think I love you. I think I love you. This



2 D/A



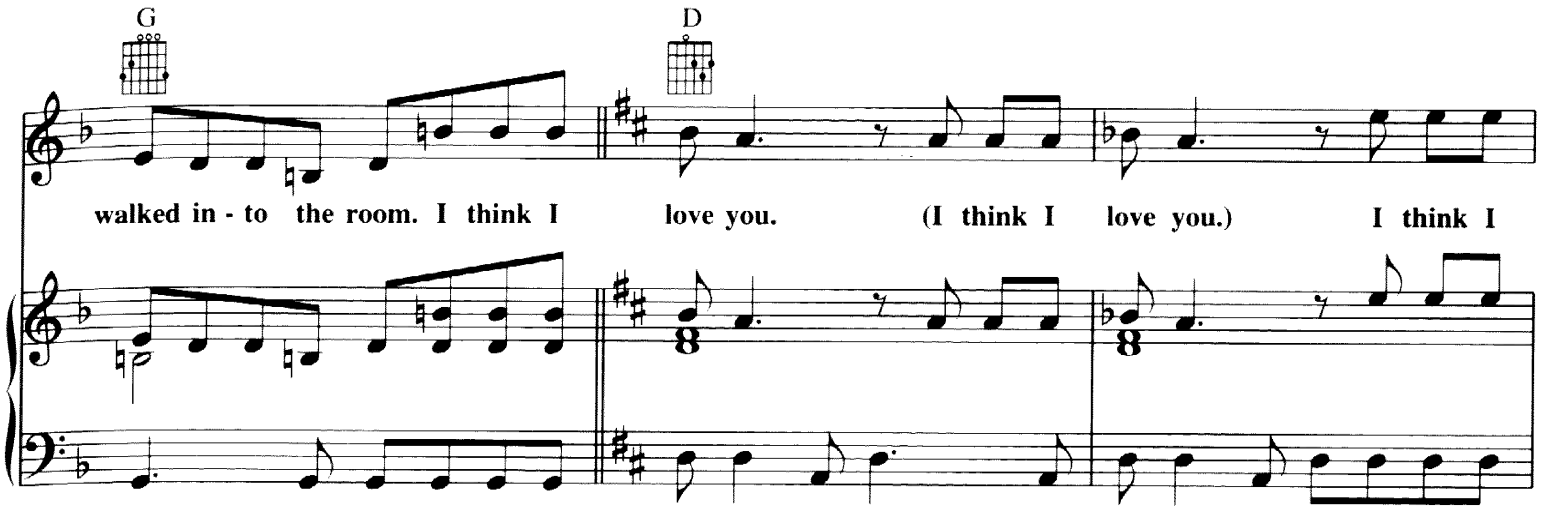
C/G





nev - er talk a - bout it and did not go and shout it when you

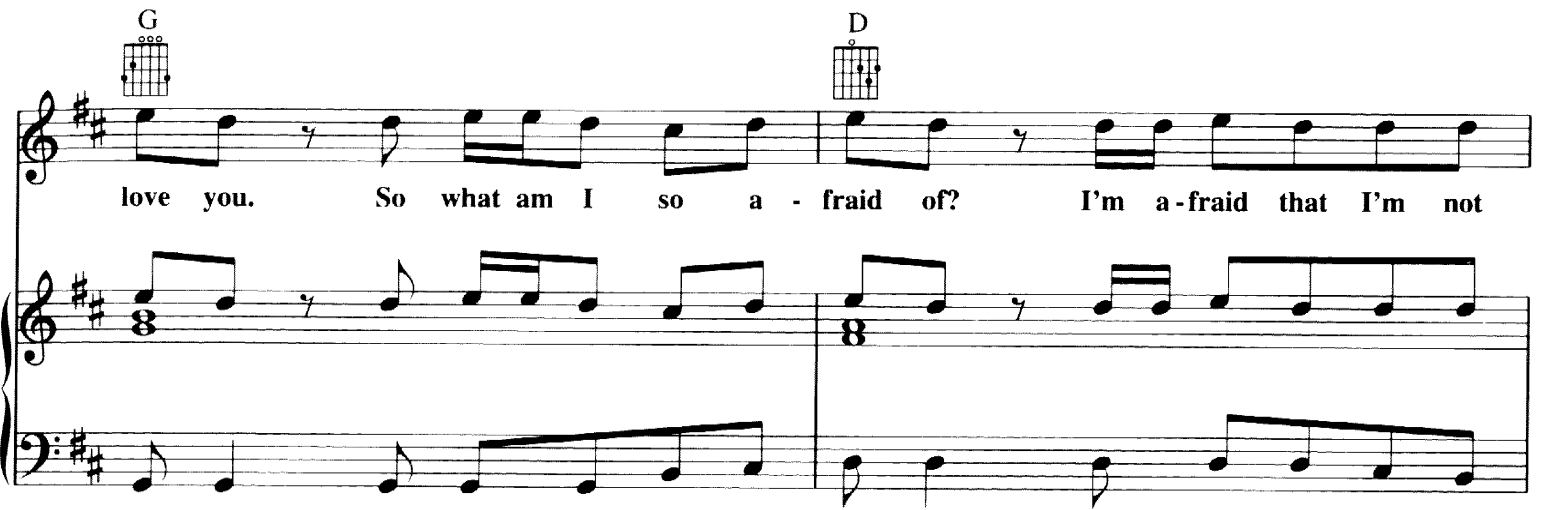
G  D 



walked in - to the room. I think I love you. (I think I love you.) I think I



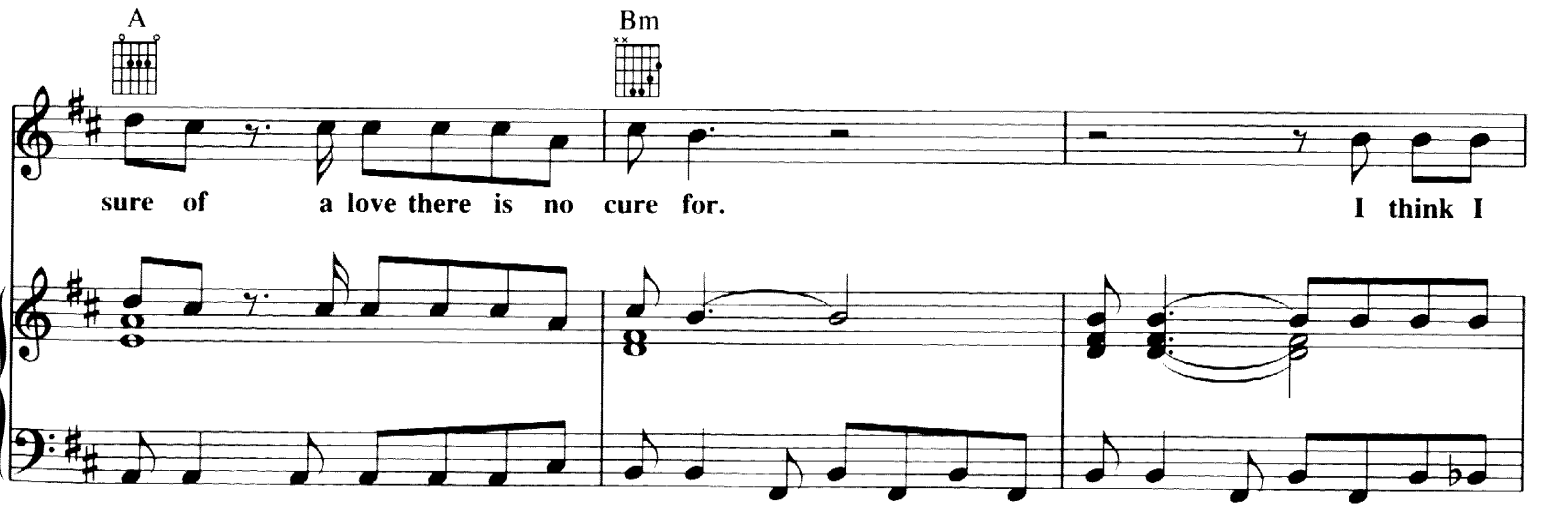
G  D 



love you. So what am I so a - fraid of? I'm a-fraid that I'm not



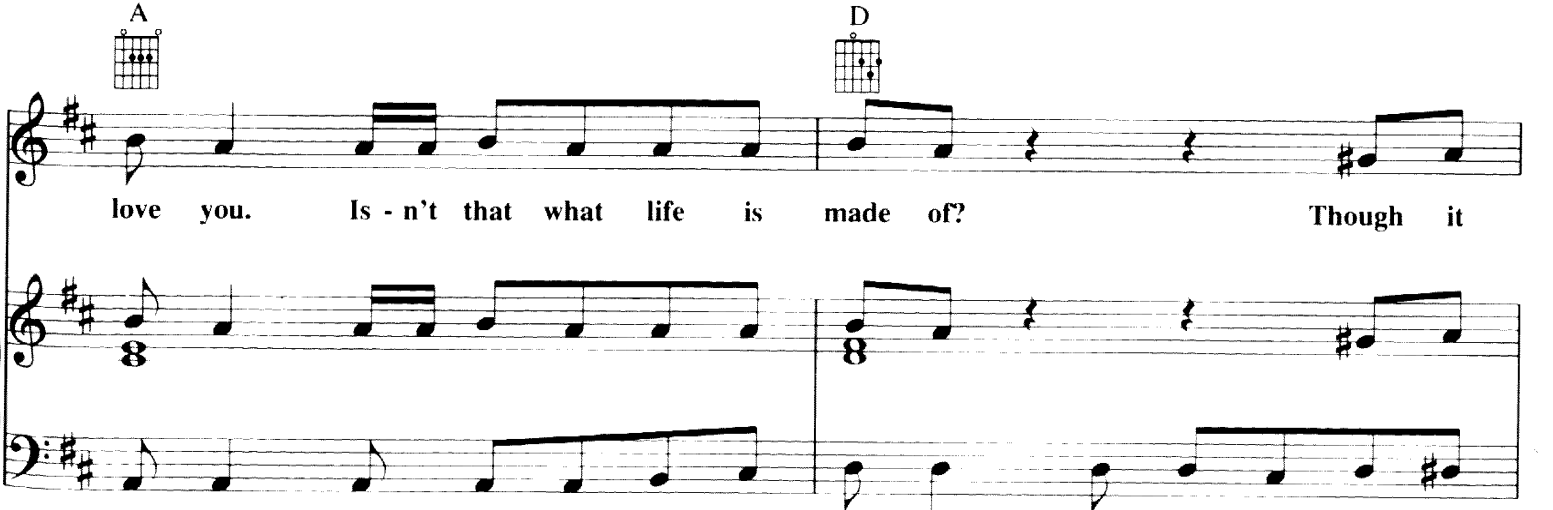
A  Bm 

sure of a love there is no cure for. I think I



A  D 

love you. Is - n't that what life is made of? Though it

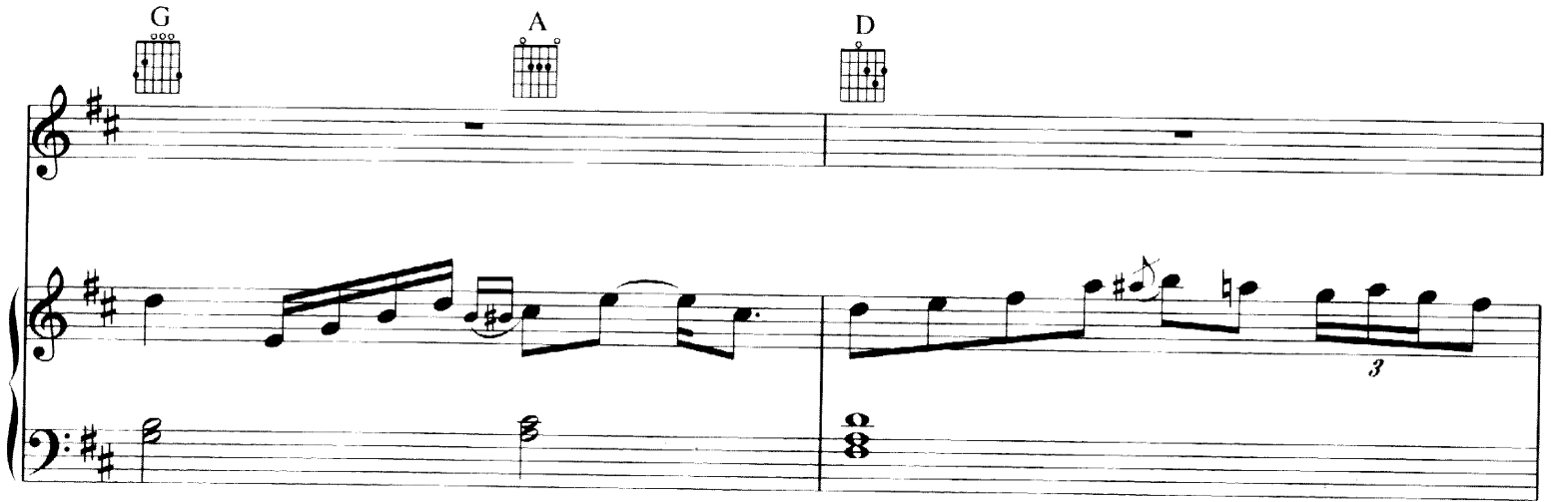


E7 A

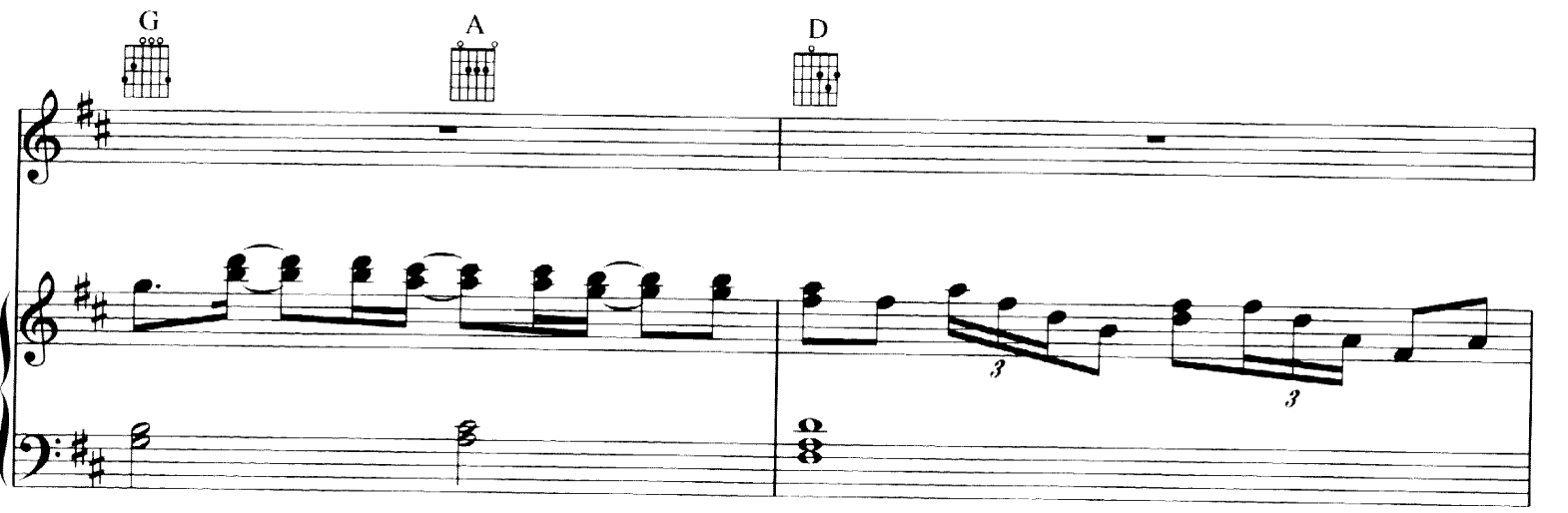


wor-ries me to say that I'd nev - er felt this way.

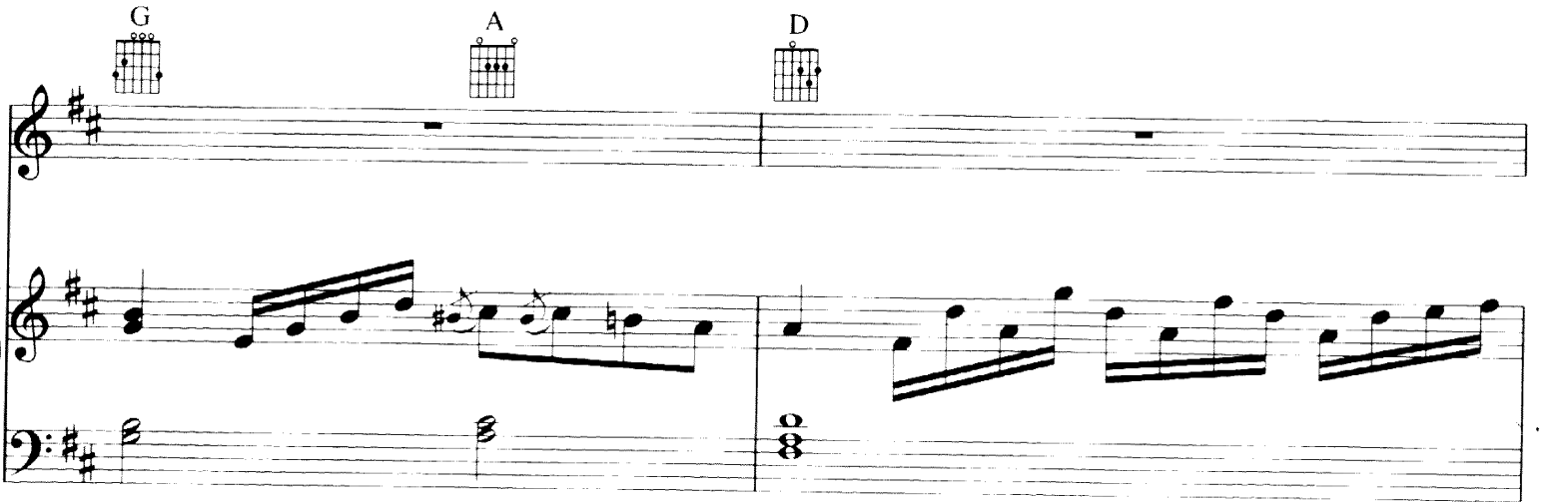
G A D



G A D



G A D



G A D

I

no chord



don't know what I'm up a- gainst. I don't know what it's all a - bout. I

A

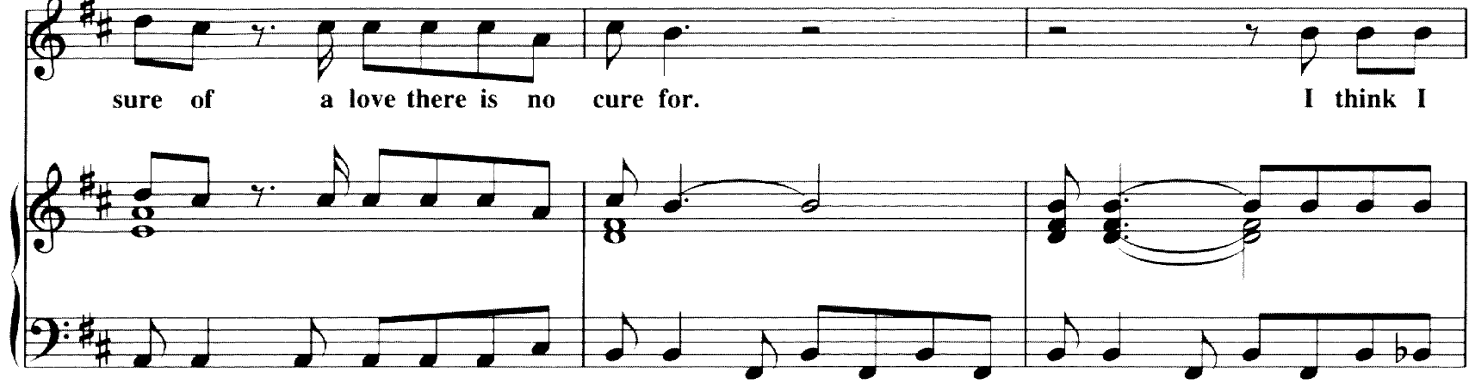
got so much to think a - bout. Hey, I think I



G D

love you. So what am I so a - fraid of? I'm a - fraid that I'm not

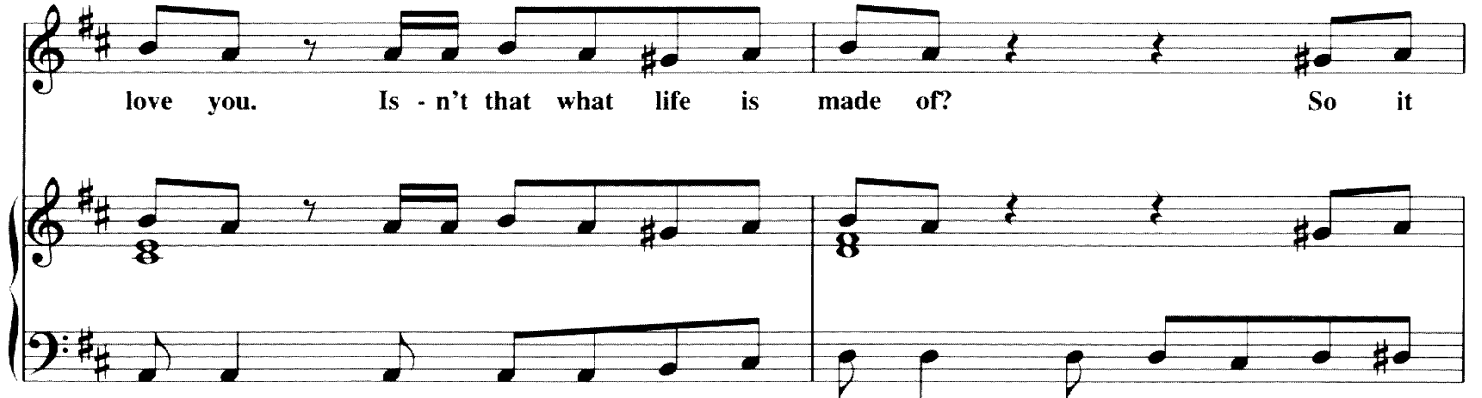
A  Bm 



sure of a love there is no cure for. I think I




A  D 

love you. Is - n't that what life is made of? So it



E7  A 



wor-ries me to say I nev - er felt this way. Be -




Dm  A/C# 



lieve me you real-ly don't have to wor - ry. I on - ly wan-na make you




C  G/B 




hap - py and if you say hey go a - way — I will. But



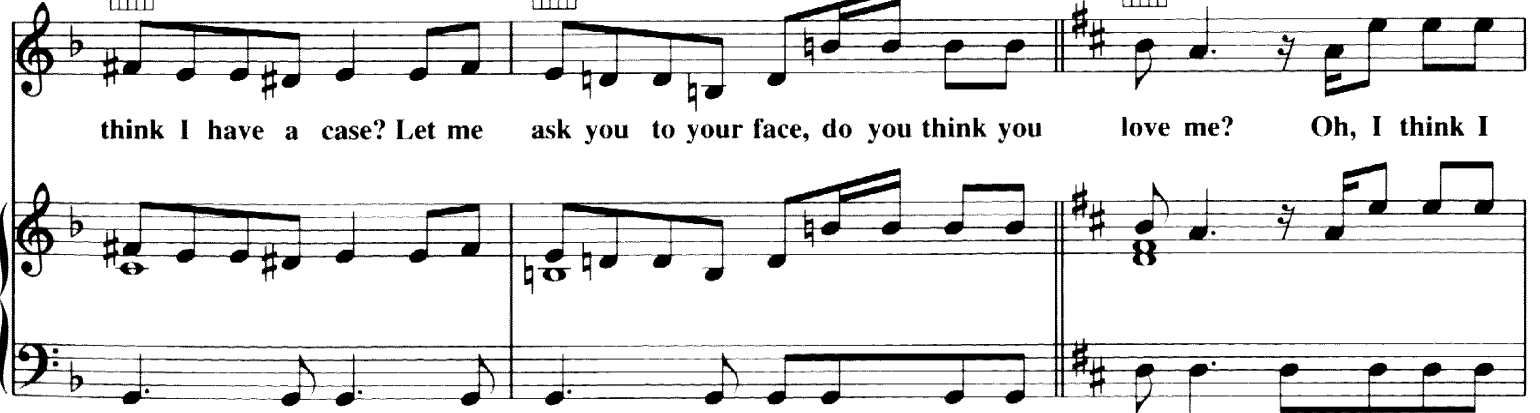
Gm/Bb  D/A 



I think bet - ter still I bet - ter stay a - round — and love you. Do you




C/G  G  D 

think I have a case? Let me ask you to your face, do you think you love me? Oh, I think I



G  D  Repeat and Fade

love you. Oh, I think I love you. Oh, I think I love you. Oh, I think I



I WANT TO KNOW WHAT LOVE IS

Words and Music by
MICK JONES

Moderately



First system of musical notation. It includes a guitar staff with a treble clef and a 4/4 time signature, and a piano staff with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part is marked *mf* and *R.H.* (Right Hand). The guitar part has rests in the first two measures, followed by a melodic line in the third measure.



Second system of musical notation. The guitar part has rests in the first two measures, then a melodic line. The piano part has a sustained chord in the first two measures, then a melodic line. The lyrics "I've got - ta take a lit - tle time," are written below the piano staff.



Third system of musical notation. The guitar part has rests in the first two measures, then a melodic line. The piano part has a sustained chord in the first two measures, then a melodic line. The lyrics "a lit - tle time to think things o - ver." are written below the piano staff.

D 0 G x000

I bet-ter read be-tween the lines, in case I

C 0 0 Em 0 0 0 0

need it when I'm old er.

D 0 Em 0 0 0 0

Em 0 0 0 0 D 0 G x000 C 0 0

Now, this moun-tain I must climb. I'm gon-na take a lit-tle time, feels like the world up-on myshoul-a lit-tle time to look-a-round

Em 0 000 D 0 G x000

ders. me. Through the clouds I see love shine. It keeps me
I've got no-where left to hide. It looks like

C 0 0 Em 0 000

warm as life grows cold er. In my
love has fi - n'ly found me.

C/A 0 3fr. Am 0 0 D/A 00 Am 0 0 C/A 0 3fr. Am 0 0

life there's been heart-ache and pain... I don't know if I can

D/A 00 Am 0 0 C/A 0 3fr. Am 0 0 D/A 00 Am 0 0

face it a - gain. Can't stop now. I've trav-eled so far to

I WILL ALWAYS LOVE YOU

Words and Music by
DOLLY PARTON

Freely

N.C.

If I should stay, I would
on - ly be in your way. So I'll go, but I
know I'll think of you ev - 'ry step of the way. And

Slowly



I will always love you.

Dmaj7

E

A(add2)

I will always love you.

D A/C# Bm7 A/E Bm/E

You, my dar-ling, you. — Hmm. — Bit-ter -

A Bm/A A E/G# F#m C#m/E

1. sweet mem - o - ries that is all I'm tak - ing with
 2. Instrumental
 3. (See additional lyrics)

mf

D E A E/A A E/G#

me. So, good - bye. Please, don't cry. We both -

F#m C#m/E To Coda To Next Strain 2 D.S. al Coda

know I'm not what you, you need. And I — I —

A F#m D E A F#m

will al - ways love you. I

D E A D/A A C#m/E Cm/E Bm/E D.S.

will al - ways love you.

CODA Dmaj7 E B G#m

love. And I

molto rit. *ff* *a tempo*

(Drums)

Emaj7

F#

B

G#m

C#m7

F#

will al - ways love you. I will al - ways love

B

G#m

Emaj7

F#

B

G#m

you. I will al - ways love you. I will al -

C#m7

F#

B

G#m

Emaj7

F#

ways love you. I will al - ways love



you. I. I will al - ways love.

rit. e dim.

you. You. dar-ling, I love you. Ooh, I'll

a tempo

al - ways, I'll al - ways love you.

rit. e dim.

mp

Additional Lyrics

3. I hope life treats you kind.
 And I hope you have all you've dreamed of.
 And I wish to you, joy and happiness.
 But above all this, I wish you love.

I'D DO ANYTHING FOR LOVE

(But I Won't Do That)

Words and Music by
JIM STEINMAN

Moderately fast



mf



D/E
D/F#
D/G
D/E
D/F#

1-4
5
D/E
D/F#

D/G
D/E
D/F#
D/A

A(no3rd)
Slower, somewhat freely (Tempo II)
D
Asus/E

And I would do an - y - thing — for love.

rall.



I'd run right in - to hell and back. I would do



an - y - thing — for love. I'll nev - er lie to you and



that's a fact. But I'll nev - er for - get — the way you



feel right now, — oh — no, no — way. And I would do



an - y - thing — for love, but I won't do — that.



No, I won't do — that. An - y - thing — for love, oh, I would do



an - y - thing — for love. I would do an - y - thing — for love,



but I won't do — that. No, I won't do —

Tempo I



that. *(Vocal 1st time only)*

Gmaj7



A



Bm



G(add9)



Some days it don't ___ come eas - y,
Some days I pray ___ for si - lence,
some days it don't ___
some days I pray ___

Em7



___ come hard. ___
___ for soul. ___
Some days it don't come ___ at all ___ and
Some days I just pray ___ to the god of



these are the days that nev - er end. Some nights you're breath -
sex and drums and rock 'n' roll. Some nights I lose

G(add9)



- ing fire, some nights you're carved in ice.
the feel - ing, some nights I lose con - trol.

Em7



Some nights you're like noth - ing I've ev - er seen be - fore or
Some nights I just lose it all when I watch you dance and the



will a - gain. May - be I'm cra - zy, but it's
thun - der rolls. May - be I'm lone - ly, and that's all I'm

(Half-time feel)

Bm7

Asus

A

G



cra - zy and it's true. I know you can
 qual - i - fied to be. There's just one and

D

Asus

A



save me. No one else can save me now but you.
 on - ly, the one and on - ly prom - ise I can keep.

Em

C#dim7



As long as the plan - ets are turn - ing, as long as the stars
 As long as the wheels are turn - ing, as long as the fires

(End half-time feel)

G



are burn - ing, as long as your dreams are com - ing
 are burn - ing, as long as your prayers are com - ing

Tempo II

A7

D Gsus2 Asus

true, you bet - ter be - lieve — it that I would do an - y - thing — for love
 true, you bet - ter be - lieve — it that I would do an - y - thing — for love

molto rall.

D A

and I'll be there un - til the fi - nal act.
 and you know it's true and that's a fact.

G D Gsus2 Asus

I would do an - y - thing — for love and I'll take a vow and
 I would do an - y - thing — for love and there'll nev - er be no

D A G Bm

seal a pact. But I'll nev - er for - give — my - self if
 turn - ing back. But I'll nev - er do it bet - ter than I

F#m/A G(add9) A

we don't go all the way to - night.) I would do
do it with you. So long. So long.)

D Gsus2 Asus D Gsus2 Asus/E

an - y - thing for love. Oh, I would do an - y - thing_ for love.

D Gsus2 Asus To Coda

Oh, I would do an - y - thing_ for love, but I won't do_

Tempo I

G(add9) Asus D

that. No, I won't do_ that. I would_ do an -

Bm



- y - thing - for love, an - y - thing you've - been dream - ing of,

G



1, 2

A



3

A



but I - just won't - do - won't - do -

D



Em7



D/F#



that.

Gsus2



Em7





1



2



D.S. al Coda

CODA G(add9)



that, no,

Tempo I





no, no, I won't do... I would_ do an - y - thing... for love.

Bm  G 

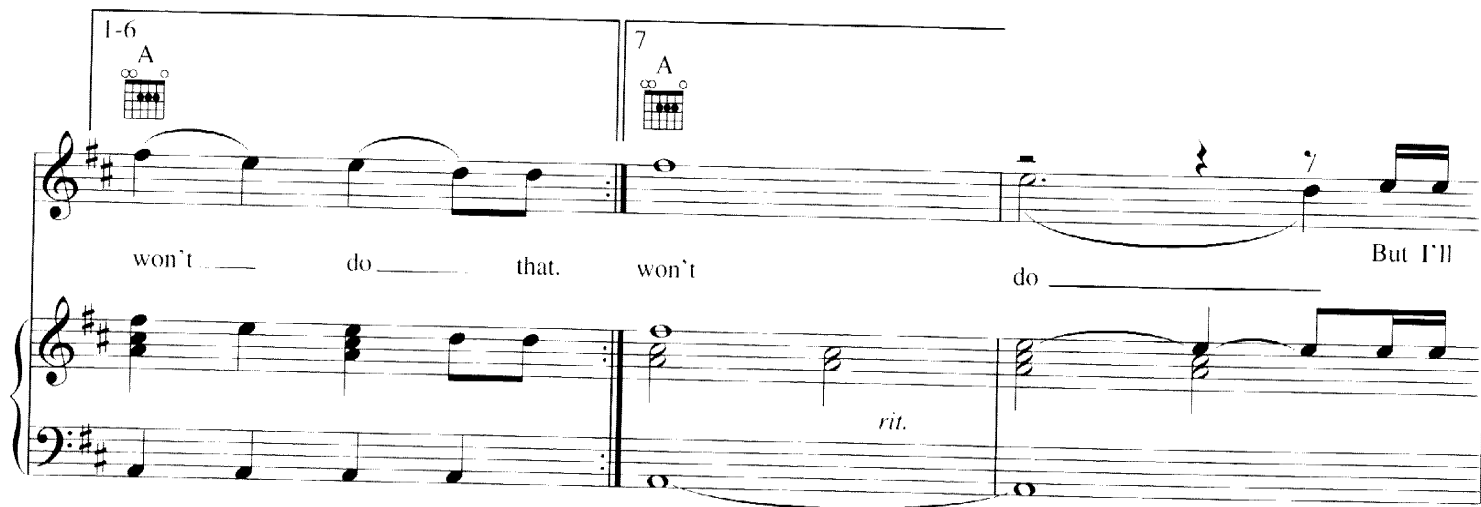
an - y - thing you've been dream - ing of, but I just






1-6  7 

won't do that. won't do But I'll

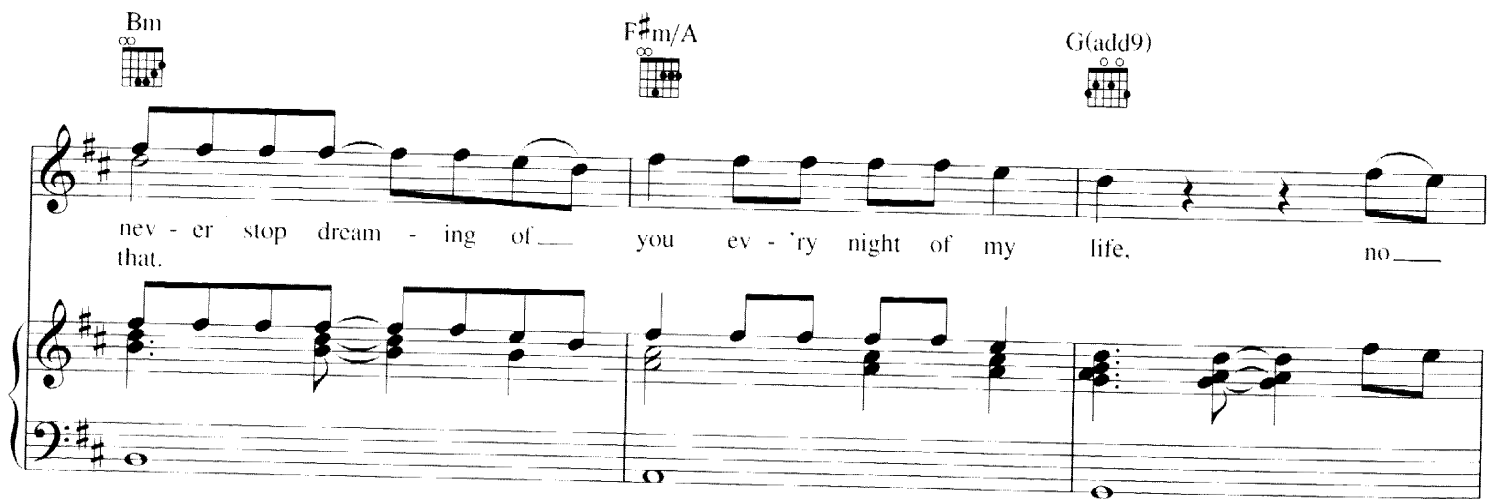
rit.



Tempo II

Bm  F#m/A  G(add9) 

nev - er stop dream - ing of you ev - 'ry night of my life. no



Asus  D  Asus/E 

way. I would do an - y - thing for love, oh, I would do



D Asus/E D Asus/E

an - y - thing — for love. I would do an - y - thing — for love.

D/A A G(add9) Asus

but I won't do — that. no. I won't do —
(Girl:) Will you

D Gsus2 Asus

that.
 raise me up? — Will you help — me down? Will you
 make me some mag - ic with your own two hands? Can you

D Gsus2 Asus/E

get me right out — of this god - for - sak - en town? Will you
 build an em -erald cit - y with these — grains of sand? Can you

D Gsus2 Asus A

make it all a lit - tle less cold? (Boy:) I can do
 give me some - thing I can take home? (Boy:) I can do

G(add9) Asus A D Gsus2

that. I can do that. (Girl:) Will you hold me sa - cred? Will you
 that. (Girl:) Will you ca - ter to ev - 'ry fan - ta -

Asus D Gsus2 Asus/E

hold me tight? Can you col - or - ize my life. I'm so sick -
 sy I got? Will you hose me down with ho - ly wat - er

D Gsus2 Asus

of black and white? Can you make it all a lit - tle less old?
 if I get too hot? Will you take me plac - es I've nev - er known?

G(add9)



(Boy:) I can do that. Oh,
 (Boy:) I can do that. Oh.

Asus



Asus



no, I can do (Girl:) Will you no, I can do

D



Gsus2



Asus



that.
 (Girl:) Af - ter a while you'll for - get ev - 'ry - thing. It was a

D



Gsus2



Asus/E



brief in - ter - lude and a mid - sum - mer night's fling and you'll

D Gsus2 Asus G(add9)

see that it's time to move on. (Boy:) I won't do that.

Asus D Gsus2 Asus

I won't do that. I know the ter - ri - tor - y. I've been a - round. It'll

D Gsus2 Asus/E D Gsus2

all turn to dust and we'll all fall down. Soon - er or lat - er you'll be

A D/A Asus Slower Gsus2 Asus

screw - ing a - round. (Boy:) I won't do that. No, I won't do

D Asus/E

An - y - thing — for love, oh, I would do
that.

D Asus/E D Gsus2 Asus/E

an - y - thing — for love. I would do an - y - thing — for love,

G(add9)

but I won't do — that,

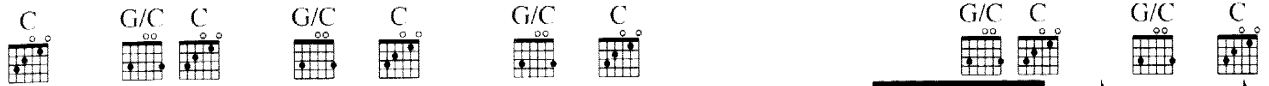
Asus D

no, I won't do — that.

IF YOU LEAVE ME NOW

Words and Music by
PETER CETERA

Moderately slow







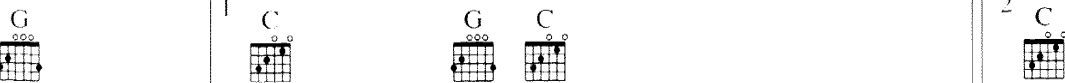
If you leave me now, — you'll take a - way the big - gest part —
 leave me now, — you'll take a - way the ver - y heart —





— of me. — Ooh, — no, — ba - by, please —
 — of me. — Ooh, — no, — ba - by, please —





— don't go. — And if you — Ooh, —
 — don't go. —



Am7 D7 G C G C

girl. I just want you to stay.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase: "girl. I just want you to stay." The piano accompaniment provides harmonic support with chords Am7, D7, G, C, G, and C. The time signature changes from 2/4 to 4/4.

F9sus Bbm/F

A love like ours is love
We've come too far to leave

The second system continues the musical score. The vocal line sings: "A love like ours is love / We've come too far to leave". The piano accompaniment features chords F9sus and Bbm/F. The time signature is 4/4.

F Am7

that's hard to find. How could we let
it all be hind. How could we end

The third system of the musical score shows the vocal line singing: "that's hard to find. How could we let / it all be hind. How could we end". The piano accompaniment uses chords F and Am7. The time signature is 4/4.

F G 1,3 C Am7 E7 2,4 C

it slip a-way? When to-mor-
it all this way?

The fourth system of the musical score features the vocal line singing: "it slip a-way? When to-mor- / it all this way?". The piano accompaniment includes chords F, G, C (first and third fingers), Am7, E7, and C (second and fourth fingers). The time signature is 4/4.



row comes. — then we'll both — re — gret — the things we said — to — day. —



To Coda ⊕





Am7 D7 G C G C

D.S. al Cod
(with repeats)

This system contains the first system of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, guitar chords are indicated: Am7, D7, G, C, G, and C. The piano accompaniment includes triplets in the right hand and a melodic line in the left hand. The time signature changes from 2/4 to 4/4. The system concludes with the instruction 'D.S. al Cod (with repeats)'.

CODA

Cmaj7

If you leave me now, you'll

This system is the CODA section. It begins with a 'CODA' symbol and a Cmaj7 guitar chord. The vocal line has the lyrics 'If you leave me now, you'll'. The piano accompaniment features a simple harmonic accompaniment in the right hand and a bass line in the left hand. The time signature is 4/4.

Am7 Em7

take a - way the big - gest part of me. Ooh,

This system continues the music. It features Am7 and Em7 guitar chords. The vocal line has the lyrics 'take a - way the big - gest part of me. Ooh,'. The piano accompaniment has a consistent harmonic accompaniment in the right hand and a bass line in the left hand. The time signature is 4/4.

Am7 D7 G

no, ba - by, please don't go.

This system concludes the piece. It features Am7, D7, and G guitar chords. The vocal line has the lyrics 'no, ba - by, please don't go.' The piano accompaniment continues with the same harmonic accompaniment in the right hand and bass line in the left hand. The time signature is 4/4.

C Am7 D7 G

This system contains the first four measures of the piece. It features a guitar part with chords C, Am7, D7, and G. The piano accompaniment includes a treble clef staff with triplets and a bass clef staff with a steady eighth-note bass line.

C G C G C G C Am7 D7

Ooh, _____ girl, _____ just
 Ooh, ma - ma, _____ I just

This system contains measures 5 through 8. It includes guitar chords C, G, C, G, C, G, C, Am7, and D7. The piano accompaniment continues with a treble clef staff and a bass clef staff. The vocal line is introduced in measure 7 with the lyrics "Ooh, _____ girl, _____ just" and "Ooh, ma - ma, _____ I just".

G C Am7 D7

got to have _ you by my side. _____
 got to have _ your lov - in'. _____

This system contains measures 9 through 12. It includes guitar chords G, C, Am7, and D7. The piano accompaniment continues with a treble clef staff and a bass clef staff. The vocal line continues with the lyrics "got to have _ you by my side. _____" and "got to have _ your lov - in'. _____".

G C G C G C G C Repeat and Fade

Ooh, _____

This system contains the final four measures of the piece. It includes guitar chords G, C, G, C, G, C, G, and C. The piano accompaniment continues with a treble clef staff and a bass clef staff. The vocal line concludes with "Ooh, _____" and the instruction "Repeat and Fade".

I'LL BE

Words and Music by
EDWIN McCAIN

Gently

C5  F#sus2 

1

2

C  F 

The strands in your eyes — that col - or them —
rain falls — an - gry on the

C  G/B 

won - der ful — stop me — and steal my — breath. —
tin roof as — we lie — a - wake in my bed. —

F/A  C  F 

And em - 'rals from moun - tains thrust towards the sky. —
And you're my sur - viv - al, you're my liv - ing proof.

Original key: B Major. This edition has been transposed up one half-step to be more playable.

C G/B

my nev - er re - veal - ing their depth.
 love is a - live and not dead.

F/A C G/B F/A

And tell me that we be - long to -

G/B C G/B F/A

geth - er. Dress it up with the trap - pings of love.

G C G/B F/A

I'll be cap - ti - vat - ed. I'll hang from

G/B C G/B

your lips in - stead of the gal - lows of heart - ache that

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for G/B, C, and G/B are shown above the vocal line.

F/A G(add4)

hang from a - bove.

This system contains the second two staves of music. The top staff continues the vocal line with a long note. The bottom staff continues the piano accompaniment. Chord diagrams for F/A and G(add4) are shown above the vocal line.

C Am7 F C

I'll be your cry - in' shoul - der, I'll be

This system contains the third two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chord diagrams for C, Am7, F, and C are shown above the vocal line.

G/B F(add2)/A C

love su - i - cide. And I'll be

This system contains the final two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chord diagrams for G/B, F(add2)/A, and C are shown above the vocal line.

F C

bet - ter when I'm old - er. I'll be the

To Coda ⊕

G/B F/A C5 Fsus2

great - est fan of your life.

D.S. al Coda






C5 G/B Fsus2/A

And


CODA ⊕




Am7

And I've dropped out. I've burned up. I


G  F  F(add9)  F  F(add9) 

fought my way back from the dead. _____ I've



Am7  G  F 




tuned in, turned on, re - mem - bered - the thing that you



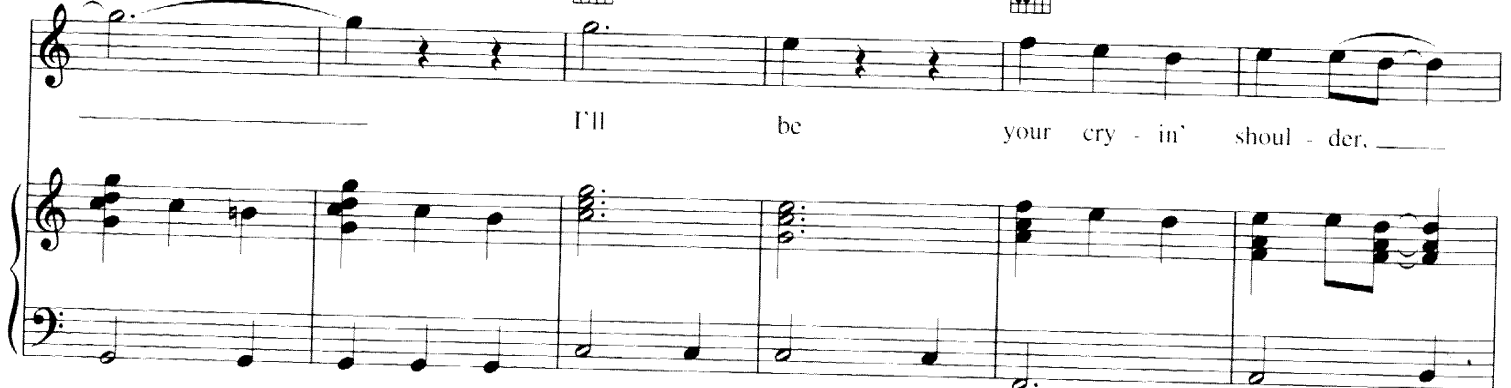
Bb sus2  6fr

said. _____



G(add4)  C  F 

_____ I'll be your cry - in' shoul - der, _____



C G/B F/A C

I'll be love suicide. I'll be

F C

bet - ter when I'm old - er, I'll be the

G/B F/A C Gsus/F

great - est fan of your life, life. *Instrumental solo - ad lib.*

Csus2 G/B F/A C

Repeat and Fade **Optional Ending**

the great - est fan of your life.

I'LL BE THERE

Words and Music by BERRY GORDY
 HAL DAVIS, WILLIE HUTCH and BOB WES

Moderately



mf







You and I must make a pact. We must bring sal-




va - tion back. Where there is love, I'll



be there. (I'll be there.) I'll reach out my
 I'll be there to pro - tect

C/E  Dm  Dm/C  Am7 




hand to you, I'll have faith in all you do.
 — you with an un-self-ish love that re-spects you.




Bb  Gm7  Bb/C  F  Fsus  F 

Just call my name and I'll be there.
 (I'll be there.)



Ab  Eb  Bb 

I'll be there to com-fort you, build my world of dreams a-round you.



F  Ab  Eb 

I'm so glad I found you. I'll be there with a love so strong. I'll be your strength.



Bb **To Coda** **Bb/C** **F** **C/E**

you know I'll keep hold - ing on. — Let me fill your heart — with joy and laugh - ter.

Dm **Dm/C** **Am7** **Bb** **Gm7**

To - geth - er - ness, well it's all I'm af - ter. Just call my

Bb/C **F** **C7sus** **D.S. al Coda**

name — and I'll — be there. (I'll be there.) —

CODA **Bb/C**

hold - ing on. —

F C/E Dm Dm/C

If you should ev - er find some - one new, I know she'd bet - ter be

Am7 Bb Gm7 Bb/C

good to you, 'cause if she does - n't, then I'll

F C7sus F

be there. (I'll be there.) Don't you know, ba - by. I'll be there.

C/E Dm Dm/C Am7

I'll be there.

Bb **Gm7** **Bb/C** **F**

Just call my name _____ and I'll _____ be there. _____

1 **C7sus** 2 **Freely** **Bb** **Gm7**

Just call my name _____

Bb/C **F**

and I'll _____ be there. _____

a tempo

Eb **Bb** **F** **Eb** **Bb**

molto rit.

I'LL BE THERE FOR YOU

Words and Music by JON BON JOVI and RICHIE SAMBORA


Moderately slow, in 2

D  **Em** 

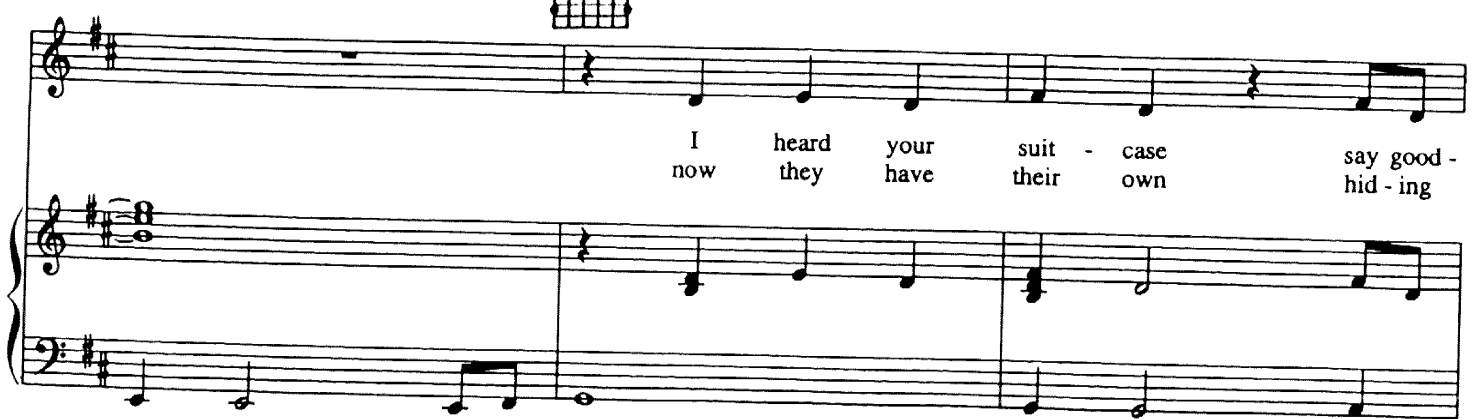
I guess this time you're real-ly leav - ing,
good times,

mp



G 

I heard your suit - case say good -
now they have their own hid - ing



D 

bye.
place.

And as — my
Well, I — can





bro - ken heart __ lies bleed - ing, you say __ true love -
 prom - ise you __ to - mor - row, but I __ can't buy __



is su - i - cide.
 back yes - ter - day.



Tacet

You say you cried a thou - sand riv - ers,
 And Ba-by, you know my hands are dirt - y,



but now you're swim-ming for
 but I want-ed to be your Val - en -



the shore. You left me
tine. I'll be the



drown - ing in my tears
wa - ter when you get thirst - y,

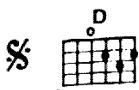


and you won't save me an - y - more.
when you get drunk, I'll be the wine.



Tacet

I'm pray - in' to God — you'll give me one more chance, girl.



I'll be there for you, these five words I

mf



swear to you. When you breathe I wan - na be the air for you.



I'll be there for you. I'd live and I'd die for you,



I'd steal the sun from the sky for you. Words can't say what a

love can do. I'll be there for you.

A C G 1. D

I know you know we've had some

mp

you. I was-n't there when you were

2. D A

hap - py, and I was - n't there -

G A

D A/C#

when you were down, _____ child. _____

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first staff are two guitar chord diagrams: a D major chord and an A/C# chord. The lyrics are written below the vocal staff.

Bm G

Did - n't mean to miss _ your birth - day, ba - by.

This system contains the second two staves of music. Above the first staff are two guitar chord diagrams: a Bm chord and a G chord. The lyrics are written below the vocal staff.

I wish I'd seen you blow _ those can - dles out. _

This system contains the third two staves of music. The lyrics are written below the vocal staff.

A

Tacet D.S. X and fade

This system contains the final two staves of music. Above the first staff is a guitar chord diagram for an A chord. The lyrics "Tacet" and "D.S. X and fade" are written above the staff. The piano accompaniment continues with a rhythmic pattern.

I'LL MAKE LOVE TO YOU

Words and Music by
BABYFACE

Slowly, in a steady 2

D Bm7 Em7

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3. A dynamic marking of *mf* is present. Above the staff are three guitar chord diagrams: D (x02321), Bm7 (x21232), and Em7 (x02202).

G/A A D Bm7

The second system continues the melody with quarter notes: C#5, D5, E5, F#5, G5, A5. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3. Above the staff are four guitar chord diagrams: G/A (x02332), A (x02022), D (x02321), and Bm7 (x21232).

Em D C G/A

The third system continues the melody with quarter notes: B4, A4, G4, F#4, E4, D4. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3. Above the staff are four guitar chord diagrams: Em (x02202), D (x02321), C (x32011), and G/A (x02332).

D/A G/A D Bm7

Close your eyes, make a wish, and blow
lax, let's go slow, I ain't

The fourth system includes lyrics and a repeat sign. The melody for the first part is quarter notes: D4, E4, F#4, G4, A4, B4. The second part is quarter notes: C#5, D5, E5, F#5, G5, A5. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3. Above the staff are four guitar chord diagrams: D/A (x02332), G/A (x02332), D (x02321), and Bm7 (x21232).

A/G F#m7 D/F# A/G

out the can - dle to - light — I'm for to - night is just your
 got no - where to go. — I'm just gonna con - cen - trate on

F#m7 Dm/F Em7 Gmaj7/A

night. — We're gon - na cel - e - brate all through the night. Pour the
 you. — Girl, are you read - y? It's gonna be a long night. Throw your

D Bm7 A/G

wine, — light the fire. — Girl, your wish is my com -
 clothes — on the floor — I'm gonna take my clothes off

F#m7 D/F# A/G F#m7 Dm/F

mand. — I sub - mit to your de - mands. — I will do
 too. — I made plans to be with you. — Girl, what -

Em7 Gmaj7/A D

an - y - thing. — Girl, you need on - ly ask. I'll make love to you like you
 ev - er you ask me, you know I could do.

Bm7 Em7 G/A A

want me to and I'll hold you tight, ba - by, all through the night. I'll make

D Bm7 Em D To Coda

love to you when you want me to and I will not let go till you

1 C Gmaj7/A

tell me to. — Girl, re -

2

C $F^{\#}m7$ $B/D^{\#}$

tell me to. Ba - by, to - night is your night and I

$Em7$ $A9sus$ A/G $F^{\#}m7$

will do you right. Just make a wish on your

$B/D^{\#}$ $Em7$ D

night. an - y - thing that you ask. I will

C $Gmaj7/A$

give you the love of your life, your life, your life. I'll make

D.S. al Coda

CODA



tell me to. I'll make love to you like you

Instrumental ad lib. and Fade



want me to and I'll hold you tight, ba - by, all through the night. I'll make



love to you when you want me to and I will not let go till you



Repeat ad lib. and Fade

tell me to.

I'LL STAND BY YOU

Words and Music by CHRISIE HYNNE
TOM KELLY and BILLY STEINBERG

Moderately slow

D Bm A G

The piano introduction is in D major, 4/4 time, and starts with a mezzo-forte (mf) dynamic. It consists of two systems of music. The first system has four measures with chords D, Bm, A, and G. The second system has four measures with chords D, Bm, A, and G. The bass line features a simple rhythmic pattern of quarter notes.

D F#m

Oh, why you look so sad, the tears are in your

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The chords are D and F#m. The lyrics are: "Oh, why you look so sad, the tears are in your".

G D/A A D Bm

eyes, come on and come to me now. And don't be a-shamed to

The second line of the song continues the vocal melody and piano accompaniment. The chords are G, D/A, A, D, and Bm. The lyrics are: "eyes, come on and come to me now. And don't be a-shamed to".

F#m G Bm A

cry, let me see you through, 'cause I've seen the dark side too.

The third line of the song concludes the vocal melody and piano accompaniment. The chords are F#m, G, Bm, and A. The lyrics are: "cry, let me see you through, 'cause I've seen the dark side too."

F#m Bm F#m Bm

When the night falls on you, you don't know — what to do, noth-ing you con -

G A D

fess could make me love you less. I'll stand by you, I'll stand by

Bm7 Am7 G D F G

you, won't let no-bod-y hurt — you, — I'll stand by you.

C Em

So, if you're mad, — get mad; — don't hold it all in -

F C/G G/B C Am

side, come on and talk to me now. And hey, what you got to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: F (F2, A2, C3), C/G (C3, G2, C3), G/B (G2, B1, D2), C (C3, E3, G3), and Am (A2, C3, E3). The piano part has a steady eighth-note bass line.

Em F Am G

hide? I get an-gry too, well, I'm a lot like you. When you're

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment chords are Em (E2, G2, B2), F (F2, A2, C3), Am (A2, C3, E3), and G (G2, B2, D3). A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

Em Am Em Am

stand - ing at the cross - roads and don't know which path to choose, let me come a

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment chords are Em (E2, G2, B2), Am (A2, C3, E3), Em (E2, G2, B2), and Am (A2, C3, E3). The piano part continues with a steady eighth-note bass line.

F G7sus

long, 'cause e - ven if you're wrong, I'll stand by

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment chords are F (F2, A2, C3) and G7sus (G2, B2, D3, F3). The piano part continues with a steady eighth-note bass line.

D Bm7 Am7 G

you, I'll stand by you, won't let no-bod-y hurt _ you. _ I'll stand by

D Bm7 Am7 G

you, take me in in-to your dark-est hour, _ and I'll nev-er de-sert _ you, _ I'll stand by

D Bm7 G

you.

Bm A F#m Bm

And when, when the night falls _

F#m Bm G A A/C#

— on you, ba-by, you're feel-ing all a-lone, you won't be on your own. I'll stand by

D Bm7

you, I'll stand by you, won't let no-bod-y hurt

Am7 G D

— you. — I'll stand by you, take me in in-to your

Bm7 Am7 G



dark-est hour, — and I'll nev-er de-sert — you. — I'll stand by

Repeat and Fade

IRIS

Words and Music by
JOHN RZEZNIK

With a steady pulse

Bm  Bm9  Gmaj7 






2

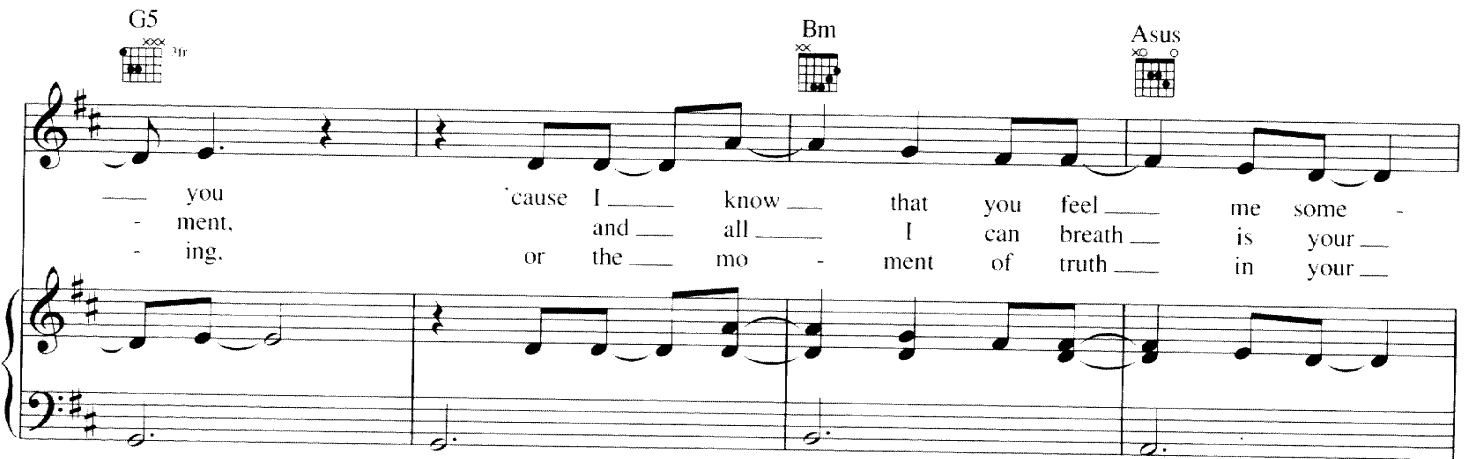
D5  5tr D5/E  5tr

And I'd give up for - ev - er to touch
I could taste is this mo -
fight the tears that ain't com -



G5  5tr Bm  Asus 

- ment, 'cause I know that you feel me some -
- ing, or the mo - ment of truth in your



G5  5tr D5  5tr D5/E  5tr


how. You're the clos - est to heav - en that I'll -
life. And soon - er or lat - er it's o -
lies. When ev - 'ry - thing feels like the mov -



G5  Bm 




ev - er be and I don't wan - na go
 ver. I just don't wan - na miss
 ies. yeah, you bleed just to know




Asus  G5  2. 3 G5 


home right now. And all night.)
 you to - live.)
 you're a -



Bm  A (add4)  G (add2) 

And I don't want the world to see me



Bm  D/A  G 

'cause I don't think that they'd understand.



Bm A (add4)

When ev - 'ry - thing's — made to be — bro -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady bass line of quarter notes (G2, A2, B2) and a treble line with chords and moving lines. Chord diagrams for Bm and A (add4) are provided above the vocal staff.

G Bm

- ken I just — want — you to know —

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter rest, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar harmonic support. Chord diagrams for G and Bm are provided above the vocal staff.

A (add4) G

To Coda ◊

— who I — am.

Detailed description: This system contains the final two measures of the main section. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with a final chord. Chord diagrams for A (add4) and G are provided above the vocal staff. A 'To Coda' symbol is placed at the end of the system.

Bm Bm9 Gmaj7

Detailed description: This system contains the final two measures of the piano accompaniment. The treble and bass staves show the concluding harmonic progression. Chord diagrams for Bm, Bm9, and Gmaj7 are provided above the staff.

Bm A (add4)

When ev - 'ry - thing's — made to be — bro -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bm and A (add4) are provided above the staff.

G Bm

- ken I just — want — you to know —

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G and Bm are provided above the staff.

A (add4) G To Coda

— who I — am.

Detailed description: This system contains the final two measures of the main section. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note G4. The piano accompaniment concludes with a final chord. Chord diagrams for A (add4) and G are provided above the staff. A 'To Coda' symbol is placed at the end of the system.

Bm Bm9 Gmaj7

Detailed description: This system contains the final four measures of the piece. The vocal line has whole rests. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bm, Bm9, and Gmaj7 are provided above the staff.



D.S. al Coda
(Take 2nd ending)

And you can't

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter rest, and then the lyrics "And you can't" over a quarter note. The piano accompaniment features a bass line with a quarter note G, a half note G, and a quarter note G. The treble clef part has a whole rest, followed by a quarter rest, and then a series of chords and notes. The time signature changes from 2/4 to 3/4 at the end of the system.

CODA



N.C.

The CODA section consists of three measures. The first measure has a whole rest in the vocal line and a whole note chord in the piano accompaniment. The second and third measures have a whole rest in the vocal line and a whole note chord in the piano accompaniment. The time signature is 3/4.

This system shows the piano accompaniment for the second system. The bass line has a quarter note G, a half note G, and a quarter note G. The treble clef part has a whole rest, followed by a quarter rest, and then a series of chords and notes. The time signature is 3/4.

This system shows the piano accompaniment for the third system. The bass line has a quarter note G, a half note G, and a quarter note G. The treble clef part has a whole rest, followed by a quarter rest, and then a series of chords and notes. The time signature is 4/4. Above the system, there are guitar chord diagrams for G, Gmaj7, Gmaj7, and G, with first and second endings indicated.

Bm Bm7 Bm G Gmaj7

Bm Bm9 Bm

G Gmaj7 Bm (add4) Bm11

Bm (add4) G Gmaj7

Bm (add4) Bm9 Bm Gsus2

The first system of music consists of four measures. The key signature has one sharp (F#). The guitar chord diagrams are: Bm (add4) for measure 1, Bm9 for measure 2, Bm for measure 3, and Gsus2 for measure 4. The bass line features a steady eighth-note accompaniment. The treble clef part has chords in measures 1-3 and a melodic line in measure 4.

D/F# Gsus2

The second system consists of four measures. The guitar chord diagrams are: D/F# for measure 5 and Gsus2 for measure 8. The bass line continues with eighth notes. The treble clef part features a melodic line with a slur over measures 6-7 and a chord in measure 8.

Bm Gsus2

The third system consists of four measures. The guitar chord diagrams are: Bm for measure 9 and Gsus2 for measure 12. The bass line continues with eighth notes. The treble clef part features a melodic line with a slur over measures 10-11 and a chord in measure 12.

D/F#

The fourth system consists of four measures. The guitar chord diagram is: D/F# for measure 13. The bass line continues with eighth notes. The treble clef part features a melodic line with a slur over measures 14-15 and a chord in measure 16.

Bm7



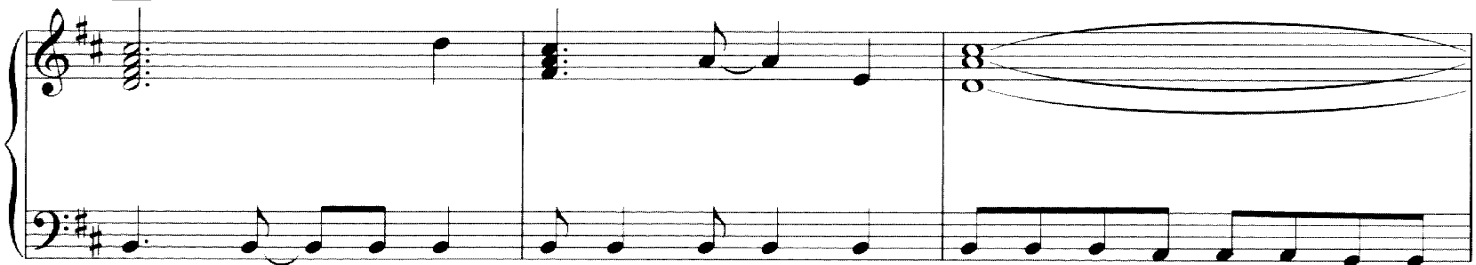
Gsus2



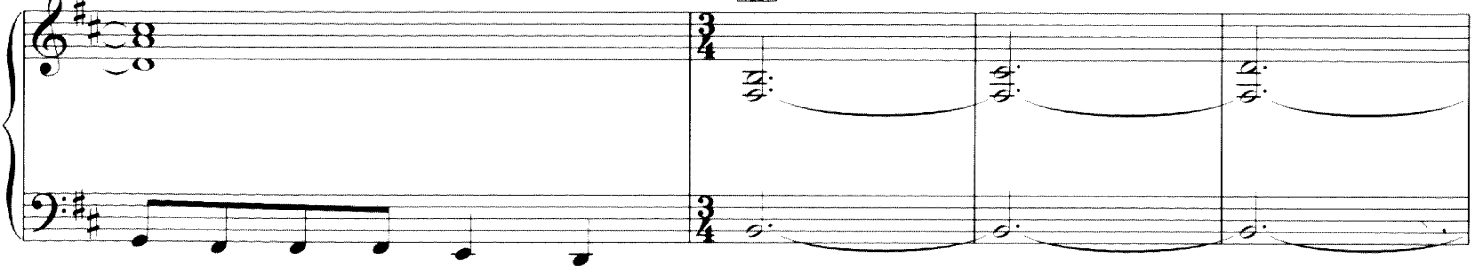
D/F#



Bm9



Bm



A G5

This system contains two staves of music. The guitar part is indicated by two chord diagrams: an A major chord (x02232) and a G5 chord (x02333). The piano accompaniment consists of a treble clef staff with a series of eighth notes and a bass clef staff with a steady eighth-note bass line.

N.C.

This system contains two staves of music. The guitar part is marked "N.C." (No Chords). The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a bass line that includes a long, sustained note in the final measure.

Bm A (add4) G5

This system contains two staves of music. The guitar part includes three chord diagrams: Bm (x24422), A (add4) (x02232), and G5 (x02333). The piano accompaniment has a treble clef staff with chords and a bass clef staff with a bass line.

Bm A (add4) G (add2)

And I _____ don't want the world _____ to see _____ me

This system contains two staves of music with lyrics. The guitar part includes three chord diagrams: Bm (x24422), A (add4) (x02232), and G (add2) (x02332). The piano accompaniment features a treble clef staff with chords and a bass clef staff with a bass line. The lyrics are: "And I _____ don't want the world _____ to see _____ me".

Bm D/A G

'cause I _____ don't _____ think that they'd _____ un - der - stand.

Bm A (add4) G

When ev - 'ry - thing's _____ made to be _____ bro - ken

Bm A (add4)

I just _____ want _____ you to know _____ who I _____

G

am. _____ And I _____

2 G Bm

am. I just want you to know

A (add4) G 1, 2

who I am. I just want

3 Bm7 A (add4)/C# D5

am.
Vocal 1st time only

Bm Asus G5

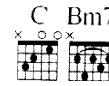
Repeat and Fade **Optional Ending**

IS THIS LOVE

Words and Music by DAVID COVERDALE
and JOHN SYKES

263

265 *ly slow*



Play 3 times

mf



I should have known bet - ter than to
I find I spend my time
I can't stop the feel - ing I've



let you go — a - lone. —
wait - ing on — your call. —
been this way — be - fore. —

It's times like these — I can't
How can I tell you, babe, my
But with you I've found the key to



make it on — my own.
back's a - gainst — the wall?
o - pen an - y door.

Wast - ed days — and
I need you by my side to
I can feel my love for you grow - ing

Bm7

C

To Coda

C

Bm7

Am7

G

G/F

sleep - less nights. and I can't wait to see you a - gain.
 tell me it's all right. 'cause I
 strong - er day by day. and

F

C

Bm7

Am7

G

G/F

don't think I can take an - y - more.

F

C

Is this love that I'm feel -

D/C

Bm7

ing? Is this the love that I've been

C Bm7 Am7 G C

search - ing for? Is this love or am I

D/C Bm7 C Bm7 Am7 G G/F

dream - ing? This must be love, 'cause it's real - ly got a hold on me.

F Em7

a hold on me.

Bm7 C Em7 Bm7 C

D.S. al Coda

CODA

C Bm7 Am7 G G/F F

I can't wait to see you a - gain so I can

Fmaj9 C

hold you in my arms. Is this love that I'm feel -
or am I

D/C Bm7

ing?) Is this the love that I've been
dream - ing?)

Repeat and Fade	Optional Ending
C Bm7 Am7 G	C Bm7 Am7 G G/F F

search - ing for? Is this love search - ing for?

rit.

ISLANDS IN THE STREAM

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately, with a beat (♩ = ♪♪)

Chord diagrams: C, Em, Fsus2, Gsus

mp

Chord diagrams: C, Em, Fsus2, Gsus

Chord diagram: C

Ba - by, when I met you, there was peace un - known. — I set out to get you with a
I can't live with - out you if the love has gone. — Ev - 'ry - thing is noth - ing when you

mf

Chord diagrams: Fsus2, G7sus

fine - tooth comb. I was soft in - side; — there — was some - thing go - ing on. —
got no one, and you walk in the night. — slow - ly los - ing sight of the

Fm6/Ab



C



— this love — we feel — needs no con - ver - sa - tion. We ride it to - geth - er, uh -
 start and end — as one, — in love for - ev - er. We can ride it to - geth - er, uh -

huh. from one love — to an - oth - er, uh - huh. (1.,2.) Is - lands in
 huh. from one love — to an - oth - er, uh - huh.

C



F



Dm7



the stream, that is what we are. No one in be-tween; how can we
 (3.) per - star; that is what you are, com - ing from a - far, reach - ing for

C



F



be wrong? Get a - way with me to an - oth - er world, and we re -
 the stars. Far a - way with me to an - oth - er place, and we re -



ly on each oth - er, uh - huh, from one lov - er to an - oth - er, uh -
 ly on each oth - er, uh - huh, from one lov -



D.S.

huh.

2



- er to an - oth - er, uh - huh.



I'll be al -

Fsus2



Gsus



3

Dm7



Dm7/G



- right, oh. — Get 'em, su - er to an - oth - er, uh -

C



Em



Fsus2



huh. I'll — be al - right. Good - bye, — to - night. —

Gsus



C



Em



— Good - night — for now. — Good - bye, to - night. —

Fsus2



C/G



Gsus



C



— Al - right, for now — good - bye. —

IT MUST HAVE BEEN LOVE

Words and Music by
PER GESSLE

Moderately slow

no chord

C

F

The first system of music features a guitar part at the top with a treble clef and a 4/4 time signature. It starts with a rest labeled "no chord", followed by a C major chord (x32010) and an F major chord (213211). Below the guitar is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody with a long note in the second measure, while the left hand plays a rhythmic accompaniment of eighth notes.

C

It must have been love, _____ but it's

The second system continues the piano accompaniment and introduces the vocal line. A C major chord (x32010) is indicated above the first measure. The vocal line, written in a treble clef, begins with the lyrics "It must have been love, _____ but it's". The piano accompaniment continues with the same rhythmic pattern as the first system.

F

o - ver now. _____ Lay a whis -

The third system continues the piano accompaniment and the vocal line. An F major chord (213211) is indicated above the first measure. The vocal line continues with the lyrics "o - ver now. _____ Lay a whis -". The piano accompaniment maintains its rhythmic accompaniment.

C



- per ing on my pil - low, leave th
- ing we're to - geth-er, that I'm sh

F



G



win - ter on the ground. I wake up lon
- tered by your heart. But in and out

C



F



- ly, a stare of si - lence in the bed
- side I turn to wa - ter like a tear

Dm



G



- room and all a - round. Touch me now,
- drop in your heart. And it's a hard

Am C

I close my eyes and dream a -
win - ter's day I dream a -

F G

way. }
way. } It must have been love,

C F

but it's over now. It must have been good,

Dm Am G

but I lost it some-how. It must have been love,

1 C F

but it's o - ver now. From the mo - ment we touched,

Dm Am G

to the time that ran out. Make be - liev -

2 C Gm C

but it's o - ver now. It's where the wa - ter flows.

Bb

It's where the wind blows.

Dm9

C(add9)

B♭

Dsus



Musical notation for the first system, including treble and bass staves with piano accompaniment.

F

C

B♭



Musical notation for the second system, including treble and bass staves with piano accompaniment.

Dm7

C7

F



Musical notation for the third system, including treble and bass staves with piano accompaniment.

It must have been — love, — but it's o - ver now. —

B♭



Gm

Dm

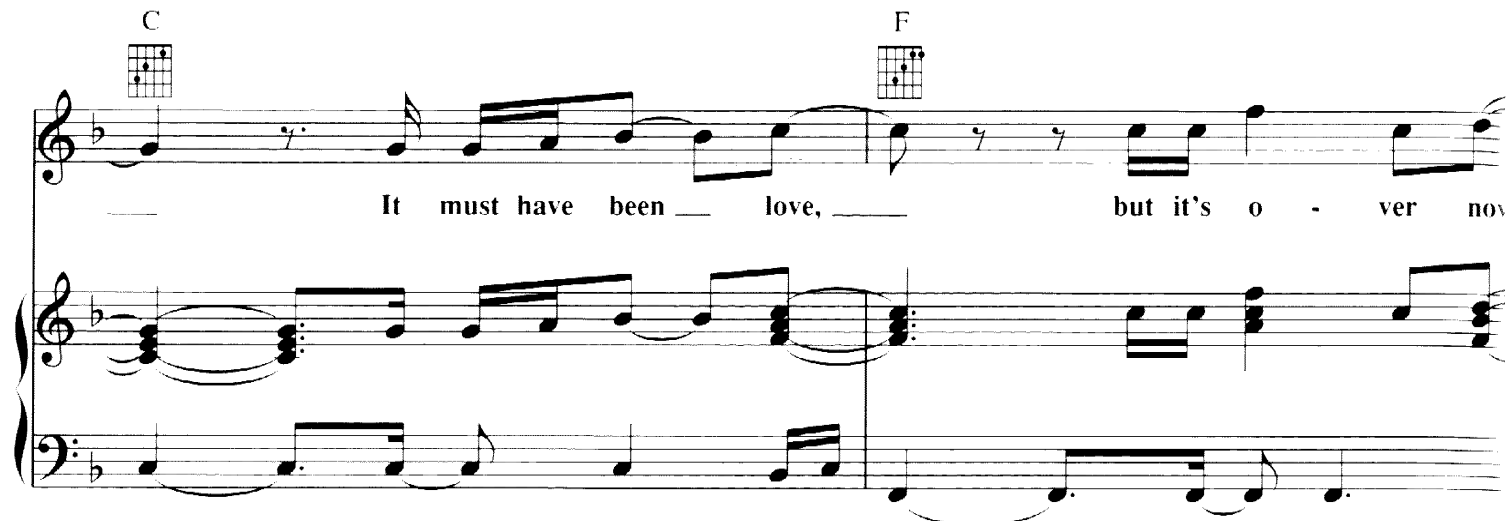





Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

It must have been — good, — but I lost it some - how. —

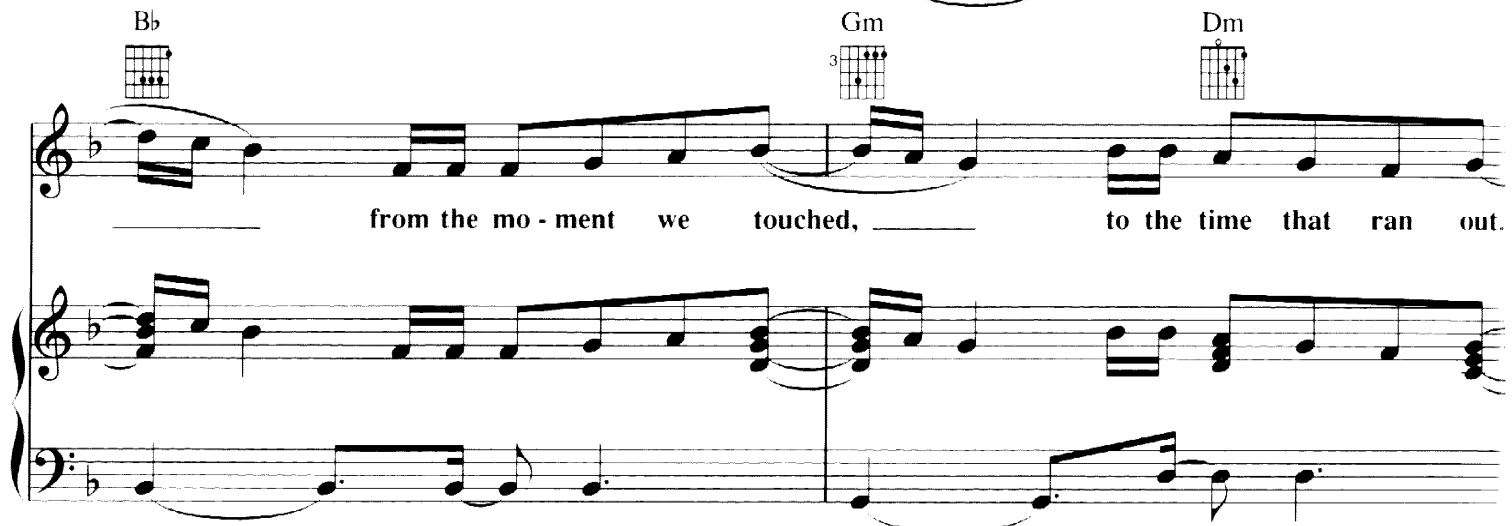
C  F 



It must have been — love, — but it's o - ver now



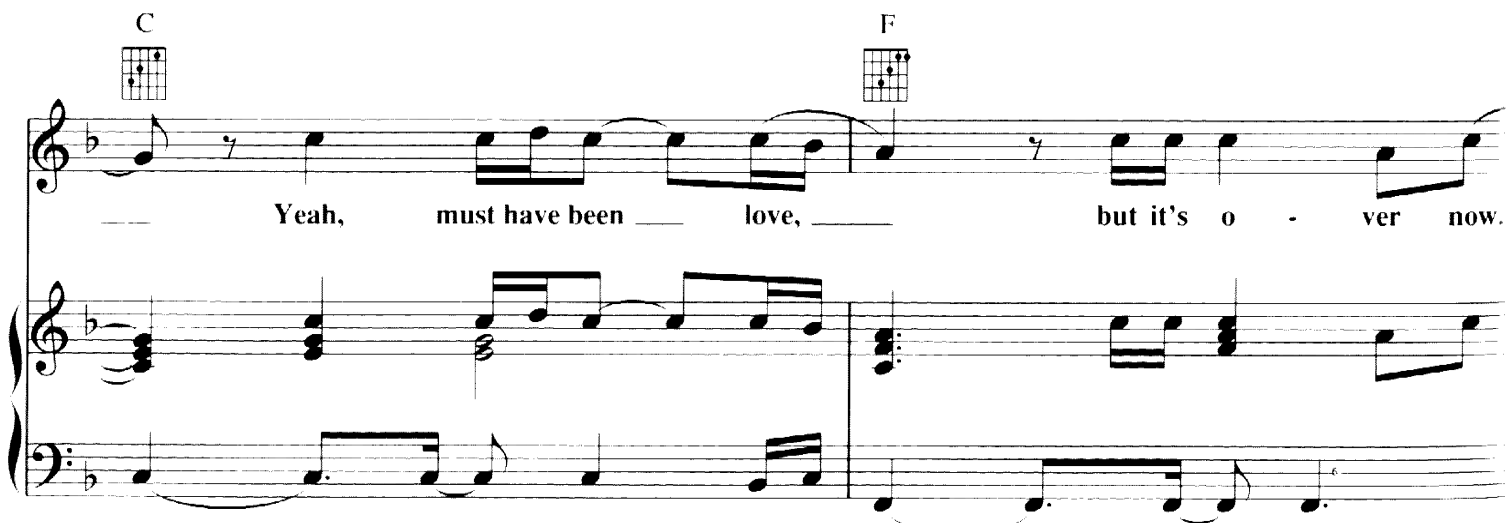
Bb  Gm  Dm 


from the mo - ment we touched, — to the time that ran out.



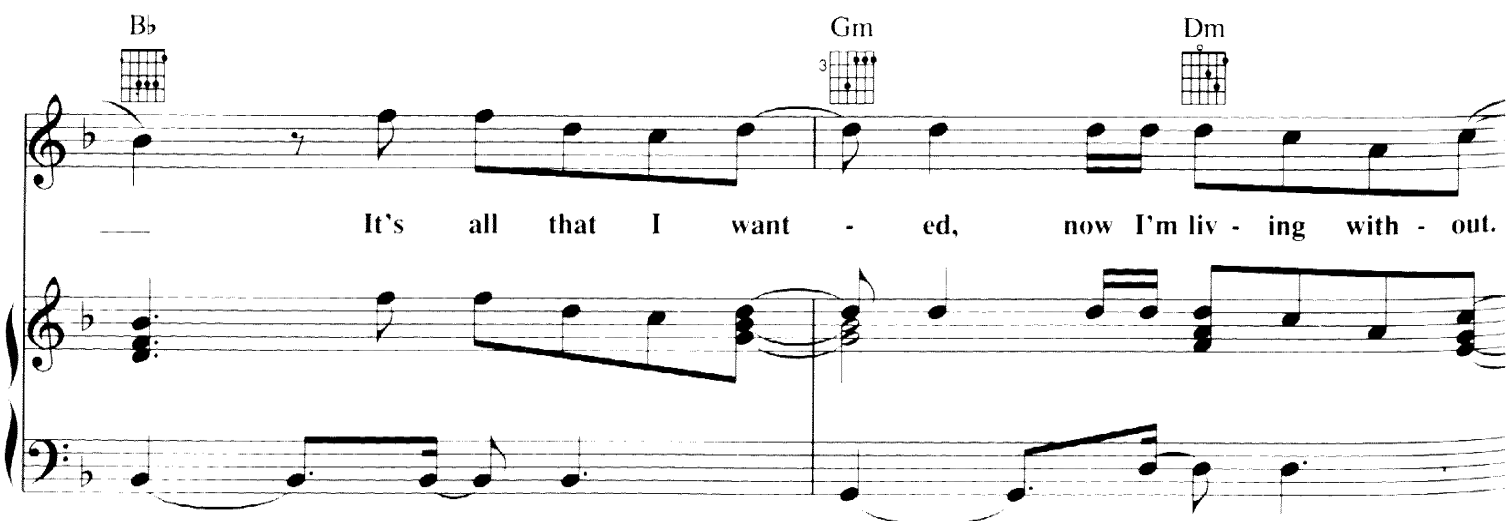
C  F 

Yeah, must have been — love, — but it's o - ver now.



Bb  Gm  Dm 

It's all that I want - ed, now I'm liv - ing with - out.



C



F



Cm7



It must have been love, but it's over now. It's where the

F



wa - ter flows... It's where the

E \flat



F



wind blows. Must have been love, but it's

B \flat



Gm



Dm



C



Repeat and Fade

o - ver now, now.

KEEP ON LOVING YOU

Words and Music by
KEVIN CRONIN

Moderately

F G/F Am/F G/F F G/F Am/F G/F F

mf

You should have seen by the look in my eyes, ha - by, there was some - thin' miss - in'.

Am/F G/F F G/F Am/F G/F

You should have known by the tone of my voice, may - be.

F G/F Am/F G/F F G

but you did - n't lis - ten. You played dead.

F G Am G

but you nev - er bled. In - stead you laid still in the grass all coiled up and hiss -

F G/F

in' And though I know all a -

Instrumental

Am/F G/F F G/F Am/F G/F F

bout those men, still I don't re - mem - ber.

G/F Am/F G/F F G/F

'Cause it was us, ba - by, way be - fore them, and we're still to - geth - er.

Am/F

G/F

F

G

F

G

Instrumental ends

And I meant

ev-'ry word I said. When I

Am

G

G/F

said that I love you I meant — that I'll love you for - ev - er.

G/E

G/D

C

F

G

C

— And I'm gon - na keep — on — lov - in' you, — 'cause it's the on -

F

G

Am

- ly thing I wan - na do. I — don't wan - na sleep. I —

G  G/F  1 G/E  G/D  F  2 G/E  G/D  C 

— just wan-na keep on — lov - in' you. — Ba-by, I'm gon-na keep —

on lov - in' you. 'cause it's the on - ly thing I wan - na do.

I — don't wan - na sleep. I — just wan - na keep on — lov -

- in' you.

Am  G 

G/F  G/E  G/D  Csus(add2)  C 

dim. *mp*



LET'S GET IT ON

Words and Music by MARVIN GAY
and ED TOWNSEN

Slow Soul beat

Eb
Gm
Ab
Bb7
Eb
Gm

I've been real-ly try - in', ba - by, try-in' to hold - back this fee

mf

Ab
Bb7
Eb
Gm
Ab
Bb7

in' for so — long. And if you feel like — I feel, — ba-by,

Eb
Gm
Ab
Bb7
Eb
Gm

then come on, — on, — come on. Ooh, — let's get it on. Ow, —

Ab Bb7 Eb Gm Ab Bb7

ba - by, Let's get it on. Let's love, ba - by, let's get it

Eb Gm Ab Bb7 Eb Gm

on. Su - gar, let's get it on.

Ab Bb7 Eb Ab Bb7

Ooh. We're all sen - si-tive peo - ple with so much

Eb Gm Ab Bb7 Eb Gm

to give. Un - der-stand - ing - Sug-ar, since we got to be

Ab Bb7 Eb Gm Ab Bb7 Eb Gm

let's — live. I love — you. There's noth - in' wrong

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Ab (4fr), Bb7, Eb (3fr), Gm (3fr), Ab (4fr), Bb7, Eb (3fr), and Gm (3fr). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Ab Bb7 Eb Gm Ab Bb7

with me — lov-in' you, Ba-by, no. — no. — And —

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Ab (4fr), Bb7, Eb (3fr), Gm (3fr), Ab (4fr), and Bb7. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Eb Gm Ab Bb7 Eb Gm

giv-in' your-self to me — can nev-er be wrong — if the love is — true. Oh, ba - by.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Eb (3fr), Gm (3fr), Ab (4fr), Bb7, Eb (3fr), and Gm (3fr). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Ab Bb7 Ab Eb Gm

ooh. — Don't - you know — how sweet and won-der ful — life can be. — Ooh.

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Ab (4fr), Bb7, Ab (4fr), Eb (3fr), and Gm (3fr). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Ab Eb7 Ab

ooh. I'm ask - in' you, ba - by, to get it on with me.

Eb Gm Ab Bb7 Ab

Ooh. ooh. ooh. I ain't goin' to wor -

Eb Gm Ab Bb

ry. I ain't goin' to push. I won't push you, ba - by. Just

Ab Fm Bb7

come on, come on, come on, come on, come on ba - by, stop beat in' 'round the bush. Hey.

Chord diagrams: Eb, Gm, Ab, Bb7

let's get it on. Ooh. ooh. Let's get it



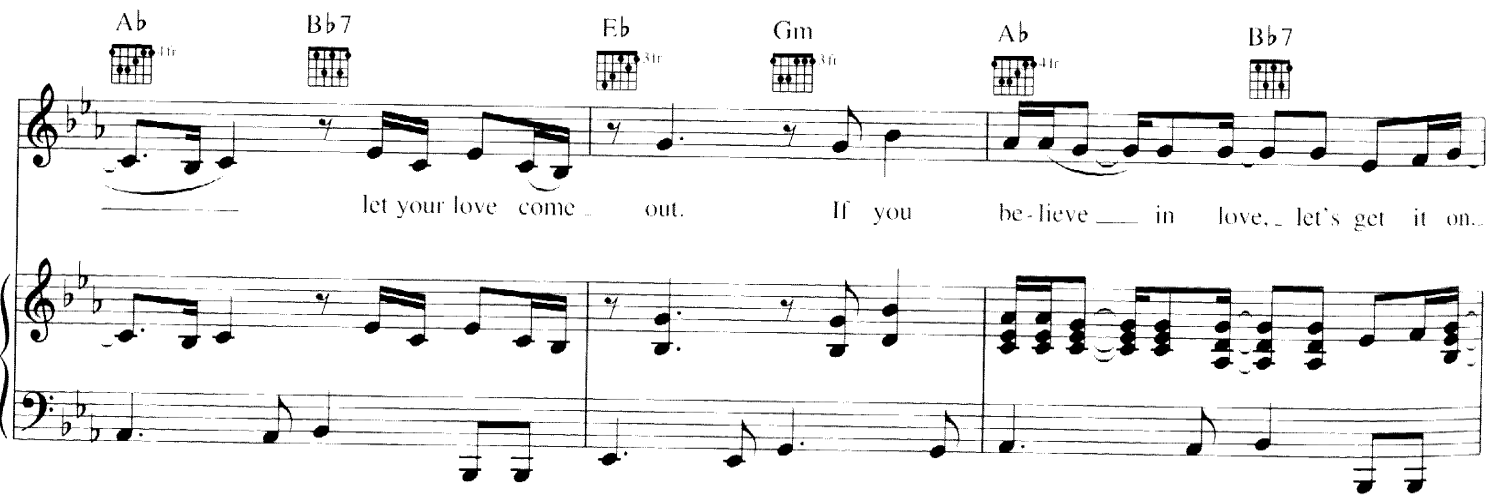
Chord diagrams: Eb, Gm, Ab, Bb7, Eb, Gm

on. You know what I'm talk-in' a - bout. Come on, ba - by. Hey, hey.



Chord diagrams: Ab, Bb7, Eb, Gm, Ab, Bb7

let your love come out. If you be-lieve in love, let's get it on.



Chord diagrams: Eb, Gm, Ab, Bb7, Eb, Gm

Ooh. Let's get it on, ba - by, this min - ute.



A \flat

B \flat 7

E \flat

Gm

A \flat

B \flat 7



Oh, _ yeah. let's get it on. _ Ee. _ please

E \flat

Gm

A \flat

B \flat 7

A \flat



get it on. _ Hey. _ hey. _ Come on, come on, come on. _ come on, come on. dar -

Fm

B \flat 7



lin', stop beat-in' 'round the bush. _ Oh, gon-na get it on.

E \flat

Gm

A \flat

B \flat 7

E \flat

Gm



Right with you. _ ba - by, I _ want to get it on. _ You don't have to wor-

Ab  4tr Bb7  Eb  3tr Gm  3tr Ab  1tr Bb7 

ry that it's wrong... If the spi-rit moves you, let me groove you. Good, let your love come



Eb  3tr Gm  3tr Ab  4tr Bb7  Eb  1tr Gm  3tr

down, oh. Get it on, — come on, — ba - by. Do you know I



Ab  1tr Bb7  Eb  3tr Gm  3tr Ab  1tr Bb 

mean it? — I've been sanc - ti - fied. — *(fade)* Hey, — hey. — Girl, you give me good



Eb  3tr Gm  3tr Ab  4tr Bb7  Eb  1tr

feel ings, — so good, — some-thin' like sum-mer - time, —



LET'S STAY TOGETHER

Words and Music by AL GREEN,
WILLIE MITCHELL and AL JACKSON, JR.

Moderately

Gm9 Am7 Gm7 Am7 Gm9 Am7

Gm7 C7 F

I'm, since, ba - by, I'm so in
Why, why peo - ple since we've been to -

Dm9

love with you. ... What - ev - er you
geth - er, and lov - in' you for
break up and turn a - round and

Bb Bbm

want to do ... is al - right with me.
ev - er is what I need.
make up, I just can't see.

Am7
x02020

Gm7
x20230

F
133211

Em
022000

'Cause you make me feel so brand
 Let me be the one you come run - ning
 You'd nev - er do that to

Dm9
x21230

Am7
x02020

Gm7
x20230

new. _____ and now _____ I want to
 to. _____ I'll _____ nev - er
 me. _____ so be - ing _____ a - round

F
133211

Am7
x02020

Dm9
x21230

To Coda

spend my life with you. _____ Let me say
 be un - true. _____
 you is all I see. _____

2

Gm9
x20230

Oh, ba - by, let's _____ let's stay to -

Am7



Gm7



geth - er, lov - ing you wheth - er, wheth -

Bbmaj7



Am7



Dm



C



- er times are good or bad, hap - py or sad.

Gm9



Abmaj7



Gm9



Abmaj7



Gm7



Wheth - er times are

Bbmaj7

Am7

Dm

C

D.S. al Coda

good or bad, — hap - py or sad.

CODA

It's why I want us to:

LOVE BITES

Words and Music by STEVE CLARK
 PHIL COLLEN, JOE ELLIOTT
 R.J. LANGE and RICK SAVAGE

Moderately

Dm7

Gm7

With pedal

C7sus

Dm7

When you make love, _____ do you look in your mir -
 and say that it's for -
 When I'm with you _____ do you let
 are you some - where
 will you walk

Gm7

C7sus

ror?
 ev - er?
 go?
 else?
 out?

Who do you think of,
 Do you think twice,
 Are you wild and will - ing,
 Am I get - ting through,
 It can't be love.

1. 4

does he look like me? — Do you tell lies —
 or just touch and see? —
 or is it just for show? —
 or do you please your - self? — When you wake up —
 if you throw it a - bout. —

2

Ooh babe. Oh yeah. —

3, 5

When you're a - lone — Ooh come on. | I don't wan - na touch —
 Ooh babe. |



— you too — much ba - by.

F5  Bb 

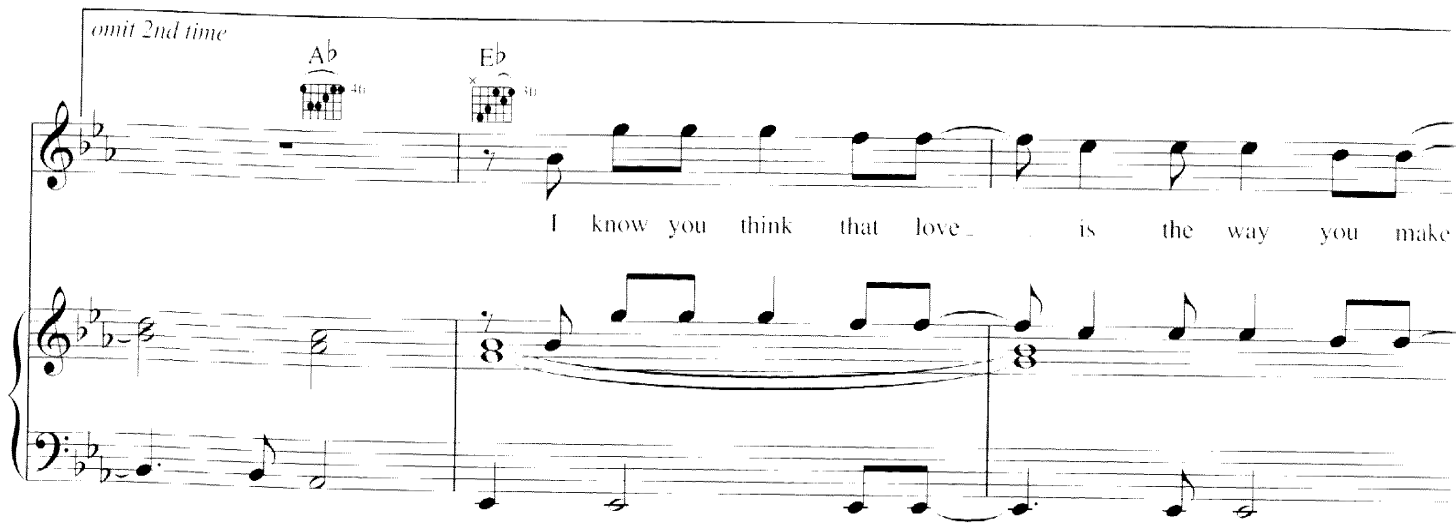
'cause mak - ing love to you — might drive me cra - zy.



omit 2nd time

Ab  Eb 

I know you think that love is the way you make



Ab  F5 

it. so I don't wan - na be there



Bb 

— when you de - cide to break — it. Love



Cm Ab F

bites. love bleeds. it's bring - ing me to ...

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'bites.', followed by a half note 'love' and a half note 'bleeds.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Cm, Ab, and F are provided above the staff.

Bb Cm Ab To Coda

— my knees, — love lives, love dies,

Detailed description: This system contains measures 4-6. The vocal line continues with '— my knees, — love lives, love dies,'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bb, Cm, and Ab are shown. A 'To Coda' symbol is at the end of the system.

F Bb Cm

it's no — sur - prise, — love begs, love

Detailed description: This system contains measures 7-9. The vocal line has 'it's no — sur - prise, — love begs, love'. The piano accompaniment continues. Chord diagrams for F, Bb, and Cm are provided.

Ab F 1 Bb 2 Bb D.C. (take repeat)


pleads. It's what I need. —


Detailed description: This system contains the final measures (10-13). The vocal line ends with 'pleads. It's what I need. —'. The piano accompaniment concludes with a final chord. Chord diagrams for Ab, F, and two versions of Bb are shown. A 'D.C. (take repeat)' instruction is included.

Dm7  Gm7 

2nd time guitar solo



C7sus 






F 

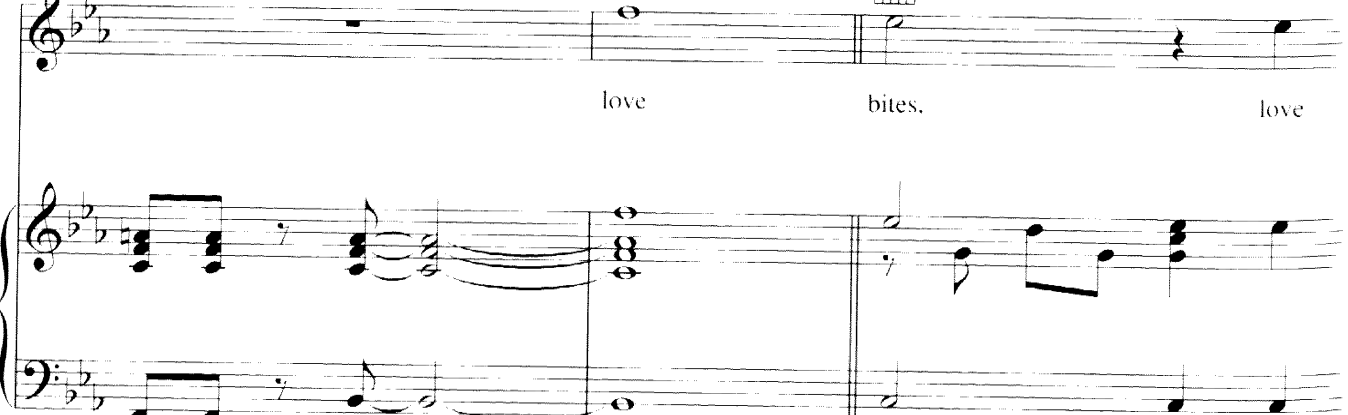
1 2

D.S. al Coda



CODA  F  Cm 

love bites. love



Ab F Bb

bleeds. it's bring - ing me to — my knees. — love

Cm Ab F Bb

lives. love dies. it's no — sur - prise. — love

Cm Ab F Bb

begs. love pleads. It's what I need. ...

Dm Dm7

Optional Ending
Dm

Repeat and Fade

LOVE ME TENDER

Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

G Dm6/F E7 A7 D7sus D7

mf

G D7 G A7

Love me ten - der, love me sweet,
Love me ten - der, love me long,
Love me ten - der, love me dear,
When at last my dreams come true,

mp

D7sus D7 G C/D D7 G

nev - er let me go. You have made my
take me to your heart, for it's there that
tell me you are mine. I'll be yours through
dar - ling, this I know: Hap - pi - ness will

A7 D7sus D7 G

life com - plete. and I love you so.
 I be - long. and we'll nev - er part.
 all the years till the end of time.
 fol - low you ev - 'ry - where you go.

B7 Em G7 C Cm

Love me ten - der, love me true, all my dreams ful -

mf

G Dm6/F E7 A7

fill. For, my dar - lin', I love you,

1-3 4

D7sus D7 G C/D D7 D7sus D7 G

and I al - ways will. and I al - ways will.

rit. *mp*

LOVE TO LOVE YOU, BABY

Words and Music by DONNA SUMMER,
GIORGIO MORODER and PETER BELLOTTE

Moderately

Tacet



I love to love you, ba - by. I love to love you, ba - by.

mf

I love to love you, ba - by. I love to love you, ba - by.



When you're lay - ing so close to me, there's no place I'd rath - er you be than with me.

3



I love to love you, ba - by. I

love to love_you, ba - by. I love to love_you, ba - by.

F7-9 Bb m Eb 7-9 Abmaj7 4 fr. Dm 7-5 G7 To Coda

Do it to me a - gain and a - gain, you put me in such an aw - ful spin, in a spin.

3 3

Cm 3fr

F7-9 Bb m Eb 7-9 Abmaj7 4 fr

Dm7-5



G7



Cm



I love to love you, ba - by.

I love to love you, ba - by. I love to love you, ba - by.

D.S. al Coda

F7-9



Bbm



Eb7-9



Abmaj7



Dm7-5



G7



Lay your head down real close to me, soothe my mind and set me free, set me free.

Coda

Repeat and fade



I love to love you, ba - by.

Repeat and fade

LOVE WILL KEEP US TOGETHER

Words and Music by NEIL SEDAK,
and HOWARD GREENFIELD

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

Bb **Dm7-5**

Love, You, will be love will keep us to - geth - er;
you be - long - to me - now;
will there to share - for - ev - er;

The first system of the vocal melody is shown above a piano accompaniment. The key signature has two flats (Bb and Eb). The tempo is moderately. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

G7 **Eb**

think of me, babe, when - ev - er some sweet-talk - in' guy - comes a - long,
ain't gon - na set you free - now. When those guys start hang - in' a - round,
love will keep us to - geth - er. Said it be - fore and I'll say - it a - gain, - while

The second system of the vocal melody continues the piece. The piano accompaniment remains consistent with the previous system.

Ebm

sing - in' his song. Don't mess a - round; you got - ta be strong. Just
talk - in' me down, hear with your heart and you and won't hear a sound. Just
oth - ers pre - tend, I need you now and I'll need you then.

The final system of the vocal melody concludes the piece. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand.

Bb **Bb+** **Bb6**

stop, 'cause I real - ly love ya; stop, I'll be

Bb7 **Eb** **Bb** **F11** **To Coda**

think - in' of ya. Look in my heart and let love keep us to -

Bb

geth er.

Bb

geth er, what - ev - er

Db Ab Eb

Young and beau - ti - ful,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'Young and beau - ti - ful,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Db, Ab, and Eb are provided above the staff.

Gb Bb Db Ab Eb

some-day your looks will be gone. When the oth - ers turn you off,

Detailed description: This system contains the next five measures. The vocal line continues with 'some-day your looks will be gone. When the oth - ers turn you off,'. The piano accompaniment includes triplets in both hands. Chord diagrams for Gb, Bb, Db, Ab, and Eb are provided above the staff.

Gb F11 D.S. al C

who'll be turn - ing you on? I will, I will, I will, I

Detailed description: This system contains the next five measures. The vocal line continues with 'who'll be turn - ing you on? I will, I will, I will, I'. The piano accompaniment features a more active bass line. Chord diagrams for Gb and F11 are provided above the staff. The instruction 'D.S. al C' is written at the end of the system.

CODA Bb

geth - er, what - ev - er.

Detailed description: This system contains the final two measures of the piece, marked 'CODA'. The vocal line concludes with 'geth - er, what - ev - er.'. The piano accompaniment features sustained chords and a rhythmic bass line. A chord diagram for Bb is provided above the staff.

MANDY

Words and Music by SCOTT ENGLISH
and RICHARD KERR

Moderately

Bb



Bbmaj7



Ebmaj9



Eb



Eb/F



§

Bb(add2)



Cm  ^{str}

1 Eb/Bb  ^{str} Ab  ^{str}

Shad-ows of a man, a face through a win - dow, cry - in' in the night, the
 Look - ing in their eyes, I
 Caught up in a world of



Eb/F  ^{str}

2, 3 Eb/Bb  ^{str} Ab  ^{str}


night goes in - to see a mem - r'y. I nev - er re - al - ized how
 up - hill climb - ing, the tears are in my mind and



Eb/F  ^{str} Bb  Gm  ^{str} Eb  ^{str}

hap - py you made me, } Oh, Man - dy, well you came and you gave with-out tak -
 noth - in' is rhym - ing. }



F  Eb/F  Bb 

- ing, but I sent you a - way. Oh, Man - dy, well you kissed -



Gm

E \flat

F

E \flat /F

To Coda \oplus

me and stopped me from shak - ing, and I need you to - day. Oh,

B \flat

Gm7

E \flat

F11

D.S. al Coda
(take 3rd ending)

Man - dy! I'm

CODA \oplus

Gm

Dm

E \flat

Man - dy!

Cm9

Fsus

F7





Cm

Yes - ter - day's a dream. I


  





face the morn - ing, cry - ing on a breeze, the pain is call - ing. Oh, Man -




   




- dy. well you came — and you gave — with - out tak - ing, — but I




   

sent you a - way. — Oh, Man - dy, well you kissed — me and stopped — me from shak -



- ing. — and I need you to - day. — Oh, Man - dy, — well you came —



Am F G G7sus

and you gave with - out tak - ing, but I sent you a - way. Oh, Man -

C Am F G

dy, well you kissed me and stopped me from shak - ing, and I

G7sus C Am F

need you.
(Vocal 1st time only)

G F/G

Optional Ending

Repeat and Fade

MAYBE I'M AMAZED

Words and Music by
PAUL MCCARTNEY

Slowly

1. Ba-by I'm a-mazed at the way you
3. May-be I'm a-mazed at the way you're
2-4: *Instrumental ad lib solo*

love me all the time,—
with me all the time,—

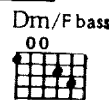
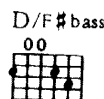
And may-be I'm a - fraid of the way I
And may-be I'm a - fraid of the way I

love you.—
need you.—

May-be I'm a-mazed at the way you
May-be I'm a-mazed at the way you



Ba - by, I'm a man, and may-be you're the on - ly wom - an who could ev - er help me;



Ba - by, won't you help me to un - der - stand?_ Oo _____



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

3rd time rit.

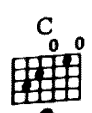
Coda



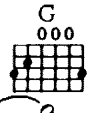
(Keep repeating with ad lib guitar figures till fade)



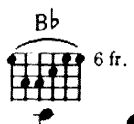
C
0 0 0



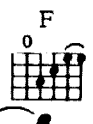
G
0 0 0



Bb
6 fr.

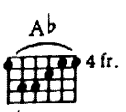


F
0

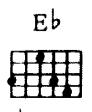


pulled me out of time_ hung me on a line_ } And
 help me sing my song, _ right me when I'm wrong, _

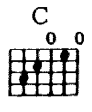
Ab
4 fr.



Eb



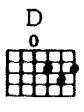
C
0 0 0



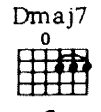
4th time to Coda

may-be I'm a-mazed at the way I real - ly need you._

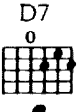
D
0



Dmaj7
0

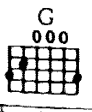


D7
0

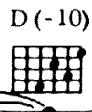


Ba-by, I'm a man, may-be I'm a lone-ly man_ who's in the mid-dle of some-thing_

C
0 0 0



D(-10)








that he does-n't real-ly un-der-stand._






MORE THAN A FEELING


Words and Music by
TOM SCHOLZ








Medium Rock

D  Csus2  G/B  G 

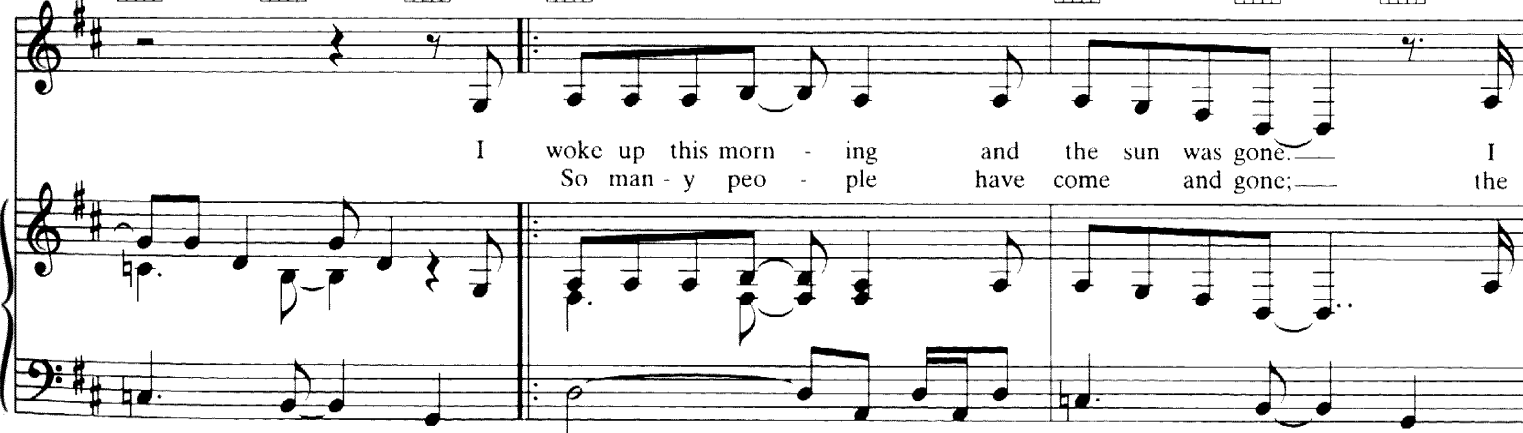






D  Csus2  G/B  G  D 




Csus2  G/B  G  D  Csus2  G/B  G 

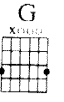
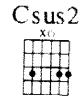
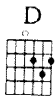
I woke up this morn - ing and the sun was gone. I
So man - y peo - ple have come and gone; the



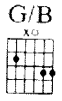
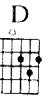
D  Csus2  G/B  G 

turned up the mu - sic as the start my day. I
fac - es fade as the years go by. yet

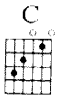
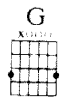
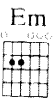
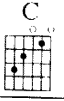
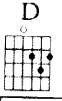
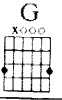
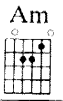


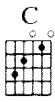
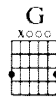
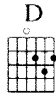


lost my - self in a fa - mil - iar song. I
I still re - call as I wan - der on, as

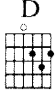
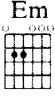
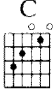
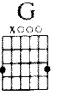


closed my eyes and I slipped a - way.
clear as the sun in the sum - mer sky.

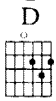
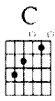
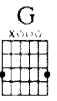




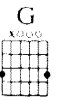
It's more than a feel - ing ———— when I
(More than a feel - ing.) ————



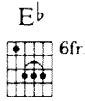
hear that old song ———— they used to play, ———— and
(More than a feel - ing.) ————



I be - gin dream - ing ———— till I
(More than a feel - ing.) ————



To Coda



see Mar - i - anne ———— walk ———— a - way. I see my Mar -

1.

A G D/F# Em7

i - anne walk - in' a - way.

D Csus2 G/B G D Csus2 G/B G

2. Bm Bm/A G D/F# Asus4 A

Ah.

D G D/F# A D G

D/F# A D G Bm A/C#

D Bm Em7 A G

D/F# Em7 D

Csus2 G/B G D Csus2 G/B G

D Csus2 G/B G D

When I'm tired — and think - ing cold, I hide in my mu - sic, for -

Csus2

G/B

G

D

Csus2

G/B

G

get the day and dream of a girl I used to know.

D

Csus2

G/B

Csus2

D

closed my eyes and she slipped a way.

Csus2

G/B

Csus2

D

Csus2

G/B

G

D

She slipped a way.

Csus2

G/B

Csus2

D

Csus2

G/B

D.S. al Coda



Am



G



D



The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff notation. The vocal line begins with a whole note chord, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Coda

Em



D



G



C



way.

The second system continues the vocal line with a long note labeled 'way.' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and quarter notes.

Em



D



G



C



Em



D



C



The third system shows the vocal line with a series of chords. The piano accompaniment continues with a consistent rhythmic pattern.

Repeat and fade

G



C



Em



D



G



C



Em



D



The fourth system concludes the piece with a final vocal phrase and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

MORE THAN WORDS

Words and Music by NUNO BETTENCOUR
and GARY CHERO

Moderately slow

mp

G5 G/B C(add2) Am7 C

D Dsus G5 G/B C(add2) Am7 C

D Dsus G G/B C(add2) Am7

C D Dsus G G/B C(add2)

Say - in' "I love you" is
Now that I've tried to

not the words I want to hear from you. It's not that I
talk to you and make you understand. all you

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal lines, guitar chords are indicated with diagrams and fret numbers. The chords used are G5, G/B, C(add2), Am7, D, Dsus, and C. The piano accompaniment features a steady bass line and chords in the right hand. The tempo is marked 'Moderately slow' and the dynamic is 'mp'.

Original key: F# major. This edition has been transposed up one half-step to be more playable.



want you not to say but if you on ly knew
 have to do is close your eyes and just reach out your hands



how eas y it would be to show
 and touch me. Hold me close don't ev



me how you feel. More than words is
 er let me go. More than words is



all you have to do to make it real. Then you would
 all I ever need ed you to show.

G Em G/B Em11 G/B

n't have to say that you love me 'cause

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "n't have to say that you love me 'cause". Above the vocal line, guitar chord diagrams are provided for G, Em, G/B, Em11, and G/B.

Am7 D7 G G/B G G/B

I'd al - read - y know. What would you do

The second system continues the music with the lyrics: "I'd al - read - y know. What would you do". The piano accompaniment includes a bass line with a 18-measure rest in the first measure. Above the vocal line, guitar chord diagrams are provided for Am7, D7, G, G/B, G, and G/B.

D/F# Em G/B Bm7 C

if my heart was torn in two? More than words

The third system continues with the lyrics: "if my heart was torn in two? More than words". Above the vocal line, guitar chord diagrams are provided for D/F#, Em, G/B, Bm7, and C.

Am D7 G

to show you feel that your love for me is real.

The fourth system concludes the page with the lyrics: "to show you feel that your love for me is real.". Above the vocal line, guitar chord diagrams are provided for Am, D7, and G.



What would you say — if I took —



— those words a — way? — Then you could — n't make — things new —

To Coda



— just by say — in' "I — love — you." —



La di da — da di da — di dai — dai — da. — More — than — words. —

G/B C(add2) Am7

La di da da di da.

D7 CODA D7 G G/B C

D.S. al Coda

in' "I love you."




Am7 C D5 D7 G

La di da da di da di dai dai da. More than words.

C(add2) Am7 C

1. 2

La di da da di da di dai dai da.

D5  D7  G 

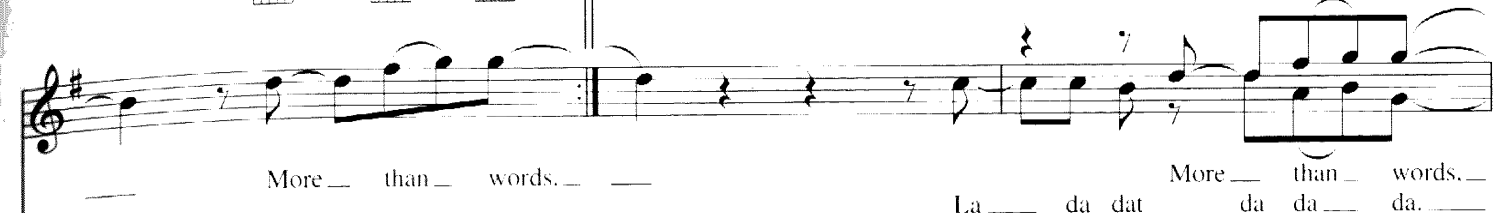
3

C 

D5 

D 

More than words. La da dat da da da.

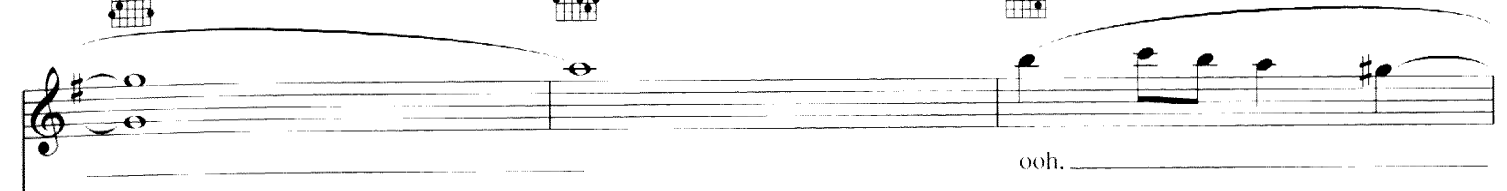


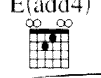

G 


D/F# 

Fmaj13 

ooh.




E(add4) 

Am7 

D 

ooh. (Guitar cadenza, freely) More than




Slowly

G 

Csus2 

G/B 

Gm/Bb 

Am7 

G 

words.




MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by JAMES HORNER
Lyric by WILL JENNINGS

Moderately

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure. The first system is marked 'mp' (mezzo-piano). The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics: "Ev - 'ry night in my dreams I see you, I". The fourth system continues the vocal line with the lyrics: "feel you, that is how I know you go on."

Chord Diagrams:
 C#m7: 4tr
 Bsus: 2tr
 A:
 Bsus: 2tr
 B:
 C#m7: 4tr
 Bsus: 2tr
 A:
 Bsus: 2tr
 B:
 E:
 Bsus/F#: 2tr
 Esus:
 E:
 B:
 E:
 Bsus/F#: 2tr
 A: 2tr

mp
 Ev - 'ry night in my dreams I see you, I
 feel you, that is how I know you go on.

E B Asus2

Far a - cross the dis - tance and spac - es be -

This system contains the first three measures of the piece. The guitar chord diagrams are: E (open strings), B (x24232), and Asus2 (x02232). The vocal line starts with a whole rest in the first measure, followed by quarter notes in the second and third measures. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

E/B B E B A

tween us you have come to show you go on.

This system contains measures 4 through 8. Chord diagrams include E/B (x02232), B (x24232), E (open strings), B (x24232), and A (x02220). The vocal line continues with quarter notes and a half note. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the treble.

C#m B(add4) A

Near, far, wher - ev - er you are, —

This system contains measures 9 through 13. Chord diagrams include C#m (x24232) and B(add4) (x24232). A section symbol (§) is placed above the first measure. The vocal line has a whole rest in the first measure, then quarter notes. The piano accompaniment continues with eighth-note patterns.

B C#m B(add9) A

I be - lieve that the heart does go on. —

This system contains measures 14 through 18. Chord diagrams include B (x24232), C#m (x24232), B(add9) (x24232), and A (x02220). The vocal line has a whole rest in the first measure, then quarter notes. The piano accompaniment concludes with sustained chords in the final measure.

B C#m B A

Once more you o - pen the door

Detailed description: This system contains the first four measures of the piece. The guitar part features chords B, C#m (with a 4th fret trill), B, and A. The vocal line begins with the lyrics 'Once more you o - pen the door'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

B C#m G#m A

and you're here in my heart, and my heart will go

Detailed description: This system contains the next four measures. The guitar part features chords B, C#m (with a 4th fret trill), G#m (with a 4th fret trill), and A. The vocal line continues with the lyrics 'and you're here in my heart, and my heart will go'. The piano accompaniment continues with the same rhythmic pattern.

To Coda

Bsus B C#m7 Bsus A

on and on.

Detailed description: This system contains the next four measures. The guitar part features chords Bsus, B, C#m7 (with a 4th fret trill), Bsus (with a 2nd fret trill), and A. The vocal line continues with the lyrics 'on and on.'. The piano accompaniment continues with the same rhythmic pattern.

B Bsus E B A Asus2

Love can touch us one time and last for a

Detailed description: This system contains the final four measures of the page. The guitar part features chords B, Bsus (with a 2nd fret trill), E, B, and Asus2. The vocal line continues with the lyrics 'Love can touch us one time and last for a'. The piano accompaniment continues with the same rhythmic pattern.

E/B B E B A

life - time, and nev - er let go till we're gone.

E B Asus2

Love was when I loved you: one true time I

E/B G#7/B# C#m G#m A

hold to. In my life we'll al - ways go on.

D.S. al Coda

CODA C#m7 Bsus

on.

A B Bsus C#m7 Bsus

This system contains five guitar chord diagrams: A, B, Bsus, C#m7, and Bsus. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with three sharps (F#, C#, G#).

A G#7/I# C#m/G# Fm Eb

You're here, there's

This system contains five guitar chord diagrams: A, G#7/I#, C#m/G#, Fm, and Eb. The piano accompaniment includes a dynamic marking of *f* (forte). The vocal line begins with the lyrics "You're here, there's".

Db Eb Fm Eb

noth - ing I fear — and I know — that my heart will go

This system contains four guitar chord diagrams: Db, Eb, Fm, and Eb. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line continues with the lyrics "noth - ing I fear — and I know — that my heart will go".

Db Eb/sus Eb Fm Eb

on. ————— We'll stay for -

This system contains five guitar chord diagrams: Db, Eb/sus, Eb, Fm, and Eb. The piano accompaniment continues with the melody and bass line. The vocal line includes a long note on "on." followed by the lyrics "We'll stay for -".

Db

Eb

Fm

ev - er this way. You are safe in my

Cm7

Db

Ab/Eb

Eb

Ab

heart, and my heart will go on and on.

ff decrescendo to end

Eb/Ab

Db/Ab

Eb/Ab

Ab

Mm.

Eb/Ab

Db/Ab

Ab(add9)

NEVER TEAR US APART

Steadily

Words and Music by ANDREW FARR
and MICHAEL HUTCHEN

mf



Don't



ask me what you know is true. Don't have to



tell you I love your precious heart.

C F C F

I, I was stand - ing, you were there

C F C F

Two worlds col - lid - ed and they could

G Am

nev - er tear us a - part.

Am7

We could live for a

F(add9)

Dm

thou-sand years.—

But if I hurt you,—

I'd mak,

F

Am7

wine— from your tears.

I told you—

that we

F(add9)

Dm

could fly—

'cause we all have wings.

But

F

C

F

some of us

don't know why.—

I was

C F C F

stand - ing, — you were there. — Two worlds col -

This system contains the first two measures of the piece. The vocal line starts with a half note 'stand' and a half note 'ing', followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C, F, C, and F are provided above the staff.

C F G

lid - ed — and they could nev - er ev - er tear us a -

This system contains the next two measures. The vocal line continues with 'lid - ed' and 'and they could nev - er'. The piano accompaniment continues with similar patterns. Chord diagrams for C, F, and G are provided above the staff.

Am

part.

This system contains the third measure. The vocal line has a whole rest. The piano accompaniment features a more active bass line and sustained chords in the right hand. A chord diagram for Am is provided above the staff.

Am7 F(add9) Dm

This system contains the final two measures. The piano accompaniment continues with complex chordal textures. Chord diagrams for Am7, F(add9), and Dm are provided above the staff.

F C F

I, You, I we
you we

C F C F

stand - ing, mm you were there. }
stand - ing, I was there. } Two worlds col



C F G Repeat and F


lid - ed and they could nev - er tear us a - part.



NOBODY WANTS TO BE LONELY


Words and Music by DESMOND CHILD,
VICTORIA SHAW and GARY BURR

Moderate Dance beat

Am  G 







Dm  F 




Am  G 

Male: Why? _____ Why? _____



Dm  F  E 

Why? _____



Original key: Bb minor. This edition has been transposed down one half-step to be more playable.

N.C.

There you are in a dark - ened room. And you're all a - lone look - ing

out the win - dow. Your heart is cold and lost the will to love.

like a bro - ken ar - row. Here I stand in the

shad - ows. Come to me, come to me. *Both:* Can't you see that.

Am G Dm9

No - bod - y wants — to be lone - ly. — No - bod - y wants —

F Am G

— to cry. — My bod - y's long - ing to hold — you —

Dm9 F C5

so bad it hurts — in - side. — Time is pre - cious and it's

G/B Dm F

slip - ping a way and I've been wait - ing for you all of — my — life. —

Am G To Coda ⊕

No - bod - y wants _____ to be lone - ly. *Male:* So

Dm9 C/E F Am

why, _____ why don't you let _____ me love _____ you? (Why?) _____

G Dm7 F E

(Why?) _____ (Why?) _____ *Female:* Can you

Am G

hear my _____ voice? _____ Do you hear my _____ song? _____ It's a

Fmaj7 G

ser e nade so your heart can find me, ooh.

Am G

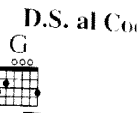
And sud den ly you're fly ing down the stairs

F E

in to my arms ba by, ooh.

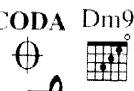
F C

Male: Be fore I start go ing cra zy



run to me. *Female:* run to me *Both:* 'cause I'm dy ing.

CODA



why. *Female:* why, why don't you let me love



you? *Male:* I wan-na feel you near me just like the



air you're breath ing. *Female:* I need you

Gsus



here in my life. *Both:* Don't walk a - way *Female:* Don't walk a - way. *Male:* Don't

G



Fmaj7



walk a - way, walk a - way no. no. *Female:* No - bod - y wants to be lone - ly.

Dm9



F



Both: No - bod - y wants to cry.

Am



G





No - bod - y wants to be lone - ly.

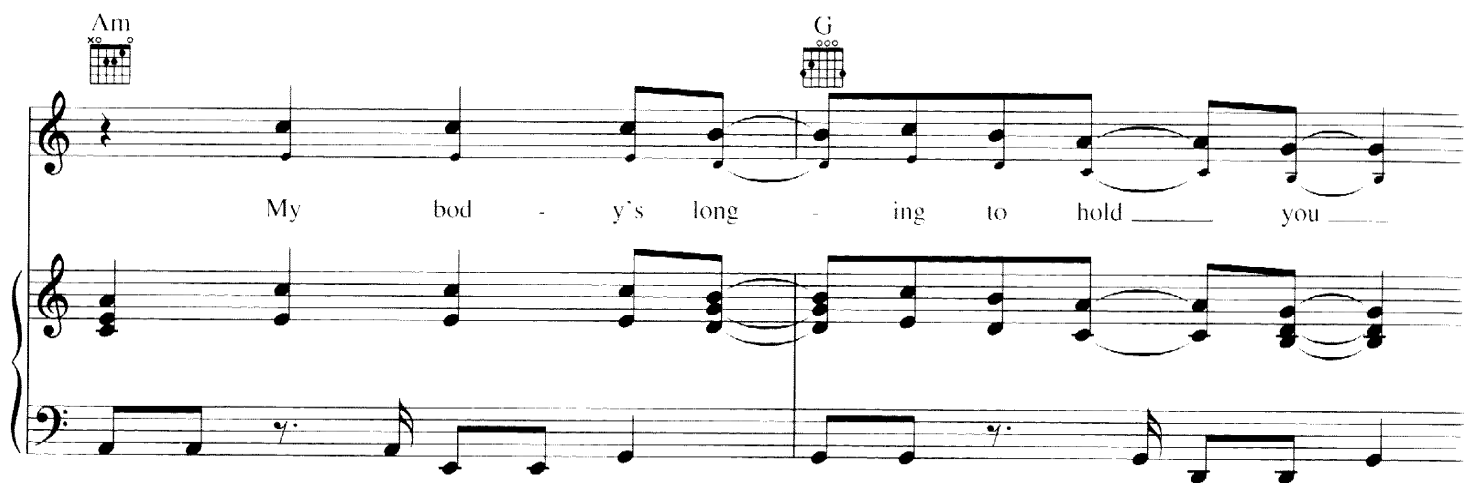
Dm9  F 

No - bod - y wants — to cry.



Am  G 



My bod - y's long - ing to hold — you —



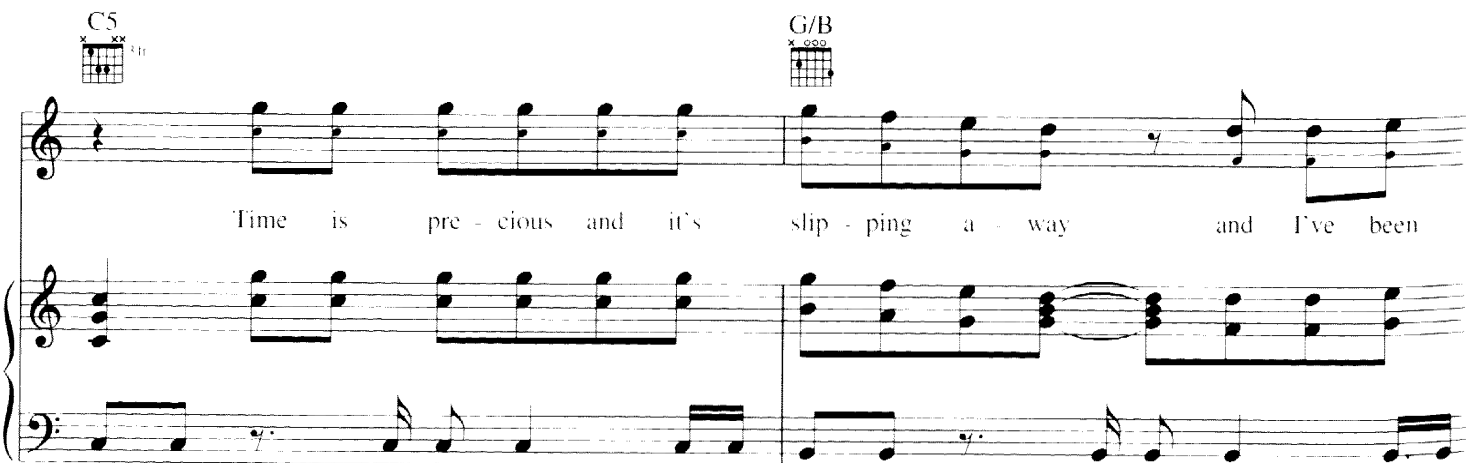
Dm9  F 



so bad it hurts — in - side.



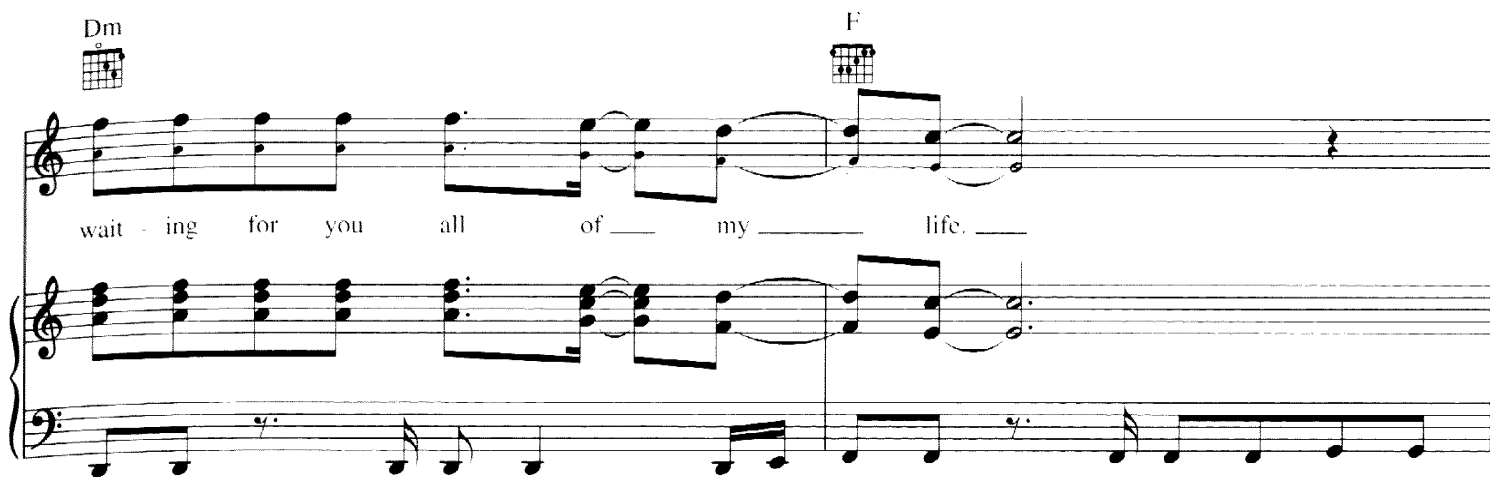
C5  G/B 



Time is pre - cious and it's slip - ping a - way and I've been



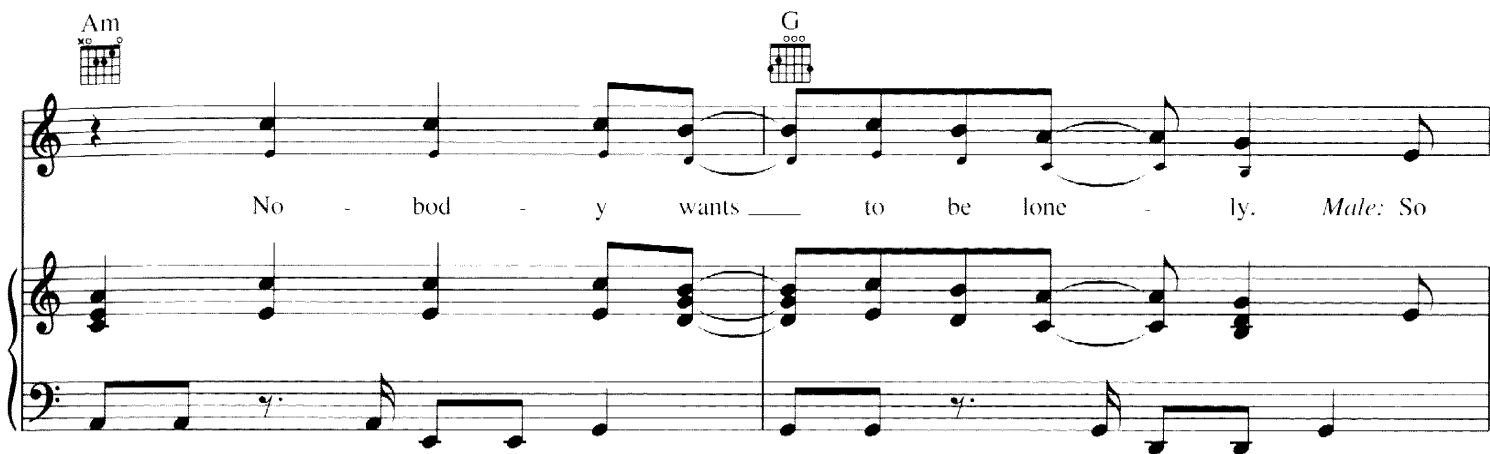
Dm  F 

wait - ing for you all of my life.



Am  G 



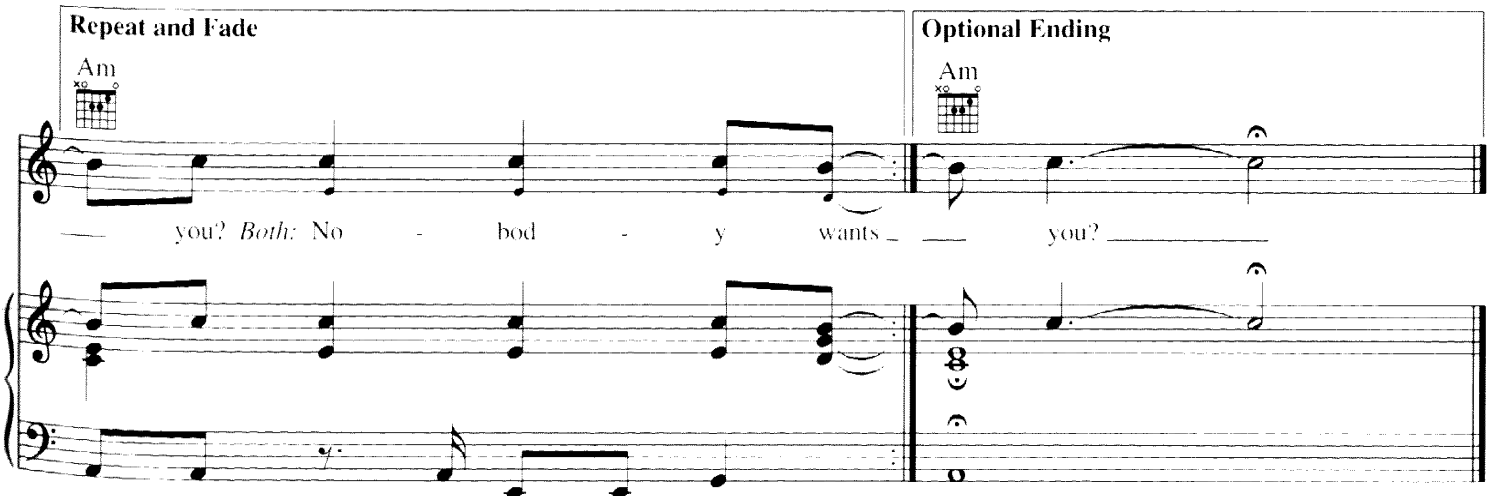
No - bod - y wants to be lone - ly. *Male: So*



Dm9  C/E  F 

why, why, why don't you let me love



Repeat and Fade	Optional Ending
Am 	Am 
<p>you? <i>Both: No - bod - y wants you?</i></p> 	

OPEN ARMS

Words and Music by STEVE PER
and JONATHAN CA

Freely





N.C.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Freely' and the starting instruction is 'N.C.' (No Chords). The lyrics are: 'Ly - ing be - side you, here in the'.

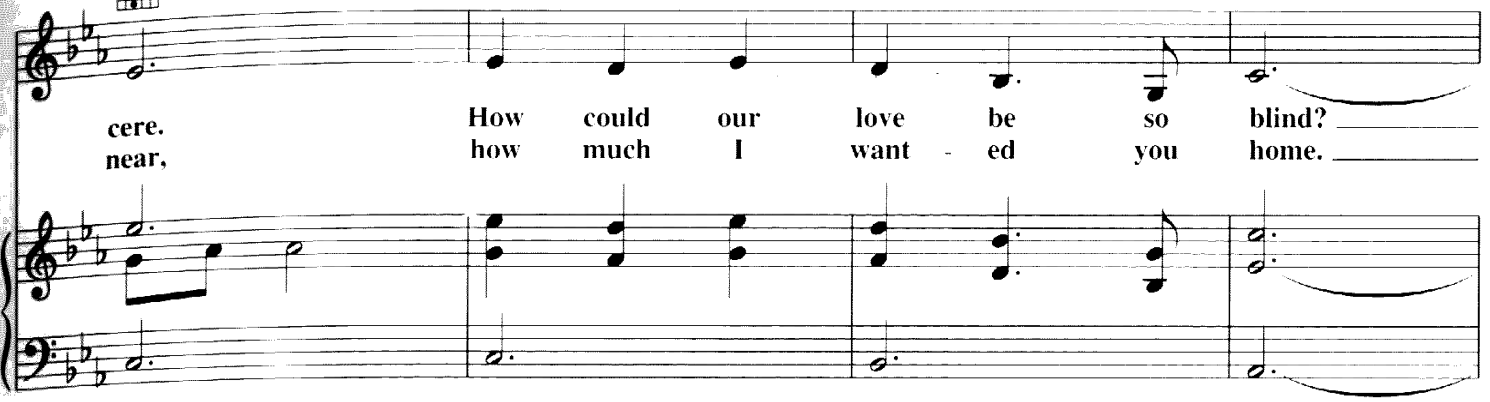
Musical notation for the second system, continuing the vocal line and piano accompaniment. The lyrics are: 'dark, feel - ing your heart beat with mine.' Above the vocal line, guitar chord diagrams are provided for Cm7 (with 3rd fret), Gm/Bb, and Ab(add9) (with 3rd fret).

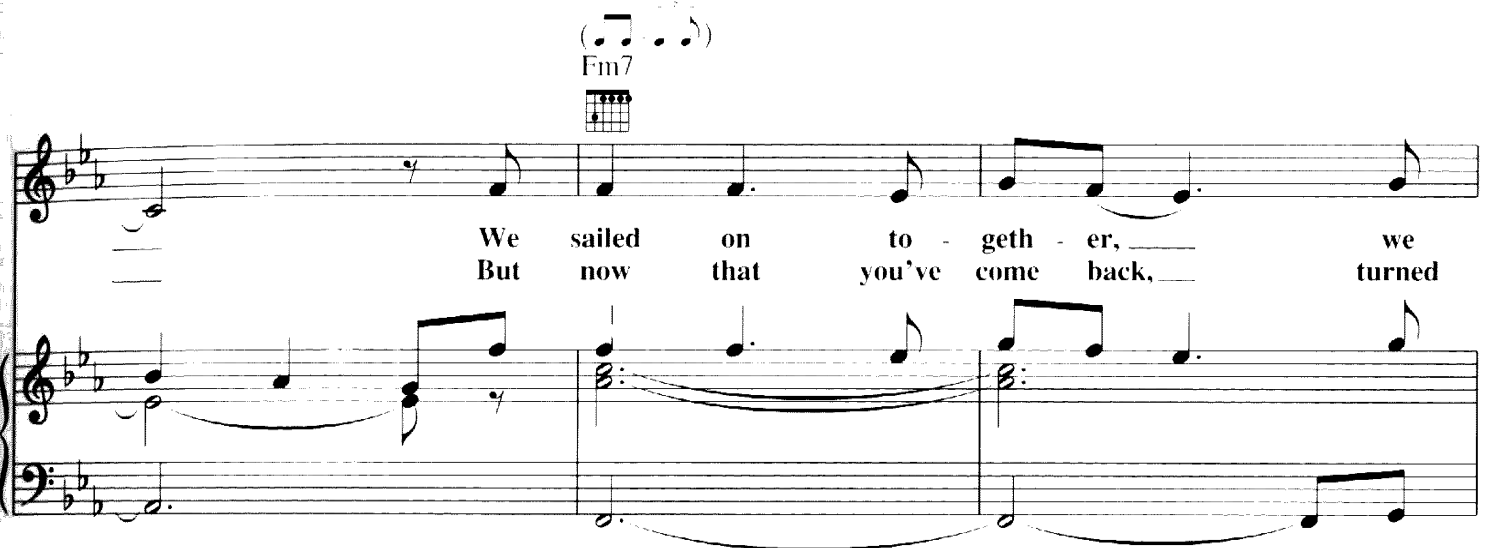
Moderately

Musical notation for the third system, continuing the vocal line and piano accompaniment. The tempo is marked 'Moderately'. The lyrics are: 'Soft - ly you whis - per, you're so sin -
Want - ing to hold you, want - ing you'. Above the vocal line, guitar chord diagrams are provided for Ab/Bb, Eb (with 3rd fret), and Bb/D.





Ab/C  Cm7  Gm/Bb  Ab 

cere. near, How could our love be so blind?
 how much I want - ed you home.









We sailed on that to - geth - er, we
 But now that you've come back, we turned

Cm7  Bb/D  Eb  Bb 

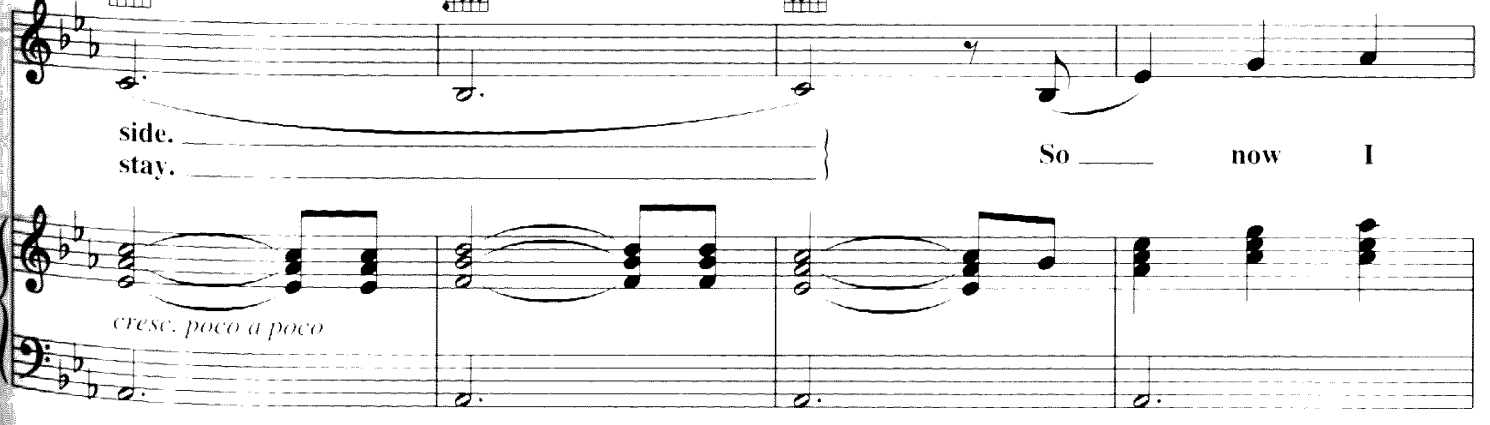
drift - ed a part, and here you are by my
 night in - to day. I need you to



Ab  Bb/Ab  Ab 

side. stay. } So now I

cresc. poco a poco



E_b  **G_m** 

come _____ to you _____ with o - pen _____

mf



A_b 

arms. _____ Noth - ing to hide, _____ be -



D_b9  **E_b** 

lieve what I say. _____ So here _____ I



G_m7  **A_b** 

am _____ with o - pen arms, _____ hop - ing you'll



Db9

To Coda ⊕

see — what your love means to me, o - pen

dim.

(. . .)

Eb

Bb/D

Ab/C

arms.

mp

Cm7

Gm/Bb

Ab

mf

(. . .)

Eb

Bb/D

Ab/C

Liv - ing with - out you, liv - ing a lone,

Cm7



Gm/Bb



Ab



D.S. al C

musical score for the first system, including vocal line and piano accompaniment.

Vocal line: this emp - ty house seems so cold.

Piano accompaniment: chords and melodic lines in both hands.

CODA

musical score for the CODA section, including vocal line and piano accompaniment.

Vocal line: me, o - pen

Piano accompaniment: chords and melodic lines in both hands.

Performance instruction: *dim. e rit.*



Eb

Fb/Db

musical score for the second system, including vocal line and piano accompaniment.

Vocal line: arms.

Piano accompaniment: chords and melodic lines in both hands.

Performance instruction: *a tempo*

Ab/C



Db9



Eb(add9)



musical score for the third system, including vocal line and piano accompaniment.

Piano accompaniment: chords and melodic lines in both hands.

Performance instruction: *rit.*

SAVE THE BEST FOR LAST

Words and Music by PHIL GALDST
JON LIND and WENDY WALDM

Flowing Bb6/D Ab/C Eb/Bb




mf

Ab(add9) Bbsus Db6/9 Cm7 Eb

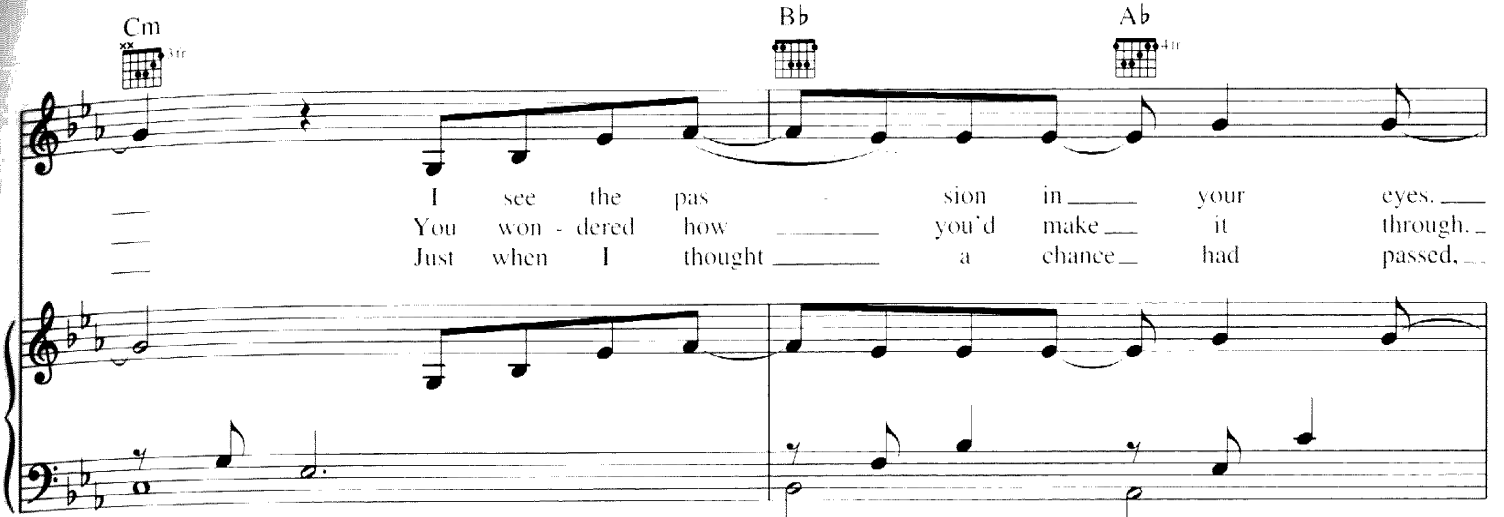
Some - times the snow _____ comes down _____ in June.
 _____ you came _____ to me _____
 _____ comes down _____ in June.

Some - times the sun _____ goes 'round _____ the moon
 when some sil - ly girl _____ had set _____ you free.
 Some - times the sun _____ goes 'round _____ the moon

Eb/G Ab Bb

Cm  3tr   4tr



I see the pas - sion in your eyes. —
 You won - dered how you'd make it through. —
 Just when I thought a chance had passed. —



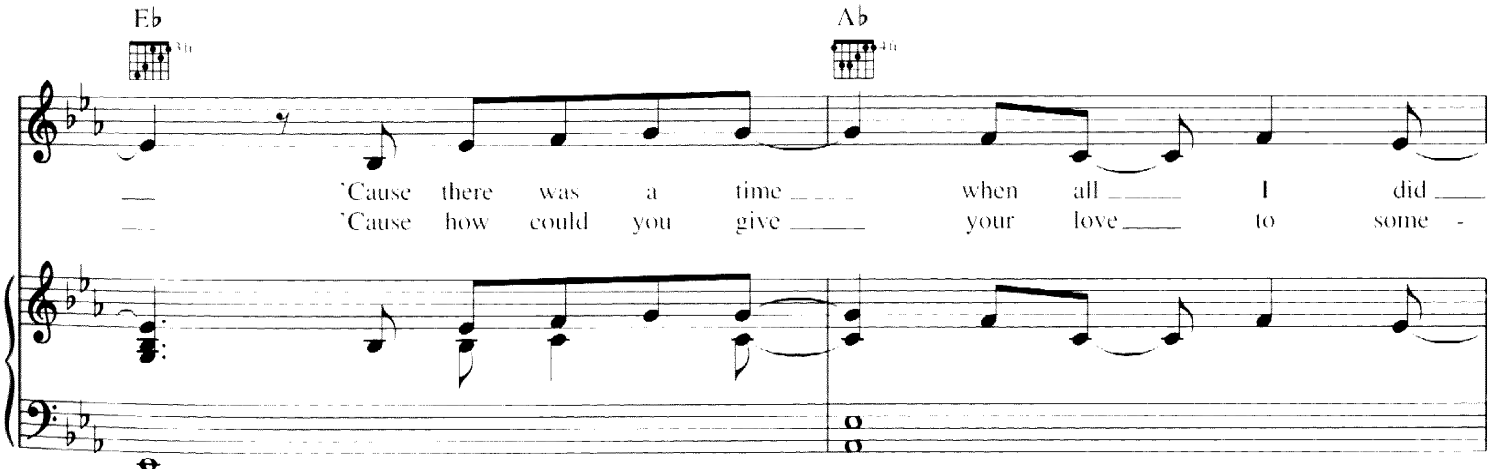
Eb/G  1tr  3tr  To Coda 




Some - times it's all a big sur - prise. —
 I won - dered what was wrong with you. —
 you go and save the best for last. —



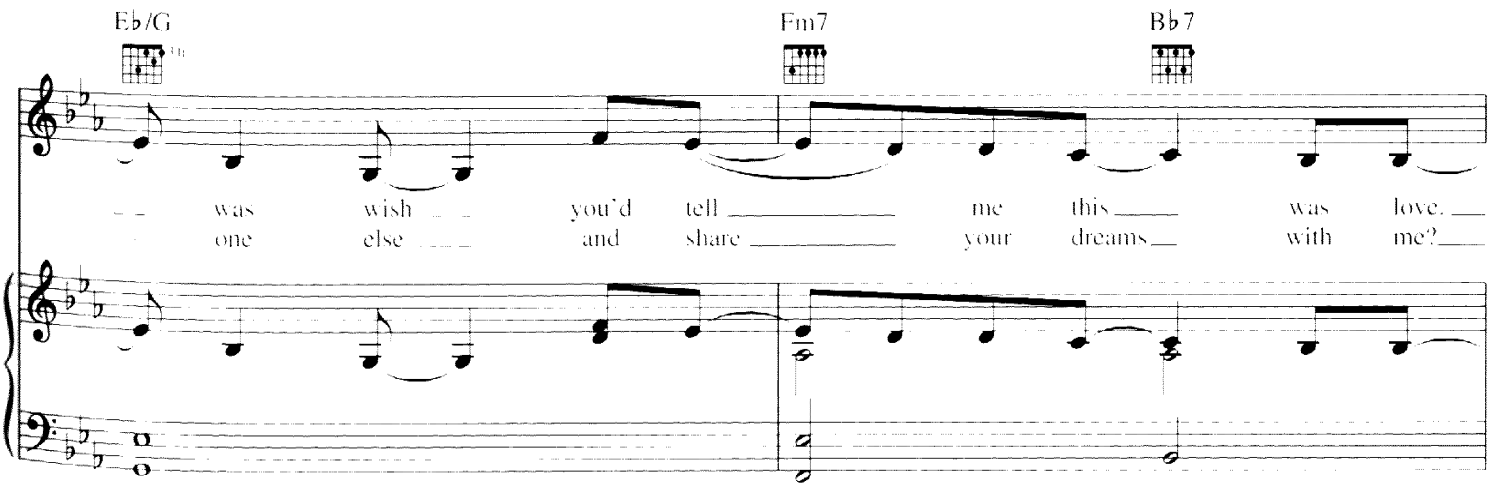
Eb  2tr  2tr

'Cause there was a time when all I did —
 'Cause how could you give your love to some —



Eb/G  1tr  

was one wish you'd tell me this was love. —
 one else and share your dreams with me? —



Fb **Bbm7**

It's not the way I hoped or how
Some - times the ver - y thing you're look

Ab/C **Db(add9)** **Ab/C**




I planned, but some - how it's e - nough
ing for is the one thing you can't see.

Bb **N.C.** **Bb** **Ab**

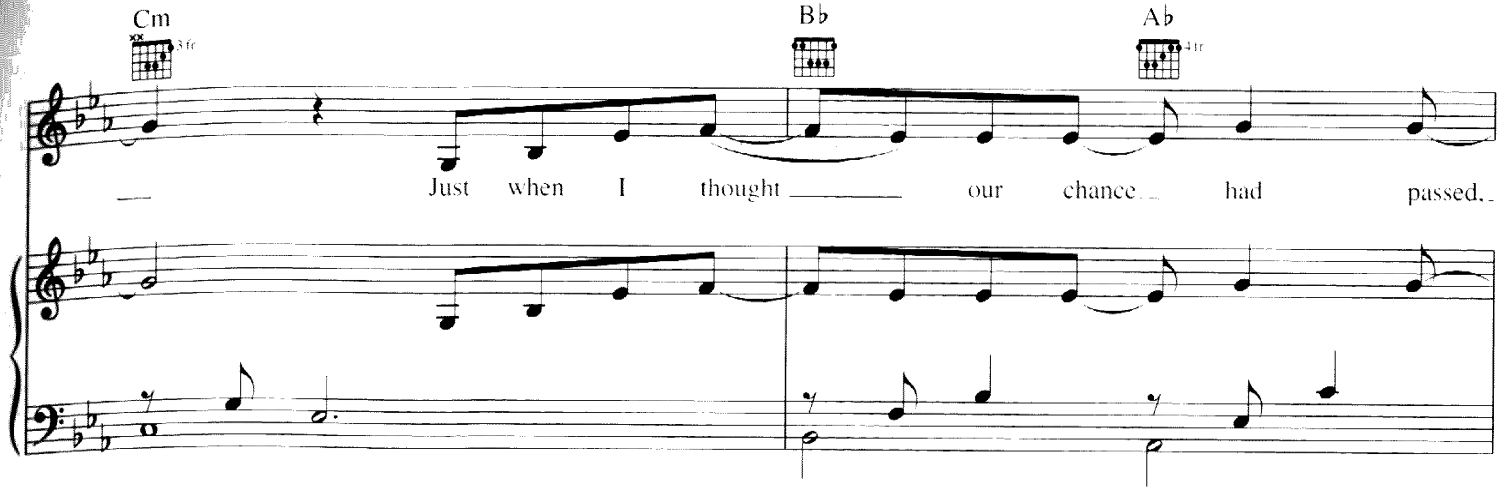
And now we're stand - ing face to face...
But now we're stand - ing face to face...




Fb/G **Ab** **Bb**

Is - n't this world a crazy place?

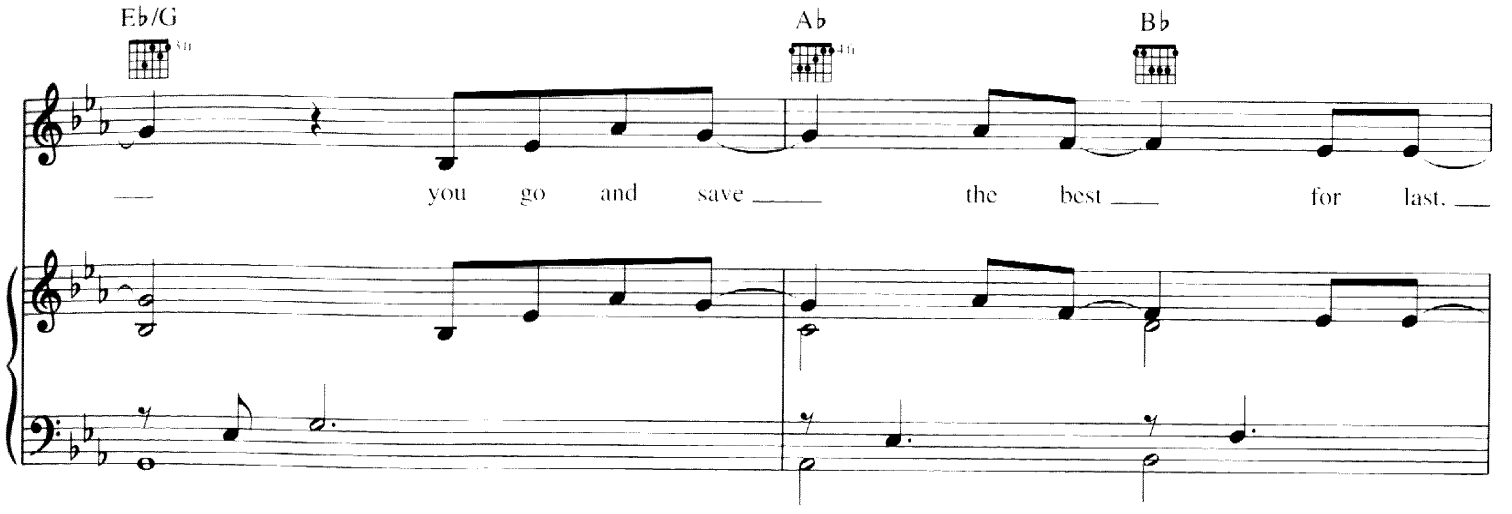
Cm  Bb  Ab 

Just when I thought _____ our chance _____ had passed.



Eb/G  Ab  Bb 

_____ you go and save _____ the best _____ save for last. _____



1 Ab(add9)  Bbsus  Db6/9  Cm7  Eb 



2 Eb 

All of the nights _____



Ab Eb/G Ab Bb

La da da da da

Cm Ab Eb/G

da da.

Ab Bb Eb

Some - times the ver

Bbm7 Cm7

y thing you're look ing for is the

Db(add9)

Ab/C

Bb

N.C.

D.S. al Coda

one thing you can't see.

Some-times the snow

CODA

Eb

Bb/D

Ab/C

Eb/Bb

Ab

Bb5

Ab(add9)

You went and saved the best for last.

Bbsus

Db6/9

Cm7

Eb

Yeah.

SHE'S GOT A WAY

Words and Music by
BILLY JOEL

Slow and steady

She's got a way — a - bout —
She's got a smile — that heals —

f *mf*

Chord diagrams: G, G, D/F#

her. I don't know — what it is, — but I
me. I don't know — why it is, — but I

Chord diagrams: Em, G7/D, C

know that I — can't live with - out — her. She's got a way — of
have to laugh — when she re - veals — me. She's got a way — of

Chord diagrams: D7, C/E, D7/F#, D7, G, D/F#

Em G7/D C

pleas - in'. I don't know why it is, but ther.
talk - in'. I don't know why it is, but it

D7 C/E D7/F# D7 Ebmaj7 Fsus(add2)

does - n't have to be a rea - son an - y - way. -
lifts me up when we are walk - in'

2 Ebmaj7 Fsus(add2) G

an - y - where. - Sho

D Am G Gm

comes to me when I'm feel - in' down. In - spires me with - out a sound. - S

D/F# F#7/A# Bm D7/A

touch - es me and I get turned a - round.

This system contains the first two staves of music. The top staff is the vocal line with lyrics 'touch - es me and I get turned a - round.' The bottom staff is the piano accompaniment. Above the vocal staff, four guitar chords are indicated: D/F# (with a diagram), F#7/A# (with a diagram), Bm (with a diagram), and D7/A (with a diagram). The piano accompaniment features a treble and bass clef with various notes and rests.

G D/F# Em G7/D

She's got a way of show - in'

This system contains the second two staves of music. The top staff is the vocal line with lyrics 'She's got a way of show - in''. The bottom staff is the piano accompaniment. Above the vocal staff, four guitar chords are indicated: G (with a diagram), D/F# (with a diagram), Em (with a diagram), and G7/D (with a diagram). The piano accompaniment includes a triplet of eighth notes in the treble clef.

C D7 C/E D7/F# D7

how I make her feel, and I find the strength to keep on go - in'.

This system contains the third two staves of music. The top staff is the vocal line with lyrics 'how I make her feel, and I find the strength to keep on go - in''. The bottom staff is the piano accompaniment. Above the vocal staff, five guitar chords are indicated: C (with a diagram), D7 (with a diagram), C/E (with a diagram), D7/F# (with a diagram), and D7 (with a diagram). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

G D/F# Em G7/D

She's got a light a - round her, and

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics 'She's got a light a - round her, and'. The bottom staff is the piano accompaniment. Above the vocal staff, four guitar chords are indicated: G (with a diagram), D/F# (with a diagram), Em (with a diagram), and G7/D (with a diagram). The piano accompaniment includes a triplet of eighth notes in the treble clef.

C D7 C/E D7/F# D7

ev - 'ry - where she goes a mil - lion dreams of love sur - round her

Ebmaj7 Fsus(add2) G

ev - 'ry - where. She

D Am G Gm/C

comes to me when I'm feel - in' down, in - spires me with - out a sound. She

D/F# F#/A# Bm D7/A G D/F#

touch - es me. I get turned a - round. Oh. Oh. Oh.

poco rit.

Em G D/F# Em G7/D

She's got a smile that heals me. I

a tempo

C D7 C/E D7/F# D7

don't know why it is. but I have to laugh when she re - veals me.

G D7/F# Em G7/D C

She's got a way a - bout her. I don't know what it is. but I

D7 C/E D7/F# D7 Ebmaj7 Fsus(add2) G

know that I can't live with - out her an - y - way.

SUPERSTAR

Words and Music by LEON RU
and BONNIE SHER

Moderately

Fm **Ab6/Eb** **Db** **Ab/C**

mp


Bb9 **Eb/Db** **Db** **Fm/C** **Cm7** **Fm**

Fm/Eb **Db**

Long a - go and oh so far a - way,
Lone - li - ness is such a sad af - fair,

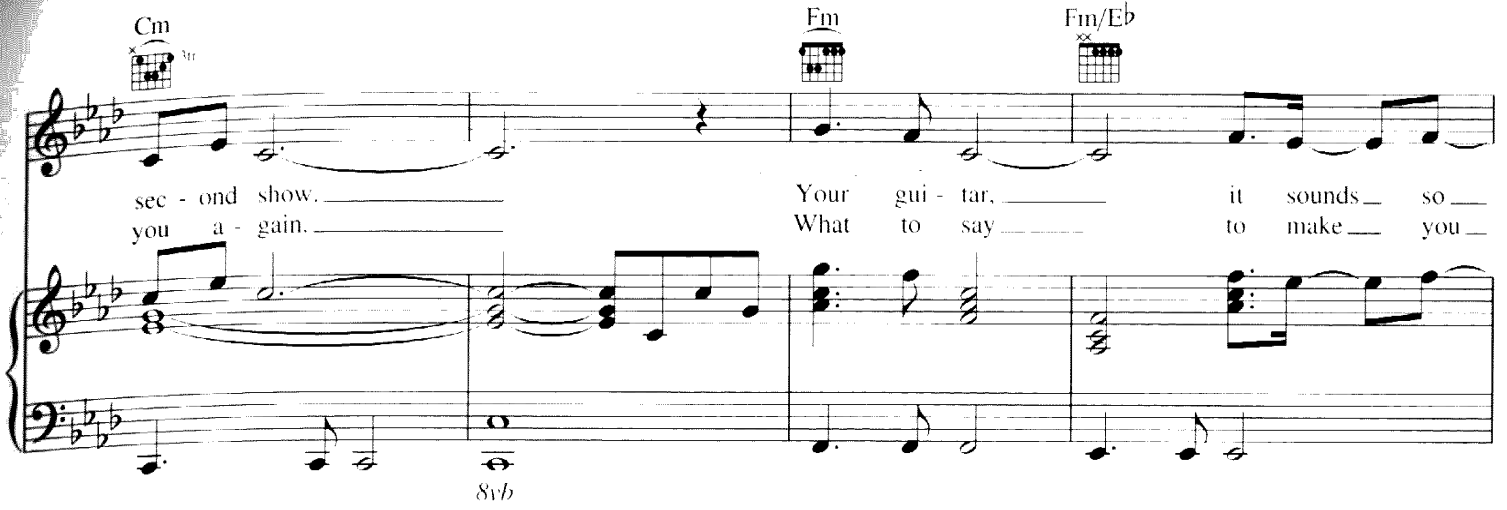
Ab/C **Bb7** **Db**

I fell in love with you be - fore the
and I can hard - ly wait to be wit

Cm  3tr Fm  Fm/Eb 

sec - ond show. _____ Your gui - tar, _____ it sounds so _____
 you a - gain. _____ What to say _____ to make you _____




8vb



Db  4tr Ab/C  Bb7 

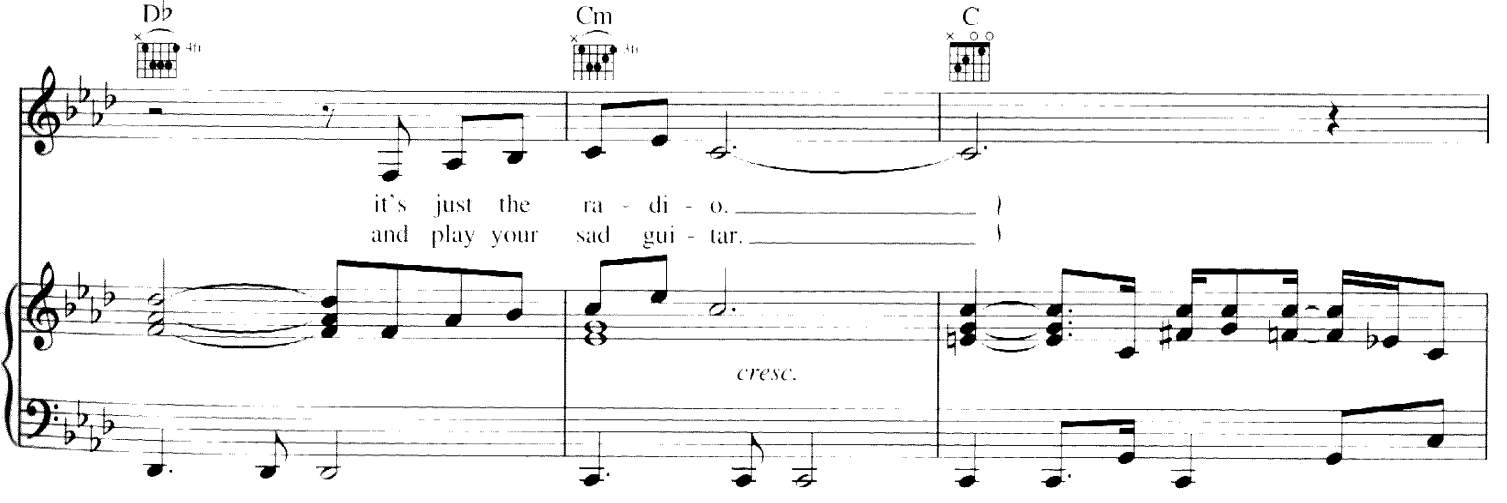
— sweet and clear, — but you're not real - ly here, —
 — come a - gain, — come back to me a - gain —







Db  4tr Cm  3tr C 

it's just the ra - di - o. _____
 and play your sad gui - tar. _____

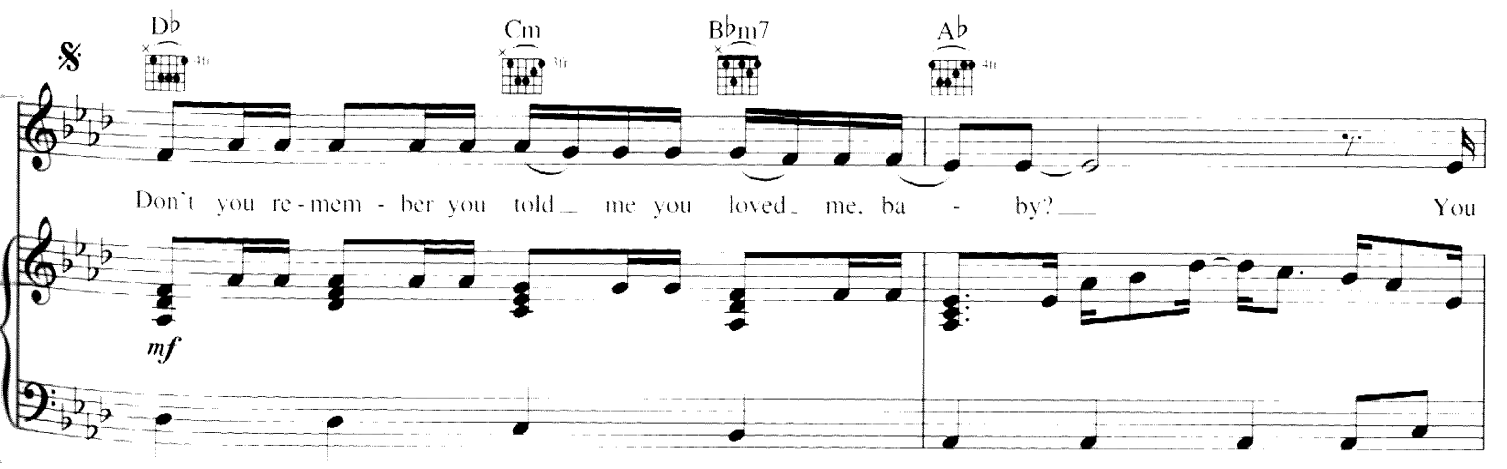
cresc.



Db  4tr Cm  3tr Bbm7  Ab  4tr

Don't you re - mem - ber you told me you loved me, ba - by? _____ You _____

mf



Db Cm Bbm7 Ab

said you'd be com - in' back - this way - a - gain. ba - by.

Db Cm Bbm7 Ab Gb

Ba - by, ba - by, ba - by, ba - by, oh ba - by. I love you.

To Coda

mp

1 Dbmaj7 2 Ab

I real - ly do. I real - ly do.

D.S. al Cod

cresc.

CODA Dbmaj7 Cm(add2)

I real - ly do.

SWEET CHILD O' MINE

371

Words and Music by W. AXL ROSE, SLASH, IZZY STRADLIN,
DUFF MCKAGAN and STEVEN ADLER

Medium Rock ♩ = 122

N.C.

mp

mf

*Recorded a half step lower.

C

G
x000

D

D

C

1. She's got a smile — that it seems to me — re - minds — me of child - hood
2. See additional lyrics

G
x000

mem - o - ries, — where ev - 'ry - thing — was as fresh —

as the bright - blue sky.

D

A guitar chord diagram for D major is shown above the staff, with an 'o' above the diagram indicating the open string.

Now and then - when I see her face - she takes me a - way - to that

C

A guitar chord diagram for C major is shown above the staff, with an 'o' above the diagram indicating the open string.

spe - cial place, - and if I stared - too - long. I'll

G

A guitar chord diagram for G major is shown above the staff, with an 'x' above the diagram indicating a fretted string.

prob - 'ly break down and cry.

D

A guitar chord diagram for D major is shown above the staff, with an 'o' above the diagram indicating the open string.

Chorus A

Chorus A

Whoa, whoa, whoa, sweet child o' mine.

C D

Whoa, oh, oh, oh, sweet love o' mine.




A C D5 Str. To Coda

D C


1. G D



2. G D

D.S. al Coda


Coda     3fr.




Oh, oh, oh, oh, sweet child o' mine..



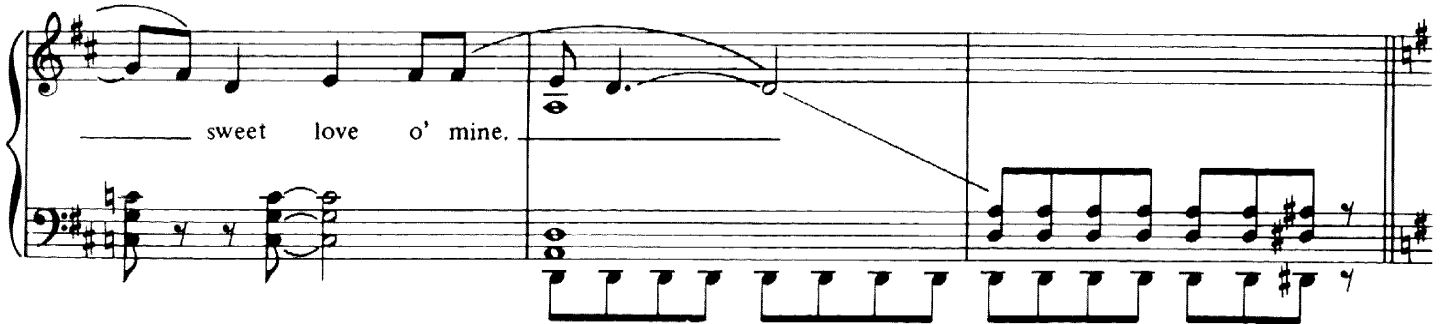
 5fr. 

Woo, yeah, yeah! Ooh,



 3fr.  5fr.  6fr.




sweet love o' mine.




 7fr.  3fr. 

(Guitar solo ad lib)



1. 2. 3.   4. 



Play 4 times

E5 F#5 G5 3fr. A5 C5 3fr. D5 5fr. G5 3fr.

This system contains guitar chord diagrams for E5, F#5, G5 (3fr.), A5, C5 (3fr.), D5 (5fr.), and G5 (3fr.). The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line.

E5 F#5 G5 3fr. A5

Where do we go? — Where do we go — now? Where do we go? —

p

This system contains guitar chord diagrams for E5, F#5, G5 (3fr.), and A5. The piano accompaniment includes the lyrics "Where do we go? — Where do we go — now? Where do we go? —" and a dynamic marking of *p*.

C D G X000 E5 F#5 G5 3fr.

Where do we go? — Ah. —

f

This system contains guitar chord diagrams for C, D, G (X000), E5, F#5, and G5 (3fr.). The piano accompaniment includes the lyrics "Where do we go? — Ah. —" and a dynamic marking of *f*.

Play 4 times (w/vocal ad lib)

A5 C D G X000 E5 F#5

Where do we go — now? Where do we go? —

This system contains guitar chord diagrams for A5, C, D, G (X000), E5, and F#5. The piano accompaniment includes the lyrics "Where do we go — now? Where do we go? —".

G5 3fr. A5 E5 7fr. D5 5fr. B5 Bb5 A5 3 G5 3fr.

Ah. _____ Where do we go _____ now? No, no, no, no, no, no,

E5 F#5 G5 3fr. A5 C5 3fr. D5 5fr.

no. Sweet child, _____ sweet _____ child _____ o' rit.

E5

mine. _____ pp

Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.
 I hate to look into those eyes and see an ounce of pain.
 Her hair reminds me of a warm safe place where as a child I'd hide,
 And pray for the thunder and the rain to quietly pass me by. (To Chorus)

THAT'S THE WAY LOVE GOES

Words and Music by JAMES HARRIS III, TERRY LEWIS, JANET JACK
JAMES BROWN, FRED WESLEY, CHARLES BOBBIT and JOHN ST.

Moderate R&B

mf

Gm

F6

Gm

F6

Gm

N.C.

(Spoken): Like

E♭maj7

F6

moth to a flame, burned by the fire, m.

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is marked 'Moderate R&B' and 'mf'. The second system continues the piano accompaniment. The third system includes a spoken line: '(Spoken): Like'. The fourth system includes the lyrics: 'moth to a flame, burned by the fire, m.'. Chord diagrams for Gm, F6, and E♭maj7 are provided above the staff. The piano part features a steady bass line and a melodic line in the right hand.

Gm

love is blind... can't you see ³ my de - sire? Like a

2 Ebmaj7

That's the way love goes. Like a



F6

moth to a flame, burned by the fire.


Gm


Ebmaj7

That's the way love goes. My


F6  Gm 



love is blind... can't you see ³ my de - sire?



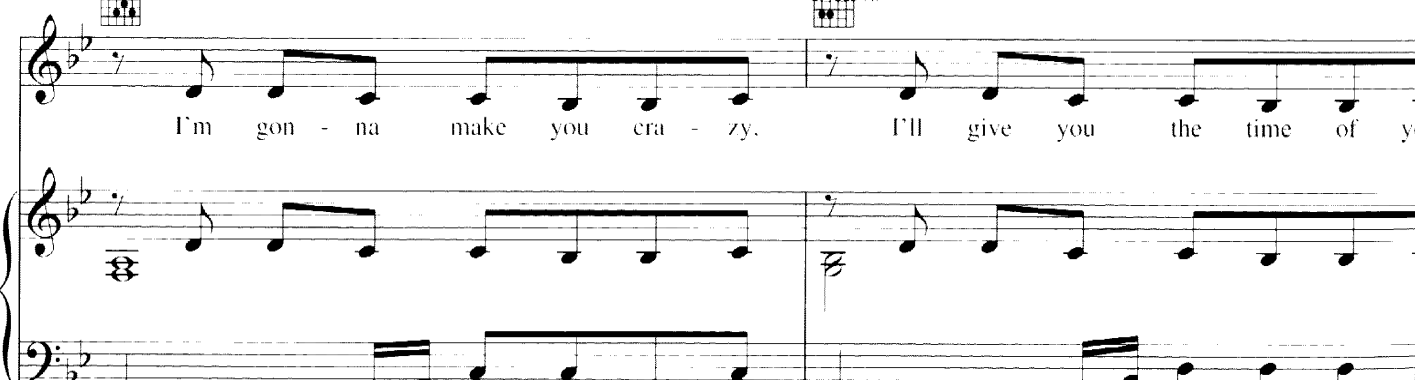
E♭maj7 


Come with me, don't you wor -



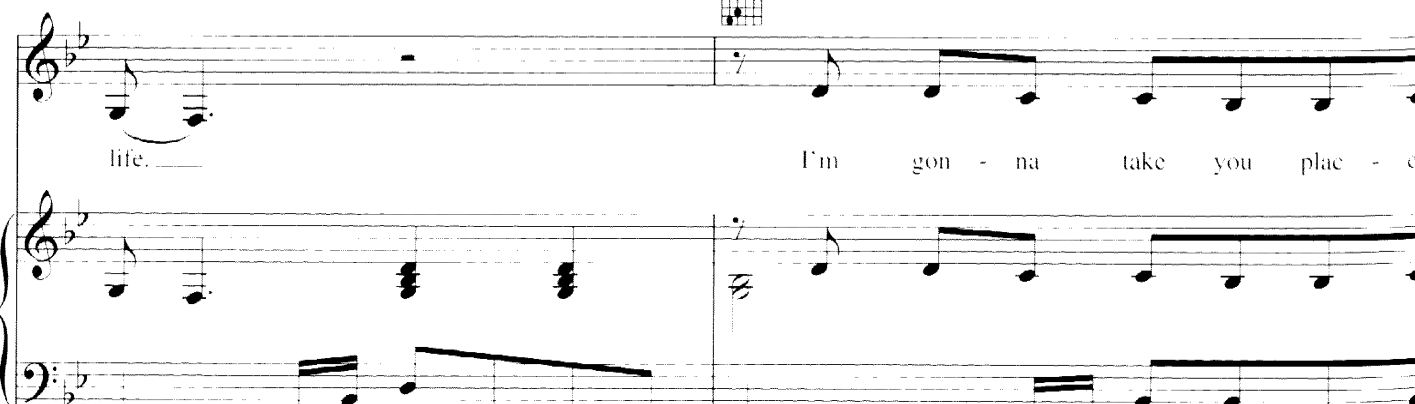
F6  Gm 

I'm gon - na make you cra - zy. I'll give you the time of yo



E♭maj7 

life. I'm gon - na take you plac - e



F6 Gm

you've nev - er been be - fore and you'll be so hap - py that you

Bb

came. Oh. I'm

F/A Fm6/Ab

gon - na take you there. ooh.

G7 Gm Ebmaj7 F6

That's the way love goes. that's the way love

Gm E♭maj7

goes. That's the way love goes,

F6 Gm To Coda ⊕

that's the way love goes.

E♭maj7 F6

Don't mind if I light candles, I like to watch us play and,

Gm

ba - by. I've got on what you like.

E♭maj7

F6

Come clos - er, ba - by, clos - er, reach out and feel my bod - y.

Gm

I'm gon - na give you all my love.

E♭maj7

F6

Oh, sug - ar, don't you hur - ry. You've got me here all night.

Gm

Just close your eyes and hold on tight.

Ebmaj7 **F6**

Oh, ba - by, don't stop, don't stop, go deep - er, ba - by, deep - er.

Gm **D.S. al C**

You feel so good, I'm gon - na cry.

CODA **F6** **Ebmaj7**

That's the way love goes,

F6 **Gm** **F6**

that's the way love goes. Like a

Ebmaj7

F6

moth to a flame, burned by the fire, my

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "moth to a flame, burned by the fire, my". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gm

1
F6

love is blind, can't you see my de-sire? Like a

The second system continues the vocal line and piano accompaniment. The lyrics are "love is blind, can't you see my de-sire? Like a". The piano accompaniment includes a first ending bracket over the final two measures.

2

F6

Ebmaj7

(Spoken): That's the way love, that's

The third system shows the piano accompaniment for the second system's first ending. It includes a second ending bracket. Below the piano part, the lyrics "(Spoken): That's the way love, that's" are written. The piano part continues with the bass line and chords.

(R.H. 1st time only)

F6

Gm

the way love, that's the way love, that's the way love, that's the way love,

The fourth system continues the piano accompaniment. The lyrics are "the way love, that's the way love, that's the way love, that's the way love,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

1 **F6** **2 Ebmaj7**
 N.C.

that's the way love goes. That's the way love goes.

F6 **Gm** **F6**

That's the way

Freely
Free **F6** **Gm**
 love goes. (Spoken): That's the way love goes. That's the way love goes.

p *L.H.*

That's the way love, that's the way love, that's the way love, that's the way love goes.

THINK OF LAURA

Words and Music
CHRISTOPHER CR

Moderately slow

D
 Asus2/C#
 Em7
 Bm7

Hey Lau - ra, Lau - ra, ooh.

mp

G
 Gsus2
 G
 Gsus2
 D

Hey Lau - ra, Lau - ra, Ev - ry once in a while

Asus2/C#
 Em7
 Bm7
 G
 Gsus2

I'd see her smile and she'd turn my day a - round.

D Asus2/C#

A girl with those eyes _____ could stare through the lies _____

Em7 Bm7 G Asus A

_____ and see what your heart _____ was say - ing.

B F#m/B F#m/G# G# C#m7 E/F#

Think of Lau - ra, but laugh, don't cry. I _____ know she'd want it that way.

mf

B F#m/B B F#m/B

_____ Hey yeah, _____ when you think of Lau - ra, well.

laugh, don't cry. I know she'd want it that way.

A friend of a friend, a friend 'til the end, that's the

of girl she was. Tak - en a - way so young:

tak - en a - way with - out a warn - ing.

B F#m/B F#m/G# G# C#m7 E/F#

Think of Lau - ra, but laugh, don't cry, I know she'd want it that way.

mf

B F#m/B B F#m/B F#m/G# G#

Hey yeah, when you think of Lau - ra, well, laugh, don't cry, I

C#m7 E/F# To Coda B F#m/A# G#m7 C#m7

know she'd want it that way. I know you

mp

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

and you're here in ev - 'ry day we live.

G^m7 C^{#m}7 F[#] B

I know — her and well, she's here. — and

E F^{#sus} F[#]

feel her when — I sing. —

D Asus2/C[#] Em7 Bm7

Hey Lau - ra, where are — you — now? — Are you fa

G Gsus2 D Asus2/C[#]

— a — way — from here? — I don't think — so. I think you're here.

Em7 Bm7 G Asus A D.S. al Coda

tak - ing our tears a - way.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics 'tak - ing our tears a - way.' and a piano accompaniment. Above the staff, guitar chords are indicated: Em7, Bm7, G, Asus, and A. The instruction 'D.S. al Coda' is placed above the final chord. The piano part consists of chords in the right hand and a simple bass line in the left hand.

CODA

B F#m/B C#m7 E/F# B F#m/B B

Hey yeah, well, I know she'd want it that way. Hey Lau - ra.

Detailed description: This system begins with a Coda section, indicated by a circled 'C' symbol. It features a vocal line with lyrics 'Hey yeah, well, I know she'd want it that way. Hey Lau - ra.' and a piano accompaniment. Above the staff, guitar chords are indicated: B, F#m/B, C#m7, E/F#, B, F#m/B, and B. The piano part features a more complex chordal accompaniment in the right hand.

G#m7 F#m/G# G#m7 C#m7 E/F# B F#m/B B

hey Lau - ra: I know she'd want it that way. Hey Lau - ra.

Detailed description: This system continues the musical piece with a vocal line and piano accompaniment. Above the staff, guitar chords are indicated: G#m7, F#m/G#, G#m7, C#m7, E/F#, B, F#m/B, and B. The piano part maintains a consistent accompaniment style.

G#m7 F#m/G# G#m7 C#m7 E/F# B F#m/B B

hey Lau - ra: I know you want it that way. Hey Lau - ra.

Detailed description: This system concludes the piece with a vocal line and piano accompaniment. Above the staff, guitar chords are indicated: G#m7, F#m/G#, G#m7, C#m7, E/F#, B, F#m/B, and B. The piano part features a final chordal accompaniment.

THIS I PROMISE YOU

Words and Music by
RICHARD MARX

Slowly



When the vi - sions a - round you bring tears to your eyes.
I've loved you for - ev - er in life - times be -

fore. and all that sur - rounds you
And I prom - ise you, nev - er

G(add2) Asus A Em7

are se - crets and lies. I'll be your strength.
will you hurt an - y - more. I give you my word.

A7 D A/C# Bm7

I'll give you hope. keep - ing your faith when it's gone. The
give you my heart. This is a bat - tle we've won.

Em7 Gm6 Asus

one you should call was stand - ing here all a - long.
And with this vow, for - ev - er has now be - gun.

1st time only

Asus A D A

And I will take you in my arms and
Just close your eyes each lov - ing day and

Instrumental

Bm7

G

D/A

To Coda

hold you right where you be - long. }
know this feel - ing won't go a - way. }

'Til the day my life is

Instrumental continues

A

Gmaj9

through. this I prom - ise you. This I prom -

1

D

2

D

- ise you. - ise you.

Em7

A

Em7

O - ver and o - ver I fall (o - ver and o - ver I fall.) when I hear you call.



With - out you _____ in my life, _____ ba - by, I



D.S. al Coda

CODA



would-n't be liv - ing at all. _____




Solo ends And



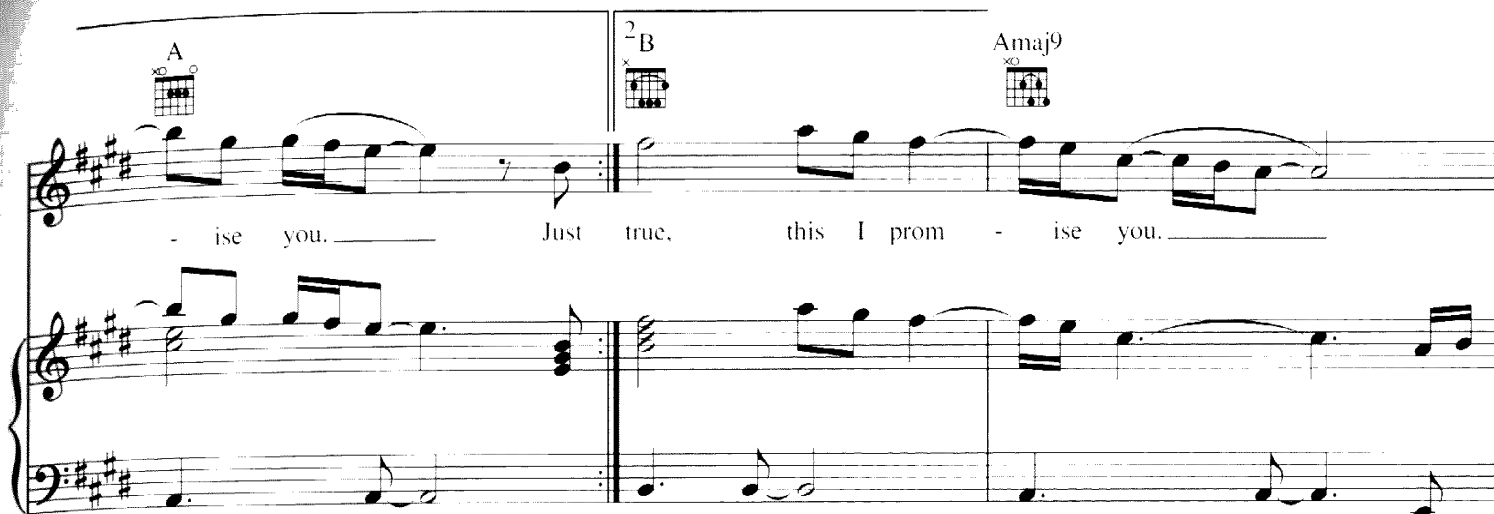
I will take _____ you in my arms _____ and hold you right _____ where _____ you
close your eyes _____ each lov - ing day _____ and know this feel - ing won't go



be - long _____ 'Til the day my life is through, _____ this I prom
a - way. _____ Ev - 'ry word I say is

A   

- ise you. Just true, this I prom - ise you.



E  B 

Ev - ry word I say is true, this I prom -



Amaj9  E 

- ise you. Ooh, I prom - ise you.



A/E  E  A/E  E 

rit.



THREE TIMES A LADY

Words and Music
LIONEL

Slowly

A \flat



Thanks for

mp

A \flat /G \flat



Fm



C7 \sharp 5/E



times that you've given me.

A \flat



A \flat /G \flat



Fm



memories are all in my mind.

C7#5/E

Ab

Ab/Gb

And now that we've come to the

Fm

C7#5/E

Ab

end of our rain - bow, there's some - thing I

Ab/Gb

Fm

C7#5/E

must say out loud: You're

Ab

Eb/G

Gb

Db/F

once, twice, three times a la - dy,

Bbm7



Ab



Eb



Eb/Db



and I love you. Yes you're o

Ab



Eb/G



Gb



Db/F



twice. three times a la - dy.

Bbm7



Ab



Eb



Eb/Db



and I love you.

Eb/C



Eb/Bb



Ab



Eb/Ab



I love you.

Db6/Ab



Db/Eb



Ab



Eb/Ab



part. _____

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur covers the first four measures of the piano accompaniment.

Db/Ab



Ab



Eb/Ab



The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment features chords in the right hand and a bass line in the left hand. A slur covers the first four measures of the piano accompaniment.

Db/Ab



Ab



Eb/Ab



Ooh. _____ ooh. _____

The third system features a vocal line with a half note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur covers the first four measures of the piano accompaniment. The vocal line has a fermata over the first two notes.

Db/Ab



Ab



Eb/Ab



ooh. _____ ooh. _____ ooh. _____

The fourth system features a vocal line with a half note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur covers the first four measures of the piano accompaniment. The vocal line has a fermata over the first two notes.

Db/Ab



Ab



You're once,

Eb/G



Gb



Db/F



Bbm7



twice. three times a la - dy, and I

Ab



Eb



Eb/Db



Eb/C



love you. I love

rall.

Eb/Bb



Ab



you.

Sva

With pedal

F G Em F G Em

Flash back - warm nights, - al - most left be - hind, -

F G Em F F/G Dm/C C

Suit - case - of mem - o - ries - time af - ter. Some - times - you
Af - ter - my

Dm/C C Dm/C C Dm/C C Dm/C C

pic - ture me, - I'm walk - ing - too far a - head, - You're call - ing
pic - ture fades - and dark - ness - has turned to gray, - watch - ing - through

Dm/C C Dm/C C Dm/C C § F G

to me, - I can't - hear - what you've - said, - Then (1..3.) you say -
win - dows, - you're won - der - ing - if I'm O. K. - Se - crets -

Em F G Em F G

go slow - I fall - be - hind. The sec - ond
sto - len - from deep - in - side. The drum - beats

Em F G Am

un - winds. If you're lost, you can look and you will find me.
of time.)

mf

F G C G

time af - ter time. If you fall, I will catch you; I'll be

Am F G C

wait - ing, time af - ter time. (If you're lost
(Instrumental)

G Am F G

— you can look — and you will — find me, — time af - ter time. —

C G Am

— If you fall, — I will catch — you; I'll be — wait - ing, —

F G To Coda 1 C 2 C D.S. al Coda

time af - ter time. — (End instrumental)

CODA C F G C Repeat and Fade

Time af - ter time. —

p

(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PRE
 JOHN DeNICOLA and DONALD MARKO

Moderately

E C#m D

Male: Now I've had the time of my life. — No.

mf

E C#m D

nev - er felt — like this be - fore. Yes, I swear it's the truth. — and

E C#m D

owe it all to you.
 Female: 'Cause I've had the time of my life. — and I

D/E

E

just let it go; — don't be a - fraid to lose con - trol. —

D/E

Female: Yes, I know what's on — your mind when you say stay with me to-

E

A

night. — *Male:* Stay — with me. Just re - mem - ber, you're the

G

A

one thing — *Female:* I — can't get e - nough of. *Male:* So I'll tell you

some - thing: — *Both:* this could be love. Be - cause I've I've —

Bsus **B** **E**

— had the time of my life. — No, I nev - er felt — this way I
had the time of my life. — And I've searched through ev - 'ry o - p

C#m **D**

fore. Yes, I swear it's the truth, — and I
door till I've found the truth, — and I

E **C#m** **D**

owe it all to you. — 'Cause. owe it all to you.

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

D/E



F#7sus

A/B

E

C#m

D



E

C#m



D F#m7 A/B

First system of piano accompaniment. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff provides harmonic support with chords and single notes. Chord diagrams for D, F#m7, and A/B are shown above the staff.

NC.

Male: No

Second system of piano accompaniment, marked "NC." (No Chords). The treble clef staff has a melodic line, and the bass clef staff has a bass line. The system concludes with the instruction "Male: No".

E C#m7 Dsus2 D

Female: I've had the time of my life. No, I

mp

Third system of piano accompaniment. It includes the lyrics "I've had the time of my life. No, I" with the vocal line above. The piano part is marked *mp* (mezzo-piano). Chord diagrams for E, C#m7, Dsus2, and D are provided. A triplet of eighth notes is indicated in both staves.

E C#m7

nev - er felt — this way be - fore. Yes, I swear way. it's the

Female: Nev - er felt this way.

Fourth system of piano accompaniment. It includes the lyrics "nev - er felt — this way be - fore. Yes, I swear way. it's the" and the vocal line above. The piano part continues with chords E and C#m7. The system ends with a double bar line.

Chords: Dsus2, D, N.C., E

truth, — and I owe it all to you. — I've I've

cresc. *mf*

Chords: C#m, D

had the time of my life. — No, I nev - er felt — this way be -
 had the time of my life. — And I've searched through ev - 'ry o - pen

Chords: E, C#m, D

fore. Yes, I swear it's the truth, — and I
 door till I've found the — truth, — and I

Repeat and Fade Chords: F#m, A/B

owe it all to you. — 'Cause — owe it all to you. — 'Cause —

Optional Ending Chords: F#m, A/B, E

owe it all to you. —



owe it all to you.



Male: I've been wait-ing for so long: now I've



fi - n'ly found some-one to stand by me.

Female: We saw the



writ - ing on the wall as we felt this mag - i - cal fan - ta -

E

sy. Both: Now will

D/E

pas - sion in our eyes there's no way we could dis - guise it se - cret

E

ly. So we

D/E

take each oth - er's hand 'cause we seem to un - der - stand the ur - gen

E  A 




cy. *Male:* Just — re - mem - ber. *Female:* you're the



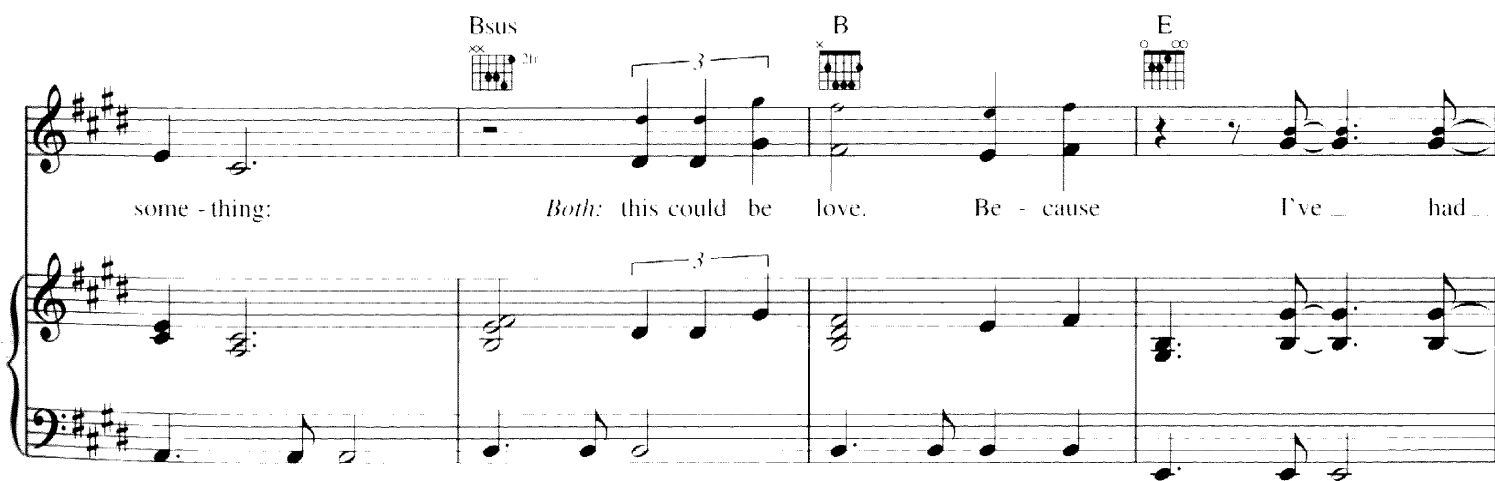
G  A 



one thing *Male:* I can't get e - nough — of. *Female:* So I'll tell you



Bsus  B  E 

some - thing: *Both:* this could be love. Be - cause I've — had —



C#m  D 

— the time of my life. — No, I nev - er felt — this way be -



E C#m D A/B

fore. Yes, I swear it's the truth, — and I owe it all to you.

E D/E

Male: Hey, ba - by.

E D/E

Female: With my bod - y and soul, — I want you

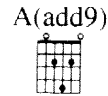
E

more than you'll ev - er know. — *Male:* So we'

TO BE WITH YOU

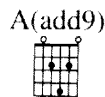
Words and Music by ERIC MARTIN
and DAVID GRAHAM

Moderately

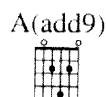
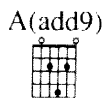


Hold on, _ lit - tle girl. Show me what _ he's done _ to you.
Build up _ your con - fi - dence _ so you can be _ on top _ for once.

mf



Stand up, _ lit - tle girl. A bro - ken heart _ can't be _ that bad. _ When
Wake up. _ Who cares a - bout _ lit - tle boys _ that talk _ too much? _ I've



it's through, _ it's through. _ Fate will twist _ the both _ of you. _ So
seen it all _ go down. _ The game of love _ was all _ rained out. _ So

D



B



come on, ba - by, come on o - ver. Let me be the one to show you.
come on, ba - by, come on o - ver. Let me be the one to hold you.

7

#8

E



A



B



E



A



I'm the one who wants to be with you. Deep in - side I hope you'll

B



E



A



B



E



feel it, too. Wait-ed on a line of greens and blues

A



1 B



E



2 B



E



just to be the next to be with you. be with you.

A(add9)



C#m



Why be a - lone _ when we can be to - geth - er, ba - by?

G



You can make my life worth - while. I can make you start to

E



A



B



E



smile.

A



B



E

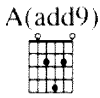




Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment. The word "When" is written below the treble staff.



Musical notation for the third system, including treble and bass staves with piano accompaniment. The lyrics "it's through, it's through. And fate will twist the both of you. So" are written below the treble staff.



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. The lyrics "come on, ba - by, come on o - ver. Let me be the one to show you." are written below the treble staff. The word "rit." is written below the bass staff.



I'm the one who wants to be with you. _____

Deep in - side I hope you'll

a tempo



feel _____ it, too. _____

Wait - ed on a line _____ of



greens and blues _____

just to be the next to



be _____ with you. _____

I'm the one who wants to

B E A

be with you. _____ Deep in - side I hope you'll

B E A

feel _____ it, too. _____ Wait - ed on a line _____ of

B C#m E A B E

greens and blues _____ just to be the next to be _____ with you, _____

A B E

just to be the next to _____ be with you. _____ Ooh. _____

rall.

TOTAL ECLIPSE OF THE HEART

Words and Music by
JIM STEINMAN

mf

Bbm

Turn a - round _____
 Turn a - round _____
 (Instrumental/Verse 3)

Eve - ry now and then I get a
 Eve - ry now and then I get a

Ab

lit - tle bit lone - ly and you're ne - ver com - ing round _____
 lit - tle bit rest - less and I dream of some - thing wild _____

Bbm

Turn a - round _____
 Turn a - round _____

Eve - ry now and then I get a
 Eve - ry now and then I get a

Ab



lit - tle bit tired _____ of lis - ten - ing to the sound of my tears.
 lit - tle bit help - less and I'm ly - ing like a child in your arms.

Db



Turn a - round _____ Eve - ry now and then I get a
 Turn a - round _____ Eve - ry now and then I get a

B



lit - tle bit ner - vous that the best of all the years have gone by.
 lit - tle bit an - gry and I know I've got to get out and cry.

Db



Turn a - round _____ Eve - ry now and then I get a
 Turn a - round _____ Eve - ry now and then I get a

B



lit - tle bit ter - ri - fied and then I see the look in your eyes.
 lit - tle bit ter - ri - fied but then I see the look in your eyes.

CHORUS



Turn a - round _____ Bright _____ eyes Eve - ry now and then I fall a -

1



part _____
 Turn a - round _____ bright _____ eyes Eve - ry now and then I fall a -

2



part _____
 Turn a - round _____ Bright _____ eyes _____ Eve - ry now and then I fall a -

MIDDLE 

Fm 

Db 

Eb7 

part and I need you now to - night; And I need you more than ev -

Ab 

Fm 

Db 

Eb7 

- er And if you on - ly hold me tight we'll be hold - ing on for -

Ab 

Fm 

Db 

Eb7 

ev - er, And we'll on - ly be ma - king it right 'cause we'll ne - ver be wrong to

Db/F 

Eb/G 

geth - er we can take it to the end of the line. Your

Fm



Bb



love is like a sha - dow on me all of the time.

Ab



Eb/G



I don't know what to do and I'm al - ways in the dark. — We're

Fm



Bb



liv - ing in a pow - der keg and giv - ing off sparks — I real - ly need you to - night.

Ab/C



Eb/Bb



Ab/C



Db



Eb7



For e - ver's gon - na start to - night — For - e - ver's gon - na start — to -

Ab/Eb

Fm

C

night
Once u - pon a time I was fal - ling in love But now I'm on - ly fal - ling a - part.

Db

Ab/C Bbm7

Eb

There's no - thing I can do A tot - al e - clipse of the heart.

Ab

Fm

Db

Eb7

Eb/G

Once up - on a time there was light in my life. but now there's on - ly love in the dark

Ab

Fm

C

Db

Ab/C

Bbm



Eb7



Ab



Fm



To Coda

No-thing I can say a tot-al e-clipse of the heart

Db



Eb7



Eb/G



Ab



D.S. al Coda

CODA

Db



Eb7



Eb/G



Ab



CHORUS

E



E/B



Repeat and Fade

Turn a-round Bright eyes

Verse 3:

Turn around
 Every now and then I know you'll never be the boy you
 always wanted to be
 Turn around.
 But every now and then I know you'll always be the only boy
 who wanted me the way that I am
 Turn around.
 Every now and then I know there's no-one in the universe as
 magical and wonderful as you
 Turn around.
 Every now and then I know there's nothing any better there's
 nothing that I just wouldn't do

Chorus:

Turn around bright eyes
 Every now and then I fall apart
 Turn around bright eyes
 Every now and then I fall apart

Middle:

And I need you now tonight, and I need you more than ever
 And if you'll only hold me tight we'll be holding on forever
 And we'll only be making it right cause we'll never be
 wrong together
 We can take it to the end of the line.
 Your love is like a shadow on me all the time
 I don't know what to do and I'm always in the dark
 We're living in a powder keg and giving off sparks
 I really need you tonight, forever's gonna start tonight,
 forever's gonna start tonight
 Once upon a time I was falling in love, but now I'm only
 falling apart
 Nothing I can do, a total eclipse of the heart
 Once upon a time there was light in my life, but now
 there's only love in the dark
 Nothing I can say, a total eclipse of the heart
 A total eclipse of the heart
 Turn around bright eyes
 Turn around bright eyes
 Turn around

UN-BREAK MY HEART

Words and Music by
DIANE WARREN

Slowly

F#



Bm



Em7



A



F#7



mf

G



A/G



F#7



Bm



Em7



A



Don't leave me in ___ all this pain. _
Take back that sad ___ word, "good - bye." _

Don't leave me out ___ in the rain. _
Bring back the joy ___ to my life. _

Bm Em7 A F#7

— Come back and bring back my smile. — Come and take these tears a - way. —
 — Don't leave me here with these tears. — Come and kiss this pain a - way. —

Bm Em7 A

need your arms to hold me now. Nights are so un - kind.
 can't for - get the day you left. Time is so un - kind.

Bm Em7 A A7

Bring back those nights when I held you be - side me. Un - break my heart. —
 and life is so cruel with - out you here be - side me. —

Dm Gm7 C A7

— Say you'll love me a - gain. — Un - do this hurt —

Dm Gm7 C A7

— you caused — when you walked — out the door — and walked out — of my life. — Un - cry — these tears —

Dm Gm7 To Coda C A7

I cried so man - y nights. — — — — — Un - break — my heart. —

C/Bb Bb A7 F#7 D#

1 2

G#m C#m7 F# D#m7




Don't leave me in ___ all this pain. ___ Don't leave me out ___ in the rain. ___



D.S. al Coda

___ Bring back those nights ___ when I held ___ you be - side ___ me. ___ Un - break ___ my heart. ___

CODA



Un - break my, un - break ___ my heart. ___ oh, ba - by.

C A7 Dm Gm7

Come back_ and say_ you love_ me. Un - break_ my heart_ sweet dar - ling.

C A7 Dm Gm7

With - out_ you, I_ just can't_ go_ on.

C A7 Dm Gm7 C A7

Dm Gm7 C A7

Repeat and Fade

Optional Ending

Dm

UNCHAINED MELODY

from the Motion Picture UNCHAINED

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow



mp



Oh, my love, my dar - ling, I've hun - gered for your



touch a long, lone - ly time.



Time goes by so slow - ly and time can do so

G Em Bm D D7

much. are you still mine? I

poco rall.

G D6/F# Em7 Gmaj7/D

need your love, I need your love, God

a tempo

Am/C D7 G

speed your love to me!

poco rall. *a tempo*

C D C

Lone - ly riv - ers flow to the sea, to the
Lone - ly moun - tains gaze at the stars, at the

poco accel. *R.H.* *L.H.* *R.H.* *L.H.*

B \flat C D

sea. stars. to wait - ing the o - pen arms of the
stars. wait - ing for pen the dawn of the

R.H. L.H. R.H. L.H.

G C

sea. day. Lone - ly riv - ers
day. All a - lone, I

D C B \flat

sigh, "Wait for me, wait for me!"
gaze at the stars, at the stars,

R.H. L.H. R.H. L.H. R.H. L.H.

C D G

I'll be com - ing home, wait for me!
dream - ing of my love far a - way.

R.H. L.H.

Tempo I

G Em Cmaj7

Oh, my love, my dar - ling, I've

p

D7 G Em

hun - gered for your touch a long, lone - ly

D D7 G Em

time. Time goes by so

Cmaj7 D7 G Em

slow - ly and time can do so much, are you still

Bm D D7 G

mine? I need your love.

mf *poco rall.* *a tempo*

D6/F# Em7 Gmaj7/D Am/C

I need your love. God speed your love

D7 G

to me!

poco rall. *a tempo*

G Em Cmaj7 Am7 G(add9)

me!

a tempo *poco rit.*

WE BELONG

Words and Music by DAVID ERIC LOWDEN
and DANIEL NAVARRO

Moderately

F5



B \flat sus2



Man - y times I tried to tell you; man - y times I've cried
May - be it's a sign of weak - ness when I don't know what

mp

With pedal

F5



a - lone. Al - ways I'm sur - prised how well you
to say. May - be I just would - n't know what to

B \flat sus2



G5



cut my feel - ings to the bone. Don't wan - na leave
do with my strength an - y - way. Have we be - come



— you, real - ly: I've in - vest - ed too much time —
 — a hab - it? Do we dis - tort the facts? —



to give you up — that eas - y to the doubts that com -
 Now there's no look - ing for - ward, now there's no turn -

cresc.



- pli - cate your mind. — } We be - long to the light, we be - long to the
 - ing back when you say: }

f



thun - der. We be - long to the sound of the



words we've both fall - en un - der. What -



ev - er we de - ny or em - brace, for worse or for bet - ter.



we be - long, we be - long, we be - long to -



1 2
geth - er.

N.C.

F5

Close your eyes and try to sleep now.

mp

Bb⁷ sus2

F5

Close your eyes and try to dream. Clear your mind and do

Bb⁷ sus2

your best to try and wash the palette clean.

G5



F



F/A



We can't be - gin to know it, how much we real -

Bb5



G5



ly care. I hear your voice in - side me:

C5



F



I see your face ev - 'ry - where Still you say: We be - long to the

cresc. *f*

Bb



C5



light, we be - long to the thun - der. We be -

F Bb C5 str

long to the sound of the words we've both fall - en un - der.

F Bb

What - ev - er we de - ny or em - brace, for worse or for

C5 str F

bet - ter, we be - long, we be -

Bb C5 str

Repeat and Fade

Optional Ending

F5

long, we be - long to - geth - er.

WOMAN

Words and Music by
JOHN LENNON

Moderately slow

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

E^b 6fr. Fm7 E^b/G Fm7 E^b 6fr. Cm 3fr.

Diagram 1: E^b 6fr. (6th fret, open strings)

Diagram 2: Fm7 (5th fret, 1-3-5-7)

Diagram 3: E^b/G (5th fret, 1-3-5-7)

Diagram 4: Fm7 (5th fret, 1-3-5-7)

Diagram 5: E^b 6fr. (6th fret, open strings)

Diagram 6: Cm 3fr. (3rd fret, 1-3-5)

Wom-an, I can hard-ly ex-press my mixed e-mo-tions at my
Wom-an, I know you un-der-stand the lit-tle child in-

Fm B^bsus4 B^b A^b 4fr. Fm7 Gm 3fr. B^bsus4 B^b

Diagram 1: Fm (5th fret, 1-3-5-7)

Diagram 2: B^bsus4 (5th fret, 1-3-5-7)

Diagram 3: B^b (5th fret, 1-3-5-7)

Diagram 4: A^b 4fr. (4th fret, 1-3-5-7)

Diagram 5: Fm7 (5th fret, 1-3-5-7)

Diagram 6: Gm 3fr. (3rd fret, 1-3-5)

Diagram 7: B^bsus4 (5th fret, 1-3-5-7)

Diagram 8: B^b (5th fret, 1-3-5-7)

thought-less-ness. Af-ter all, I'm for-ev-er in your debt. And
side the man. Please re-mem-ber, my life is in your hands. And

E^b 6fr. Fm7 E^b/G Fm7 E^b 6fr. Cm 3fr.

Diagram 1: E^b 6fr. (6th fret, open strings)

Diagram 2: Fm7 (5th fret, 1-3-5-7)

Diagram 3: E^b/G (5th fret, 1-3-5-7)

Diagram 4: Fm7 (5th fret, 1-3-5-7)

Diagram 5: E^b 6fr. (6th fret, open strings)

Diagram 6: Cm 3fr. (3rd fret, 1-3-5)

wom-an, I will try to ex-press my in-ner feel-ings and
wom-an, hold me close to your heart. How-ev-er dis-tant, don't

Fm Bbsus4 Bb Ab 4fr. Fm7 Gm 3fr.

thank - ful - ness_ for show - ing me the mean - ing of suc -
 keep us a - part.. Af - ter all, it is writ - ten in the

Bbsus4 Bb Ebmaj9

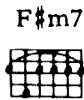
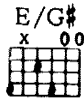
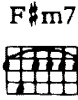
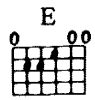
cess. stars. Ooh,

Cm7 3fr. Fm7 Bb6 Ebmaj9

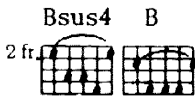
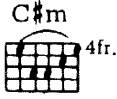
well, well. Doo doo doo doo doo. Ooh,

Cm7 3fr. Fm7 1. Bb6 2. Bb6

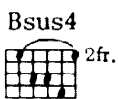
well, well. Doo doo doo doo doo. doo doo.



Wom-an, please let me ex - plain...

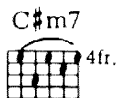


I nev-er meant to cause you sor-row or pain... So let me tell you a -



gain and a - gain and a - gain: I

Repeat and fade






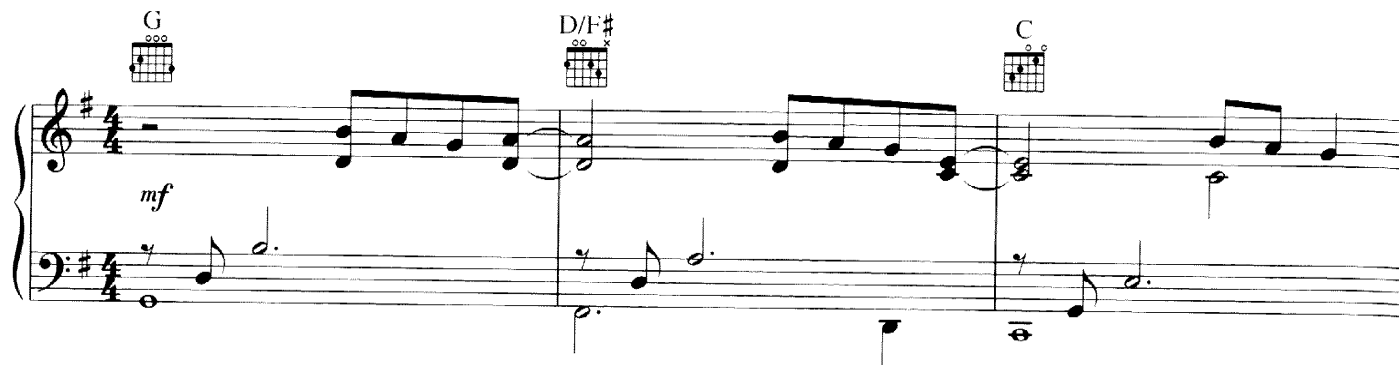
love you, yeah, yeah, now and for - ev-er. I




WONDERFUL TONIGHT

Words and Music by
ERIC CLAPTON

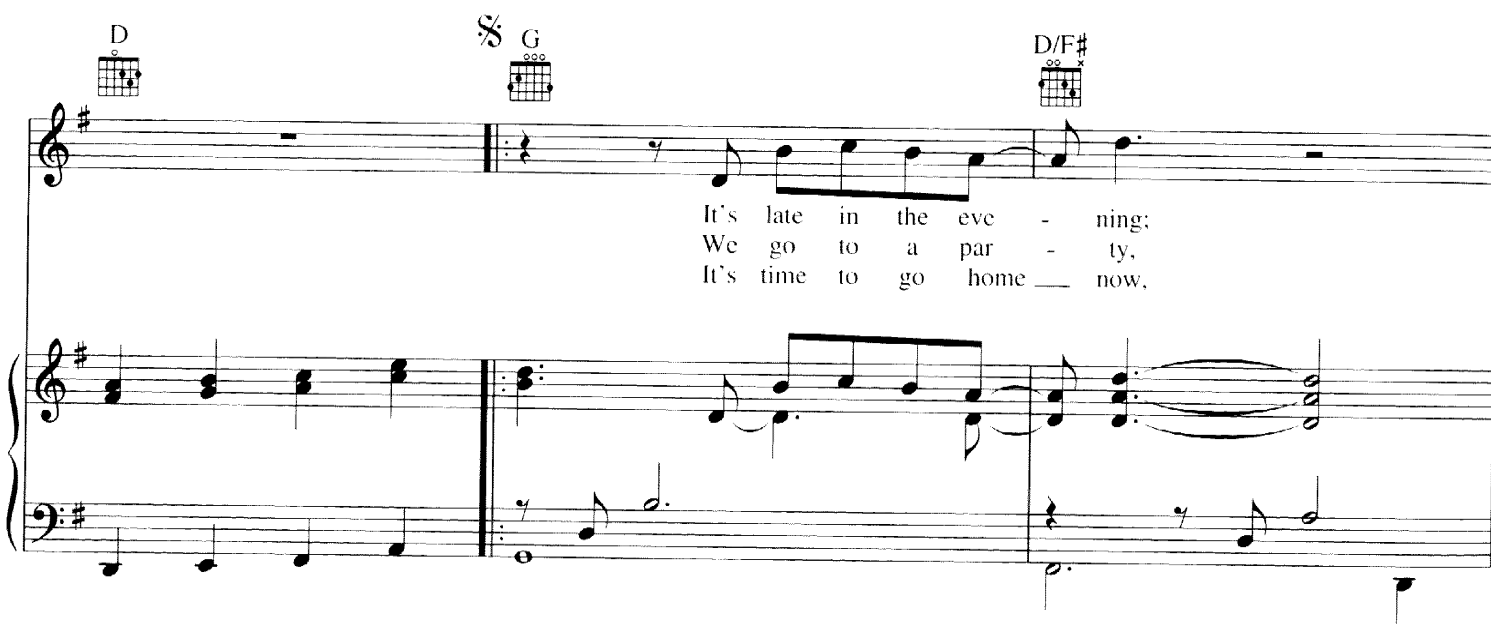
Moderately



G  D/F#  C 



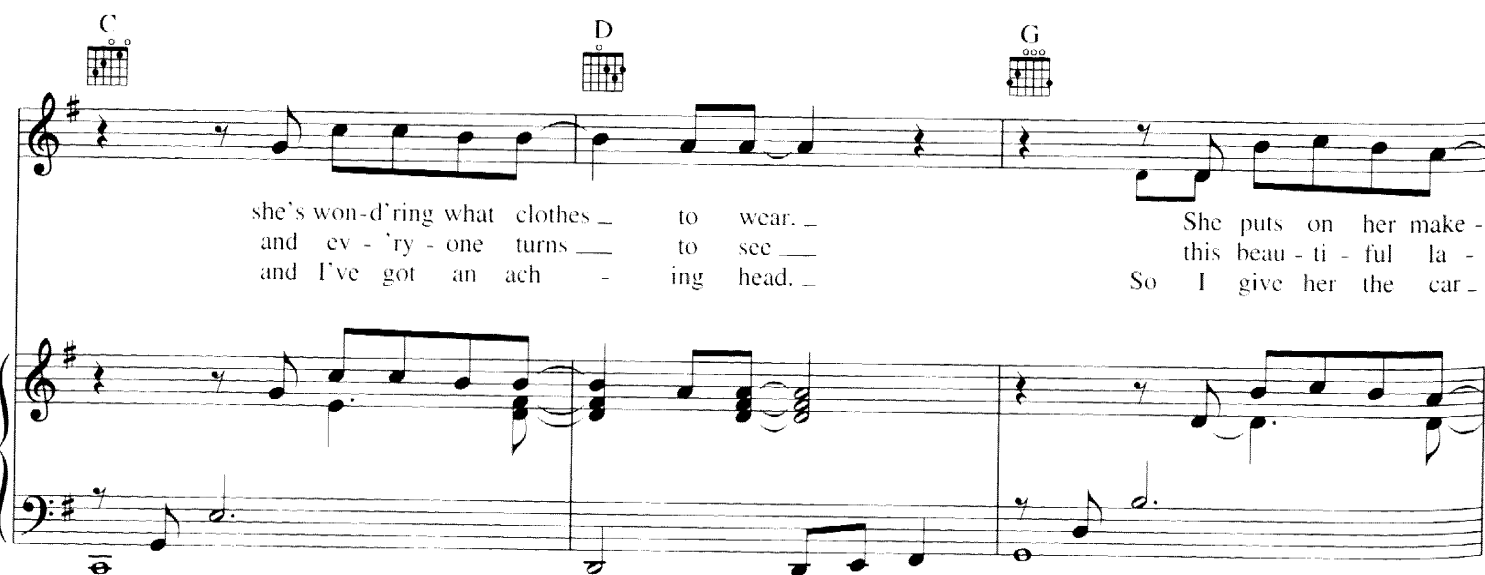
D  G  D/F# 

It's late in the eve - ning;
We go to a par - ty,
It's time to go home — now.



C  D  G 

she's won-d'ring what clothes — to wear. — She puts on her make -
and ev - 'ry - one turns — to see — this beau - ti - ful la -
and I've got an ach - ing head. — So I give her the car -



D/F# C D

up and brush - es her long blonde hair.
 dy is walk - ing a - round with me.
 keys. and she helps me to bed.

C D G D/F#

And then she asks me. "Do I look all right?"
 And then she asks me. "Do you feel all right?"
 And then I tell her. as I turn out the light.

Em C D To Coda

And I say. "Yes, you look won - der - ful to - night."
 And I say. "Yes, I feel won - der - ful to - night."
 I say. "My dar - ling, you are won - der - ful to - night."

G D/F# C

D 2. G

I feel

C D G D/F#

won - der - ful — be - cause I see — the love — light in — your

Em C D

eyes. Then the won - der of it all — is that you

C D G

just don't — re - al - ize — how much — I love — you.

D/F#

C

D

D.S. al Coda

Musical notation for the first system, including guitar chords and piano accompaniment.

CODA

G

D/F#

Em

D

C

Oh, my dar-ling, you are

Musical notation for the second system, including guitar chords and piano accompaniment.

D

G

D/F#

won-der-ful to night."

Musical notation for the third system, including guitar chords and piano accompaniment.

C

D

G

rit.

Musical notation for the fourth system, including guitar chords and piano accompaniment.

YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON
and BRUCE FISHER

Moderately slow, expressively




You are so

Dbmaj7



Gb9



beau-ti-ful to

8vb

loco



me. You are so beau-ti-ful

Gb9



Ab



Abmaj7



to me.

Can't you

Ebm



Ab7



Dbmaj7



C7



C+



C7



see?

You're ev-'ry - thing I

hope for.

8vb loco

8vb loco

8vb loco

Fm



Fm(maj7)



Fm7



Bb9



you're ev - 'ry - thing I

need.

8vb loco

Ab



Abmaj7



Ab7



Dbmaj7



Gb9



Ab



Abmaj7



You are so beau-ti-ful

to me.

Ab7 Ab Abmaj7 Ab7 Fm

You are so ev - ry - thing I need.

rit.
8vb loco

Freely
Bb13#11

Tempo I

Ab(add2) Ab Abmaj7 Ab7 Dbmaj7 Gb9

You are so beau - ti - ful to

Ab Abmaj7 Ab7 Dbmaj9 Gb9 Ab

me.

YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by STEVIE WONDER

Moderately, with feeling



mf



You are the sun - shine of my life,



that's why I'll al - ways { be - } { stay - } a - round.



You are the ap -

F6 Em7 Gb/Bb

ple of my eye.

Dm7 Dm/G C

For - ev - er you'll stay in my heart.

Dm7 G13b9 C F6 F/G

{ I feel like this is the be
You must have known that I was

Cmaj7 F9 F/G Cmaj7

gin - ning, though I've loved you
lone - ly, be - cause you came

F F/G E7/B Em E+ E

for a mil - lion years.
to my res - cue.

A D E Am

And if I thought our love was end - ing,
And I know that this must be heav - en;

D7

I'd find my - self drown - ing in my own
how could so much love be in - side of

G7

1.2 (2nd time) Optional Ending Cmaj7

Repeat and Fade

tears.
you? Whoa. whoa.

F/C  C  Fmaj7 

used to hate to leave me. Now af - ter lov - in' me



G7sus  G7  C  Fmaj7 

late at night when it's good for you and you're



G7sus  G7  C  Em7 

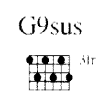
feel - in' all right. well, you just roll o - ver, and you



Am7  Ab  Bb/Ab  C/G  G7sus  G7 

turn out the light. And you don't bring me flow - ers an - y -





more.



It used to be so nat - 'ral to talk a - bout for - ev - er.



But used - to - be's don't count an - y - more. ... They just lay on the floor till we sweep them a - way.



And ba - by, I re - mem - ber all the things you taught me:



I learned how to laugh, and I learned how to cry. Well, I



learned how to love, even learned how to lie. You'd



think I could learn how to tell you good - bye.



'cause you don't bring me flow - ers an - y - more.

D7sus



D7



C/G



C6/G



First system of musical notation. It features a guitar chord diagram for D7sus, followed by D7, C/G, and C6/G. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

G7sus



G7



C



Em7



Second system of musical notation. It features guitar chord diagrams for G7sus, G7, C, and Em7. The piano accompaniment includes a treble and bass clef with a *rit.* (ritardando) marking. The vocal line includes the lyrics: "Well, you'd think I could learn how to".

Am



Ab



Bb/Ab



C/G



G7sus



G7



Third system of musical notation. It features guitar chord diagrams for Am, Ab, Bb/Ab, C/G, G7sus, and G7. The piano accompaniment includes a treble and bass clef with a *mp a tempo* (mezzo-piano, ad tempo) marking. The vocal line includes the lyrics: "tell you good - bye, 'cause you don't bring me flow - ers an - y -".

C



Cmaj7



C6



C/G



C



Fourth system of musical notation. It features guitar chord diagrams for C, Cmaj7, C6, C/G, and C. The piano accompaniment includes a treble and bass clef with a *rit.* (ritardando) marking. The vocal line includes the lyrics: "more."

YOUR SONG

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow, but with a beat

Chord diagrams: Eb, Ab/Eb, Bb/Eb, Ab/Eb

mf

Chord diagrams: Eb, Abmaj7, Bb/D, Gm

It's a lit-tle bit fun-ny, _____ this feel - ing in - side; _____
 If I was a sculp-tor, _____ but then - a-gain, no, _____ or a

Chord diagrams: Cm, Cm/Bb, Cm/A, Ab7

man I'm not one of those - who - can eas - i - ly hide, _____
 who makes po - tions in a trav-el - in' show, _____ I

Eb/Bb Bb G/B Cm

Don't have much mon - ey, but, boy, if I did,
know it's not much but it's the best I can do.

Eb Fm7 Ab Bb

I'd buy a big house where we both could live.
My gift is my song, and

Bbsus Bb Ab Eb

this one's for you.

Ab/Eb Eb Bb/D Cm

And you can tell ev - 'ry - bod - y

Fm7 Ab Bb/D Cm

this — is your song. — It may — be quite — sim-ple, but —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a treble line with eighth notes and a triplet of eighth notes in the right hand.

Fm7 Ab Cm Cm/Bb

— now that it's done, — I hope you don't mind, — I hope you don't mind —

Detailed description: This system contains measures 3 and 4. The vocal line continues with eighth notes: F4, E4, D4, C4, Bb4, A4, G4. The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the right hand.

Cm/A Ab6 Eb/G Ab6

— that I put — down in — words how won - der - ful life is — while

rit.

Detailed description: This system contains measures 5 and 6. The vocal line has a half note: F4, followed by eighth notes: E4, D4, C4, Bb4, A4, G4. The piano accompaniment features a more complex chordal texture with a half note: F4, followed by eighth notes: E4, D4, C4, Bb4, A4, G4. A *rit.* marking is present in the piano part.

Ab Bb Bbsus Bb

you're — in — the world. —

a tempo

Detailed description: This system contains measures 7 and 8. The vocal line has a half note: F4, followed by eighth notes: E4, D4, C4, Bb4, A4, G4. The piano accompaniment features a half note: F4, followed by eighth notes: E4, D4, C4, Bb4, A4, G4. A *a tempo* marking is present in the piano part. The system ends with a double bar line and a 4/4 time signature.

E_b **A_bmaj7** **B_b/D** **Gm**

I sat on the roof and kicked off the moss: well, a
So ex-cuse me for - get - ting, but these things I do:

Cm **Cm/B_b** **Cm/A** **A_b7**

few of the vers - es, well, they've got me quite cross.
You see I've for-got-ten if they're green or they're blue.

E_b/B_b **B_b** **G/B** **Cm**

But the sun's been quite kind while I wrote this song;
An - y - way, the thing is, what I real - ly mean,

E_b **Fm7** **A_b** **B_b**

it's for people like you that keep it turned on.
yours are the sweet - est eyes

Bbsus Bb 2 Ab Eb

I've ev - er seen.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 2/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. Above the staff are guitar chord diagrams for Bbsus, Bb, Ab (with a 2nd fret and 4th string), and Eb (with a 3rd string). The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

Ab/Eb Eb Bb/D Cm

And you — can tell ev - 'ry - bod - y

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Above the staff are guitar chord diagrams for Ab/Eb, Eb (with a 3rd string), Bb/D (with an xx0), and Cm (with an xx). The piano accompaniment continues with similar rhythmic patterns.

Fm7 Ab Bb/D Cm

this — is your song. ——— It may — be quite — sim-ple. but —

Detailed description: This system contains the fifth and sixth staves of music. The top staff has a half note G5, a quarter note A5, a quarter note Bb5, and a half note C6. Above the staff are guitar chord diagrams for Fm7, Ab (with a 4th fret and 3rd string), Bb/D (with an xx0), and Cm (with a 3rd string). The piano accompaniment includes a triplet of eighth notes in the treble clef.

Fm7 Ab Cm Cm/Bb

— now that it's — done. ——— I hope you don't mind. ——— I hope you don't mind —

Detailed description: This system contains the seventh and eighth staves of music. The top staff has a half note D6, a quarter note E6, a quarter note F6, and a half note G6. Above the staff are guitar chord diagrams for Fm7, Ab (with a 4th fret and 3rd string), Cm (with an xx), and Cm/Bb. The piano accompaniment continues with the same rhythmic structure.

Cm/A Ab6 Eb/G Ab6

that I put down in words how wonderful life is while

rit.

1 Ab Bb Bbsus Bb

you're in the world.

a tempo

2 Ab Eb Ab/Eb

you're in the world.

a tempo

Bb/Eb Ab/Eb Eb

YOU'RE IN MY HEART

Words and Music by
ROD STEWART

Moderately (♩ = ♩) ^{r3~}

Emaj7/G#



Em7-5/G



F#m7



mp

A/B

Bb/C

B/C#

C/D

5 fr.

E

7 fr.



E

7 fr.

D#m7

6 fr.



I did - n't know_ what day it was_ when you walked_
I took all ___ those hab - its of yours that in the be - -

C#m7 4 fr. B E 7 fr.

— in — to the room. — I said hel - lo — un -
gin - ning were hard to ac - cept. Your fash - ion sense — for

D#m7 6 fr. C#m7 4 fr. B

no-ticed; you said — good - bye — too soon. —
Beards-ley prints I put down to ex - pe - ri - ence. — The

E 7 fr. D#m7 6 fr. C#m7 4 fr.

Breez - in' through — the cli - en - tele, — spin-ning yarns — that were — so
big - bos-omed la - dy with the Dutch ac - cent — who tried to change my point — of

B E 7 fr. D#m7 6 fr.

lyr - i - cal, — I real-ly must — con - fess right here — the at -
view, ₃ her ad lib lines — were well re - hearsd, — but my ₃

1.

C#m7 4 fr. B E 7 fr.

trac - tion was — pure - ly phys-i - cal. —
heart cried out — for —

2. E A

D#m7 6 fr. C#m7 4 fr. B

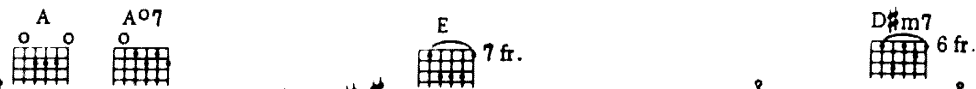
you. You're in my heart; —

D A

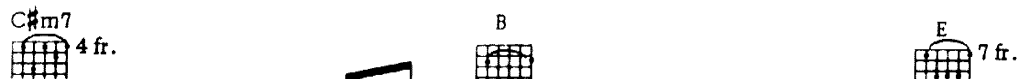
— you're in — my soul. You'd be my breath — should I — grow

A D A D C#m7 4 fr. Bm7

old. You are my lov - er; you're my — best friend. You're in my soul. —



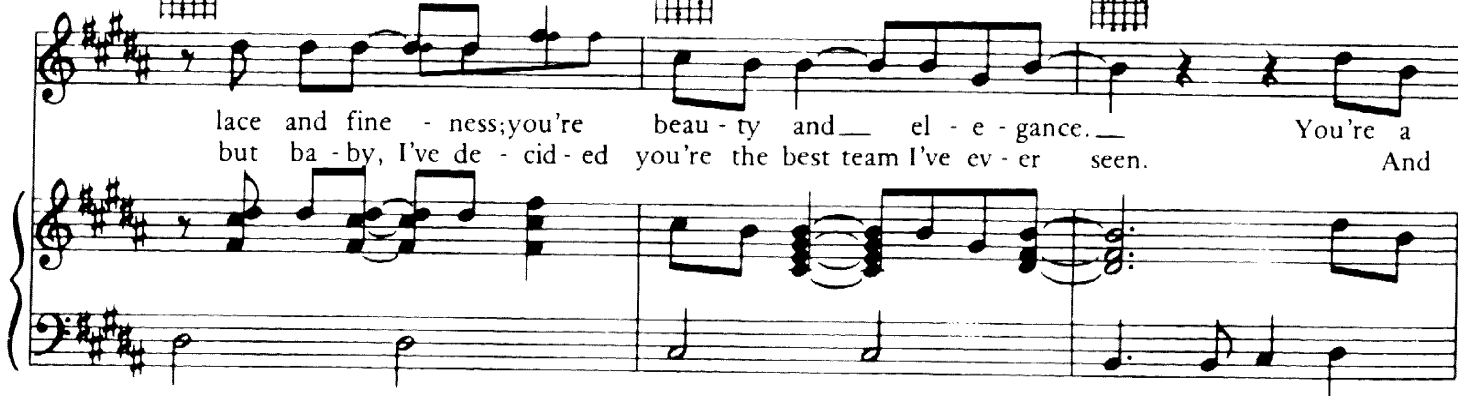
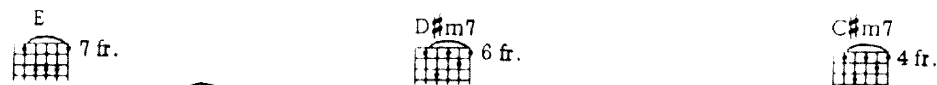
My love for you_ is im - meas - ur - a - ble; my re -
 You're an es - say in glam - our. Please par - don the gram - mar, but you're

spect for you_ im - mense. — You're age - less, time - less,
 ev - 'ry school - boy's dream. — You're Cel - tic u - nit - ed,





lace and fine - ness; you're beau - ty and el - e - gance. — You're a
 but ba - by, I've de - cid - ed you're the best team I've ev - er seen. And


rhap - so - dy, — a com - e - dy; — you're a sym - pho - ny — and a play. —
 there have been. man - y af - fairs and man - y times, I've thought to







B  E  7 fr. D#m7  6 fr.


— leave. You're ev - 'ry love_ song ev - er writ - ten, but hon - ey, what_
But I bite my lip and turn a - round, 'cause you're the warm-



C#m7  4 fr.

1. E  A  2. E  A 







— do you see in me? — You're in my heart; — — You're in my heart; —
est thing I've ev - er found..




D  A  D  A 

— you're in_ my soul. You'd be my breath_ should I ___ grow old. You are my lov -



D  A  D  C#m  4 fr. Bm7  A 

er; you're my_ best friend. You're in my soul. —



YOU'RE STILL THE ONE

Words and Music by SHANIA TWAIN
and R.J. LANGE

Slowly

Guitar capo 1

D

D/F#

Piano

E \flat

E \flat /G

N.C.

(Spoken:) *When I first saw you.* *I saw love.*

mf

(Drums only)

G(add2) D D/F# G(add2)
Ab(add2) E \flat E \flat /G Ab(add2)

And the first time you touched me, *I felt love.* *And after all this time,*

D D/F# G A
E \flat E \flat /G Ab B \flat

you're still the one I love.

D
x00
Eb

D/F#
00 x
Eb/G

G
000
Ab

A
x0 0
Bb

Looks like we made it. Look how far we've come, my baby.
Ain't nothin' better, we beat the odds together.

D
x00
Eb

D/F#
00 x
Eb/G

G
000
Ab

A
x0 0
Bb

We might-a took the long way. We knew we'd get there some day.
I'm glad we didn't listen. Look at what we would be missing.

D
x00
Eb

D/F#
00 x
Eb/G

G
000
Ab

A
x0 0
Bb

They said, "I bet they'll never make it." But just

D
x00
Eb

G
000
Ab

A
x0 0
Bb

look at us holding on. We're still together.



E_b



A_b



B_b



A_b

er. still go - ing — strong. — (You're still the one.)



E_b



A_b



I'm



B_b

— You're still the one I run — to, — the one that I be - long — to. —



E_b



A_b



B_b



A_b

You're still the one I want — for life. (You're still the one.)



E_b



A_b



I'm



B_b

— You're still the one that I — love, — the on - ly one I dream — of. —

D
xx0
Eb

G
000
Ab

To Coda ()

A
xx0
Bb

You're still the one I kiss — good — night.

2

A
xx0
Bb

D
xx0
Eb

G
000
Ab

A
xx0
Bb

D
xx0
Eb

G
000
Ab

night. — You're still the one.

A
xx0
Bb

G
000
Ab

D.S. al Coda

(You're still the one.)

CODA

A
xx0
Bb

night.

D
xx0
Eb

D/F#
00x
Eb/G

G
000
Ab

A
xx0
Bb

I'm so glad we made — it. Look how far — we've come, my ba - by. —

YOU'RE THE FIRST, THE LAST, MY EVERYTHING

Words and Music by P. STERLING RADCLIFFE,
TONY SEPE and BARRY WHITE

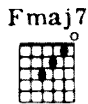
Moderately, with a beat



(Spoken:) We got it together, didn't we . . . nobody but you and me . . .
we've got it together, babe . . .

mf Background for recitation (repeat as necessary)

No chord



The first, my ——— last, my ——— ev - 'ry - thing

mf

Fmaj7 F9 Bb

and the an-swer to — all — my dreams,

Gm7 C9 Am7

You're — my sun, my — moon, my guid - ing

Dm7 G7 Bbm

star, My kind of won-der - ful, that's what you

C7 F Fmaj7 Dm

are. I know there's on - ly, on - ly one like you, —

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a double bar line and a repeat sign, followed by the lyrics "The First,". Above the vocal line, there is a guitar chord diagram for G7. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system also has a vocal line and piano accompaniment. The vocal line has lyrics "The Last, — My Ev - 'ry - thing." and a guitar chord diagram for C7. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *f* and *mf*.

2nd Chorus:

In you I find so many things,
 A love so new only you could bring.
 Can't you see if you . . . you make me feel this way,
 You're like a fresh morning dew
 Or a brand new day.

I see so many ways that I
 Can love you till the day I die.
 You're my reality,
 Yet I'm lost in a dream.
 You're The First, The Last, My Everything.