

# BRYAN ADAMS



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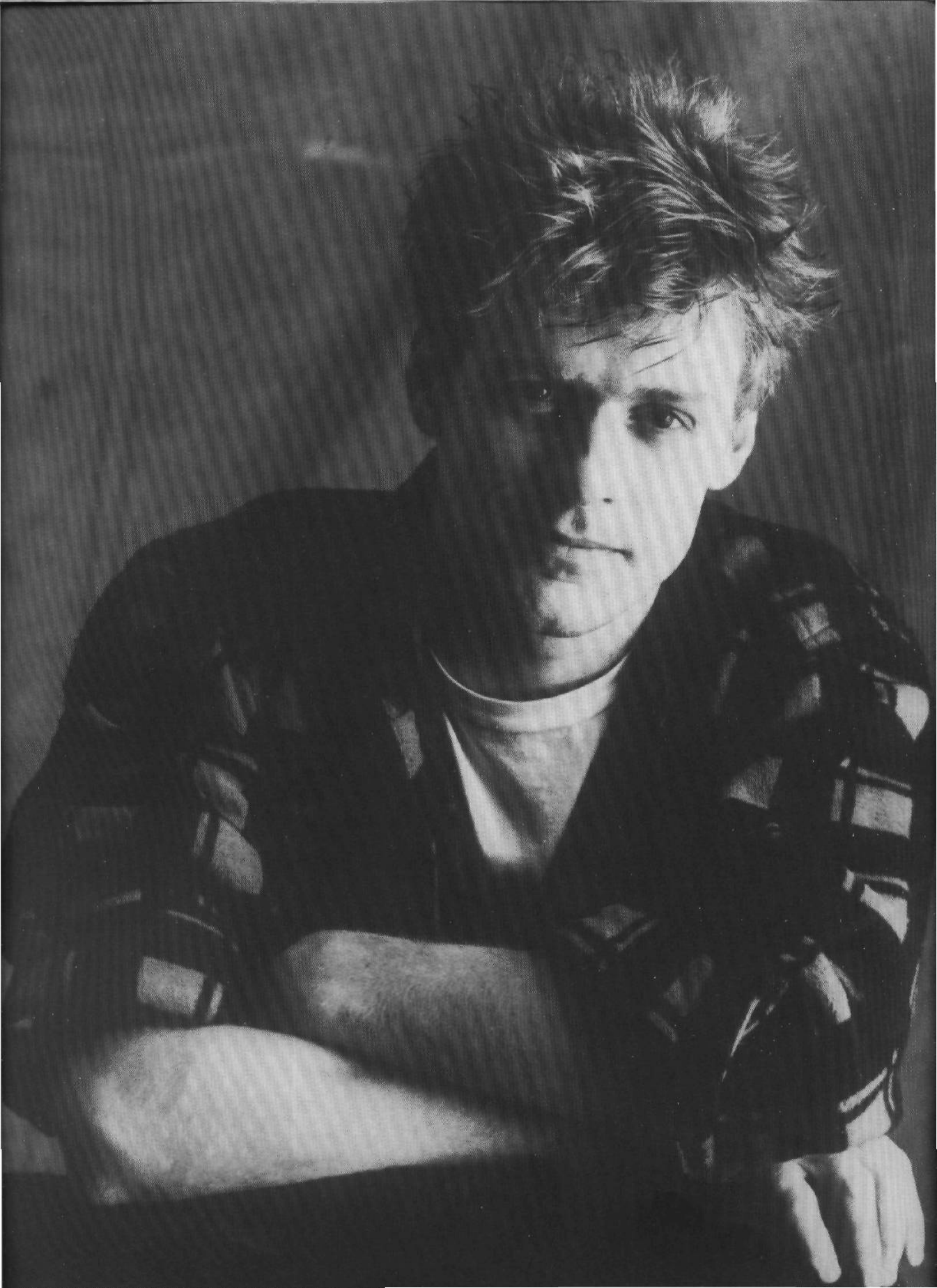
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**CUTS LIKE A KNIFE**

PAGE 9

**(EVERYTHING I DO) I DO IT FOR YOU**

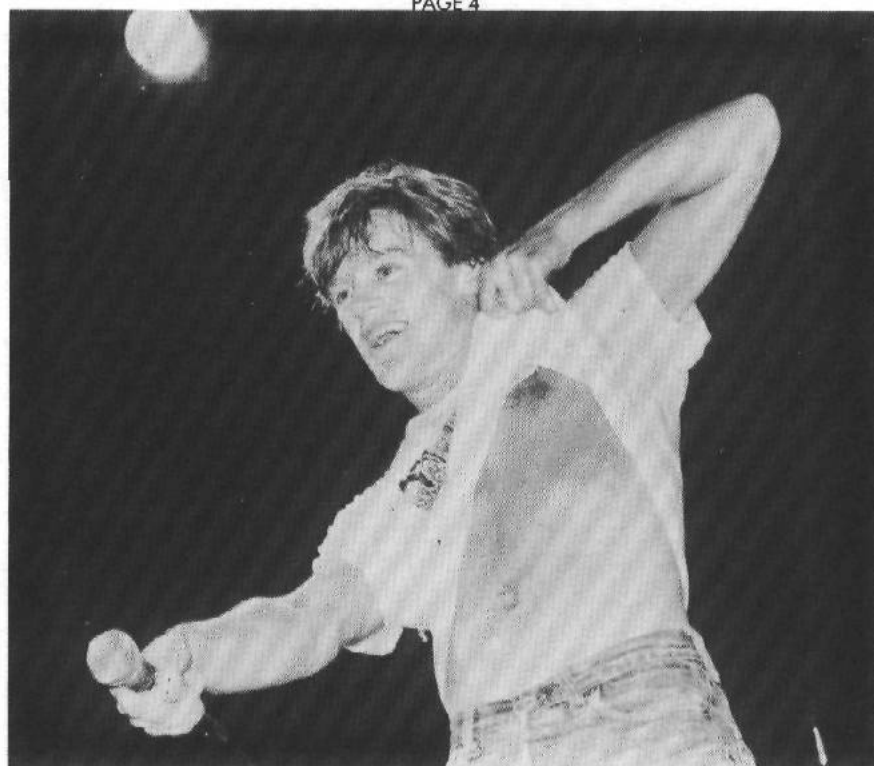
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# THE ONLY ONE

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Moderate rock ♩ = 138



Musical notation for the first system, including piano accompaniment and guitar chord diagrams for E and A.

1. 2.



1. Well, I made up my mind, —  
 2. Last night,

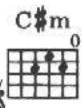


not going to let you get — a - way.  
 well, I thought you might — have stayed.

Yeah, to  
 If I'd have



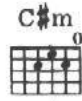
think that I'm — the luck - y guy, — well, I've  
 had the guts — I would have pushed my luck, — but then you



al - most got — it made. 'Cause it's been so long — since I've felt —  
 might have turned — a - way. How do I ex - plain? — I know it  
*(3rd time instrumental)*






— this strong — a - bout an - y - one — at all. — I get  
 sounds in - sane, — but I've been through this — be - fore. — In just a

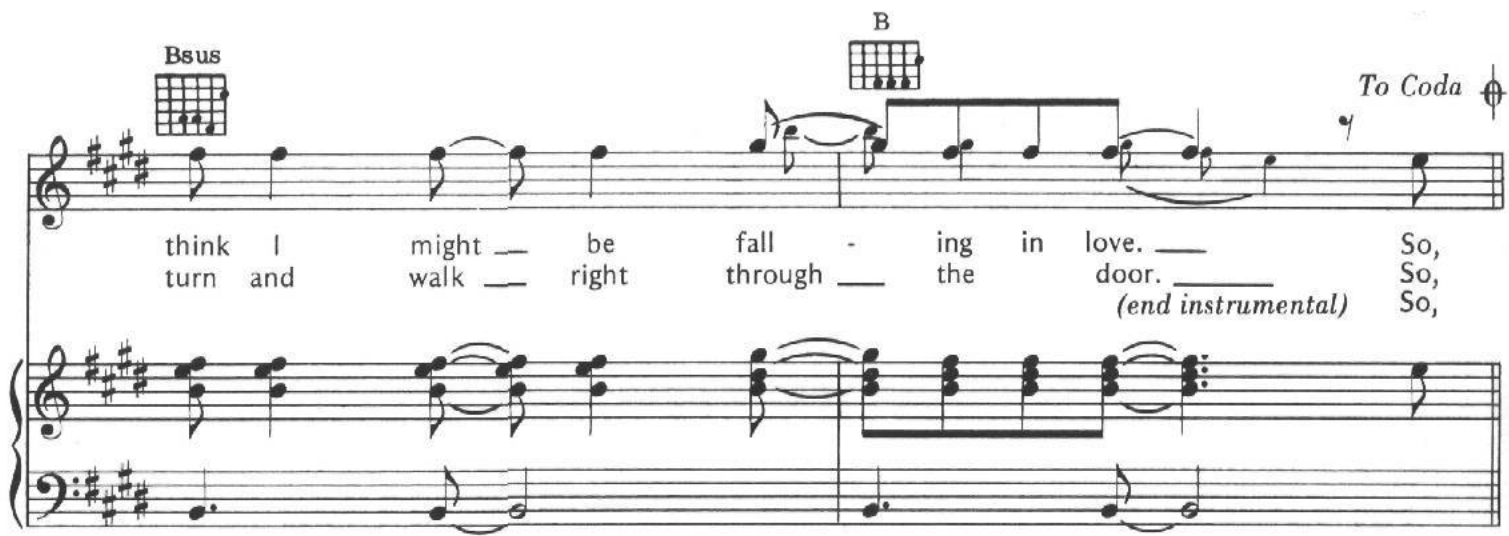


so ex - cit - ed, I ain't going to fight — it, I  
 mat - ter of time, — you could change your mind; — you could



**Bsus**  **B**  *To Coda* 

think I might be fall ing in love. So,  
 turn and walk right through the door. So,  
 (end instrumental) So,



**Chorus:** **E/G#**  **A**  **B** 

come on, let's get it right. } Oh 'cause you're the  
 come on, let's get it straight. }



**A**  **E/G#**  **A** 

on - ly one. } Come on, we ain't got all night, - }  
 } Come on, I just can't wait, - }



**B**  **A**  *D.C.*

yeah, 'cause you're the on - ly one now.



2.



*D.S. al Coda*

3.



*Repeat ad lib. and fade*

on - ly one — now. on - ly one. — So,

*Coda*



come on, let's get it right,

B



oh — we ain't got all night. — So come on, ba - by, let's



*D.S.S.*

get it straight, yeah, — I just can't wait. Now —

*mf* *f*





# CUTS LIKE A KNIFE

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Moderate Rock ♩ = 100

First system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The music begins with a forte (*f*) dynamic. The bass line consists of a steady eighth-note pattern.

Second system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The system includes a first ending (marked '1.') and a second ending (marked '2.').

Third system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The melody in the treble clef is more active, with eighth and sixteenth notes.

1. Driv - in' home\_ this eve - ning, I could of sworn\_ we had it all worked out.\_

Fourth system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The music continues with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The treble clef has some rests, while the bass clef continues the rhythmic pattern.

You

Sixth system of musical notation. It features a grand staff with treble and bass clefs. Above the staff, guitar chords are indicated: D, G, and C(add2). The system concludes the piece with a final chord.

D G C(add2)

had this boy — be - liev - in' way be - yond — the shad - ow of a doubt. —

D G C(add2)




2. Then I

D G C(add 2)

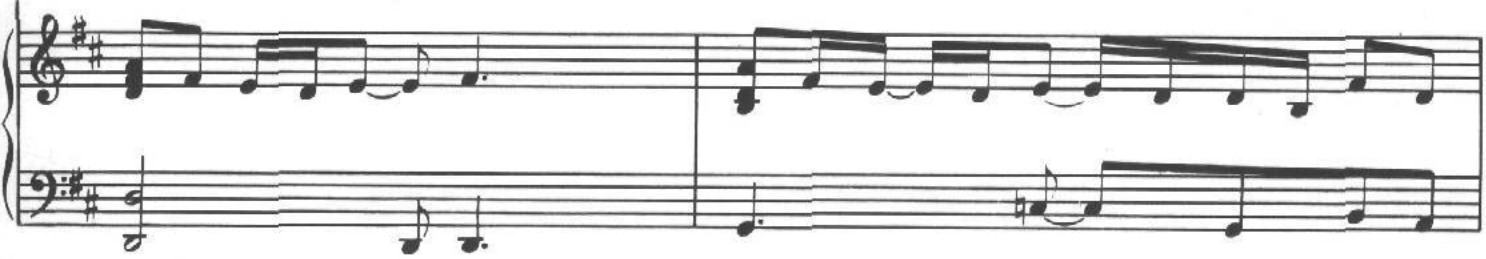
heard it on — the street; — I heard you might — of found — some - bod - y new. —  
 3. (See additional lyrics)

D G C(add2)

Well,

D  G  C(add2) 



who \_\_\_ is he, ba - by? Who is he \_\_\_ and tell \_\_\_ me what he means to



D 



you? 4. I



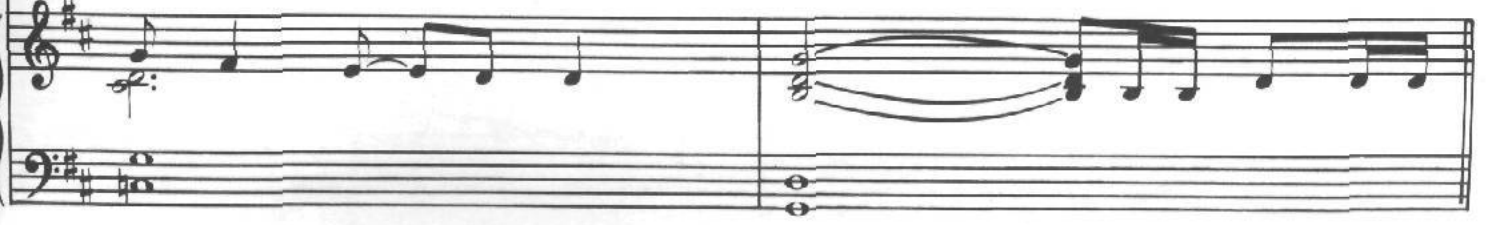
A  Bm 

took it all \_\_\_ for grant - ed, but how was I \_\_\_ to know \_\_\_ that



C(add 2)  G  *To Coda* ⊕

you'd be let - ting go? Now it cuts like a



Chorus:



knife,

but it feels so



right. —

It cuts like a



knife,

but it feels so

1.



*D.S.*  
8

right. —

3. There's



D G C(add 2) D

knife. —

(Instr. Solo ad lib)

G C(add 2) D

1. G C(add 2)

2. D.S.S. al Coda

(End Solo) 4. I

Coda D

knife, but it feels so

descrec. mp

right. —

And it cuts like a knife,

and it feels so \_\_\_\_\_ right. \_\_\_\_\_

*cresc. poco a poco*

Na na na \_\_\_\_\_ na na

*f*

na na na \_\_\_\_\_ na na.

*Repeat ad lib and fade*

*Verse 3:*  
 There's times I've been mistaken;  
 There's times I thought I'd been misunderstood.  
 So wait a minute darlin',  
 Can't you see we did the best we could?  
 This wouldn't be the first time  
 Things have gone astray.  
 Now you've thrown it all away.  
 (To Chorus:)



# THIS TIME

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Moderate rock ♩ = 132

Chords: A, D, G, E, A, D

Chords: G, E, G, E

Chords: D/A, A

1. I think a - bout her all the time,  
 2. I thought of ev - 'ry word I'd say,

Chords: F#m, E, D/A

she's my fan - ta - sy. An im - age burn - ing  
 give or take a few. But she turns and slow - ly

A F#m E

in my mind, call - ing out to me.  
walks a - way. — What do I have to do?

D A/C#

While my i - mag - i - na - tion's run - ning wild, —  
Hey, turn up — your ra - di - o, —

Bm7 E

yeah, — things are get - ting clear - er.  
oh, — there's some - thing I want you to know.

Chorus:

A D G E

Oh; — This time, — ev - 'ry thing is all right,  
Yeah; — (Vocal ad lib. 3rd and 6th times)

A D G E A D

no way — she's gon - na get a - way. This time — ev -

G E A D To Coda (6th time) 1. G

- 'ry-thing is eas - y, an - y day, (4th time) I'm I'm gon - na make her

E 2.5. E D.S. 3. G

mine. I'm gon - na make her mine.

To next strain 4. G E F#m D.S.

It's gon - na make her mine. hard to take, — 'cause she's

E F#m E

miles a - way, — and I've wait - ed a long — time. But the

F#m E Bm7

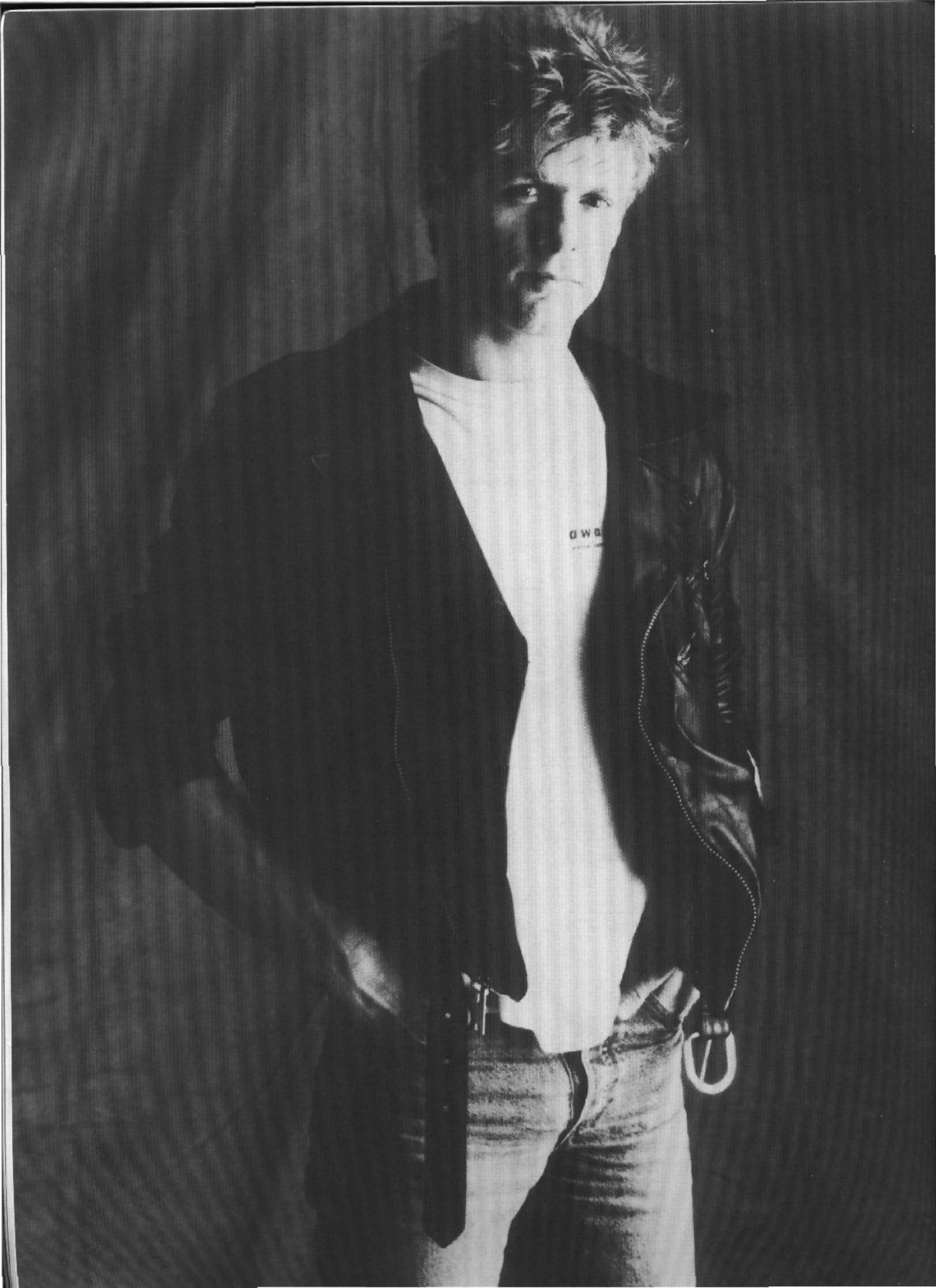
feel - ing is right, — dar - ling, one of these nights, — yeah, —

E

— I'm gon - na let you know. — Oh; —

*D.S.*

Coda G E D/A



# RUN TO YOU

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Driving Rock ♩ = 126

Guitar Capo: Em7  
 2nd Fret:

Keyboard: F#m7



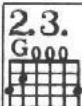
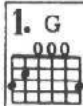
A

B

F#m7

Musical notation for the first system, including piano and keyboard parts.

(L.H. 2nd time)



A

B

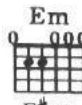
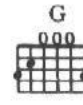
A

E

F#m

Musical notation for the second system, including piano and keyboard parts.

1. She says her



A

B

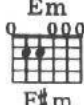
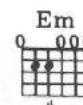
F#m

A

E

Musical notation for the third system, including piano and keyboard parts.

love for me could nev - er die.



F#m

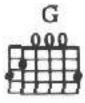
A

B

F#m

Musical notation for the fourth system, including piano and keyboard parts.

But that-'d change if she ev - er found out a - bout you and I.



A E F#m A E

Oh, but her love is cold.



F#m A E D

It would-n't hurt her if she did - n't know, - 'Cause when it



*Chorus:*

E C#m7

gets too much I need to feel your touch. I'm gon-na



F#m A E B F#m A E

run to you, I'm gon-na run to you.

A: 022211, Em: 020202, G: 030332

'Cause when the feel - in's right I'm gon - na

D: 020202, A: 022211, Em: 020202, G: 030332, E: 022102

{ run } all night. — I'm gon - na run to you
   
 { stay }

D.C.

Em: 020202, G: 030332, D: 020202, A: 022211

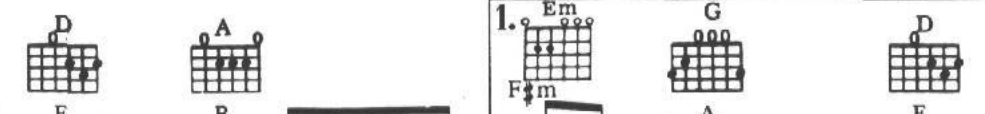
run to you. Yeah, — gon - na

Em: 020202, E: 022102, D: 020202, A: 022211, Em7: 020212, G: 030332


run to you. — Oh, — when the feel - in's right — I'm gon - na

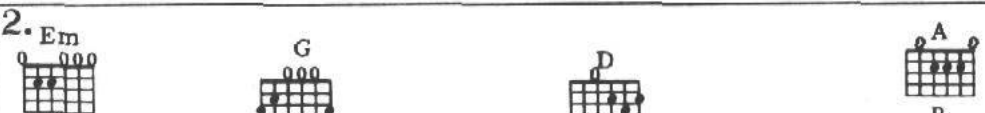


*To next strain*

1. 


*{ run } all night, I'm gon - na run to you.*  
*{ stay }*





2. 


*run to you. Yeah, gon - na*


*Repeat ad lib. and fade*







1. 



2. **Bm7**  
  
**C#m7**

**Em**  
  
**F#m**

**G**  
  
**A**

**D**  
  
**E**

**A**  
  
**B**

**Em**  
  
**F#m**

**G**  
  
**A**

**D**  
  
**E**

**A**  
  
**B**

*D.S.* 

Oh, gon - na



*Verse 2:*

She's got a heart of gold,  
 She'd never let me down.  
 But you're the one that always turns me on  
 And keep me comin' 'round.  
 I know her love is true,  
 But it's so damn easy makin' love to you.  
 I got my mind made up,  
 I need to feel your touch.

*(To Chorus:)*

# STRAIGHT FROM THE HEART

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Rock Ballad ♩ = 84

C

*mp*

The piano introduction consists of two measures in 4/4 time. The right hand plays a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2. A guitar chord diagram for C major is shown above the first measure.

I could stop dream - ing, but it nev - er ends; — as

The vocal line starts with a quarter rest, followed by a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the same eighth-note bass line as the introduction. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4.

Bb/F F

long as you're gone — we may as well — pre - tend; — I been dream - in', —

The vocal line continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the eighth-note bass line. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. Chord diagrams for Bb/F and F are shown above the vocal line.

Bb/F F C/G G C

straight from the heart. —

The vocal line continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the eighth-note bass line. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. Chord diagrams for Bb/F, F, C/G, G, and C are shown above the vocal line.

You say it's easy, but who's — to say —  
 I'll see you on the street some other time, —

that we'd be able to keep it this way; — but it's eas - i - er, —  
 when all the words will just fall out of line; — while we're dream - in' —

com - in' straight from the heart. — } Oh, give it to me  
 straight from the heart. — }

Chorus:

straight from the heart. Tell me we could make another start.

To Coda

You know I'll never go as long as I know

D.S.

it's com-in' straight from the heart.

decresc.

To next strain

it's com-in' straight from the heart. give it to me now;

Dm7



C/E



Fmaj9



Gsus



*p*

Dm7



C/E



Fmaj9



Gsus



*mp*

Dm7



C/E



Fmaj9



Gsus



*D.S.S. al 3rd & 4th ending to Coda* %%

*mf* *cresc.*

Coda

F



C/G



G



C



— it's com-in' straight from the heart. —

*dim. e rit.* *pp*

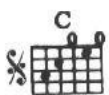
# HEAVEN

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Slow Rock ♩ = 66

*mp*

with pedal



1. Oh, think-in' a-bout\_\_ all our young-er years;\_\_ there was  
 2. Oh, once in your life\_\_ you will find some-one\_\_ who will

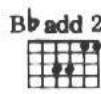
*mp*



on - ly you\_\_ and me;\_\_ we were young and wild\_\_ and free.\_\_  
 turn your world\_ a - round;\_ bring you up when you're feel - ing down..



Now noth - ing can take you a - way from me; we've been  
 Yeah, noth - ing could change what you mean to me. Oh, there's



down that road be - fore, but that's o - ver now; you keep me  
 lots that I could say; just hold me now, 'cause our



com-in' back for more. And Ba-by, you're all that I want when you're  
 love will light the way; ba-by,



ly - in' here in my arms. I'm find-ing it hard to be - lieve we're in

*simile*



G F G Am

heav - en. And love is all that I need, and I

C F G Am

found it there in your heart. It is - n't too hard to see we're in

1. G no 3rd C Am C/G F add 2 D.S.  $\frac{3}{4}$

heav-en.

2. G To next strain 3. G Repeat ad. lib. and fade

heav-en. heav - en, heav - en.

Dm
C/E
F
G

I've been wait - ing for \_\_\_ so long for some - thing \_\_\_ to ar - rive; —

Am
G/B
C
Dm
C/E

\_\_\_ for love \_\_\_ to come a - long. \_\_\_ Now our dreams are com - in' true, —

F
C
Gsus
G

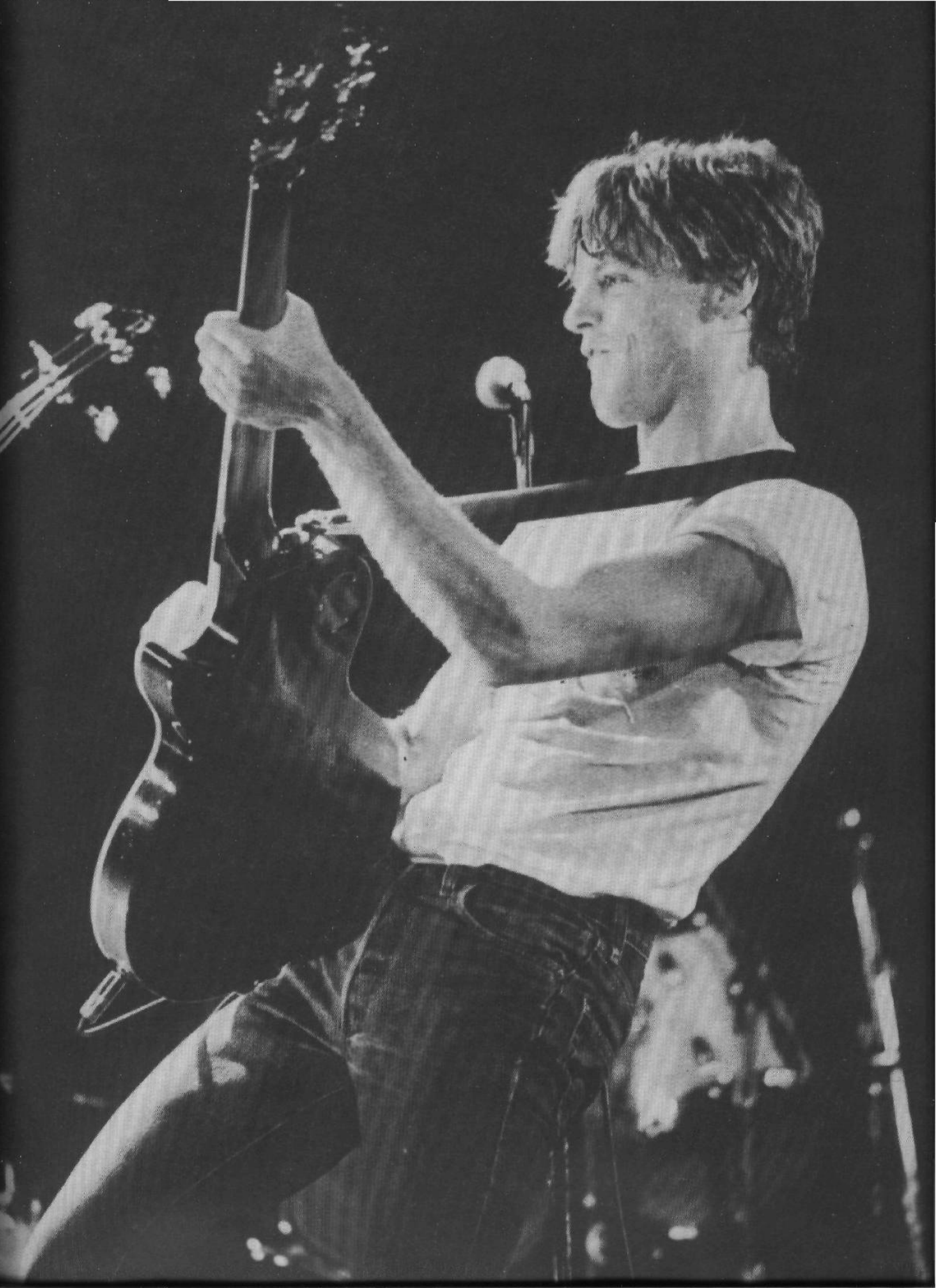
\_\_\_ through the good times and the bad. \_\_\_ Yeah, I'll be stand - in' there \_\_\_ by \_\_\_ you.

F
G
Am
C
F
G
Am
G

D.S.S.  $\% \%$   
 And  
*Instrumental solo* ----- *end solo*

Instrumental solo section with piano accompaniment.








# SOMEBODY




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Moderate Rock ♩ = 100



F  G 





*f* (3rd time inst. solo ad lib. ...)

F  G  F 



Em7  Am 



*dim.* ... end solo To Coda 

F  G 



1. I been look - in' for some - one
2. Now who can you turn \_\_\_\_\_ to

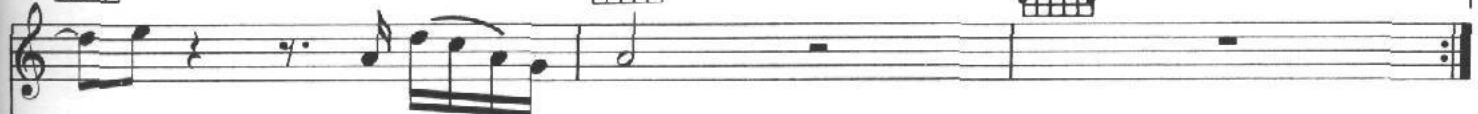


*mf*



be-tween the fire and the flame.  
when it's all black and white,

We're all look-in' for some-  
and the win-ners are los -



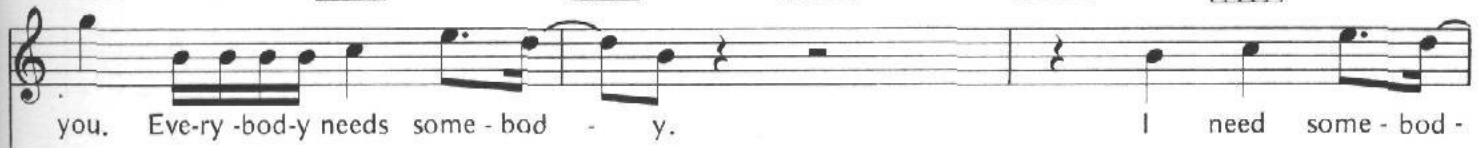
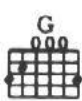
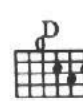
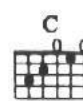
- thin' to ease the pain,  
- ers? You see it eve-ry night.



Chorus:



I need some - bod - y, some-bod-y like



you. Eve-ry - bod-y needs some - bod - y. I need some - bod -



C D 1. G Am C D D.C.

- y. Hey, what a-bout you? Eve-ry -bod-y needs some -bod - y.

2. G Am C D.C. al Coda 3. 4. etc. G Am

you? We all need some - bod - y. you? { Eve-ry -bod-y needs } some - bod -  
 { We all need }

C D Repeat ad lib. and fade

- y.

Coda Bb

An-oth-er night, an-oth-er les -

C Bb/D

- son learned; — it's the dis - tance that keeps us sane. —

C B $\flat$

C Dsus D

But when the si-lence turns\_\_ to sor - row, we do it all \_\_\_ a -gain, \_ all \_\_\_ a-gain.\_ D.S. %

*Verse 3:*

When you're out on the front line  
 And you're watchin' them fall,  
 It doesn't take long to realize  
 It ain't worth fightin' for.

*Verse 4:*

I thought I saw the Madonna  
 When you walked in the room.  
 Well your eyes were like diamonds,  
 And they cut right through,—oh they cut right through.

*(To Chorus:)*



# (EVERYTHING I DO) I DO IT FOR YOU

WORDS & MUSIC: BRYAN ADAMS/R.J. LANGE/M. KAMEN

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(1.) Look in - to my eyes \_\_\_\_\_ you will see \_\_\_\_\_

what you mean to \_\_\_\_\_ me. Search your heart, \_\_\_\_\_ search your

soul, \_\_\_\_\_ and when you find me there you'll

search \_\_\_\_\_ no more. Don't tell me it's not worth try - in'

Dm C

for, you can't tell me it's not worth dy - in'

Dm C

for. You know it's true \_\_\_\_\_ ev - ery - thing I

G C

do, I do it for you.

1.

2.

Bb Eb

There's no love like your love and no

Bb F C

oth - er could give more \_\_\_\_\_ love, there's no - where \_\_\_\_\_ un - less

G D G

you're there all the time, all the way — yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help — it, there's no - thin' I want more. Yeah — I would

C G

fight for you, I'd lie for you, walk the

F Fm *a tempo*

wire for you, yeah I'd die for you. You know it's

C/G G *rall.*

true, ev - ery - thing I do, oh,

F Dm C

I do it for you.

**VERSE 2:**  
 Look into your heart  
 You will find there's nothin' there to hide  
 Take me as I am, take my life  
 I would give it all, I would sacrifice.  
 Don't tell me it's not worth fightin' for  
 I can't help it, there's nothin' I want more  
 You know it's true, everything I do  
 I do it for you.

# SUMMER OF '69

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Moderately Bright ♩ = 138



I got my

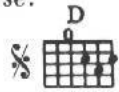


first real six - string; \_ bought \_ it at the five and dime;



played \_ it 'til my fin - gers \_ bled; was the sum-mer of

Verse:



six - ty nine. 1. Me — and some guys from school

*mf*



had a band and we tried real hard. Jim - my quit and



Jo - dy got mar - ried; — I should-a known we'd nev - er get far.



Oh, when I look back now, — that sum - mer seemed to



last for - ev - er, and — if I had the choice, —



yeah, — I'd al - ways wan - na be there. Those — were the



best days of my — life.



To Coda  $\phi$

1.

D.S.  $\frac{3}{8}$

2.

Back in the sum - mer of



six - ty nine. —



Man, — we were kill - in' time, — we were



young and rest - less, we need-ed to — un-wind. I guess



noth - in' can last — for - ev - er, for - ev - er, — no!

*cresc.*



*Coda*

Back in the sum - mer of six - ty nine.

Back in the sum-mer of

*Repeat ad lib. and fade*

*Verse 2:*  
 Ain't no use in complainin' when you got a job to do.  
 Spent my evenin's down at the drive-in, and that's when I met you.  
 Standin' on your mama's porch, you told me that you'd wait forever.  
 Oh, and when you held my hand, I knew that it was now or never.  
 Those were the best days of my life.

*Verse 3:*  
 And now the times are changin'; look at everything that's come and gone.  
 Sometimes when I play that old six-string I think about you; wonder what went wrong.  
 Standin' on your mama's porch, you told me it'd last forever.  
 Oh, and when you held my hand, I knew that it was now or never.  
 Those were the best days of my life.

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