

how do ya feel tonight

words & music by bryan adams & phil thornalley

$\text{♩} = 76$

Fm

A^b

E^b

1. Is there a - ny - bo - dy out there,
(Verse 2 see block lyric)

a - ny - one that's loved in vain,

B^bm

D^b

Fm

A^b

a - ny - one that feels the same?—

Is there a - ny - bo - dy wait - ing,

E^b

B^bm

D^b

wait - ing for a chance to win,—

to give it up and start a - gain?—

Fm  A^b 

We all need— some-thing new,— some-thing that— is true,—



E^b  B^bm7 



and some-one else to feel— it too.— 'Cause I



D^bmaj7  A^b  E^b  B^bm 

feel so high,— no one else would know— it; I



Cm7  E^b 

don't know— why— I feel the way— I— do.— An' I can't



D^b maj⁷
fr⁴

A^b
fr⁴

E^b
fr³

B^b m
fr⁴

let go, I'm not scared to show it; 'cause

Cm⁷
fr³

E^b
fr³

N.C.

1.
Fm
fr⁴

A^b
fr⁴

be - ing here feels right. Tell me, how do ya feel to - night?

E^b
fr³

B^b m
fr⁴

Fm
fr⁴

A^b
fr⁴

E^b
fr³

B^b m
fr⁴

2.
Fm
fr⁴

A^b
fr⁴

E^b
fr³

B^b m
fr⁴

Fm
fr⁴

A^b
fr⁴

Tell me, how do ya feel to - night?



Oh, yeah.—



Tell me, how do ya feel— to - night?—



We all need— some - thing new,— some - thing that— is true,—



— and some-one else to feel - it too.— Yeah, some-one just— like you.— 'Cause I

D^bmaj7



A^b



E^b



B^bm



Fm



A^b



feel so high,— no-one else would know it.

E^b



B^bm



D^bmaj7



A^b



E^b



B^bm7



'Cause I feel so high,— no-one else would know it.

Fm



A^b



E^b



B^bm7



Fm



A^b



Tell me, how do ya feel— to-night?—

E^b



B^bm



Fm



A^b



E^b



B^bm



Tell me, how do ya feel— to-night?—

'Cause I



feel so high, — no - one else would know - it.



Yeah. — I



feel so high, — no-one else would know - it.



tell me, how do ya feel — to - night? —

Tell me, how do ya feel— to - night? — Tell me, how do ya feel— to - night?

Tell me, how do ya feel— to - night?

Tell me how do ya feel— to - night?

Verse 2:

Is there anybody out there
 Anyone that can't explain
 Anyone that feels my pain?

Is there anybody dreaming
 Dreaming of a better day
 When everything goes your way?

We all need something new *etc.*

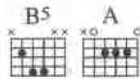
c'mon c'mon c'mon

words & music by bryan adams & gretchen peters

♩ = 78
C#m7
fr4



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The vocal line is currently silent.



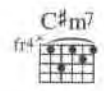
The second system continues the piano accompaniment. The vocal line begins in the second measure with a triplet of eighth notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

C#m7
fr4

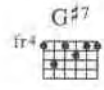


C-'mon, c-'mon, c - 'mon; _____ we're gon-na make it home to - night

The third system shows the vocal line continuing with the lyrics. The piano accompaniment continues with the same rhythmic pattern as the previous systems.



C-'mon, c-'mon, c - 'mon; ev-'ry-thing's gon-



- na — be — al — right. 1. The night is — a — live, —
(Verse 2 see block lyrics)



the world is — a — sleep, — dream-ing of pro - mi - ses they — can't keep. —



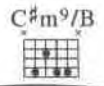
We got - ta — be — tough, — we got - ta — be — strong; — it's on - ly love —



1.

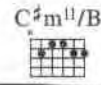
2.

we've been wait - ing on.



Ah

C - 'mon, c - 'mon, c - 'mon.



C - 'mon, c - 'mon, c - 'mon.

Ah

Hey!



Ah



NC.



C-'mon, c-'mon, c-'mon.

Yeah!



C-'mon, c-'mon, c-'mon,

we're gon-na make it home to - night.



C-'mon, c-'mon, c-'mon;

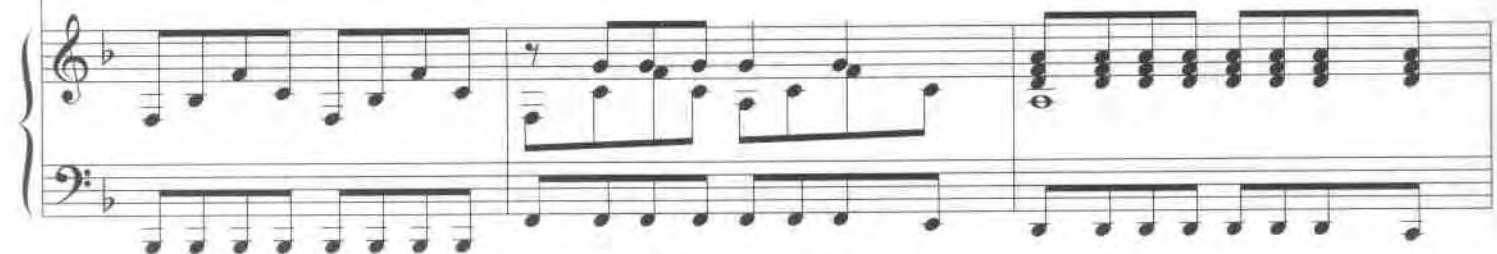
ev-'ry-thing's gon-



- na be al - right.

C-'mon, c-'mon.

C-'mon, c-'mon



B^b maj7 **Dm**

C-'mon, c - 'mon. C-'mon, c - 'mon.

B^b maj7 **Dm7**

Oh yeah! C - 'mon, c - 'mon, c - 'mon.

C5 **B^b add9** **F**

we're gon - na make it home to - night.

Verse 2:
 It's only a dream, it's all in your head
 It's only some words somebody said
 And we can believe what we wanna believe
 And you can believe in me.

getaway

words & music by bryan adams & gretchen peters

$\text{♩} = 110$



1. Drove all night from New York Ci - ty in your best friend's car;



knocked on my door a - bout five thir - ty,



nurs - ing a bro - ken heart.



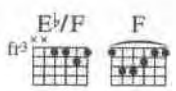
2. Still got your keys — in your back pock - et, still got your jack - et on; —
(Verse 3 see block lyrics)



back door's — op - en ba - by, I don't lock it;



we can leave a - ny-time we want. I got my — mo - tor run - nin',



N.C.

fin - gers drum - min', I ne - ver planned to stay. — Get - a - way,



— ya know it's now or ne - ver. Get - a - way, — no - bo - dy



lives for - ev - er. We're on - ly wait - in' just to make our — get - a - way.



To Coda ⊕

1.

2.

Oh, get - a - way now!



Musical notation for the first system, including treble and bass staves with chords and triplets.



D.%. al Coda

Musical notation for the second system, including treble and bass staves with lyrics: "Yeah,— I got my".

♠ *Coda*



Musical notation for the Coda section, including treble and bass staves with lyrics: "Get - a - way, — no - bo - dy".



Musical notation for the final system, including treble and bass staves with lyrics: "lives for - ev - er. Get - a - way, — you know it's now or ne - ver."

D7 F C

We're { all on - ly } wait - in' just to make - our ——— get - a - way. ———

1, 2. 3. D/C

Get-a-way now. Bet-ter keep— on roll -

poco rall.

F/C F^{sus4}/C F/G F⁵add⁹ C

- in', oh yeah. We got-ta get - a - way ——— now. ———

Verse 3:

Hey, baby, we were good together
 Seemed like you'd always be my girl
 But, looking back now, we were just too clever
 Thinking love would change the world
 You know there's no point in waitin', hesitatin'
 We gotta leave today.

Getaway etc.

on a day like today

words & music by bryan adams & phil thornalley

♩ = 80



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of whole notes in a 4/4 time signature, with a 5/4 time signature change in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system continues the guitar and piano accompaniment. The guitar part includes a vocal line starting with the lyrics '1. Free is all you got-ta be.' The piano accompaniment continues with its rhythmic pattern.

1. Free is all you got-ta be.

The third system shows the continuation of the guitar and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords.



The fourth system continues the guitar and piano accompaniment. The guitar part includes a vocal line with the lyrics 'Dream dreams no-one else can see. Some-times you'. The piano accompaniment remains consistent.

Dream dreams no-one else can see. Some-times you

The fifth system shows the final part of the guitar and piano accompaniment on this page. The piano accompaniment continues with its rhythmic pattern.

wan-na run— a-way.— But you ne-ver know I might be com-in' round—your way.—

Yeah, yeah,— yeah.— 'Cos on a day like to-day— the

whole world could change.— The sun's gon-na shine,— shine thru the rain.— On a

day like to-day— you ne-ver wan-na see the sun— go— down.



Musical staff with treble clef, key signature of one sharp (F#), and 5/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note, and then a series of eighth and quarter notes.

You ne-ver wan-na see the sun— go— down.

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 5/4 time signature. The melody starts with a quarter rest, followed by a dotted quarter note, and then a series of eighth and quarter notes.

2. Some-where there's a place— for you.— I know that

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 5/4 time signature. The melody starts with a quarter rest, followed by a dotted quarter note, and then a series of eighth and quarter notes.

you be-lieve— it too.— Some-times if you wan-na get— a-way,

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 5/4 time signature. The melody starts with a quarter rest, followed by a dotted quarter note, and then a series of eighth and quarter notes.

all you got-ta know is what we got is here— to stay,— all the— way.— On a

Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

Am C G

day like to - day — the whole world could change. — The sun's gon-na shine, —

D Am C

shine thru the rain. — On a day like to - day — no - one com - plains. —

G D Am G/B

Free to be — pure, — free to be — sane. — On a day like to - day —

C G

you ne - ver wan - na see the sun — go — down.



You ne - ver wan - na see the sun — go — — — — — down.





Free is all — you got - ta be. — Dream — dreams — no - one else can see. —

Em



D



But you ne-ver know what might be com-in' for you and me.—

Am



Yeah it's got - ta be.— On a day like to - day—the the

C



G



whole world could change.— The sun's gon - na shine,—

D



Am






shine thru the rain.— On a day like to - day,—

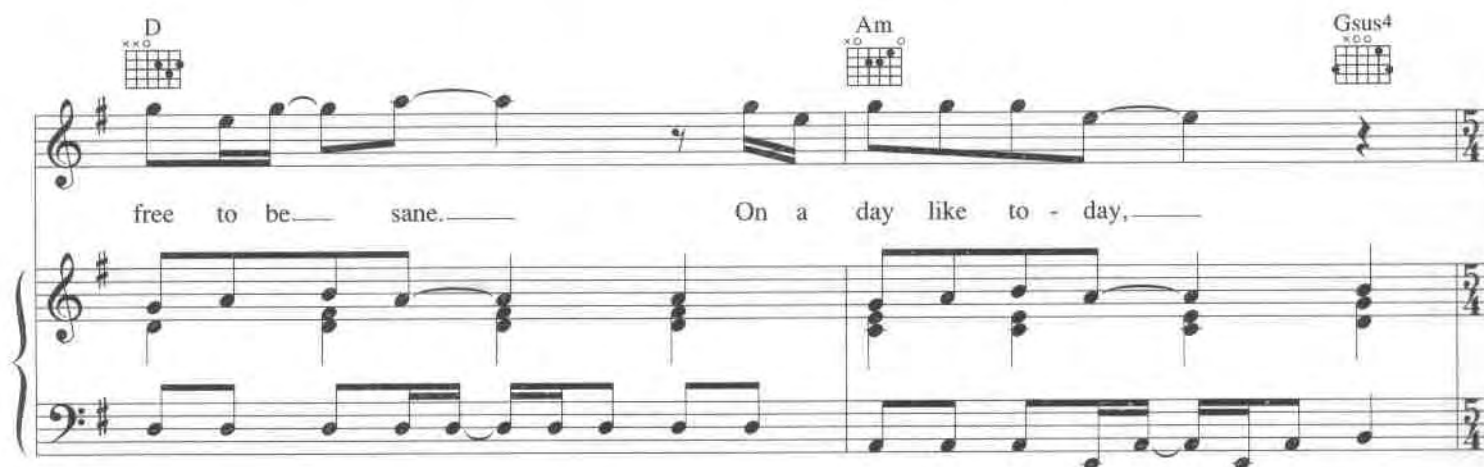
C  G 

no - one com - plains. Free to be pure,



D  Am  Gsus4 


free to be sane. On a day like to - day,



C  G 

you ne - ver wan - na see the sun go down.



C  G 

You ne - ver wan - na see the sun go down.



fearless

words & music by bryan adams & eliot kennedy

♩ = 108



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 4/4 time and features a melodic line with a half note followed by a quarter note in each measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line maintains the same melodic pattern, and the piano accompaniment provides harmonic support.



The third system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "1. It's three a. m. an' I'm ly - in' here next to you -". The piano accompaniment features a more complex chordal structure in the right hand.

Gm B^b A^b B^b

what ya gon - na do?

Cm Gm Cm

Will you tell a sto - ry when he asks you where the hell you've been,

Gm B^b A^b B^b

or will you tell the truth? Well, I ain't hold - in' -

Cm Gm⁷ B^b

back, I know where I stand; I just wan - na be with you.

You got - ta face the fact ba - by, I'm your man. I've got -

1.

- ta get it thro' to you; yeah, I'm fear - less.

2, 3.

- ta get it thro' to you -

3

To Coda

that I'm fear - less.



Yeah, I'm fear-less.



I just wan - na, —



yeah, — I just wan - na be with you. —

Red.

*D.%. al Coda
without repeat*

N.C.

Oh, I ain't hold - in'

⊕ Coda

Cm
fr³

Gm⁷
fr³

B^b

I know where I stand. Yeah, I just wan - na be with - you,

A^b
fr⁴

B^b

Cm
fr³

Gm⁷
fr³

you got - ta face the fact; ba - by, I'm your man. I've got -

B^b

A^b
fr⁴

B^b

Cm
fr³

- ta get it thro' to you that I'm fear - less.

Gm B^b A^b B^b

I — just wan - na

Cm Gm7

be with — you. Yeah, I've got -

B^b A^b rit. F Cm

- ta get it thro' to — you, — that I'm fear - less. —

Verse 2:
 You don't have to hide
 You don't have to share half your life
 With some other guy
 Oh, baby, we're so strong
 It's been going on so long
 It's time to make it right
 Want you to spend the night.

Well, I ain't holdin' back *etc.*

i'm a liar

words & music by bryan adams & gretchen peters

♩ = 82



The first system of music features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part consists of a series of chords: Em, G6, Asus4, A, Em, G6, Asus4, and A. The piano accompaniment provides a rhythmic and harmonic foundation for these chords.



The second system continues the musical notation. The guitar part features chords D, Bm, F#m, and Bm. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

1. May-be I told you right— from the start,— you can have me but you can't— have my heart;—
(Verse 2 see block lyric)

The third system shows the piano accompaniment for the lyrics. The right hand features a rhythmic pattern of quarter notes and eighth notes, while the left hand provides a steady bass line.



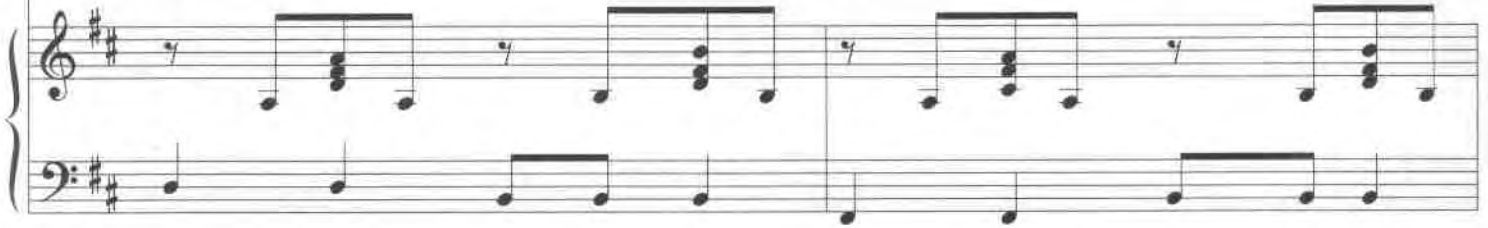
The fourth system continues the musical notation. The guitar part features chords Em, G/D, A/C#, and A. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

It's ea - sy e-nough to say,— but I could-n't care - less. Yeah, I

The fifth system shows the piano accompaniment for the final line of lyrics. The right hand features a rhythmic pattern of quarter notes and eighth notes, while the left hand provides a steady bass line.



might-a told you, you were on— my mind;— guess I talk a pret - ty good line.—



Hey, I could talk all day—— but I just can't con-fess that I'm a



liar. I'm a vic - tim of— de - sire,—— I'm a moth in - to— the fire.—



Yeah, I'm ov - er my head,— for - get— what I said;— tell ya, I'm a





liar. I'm just walk - in' on the wire that I could - n't get much higher.



Yeah, I'm ov - er my head, for - get what I said. Ba - by, I'm a

1.



liar.

2, 3



liar. I'm a

To Coda ⊕



li - ar.



3



3

If I told you to go — a - way, — ba - by, you can't be - lieve — a thing — I —



D.%. al Coda
without repeat

say. —

Lis - ten,

I'm a

♠ Coda

A
Em
G⁶
A

But I'm ov-er my head, -for-get- what I said. - I'm a liar.

Em
G⁶
A
Repeat 9 times
Em⁷

(Ad lib. vocal) Liar!

Verse 2:

When I told you I was hard to pin down
 You know I was just messin' around
 Guess you know by now that that's just my way.
 And, if you want stories, well I got a few
 But, hey, this is the truth, I swear to you.
 How many more times do you want me to say

That I'm a liar, etc.

cloud number nine

words & music by bryan adams, max martin & gretchen peters

♩ = 112

N.C.



1. Clue num-ber one— was when you
(Verse 2 see block lyric)



knocked on my door,— clue num-ber two— was— the look that you wore;— an'

etc. sim.



that's when I knew,— it was a pret-ty good sign— that some-thin' was wrong— up on

D



A



cloud num-ber nine.—

Well, it's a long-way up— and we won't

D



— come down— to - night.—

Well, it may

A



G



— be wrong-but, ba - by, it sure feels— right.—

Oh,— yeah.

A



§



And the moon— is— out and the stars— are— bright, and what-ev -

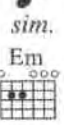
sim.



- er — comes — s'gon-na be — al - right; 'cause to - night — you will — be mine,



up on cloud — num-ber nine. — — — — — And there ain't—



— no — place — that I'd ra - ther — be; and we can't — go — back, but you're here—



— with — me. Yeah, the wea - ther is real - ly fine — — — — — up on cloud

To Coda **1.** **A** **2.**



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody includes a phrase with a slur over the notes D4, E4, F#4, G4, A4, B4, C#5, and a fermata over the final note. A repeat sign follows, with a first ending bracket and a second ending bracket.

num-ber nine.

2. Now

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note line. The system concludes with a double bar line and a repeat sign.



Musical staff with treble clef and key signature of two sharps. The staff contains whole rests for the first two measures, followed by a final measure with a quarter rest and a quarter note G4.

Piano accompaniment for the second system. The right hand features a triplet of eighth notes (G4, A4, B4) and a sustained chord. The left hand continues with eighth-note accompaniment.



Musical staff with treble clef and key signature of two sharps. The staff contains whole rests for the first two measures, followed by a quarter rest and a quarter note G4.

Well, we won't

Piano accompaniment for the third system. The right hand features a triplet of eighth notes (G4, A4, B4) and a sustained chord. The left hand continues with eighth-note accompaniment.



Musical staff with treble clef and key signature of two sharps. The melody includes a phrase with a slur over the notes D4, E4, F#4, G4, A4, B4, C#5, and a fermata over the final note. A repeat sign follows, with a first ending bracket and a second ending bracket.

come down to - night.

Yeah, we won't - come down to - night

Piano accompaniment for the fourth system. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note line. The system concludes with a double bar line and a repeat sign.

D.%. al Coda

No, we won't come down to - night. And the moon

⊕ *Coda*



Yeah, we can watch the world go by up on cloud



num - ber nine.

Verse 2:

Now he hurt you and you hurt me
And that wasn't the way it was supposed to be
So, baby, tonight let's leave the world behind
And spend some time up on cloud number nine.

Well, it's a long way up *etc.*

when you're gone

words & music by bryan adams & eliot kennedy

♩ = 126



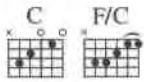
1. I've been wan-



- d'rin' a - round_ the_ house_ all_ night, - won - d'rin what the hell to do. -
(Verse 2 see block lyric)



Yeah, I'm try'n' - to con-cen-trate, but all - I can think - of is you. -



Well, the phone— don't— ring— 'cause my friends



ain't— home;— I'm tired— o' be - in' all a - lone.—— Got the T.——



V.—— on,—— 'cause the ra - - - di - o's play - in' songs——



that re - mind me of you.—— Ba - by, when you're

gone, I real - ize I'm in love.

Days— go on an' on, and the nights— just seem

so— long. Ev - en food— don't taste that good;—

drink ain't do - in' what it should. Things— just feel so



To Coda ⊕

wrong, ba - by, when you're gone.

1.

2.



2. I've been driv- (Or ad lib. solo)







First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a treble clef staff with a series of eighth notes and a bass clef staff with a series of quarter notes.



D.%. al Coda

Second system of musical notation. The vocal line has the lyrics "Ba - by when you're". The piano accompaniment continues with eighth and quarter notes.

⊕ *Coda*



Coda section of musical notation. The vocal line has the lyrics "Oh, ba - by, when you're gone; yes, ba - by when you're gone." The piano accompaniment features block chords in the treble clef and a rhythmic pattern in the bass clef.

Verse 2:

I've been drivin' up an' down these streets
 Tryin' to find somewhere to go
 Yeah, I'm lookin' for a familiar face, but there's no one I know
 Oh, this is torture, this is pain; it feels like I'm gonna go insane
 I hope you're comin' back real soon, 'cause I don't know what to do.

Baby, when you're gone, *etc.*

inside out

words & music by bryan adams & gretchen peters

♩ = 91



1. The big-gest lie you ev - er told, —
(Verse 2 see block lyric)



your deep-est fear a - bout — grow-in' old; — the long - est night you ev - er spent, —



the an - griest let - ter you nev - er sent; — the boy you swore you'd ne - ver leave, —



the one you kissed on New—Year's eve;— the sweet-est dream you had— last night,—



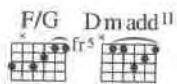
your dark - est hour, your hard - est fight;— I ——— wan-na know



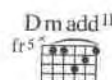
— you — like I know my - self. ———



I'm ——— wait-in' for — you, ——— there ain't no one else. ———



Talk — to me, ba — by,



scream and shout. — I — wan-na know — you —



in-side out. — I wan-na dig down deep, — I wan-na lose some sleep; —



— I wan-na scream an' shout, — I wan-na know you in-side out. — I wan-na take my time, —

Gsus4 Am7 F F/G

I wan-na know your mind; you know there ain't no doubt, I wan-na know you in-side out.

1. 2.

C C

I wan-na know your soul,

G/B Am7

I wan-na lose con-trol; come on an' let it out,

F F/G C

I wan-na know you in-side out. So dig down deep,

G/B Am7 F F/G

lose some sleep; I wan-na scream and shout, I wan-na know you in-side out.

C G/B Am7

(Ad lib. vocal)

1-5. 6. rall.

F F/G F F/G C

I wan-na now you in-side out. I wan-na know you in-side out

Verse 2:
 The saddest song you ever heard
 The most you said with just one word
 The loneliest prayer you ever prayed
 The truest vow you ever made
 What makes you laugh, what makes you cry
 What makes you mad, what gets you by
 Your highest high, your lowest low
 These are the things I wanna know.

I wanna know you etc.

if i had you

words & music by bryan adams

$\text{♩} = 104$
N.C.

1. If I was — blind,



you could make me — see; —

(Verse 2 see block lyric)

(R.H. play 2nd time)



if I was — down, —

you could com - fort — me. —



Well, I ain't got a lot, —



what I got is — true. — There's no-thing that I —



can't — do — if I — had you. —



1. 2. I could walk on — wa- 3. If I had — you, — (Verse 4 see block lyric)



what else— could I— pray?— If I had— you,



I could make my— way.—



The sun is— up,— the sky is— blue,



there's no-thing that I— can't— do—



To Coda ⊕

if I — had you. —



D.%. al Coda

4. If I had — you,

⊕ Coda



there's no-thing that I — can't do — if I — had you.

A

Musical notation for the first system, featuring a guitar chord diagram for A and piano accompaniment in treble and bass clefs.

Em Em7 A G/A

Musical notation for the second system, including guitar chord diagrams for Em, Em7, A, and G/A, and piano accompaniment.

A Em Em7 A

Repeat to fade

Musical notation for the third system, including guitar chord diagrams for A, Em, Em7, and A, and piano accompaniment.

Verse 2:

I could walk on water, I could dance on air
 Go any place, go anywhere
 Could climb the Empire State, and the Rockies too
 There's nothing that I can't do if I had you.

Verse 4:

If I had you, what else could I plead?
 If I had you, I'd have all I need.

The sun is up, *etc.*

before the night is over

words & music by bryan adams & max martin

♩ = 132



First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment.



Vocal line with lyrics: 1. Hey, ba - by, — well I got — some - one — an' you —

(Verse 2 see block lyric)

(Top line 2nd time only)

Final system of musical notation, including piano accompaniment.

E B F#/A#

— got some - one too. — Hey, ba - by, — well I don't

G#m E

— know — what — we're gon - na do. — How can some - thing wftong — feel —

(Both times)

F#/E E F#

— so right? — Come — on, ba - by, hold — on tight. ³ Be -

D A Bm

- fore — the night — is ov - er. — we're gon - na get — what we —



de - sire. — Re - mem - ber what — I told — ya: — this -

1.



— could set — our — hearts — on — fire. — 3



2, 3.



— on — fire. — Be - fore — the night — is ov - er, — we're

Bm G A To Coda ⊕ D

gon - na get — what we — de - sire. — Re - mem - ber what — I told —

A Bm G A

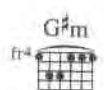
— ya: — this — could set — our — hearts — on — fire.

D A Bm G A

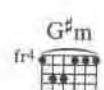
B F# / A# G#m E



First system of musical notation, including treble and bass staves with chords B, F#m, G#m, and E.



Second system of musical notation, including treble and bass staves with chords B, F#m, G#m, and E.



D.S. al Coda
without repeat

Third system of musical notation, including treble and bass staves with chords B, F#m, G#m, and E. Includes the instruction 'D.S. al Coda without repeat' and the text 'Be -'.

⊕ Coda



- fore — the night, — be - fore — the night, — be - fore — the night — is ov -

Final system of musical notation, including treble and bass staves with chords D, A, and Bm, and lyrics: '- fore — the night, — be - fore — the night, — be - fore — the night — is ov -'.



- er. — (Instrumental)

The first system of the score features a vocal line starting with a half note 'er.' followed by an instrumental section. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The key signature has two sharps (F# and C#).



We're gon - na get — what we — de - sire, — this -

The second system continues the vocal line with the lyrics 'We're gon - na get — what we — de - sire, — this -'. The piano accompaniment remains consistent with the first system.



— could set — our hearts — on fire. — Be - fore — the night, — be -

The third system features the lyrics '— could set — our hearts — on fire. — Be - fore — the night, — be -'. The piano accompaniment continues with the same rhythmic pattern.



- fore — the night, — be - fore — the night — is ov - er. —

The fourth system concludes the vocal line with the lyrics '- fore — the night, — be - fore — the night — is ov - er. —'. The piano accompaniment ends with a final chord.



(Instrumental)



I don't wan - na tell a lie; this



is some - thing we can't hide. Be - fore the night is ov - er.

Verse 2:

Hey, baby, we're old enough to know that it's a sin
Hey, baby, well the door is open, slide on in
This feels too good to be true
I'll tell ya what I wanna do.

Before the night is over etc.

i don't wanna live forever

words & music by bryan adams & gretchen peters

♩ = 150



1. All I want is a real fast car, wan-na go too fast, wan-na go—
(Verse 2 see block lyric)



— too far. Wan-na take a bite o' this sweet, sweet life while the



get - tin's good — and the time — is right. — I wan - na fill my cup, —



I wan - na drink it up. — No, I



don't wan - na live for - ev - er, — I — just wan - na go for broke.



Gon - na ride — thro' a - ny kind — o' wea - ther, — Go —

D E F

out in a cloud o' smoke. I don't wan-na live,

A

don't wan-na live for - ev - er, don't wan-na

F 1. D

To Coda ⊕

live, don't wan-na live for - ev - er.

A E D E

2.



- er. —



I wan - na



fill my cup, —

I wan - na drink it up. —

D.%. al Coda



Yeah, I don't care, I wan-na get my share. I

⊕ Coda



- er. Don't wan-na live for - ev - er.



Don't wan-na live for - ev - er. Don't wan-na live for - ev -



- er. Don't wan-na live for - ev - er.

B^b/D





Don't wan - na live — for - ev - er. —



A




E D E A

Verse 2:

All I need is a good excuse
 You can cut my reins, you can turn me loose
 Gonna pull my weight, I'm gonna push my luck
 Gonna go down fightin' when my time is up
 You know I don't care, I'm gonna get my share.

I don't wanna live forever *etc.*

where angels fear to tread

words & music by bryan adams & gretchen peters

$\text{♩} = 69$



The piano introduction consists of three measures in 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The chords are Cadd9, C6, and Cadd9.



The vocal line begins with a quarter rest, followed by the lyrics "1. Well, I'm wrapped a - round - your fin - ger, an' I'm ne-ver let-tin' go -". The melody is in 4/4 time.

1. Well, I'm wrapped a - round - your fin - ger, an' I'm ne-ver let-tin' go -
(Verse 2 see block lyric)

The piano accompaniment for the first line features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A double bar line is present after the first measure.



The vocal line continues with the lyrics "You know I'm hap - py just to lin - ger". The melody is in 4/4 time.

You know I'm hap - py just to lin - ger

The piano accompaniment for the second line features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A double bar line is present after the first measure.



and let the feel-ing flow. _____ This must be an il - lu -



- sion, _____ I know this can't be real, _____



but, right here _____ and _____ right now, _____



this is pa - ra - dise _____ I _____ feel.

F G Am C/G

Ne-ver thought I'd find - some - one - to move me, some-one who - could - see -

D/F# F G

right through me. You found your way in - to - my - head, - where ev-en an - gels - fear -

1. C 2. Am

to tread. - 2. Don't wan-na go - out walk - to tread. -

D7/F# F freely G

Yeah, - you found your way in - to - my - head, - where ev-en an - gels - fear - to

a tempo

Cadd⁹



C6



tread.

Cadd⁹



C6



Cadd⁹



C6



Csus⁴



C



Verse 2:

Don't wanna go out walkin'
Don't wanna take a drive
Don't wanna move from this sweet spot, baby
While this feeling's still alive
The way we fit together
It's like we're meant to be
And, right here and right now
This is paradise to me.

Never thought I'd find someone *etc.*

lie to me

words & music by bryan adams & eliot kennedy

♩ = 96

C G/B Am Fadd9 F/G

The first system of music features a piano accompaniment in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Above the staff, guitar chord diagrams are provided for C, G/B, Am, Fadd9, and F/G.

C G/B Am Fadd9 F/G

The second system continues the piano accompaniment with the same chord progression and bass line as the first system.

C F sus²

1. I walked in, — you walked out, — I knew right then —

(Verse 2 see block lyric)

The third system introduces the vocal line. The guitar chords are C and F sus². The vocal line begins with the lyrics "1. I walked in, — you walked out, — I knew right then —". The piano accompaniment continues with the same bass line and harmonic support.

C

some-thing was up, — You said "Don't ask me no ques - tions, — won't tell ya no lies." — It

The fourth system continues the vocal line with the lyrics "some-thing was up, — You said 'Don't ask me no ques - tions, — won't tell ya no lies.' — It". The guitar chord is C. The piano accompaniment remains consistent with the previous systems.

F  Em 

comes as such a sur - prise, — think I'll close my eyes — to the pain, —



F  A^b  B^b 



'cause to - night I don't wan - na know where you've been. So won't you




C  Am⁷  Em  Fadd⁹ 

lie — to me, — then I can't be — mis - ta - ken. —



G  C  Am⁷  Em 

Swear that you will lie — to me, — I don't wan - na hear — my heart break -



F add⁹



G



Am



- in'.

Tell me the things that

A^{1/2}aug



C/G



D⁷/F[#]



To Coda ⊕

I wan-na hear,

I don't give a damn

if you ain't sin - cere.

F add⁹



G



C



Ba - by, just swear,

swear that you'll lie to me.

G/B



Am



F add⁹



F/G



2.



swear that you'll lie to me.



You can't say the things you want, I won't let you tell the truth,



'cause I don't give a damn, an' I don't.



wan - na know where you've been.



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



D.%. al Coda

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

⊕ Coda



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.



Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

G  C 

swear that you'll lie to me.



G/B  Am  Fadd9  F/G 

Lie to me. Lie to me.



C  G/B  C6 



Verse 2:

You walked in, I walked out
 Baby, this ain't what we've been about
 If I touched your hand, would you pull it away?
 Was it something I didn't say?
 I forgive you, all the same
 But tonight I don't wanna know where you've been.

So won't you lie to me *etc.*